

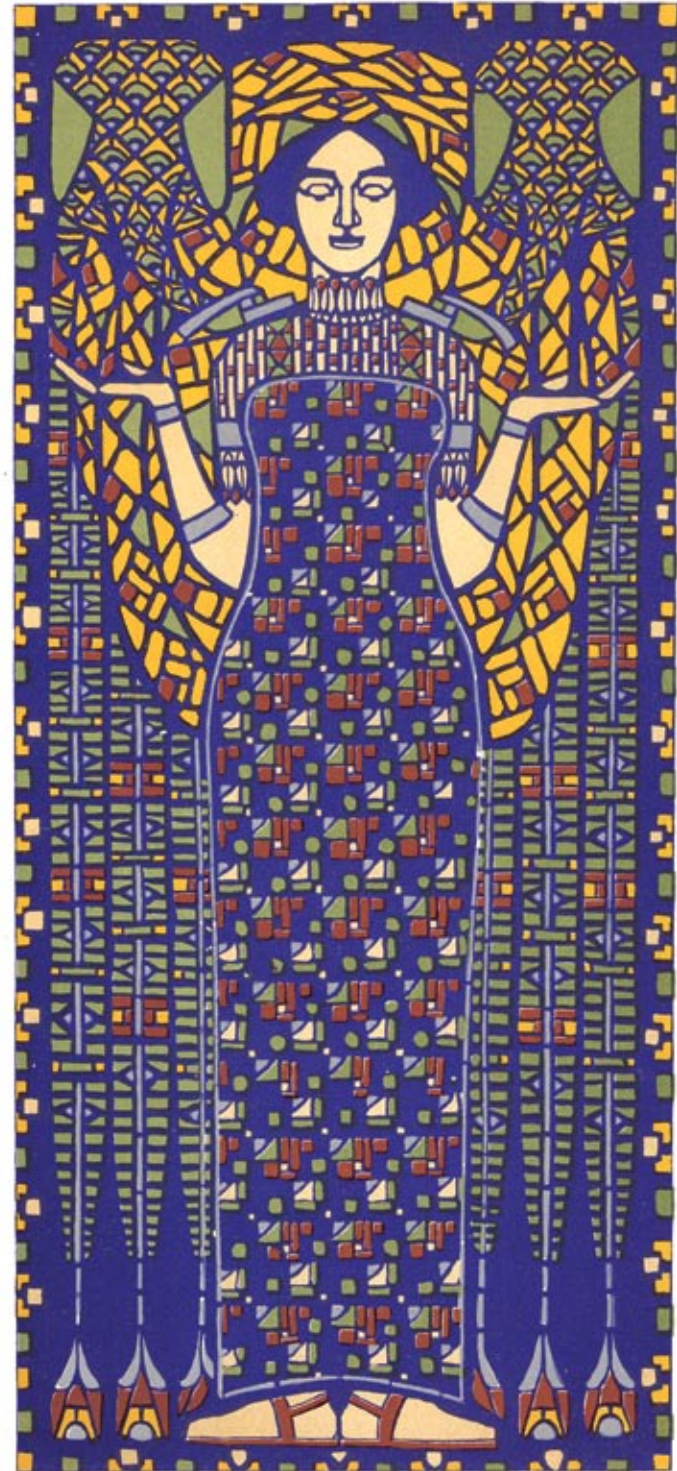
BROMER  
BOOKSELLERS







Item 57





## HORNBY'S LOVE LETTER TO RENAISSANCE ITALY

1. [ASHENDENE PRESS]. Alighieri, Dante. *Tutte le Opere*. Chelsea, 1909. Folio. xvi, 396pp. One of 105 copies on paper, of which 80 were for sale. Frontispiece and five illustrations from drawings by Charles M. Gere, cut on woodblocks by W. H. Hooper. Large initials by Graily Hewitt, printed in red. Text printed in two columns in Subiaco type. This copy includes the printing block of one of Hewitt's decorative initials, the word "In," which opens the main text of the book.

In *The Ashendene Press*, Colin Franklin places the Ashendene Dante alongside the Kelmscott Chaucer and the Doves Press Bible as a "completed trio of unquestioned excellence, the premier cru classé from that day to this." This particular jewel of the Triple Crown was the first folio book produced by St. John Hornby, and as he notes in his bibliography, it was "by far the most ambitious effort of the Press to date and took three years to complete." If the Chaucer was the manifestation of William Morris's deep affection for medieval Gothic and the Doves Bible best reflects Cobden-Sanderson's Teutonic straightforwardness, then the Dante is Hornby's love letter to Renaissance Italy. From the Italian-derived Subiaco type, named after the location of the first Italian printing press, to the columnar layout with Hewitt's rubricated initials, reminiscent of an incunabular page from Giunta, Hornby has clearly created a suitable homage to the "altissimo poeta." This copy retains its original binding of oak boards backed in pigskin by W. H. Smith. The blind tooling and gilt work on the spine are characteristic of Douglas Cockerell, who ran the Smith bindery at this time. Includes fore-edge loop clasps with braided leather thongs. Spine shows very light fading, boards uncharacteristically fine. (*The Ashendene Press*, p. 88; Ashendene Press bibliography 24). \$95,000

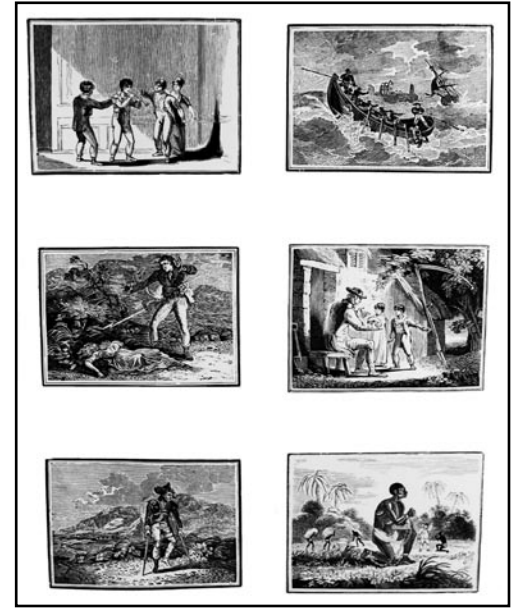




WITH ALL THREE SUPPRESSED PLATES

2. [BEARDSLEY, AUBREY]. Wilde, Oscar. *Salome. A Tragedy in One Act*. London / Boston, Elkins Mathews & John Lane / Copeland & Day, 1894. Small quarto. (x), 66, (2)pp., + 13ff. plates. First English and first illustrated edition. One of 125 copies on Japan vellum. In addition to the ten black & white plates listed at the front of the book, this copy contains all three of the suppressed plates. The first, "John and Salome," was replaced in the final book with "The Black Cape." The other two plates are earlier versions of "Enter Herodias" and "Toilette of Salome," which were deemed too risqué for publication and were altered. Although Wilde commissioned Beardsley to illustrate his translation of *Salome*, he was shocked by the end result and felt that the images overpowered his text. Beardsley mocked Wilde in several of the illustrations, depicting him as the "Woman in the Moon" and as a jester in "Enter Herodias." This copy was specially bound for Dr. Charles Carpenter, with his engraved bookplate, in gilt-decorated vellum, with brown leather onlays to the spine, gilt-stamped turn-ins, and blue marbled paper endpapers. An extremely fine copy of a book rarely encountered with all suppressed plates. (Gallatin, pp. 46-49; Lasner 59). \$35,000

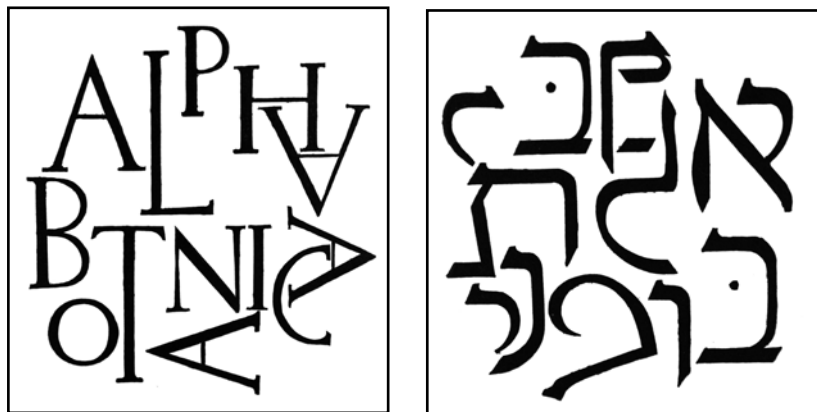
3. [BEWICK, THOMAS]. *Impressions from Wood Blocks Engraved by Thomas Bewick and Others, Formerly in the Possession of Messrs. T. and J. Hodgson*. Newcastle upon Tyne, 1865. Quarto. Title page + 44ff. Contains impressions of 391 woodcuts. A penciled note on the title page verso indicates that twenty copies of this book were printed before the blocks were sent to Reverend Thomas Hugo. In the Supplement to his *Bewick Collector*, Hugo states that "twelve copies were taken off for Mr. Hodgson, before he disposed of the Blocks to me." Either number points to the rarity of this title, which has not been for sale at auction in forty years. With the Bewick-designed bookplate of John Creswell, a Newcastle dweller and avid Bewick collector. In contemporary quarter morocco and marbled boards which show very minor rubbing and wear to extremities. (Hugo 4408; not in Tattersfield). \$2,250



4. [BUCKLAND WRIGHT, JOHN]. *Heart's Desire*. Paris, Privately Printed, (1939). Octavo. 43pp., + (7)ff. One of 70 copies printed for private circulation at the Tintern Press under the direction of Christopher Sandford of the Golden Cockerel Press. With a title-page illustration and seven erotic copper engravings by John Buckland Wright. The book was written by Sandford under a pseudonym due to its erotic content. Small spot to spine, else fine in quarter vellum and ivory buckram. (Reid A30c). \$4,500



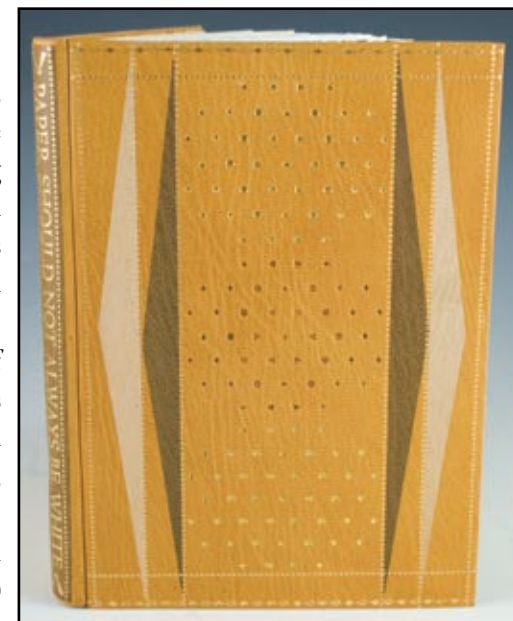
5. [COHEN, CLAUDIA]. *Alpha Botanica*. (Portland, OR, Wiesedruck), 2007. Square 24mo. (28)ff. One of forty-five copies. A tête-bêche alphabet book created



as a collaboration between artist and printer Sarah Horowitz and bookbinder Claudia Cohen. The letters of the Roman alphabet on one side and the Hebrew alphabet on the other were drawn and engraved by Horowitz, incorporating illustrations of plants whose Latin names begin with each letter. The project was inspired by some trial initials that Horowitz designed for an illustrated Yiddish-English book of poems, which led to the creation of two sets of botanical capitals. Following each alphabet is a list of the flora depicted. In the prospectus, Horowitz notes that the creation of this book “was simultaneously sad and rewarding.” Chris Stern of Stern & Faye Printers “spent innumerable hours printing the first half of the volume with amazing precision,” before he passed away in 2006. Deciding to finish the book as a tribute to Stern, Art Larson of Hadley, Massachusetts completed the project. Beautifully bound by Cohen in black morocco with gilt-tooled vines to the covers and gold floral endpapers. Extremely fine, housed in a green raw silk-covered box. Prospectus laid in. \$1,350

6. [COHEN, CLAUDIA]. Updike, Daniel Berkeley. *Paper Should Not Always Be White*. Vancouver, BC, Heavenly Monkey, 2013. Octavo. (32)ff. From an edition of thirty copies, this is one of four Artist’s Proof copies that, along with the copies numbered 1 through 10, make up the deluxe edition. Deluxe copies contain seven additional paper specimens, including one sheet taken from an incomplete volume of Joan Blaeu’s *Atlas Maior*, published circa 1665. The text in the book is from the fifth part of Updike’s essay, “The Seven Champions of Typography,” in which he describes how one’s choice of paper influences the printing on it. Rollin Milroy of Heavenly Monkey endeavors to illustrate this idea by printing the passage in Caslon type on different varieties of paper. The papers include earthy Japanese Kaichu Shi, a tissue carried by women in their kimonos; Azure by Barcham Green in a pale shade of blue; and Czech handmade paper from Velke Losiny. The book opens with

an epigraph by William Everson, poetically explaining how, in printing, paper is “the field on which the whole thing can act.” In the deluxe binding by Claudia Cohen, featuring brown and beige leather triangular onlays over ochre leather. Cohen designed three variations of the deluxe binding, each with a different pattern of gilt stamping on the front cover. This copy combines stamping in gilt and blind, along with decorative rules, gilt-stamped dentelles, and gilt-titling to spine. Housed in a clamshell box. Extremely fine. \$2,500



“MY CHILDREN’S WORK WAS NOT REALLY FULFILLED”

7. COX, MORRIS. *Simple Simon and the Dragon*. Together with typed letter, signed. London, 1929; 1975. Bifolium. 4pp. Offprint from a children’s annual containing original text and illustrations by Cox printed in two colors. Above the final illustration, Cox’s name appears as “Mauris Cox.” A story about a lazy boy who is cast out of his house by his mother; then, with the help of a goose, a mouse, a bull and a blacksmith, he subdues a dragon by tickling him, thereby freeing the blacksmith’s daughter and taking possession of the dragon’s treasure. Accompanied by a typed letter, signed, to South African collector Corrie Guyt on Gogmagog stationery. Dated 28 July 1975, Cox responds to Guyt’s “wonderful letter” and to a comment Guyt made about his art: “It was most encouraging to hear you speak of my art as being young in spirit,” adding, “I was



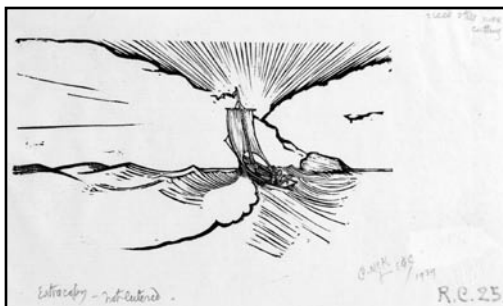


never one to formulate a style and then go on repeating it for the rest of my life. Always I am full of ideas and looking for new ways to formulate them.”

After acknowledging the difficult social and political climate facing apartheid South Africa and his concern for “young people,” Cox then offers Guyt some background into his early work for children. Cox credits his youngest brother with getting him started in writing and illustrating stories for children, starting around 1920, when Cox was 17. Through his agent, he was able to get work writing and illustrating stories for Children’s Annuals: “So for Oxford University Press I would write an original story, letter this by hand and supply sixteen drawings in two colors and all for 3 guineas a page!” Eventually, Cox lost interest because “they would not publish my work as books,” and he found it more lucrative to sell single sketches and book jacket designs. “So you see, Corrie,” Cox concludes, “my children’s work was not really fulfilled.” Referring to the Simple Simon story included here, Cox tells Guyt that he is sending it along “as a little present so that you can see what it was like,” and he identifies it as having been done in 1929. An exceptional letter from Cox to one of his major collectors with a very ephemeral early work, both in fine condition. \$2,000

#### EDWARD GORDON CRAIG’S “BELOVED BOOK”

8. [CRAIG, EDWARD GORDON]. Proof sheet and book of proof engravings from unpublished Cranach Press *Robinson Crusoe*. Weimar, Cranach Press, 1938; 1939. Single leaf, plus 18ff. booklet. Proof of the first page of *Robinson Crusoe*, printed by Cranach Press in black and red, with two woodcut illustrations by Edward Gordon Craig. The proof is inscribed, “To D[aphne Woodward] from EGC 1938 Xmas,” and further states, “Printed in Weimar - at Ct Kessler’s press by Cole.” Another hand has noted, “Rare proof of the 4th trial.” Together with: a handmade booklet created for poet and playwright Percy MacKaye by Craig. The first page is inscribed “For Percy MacKay from EGC. February 1939. 12 of the Robinsons - Big & small 50 have been already cut - should be double this number at least.” Thereafter follows eleven pages containing twelve tipped-in proof illustrations in various states printed on several different kinds of paper. Each woodcut is inscribed by



Craig to McKaye and dated, with the state number, limitation, and copy number. A few of the illustrations also include Craig’s handwritten notes, such as his statement that the two initials pasted on one page will be joined by fifteen or twenty more throughout the finished book. He also mentions that an unlettered extra copy of a woodcut showing a ship buffeted by waves “needs still more cutting.”

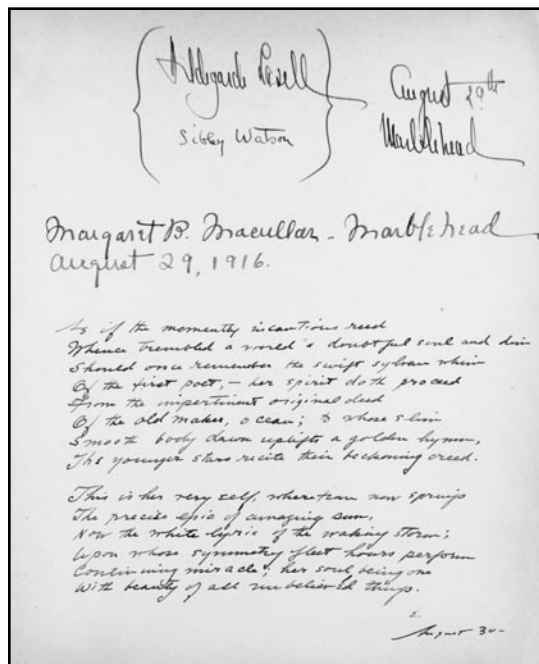


For decades, Edward Gordon Craig nurtured an interest in Daniel Defoe’s story about the castaway Robinson Crusoe. Craig’s copy of the book was well-read and heavily annotated, with the phrase “My beloved book” written by him on one of the pages, clearly revealing his feelings for the story. He created sketches and even cut numerous blocks for an illustrated edition of the book he hoped to one day publish. After the success of the Cranach Press *Hamlet*, for which Craig contributed the illustrations, he and the Press’s Count Harry Kessler began to develop an edition of *Robinson Crusoe*, using the illustrations Craig had assembled over the years. They got so far as to print trial proofs of the first page of the book, set in the Hamlet type Edward Johnston had designed, before World War II derailed their plans. The illustrated edition of *Robinson Crusoe* for which Craig had so long prepared was not published until 1979 by the Basilisk Press. These proofs offer a fascinating glimpse into the long process of bringing Craig’s dream to fruition and his excitement to put his mark on his “beloved book.” Booklet wrapped in blue handmade paper and sewn with green string; housed in original mailing envelope, postmarked 1939. Left edge of some of the proofs show glue residue; otherwise, both the proof sheet and booklet are in fine condition. (Franklin, *Fond of Printing*, pp. 22, 26, 84). \$4,500

#### UNPUBLISHED EARLY SONNET

9. CUMMINGS, E.E. Untitled holograph sonnet. Marblehead, MA, 1916. Single sheet measuring 7 1/2 by 9 1/4 inches, likely torn from the guest book belonging to James Sibley Watson, Jr., Edward Estlin Cummings’s Harvard class-

mate, lifelong friend, and eventual *Dial* publisher. Both Watson and his future wife, Hildegard Lasell, have signed the page toward the top, and another guest has signed in between, filling in the year. Signing with the initial “E” and dating the work “August 30,” Cummings has composed what at first glance appears to be a conventional fourteen-line sonnet, following an ABBAABBA rhyme structure in the first stanza: “As if the momentarily incautious reed/ Whence trembled a world’s doubtful soul and dim/ Should once again remember the swift sylvan whim/ Of the first



poet, -- her spirit doth proceed/  
From impertinent original deed/  
Of the old maker, ocean; to whose  
slim/ Smooth body dawn uplifts a  
golden hymn,/ The younger stars  
recite their beckoning creed.” In  
the second stanza, though, instead  
of adhering to the traditional Pe-  
trarchian CDECDE structure,  
Cummings inverts the rhyme of  
the last three lines so that they  
mirror the first: “This is her very  
self; wherefrom now springs/  
The precise epic of amazing sun/  
Now the white lyric of the waking  
storm;/ Upon whose symmetry  
fleet hours perform/ Continuing  
miracle; her soul being one/ With

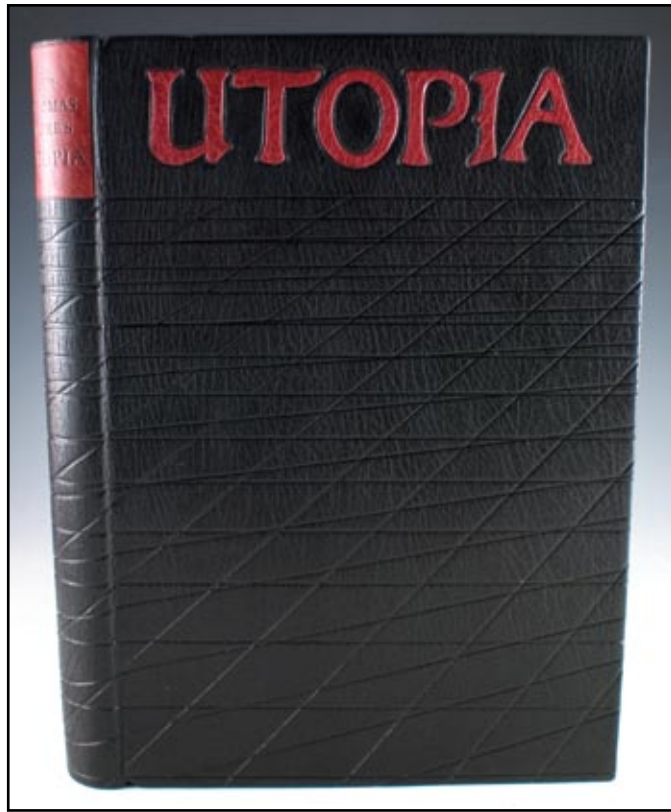
beauty of all unbelievéd things.” Although best-known for his calligrammatic poems seemingly bound by neither rhyme nor structure, Cummings employed the sonnet quite often among his body of over 2900 poems. This very early example, which appears to have been composed for an occasion, has never been published. Despite the constraints of form, one can see in this poem some of the sparkling wordplay that is characteristic of Cummings’s best work, especially in the second stanza. Cummings manuscripts are rare on the market; the last example to appear at auction was in 1981. Slight toning to margins, else fine. \$5,500

10. (Designer Binding). [BROWN, HANNAH]. *Breakfast at Tiffany’s*. London, Folio Society, 2013. Octavo. 107pp. Illustrated with seven bold portraits of Holly Golightly by Canadian illustrator Karen Klassen. The collage-like images reflect the artist’s fashion background, layering textures and patterns, such as scraps of



lace and fabrics, with paint strokes and pencil lines. The multidimensionality of the illustrations is reflected in the stunning designer binding on the book by Hannah Brown, which won the Mansfield Medal for Best Book in Competition and the Folio Society Prize for the Set Book in the 2014 Designer Bookbinders annual competition. The binder depicts a party scene across the covers and spine showing just the legs of the partygoers. The boards are covered in full dark blue goatskin, with onlays of blue, brown, black, cream, gray, green, and orange. The onlays are painted with acrylic and sanded in places to create a matte texture. Brown then embroidered over the onlays, using a variety of stitches, and tooled in blind and gilt to add even more layers to the scene. Holly Golightly is featured on the front cover, a long cigarette holder in her hand and a glittering fur stole hanging down her side. Her unnamed ginger cat is seen mingling among the feet of the party attendees on the back cover. The embroidery continues onto the patterned paper paste-downs and flyleaves, which are also punched to reveal the turquoise paper underneath. The book is enclosed in a cloth drop-back box, the inside of which is embroidered in an echo of the patterns on the flyleaves. Brown was elected a Licentiate of Designer Bookbinders in 2009. Before becoming a bookbinder, Brown studied three-dimensional crafts, which she designs into her bindings using metalwork, textiles, and printmaking. Her artist’s statement notes the enjoyment she receives from “playing with colours and textures and creating depth on covers,” which is clearly evident in her extraordinary design for this book. \$8,500

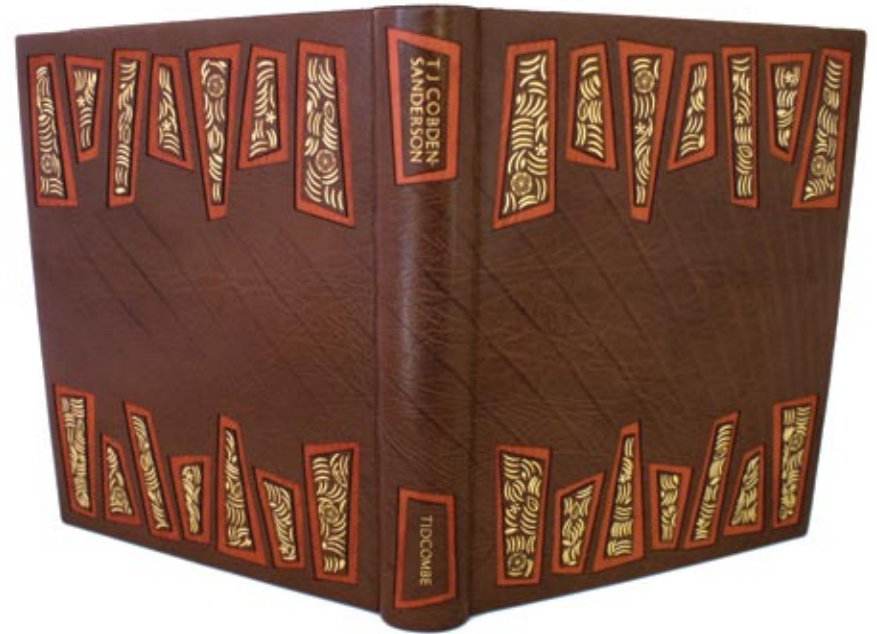




11. (Designer Binding). [MOWERY, FRANKLIN]. *Utopia*. Chelsea, Ashendene Press, (1906). Small quarto. 161pp. One of 100 copies. Printed in red and black with initials by Eric Gill. This is the first book by the Ashendene Press with marginal notes printed in red. Featuring a designer binding by Franklin Mowery of black morocco blind-tooled with an intersecting and slightly shifting pattern of deep rules. The composition evokes a distant horizon, or perhaps the slowly shifting waters of the sea surrounding Sir Thomas More's imagined island. The abstract design is capped by the title, formed from burgundy morocco onlays shaped in Uncial letterforms. Binder's initials and date gilt-stamped to rear turn-in. Soft black suede doublures complete the design. Mowery is Head of Conservation at the Folger Shakespeare Library and has maintained a private practice as a designer bookbinder and conservator for more than thirty years. Bookplate of Jan van der Marck. (Tomkinson, p. 6). \$9,500

12. (Designer Binding). [SMITH, SALLY LOU]. *The Bookbindings of T.J. Cobden-Sanderson: A Study of his Work 1884-1893*. (London, British Library, 1984). Quarto.

xii, 407pp. Illustrated throughout with a color frontispiece and black & white photographs showing examples of bindings. More than a bibliography, this volume provides insight into T. J. Cobden-Sanderson's development and influence as an artist, and gives detailed descriptive entries for each binding. This copy has been specially bound by Sally Lou Smith in chestnut morocco with a subtle diagonal striation in the grain. Rows of irregular quadrilateral shapes follow the top and bottom edges of the covers and extend across the upper and lower boards. The shapes are onlaid into cutouts of russet morocco and are densely decorated with gilt tooling.



These design elements cleverly reference the work of Cobden-Sanderson and the specific tools that he used, as depicted in the appendix of the book, while at the same time becoming part of Smith's own innovative, contemporary aesthetic. On the spine, the cutout shapes bear the title and author in gilt lettering. Doublures of russet morocco are decorated with double-ruled outlines of the quadrilaterals, and diagonal-striped Japanese paper flyleaves echo the texture of the morocco. Initialed by Smith to rear doublure. Smith, a fellow and President of Designer Bookbinders, was renowned as both a binder and influential teacher. Housed in a brown cloth box backed in gilt-titled chestnut morocco. \$6,500

13. (Designer Binding). [WILCOX, MICHAEL]. *A Catalog of the Thirty-Three Miniature Designer Bindings of You Can Judge a Book by Its Cover*. Pico Rivera, Kater-



Crafts Bookbinders, 1998. Oblong quarto. (76)pp. Copy number one of six signed by the binders and everyone involved in the publication of the book. This was Mel Kavin's personal copy, which he had specially bound by Michael Wilcox, and it was the only copy of the six to have received a designer binding. Photocopies of the correspondence between Kavin and Wilcox are included with the book. In a letter dated November 28, 2001, Wilcox explains his design concept: "My design (intended to be decorative) is about reading texts...and binding texts into books (precisely thirty-three of them, in this case)." What Wilcox does here is to transform the concept of turning ideas from the text, and the binder's reaction to that text, into physical objects. At the lower inside corners of both covers sits the text, which is symbolized by a small rectangular light brown gilt-framed onlay with lines. Radiating out from these two onlays are gilt rules that terminate in thirty-three book forms within gilt circles surrounded by small geometric shapes. In between the text and the finished books are small nebulae of these geometric shapes tooled in gilt, various colored onlays symmetrically arranged in a semi-circular pattern. Further along, the lines cross a wider field of various shapes formed of gray onlays. All these pieces represent the choices binders make when deciding on a design: tooling, color, and shape. Wilcox continues the visual theme on the turn-ins, creating a running border of text and book shapes. As with all of Wilcox's designs, this binding reflects the thought, care, and craftsmanship for which he is widely regarded. Extremely fine, housed in a stout cloth clamshell box. (See illustration on front and back covers).

\$28,500

#### STUNNING DEBUT

14. (ERNST LUDWIG PRESSE). *Das Buch Esther*. Leipzig, Insel-Verlag, 1908. Octavo. (xxx)pp. One of twenty-five deluxe copies on Japon. The first book of the Ernst Ludwig Presse, printed for Insel-Verlag. Illustrated with a stunning Egyptian-inspired double frontispiece by Friedrich Kleukens depicting Esther facing King Ahasuerus (also known as Xerxes I), who offers her the crown. The two pages are printed in black and metallic gold ink with ornate grape-leaf borders and rich detail. The decoration continues into the text, with gilt initials and chapter titles. The Ernst Ludwig Presse was the first truly private German press of the 20th century. The brothers Christian and Friedrich Wilhelm Kleukens established the press in 1907, naming it after their patron, the Grand Duke of Hesse. Extremely fine in the deluxe binding of gilt-titled indigo calf, with gold raw silk paste-downs. Housed in the original green silk-covered box. A beautiful and scarce book from this important Press. (Rodenberg, p. 74). (See illustration on inside back cover).

\$16,500



15. [ERNST, MAX]. Carroll, Lewis. *The Hunting of the Snark. An Agony in Eight Fits/Die Jagd nach dem Schnark. Agonie in acht Krämpfen*. (Stuttgart), Manus Presse, 1968. Quarto. (104) pp. One of 130 copies, signed by the artist. Illustrated with nineteen full-page lithographs from etchings by the surrealist Max Ernst. There are also three small vignettes. This is a bilingual edition of Carroll's nonsensical epic poem about a crew of ten men in pursuit of a mythic beast. Vividly colored illustrations are paired with the original English poem, and the same images are repeated in stark black & white to accompany the German text, translated by Klaus Reichert.

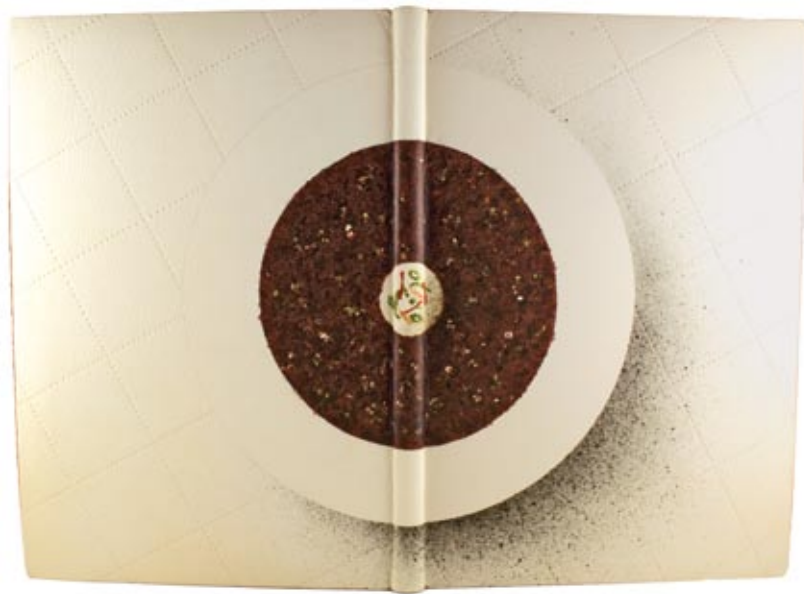
The Hunting of the Snark was created late in Ernst's career and was the second of three works by Lewis Carroll illustrated by him. Born in Germany, Ernst began his career in art in the 1910s, inspired by the work of post-Impressionist artists and Pablo Picasso. Although primarily a painter, he also branched out into collage, sculpture, and lithographic printing, and he finally achieved financial success after the publication of his treatise, "Beyond Painting," in 1948. Loose, as issued, in publisher's cloth chemise and slipcase. Slight fading, soiling, and a small bump to slipcase, otherwise fine.

\$2,850

#### DELECTABLE DELUXE BINDING

16. [ESSLEMONT, DAVID]. *Chili Recipe*. (Decorah, Iowa, Solmentes Press), 2013. Folio. (39)ff. From an edition of thirty copies, this is one of ten deluxe copies in a stunning designer binding of full white pigskin. At the center of the spine extending over both covers sits an acrylic-painted bowl of chili, garnished with spicy sour cream and peppers, and sprinkled with gilt-stamped flecks. The covers have been blind-stamped in a crosshatch pattern to mimic a white linen table cloth, and a spray of gray paint extending out from one side of the bowl evokes the shadow cast by the bowl's rim as the chili is enjoyed outside on a sunny, summer day. Orange paste-paper flyleaves complete the spicy presentation.





British artist David Esslemont works step-by-step through his award-winning chili recipe using thirty-nine multicolor woodcut images showing both ingredients and cooking methods. Every part of this gourmet dish is made from scratch, from the ancho chili paste to the vegetable stock. The artist advises: "If you don't understand my pictogram instructions, use your imagination. Good luck and let me now how it turns out." Prospectus and newspaper clipping announcing the artist's chili cook-off win laid in. As new in cloth drop-back case.

\$4,500



17. (Fore-edge Paintings). MORELL, CHARLES. *The Tales of Genii. Translated from the Persian, by Sir Charles Morell. With Memoirs of the Author.* London, Printed for J. Booker, et. al., 1820. Two 16mo. volumes. xiii, 334pp., + 4 plates; 334pp., + 4 plates. This set is decorated with eight masterful illustrations drawn by R. Westall and engraved by Charles Heath depicting scenes from the tales. Each volume also hides a fore-edge painting beneath the gilt. The edge on volume one shows a hill-top vista of a city set against smoky blue mountains as a branching tree rises in the foreground. Volume two depicts a hunter on a white horse accompanied by a dog rides towards a river-side town surrounded by rolling golden hills. *The Tales*, based on the *Arabian Nights*, were allegedly translated by Sir Charles Morell from an original Persian work by Horam, but this origin story is as much a fiction as the stories themselves. The work is written entirely by English author James Ridley. Bound in green, gilt-stamped contemporary straight-grained morocco with decorative raised bands. Ribbon bookmarks are present but detached. Housed in modern clamshell box of green cloth with gilt-stamped green leather spine. Darkening and minor edgewear; else fine.

\$1,500

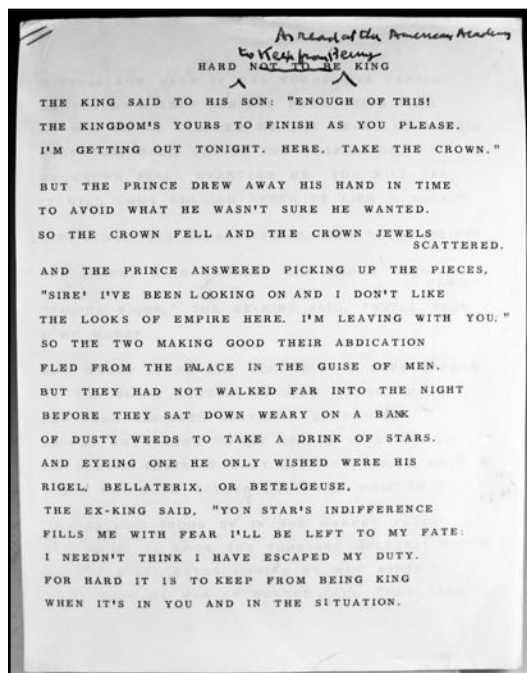
18. FROST, ROBERT. Eight manuscript poems. (c. 1946). Octavo. (8)ff. A manuscript poetry chapbook handmade by Robert Frost and inscribed by the poet with the dedication, "A Preview / for Nita and Doc / from / R. F. / After a good Bread Loaf / 1946." "Doc" refers to Frost's friend Reginald Cook, a Middlebury professor who was the director of the Bread Loaf School of English for many years. Frost met Cook in the mid-1920s, and they remained friends until the poet's death in 1963. Cook kept written records of his conversations with Frost and transcribed his lectures, and he later published the book *Dimensions of Robert Frost* in 1958. This collection of poems was presented to Cook and his wife after his first session as director in 1946. The eight verses copied in Frost's hand are "To an Ancient," "Something to Hope For" (published as "Something for Hope"), "One Step Backward Taken," "Why Wait for Science," "But He Meant It" (re-titled "The Broken Drought"), "The Courage to Be New," "A Mood Apart," and "Bravado." These were a preview of some of Frost's new poems, all of which would be published in his 1947 collection *Steeple Bush*. Apart from the changes of title, most of the poems appear in the chapbook

The courage to Be New  
I hear the world reacting  
The mistakes of ancient men  
The brutality and fighting  
They will never have again.  
Heart-broken and disabled  
In body and in mind  
They rescue help of the fabled  
Federation of Mankind.  
But they're blessed with the accuracy  
To suspect the human trait  
Was not the best of human  
That would them mislead.  
They will tell you more as soon as  
You tell them what to do  
With their eyes breaking newness  
And their courage to be new.

P.S.  
No one courts at their killing  
And being killed for speed.  
Then why are we unwilling  
They should do us much for need?



exactly as they would in publication. However, in the chapbook, "Courage to Be New" is followed by a four line postscript, and four changes in wording were made to lines in "Something for Hope." These changes reveal slight shifts in sound and sense, showing how Frost continued to edit and refine his work. Bound together in side-stitched self-wrappers. Very fine. \$19,500



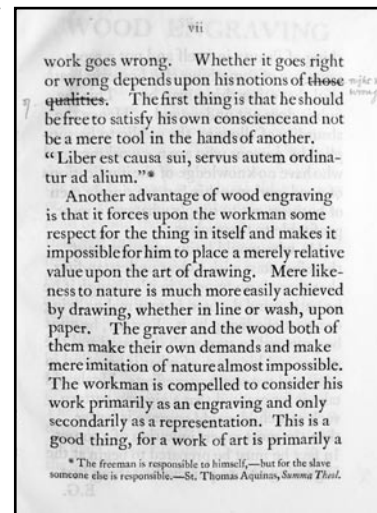
19. FROST, ROBERT. Typescript lectern copy of "Hard Not to be King" (1950). 13pp. Signed typescript with Frost's manuscript correction to the title, changing "Hard Not to be King" to "Hard to Keep from Being King," and noting "As read at the American Academy." Additionally inscribed by the author "For Reginald Cook" on the final page. Cook was a close friend of the poet and the director of the Bread Loaf School of English from 1946-1964. This was the lectern copy from which Frost read when he first presented the poem at the American Academy of Arts and Letters in New York in

the spring of 1950. The text is printed in a large font, as Frost's eyesight was declining during this period of his life. This long, philosophical poem was first published in the *Proceedings of the American Academy of Arts and Letters* in 1951, and again later that year in an edition of 300 copies by House of Books. Several changes were made between this copy of the poem and the version finally anthologized in 1962 as part of Frost's last published collection, *In the Clearing*. Title alterations, adjustments to wording and spelling were made between the typescript version and the anthologized poem, and some entire lines were added or altered. An intriguing look into Frost's process of writing and revision. Very fine. \$4,750

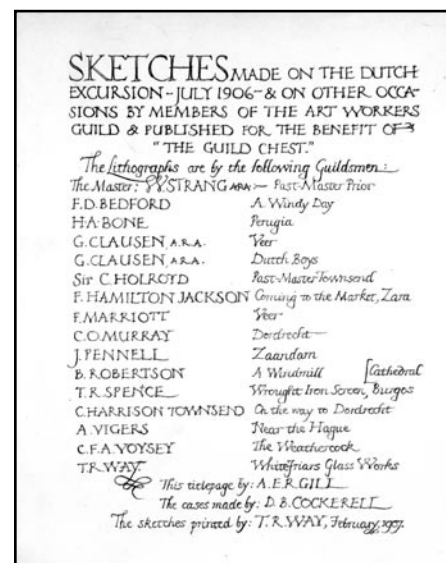
#### ERIC GILL'S COPY, WITH CORRECTIONS

20. [GILL, ERIC]. Beedham, R. John. *Wood Engraving*. Together with variant copy. Ditchling, Sussex, S. Dominic's Press, 1920; (1925). Two octavo volumes.

viii, 40pp. each. First edition. Eric Gill's copy of this treatise on the craft of engraving on wood, which contains an introduction and five engravings by him. The Introduction of this copy has been annotated by Gill, with corrections to his text on four pages. Gill has further signed and dated the front free endpaper, and the front paste-down bears his bookplate. Includes an additional twenty-eight figures and decorations. Fine in the original quarter linen and tan paper-covered boards, printed with the title information in black. Together with a variant of the first edition, which contains the title-page and main body of text from the first edition, along with the Introduction from the second edition of 1925, including the revisions noted in Eric Gill's copy. Bound in quarter linen and brown paper-covered boards, with the blue dust wrapper, printed with Gill's "Axe and Block" engraving. Wrapper shows wear at edges, with two closed tears to top edge, else fine. Bookplate of John Roland Abbey to front paste-down. Together, these two copies provide an interesting look into Gill's revision process. (Taylor & Sewell A76). \$3,000



#### UNRECORDED CALLIGRAPHIC TITLE PAGE



21. [GILL, ERIC]. *Sketches Made on the Lithography Night, 14 April, 1905*. Together with: *Sketches Made on the Dutch Excursion - July 1906 - and on Other Occasions*. London, Art Workers' Guild, 1905; 1907. Two portfolio volumes. (1)ff., + 15 plates; (1)ff., + 16 plates. The 1905 portfolio contains a calligraphic title page by Graily Hewitt, reproduced lithographically, and fifteen original lithographs by various artists, including Joseph Pennell and T.R. Way, who printed all the plates and was instrumental in bringing lithography to the Art Workers' Guild. On its own, this portfolio is rare, with only three



known copies held in institutions. The second portfolio contains an unrecorded calligraphic title page by Eric Gill and is an example of his very earliest lettering, preceded only by his work for Insel Verlag in 1905. In this example, Gill shows his engraver's hand in the arrangement of straight capitals for the five-line title and the names of the Guild artists whose work is showcased here. The portfolio is unique, with two additional lithographs by A. Vigers not called for in the contents list, along with the original pencil sketches for all three of Vigers's contributions.

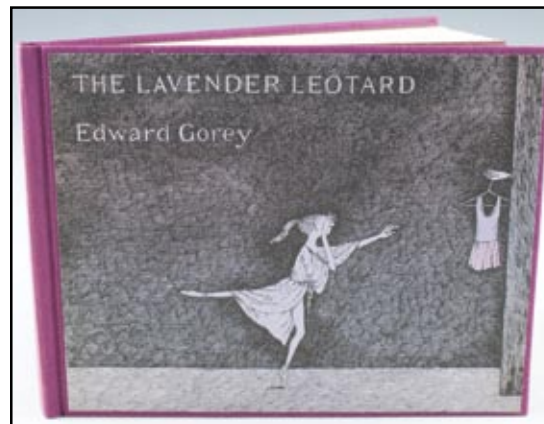
Allan Francis Vigers joined the Art Workers Guild in 1903 and was best known for his floral wallpaper and textile designs. He exhibited at the Royal Academy and the Arts and Crafts Exhibition of 1910 and produced designs for Liberty & Co. This is likely Vigers's copy of the portfolio, as it is lettered with his monogram in ink on the front cover. The 1907 portfolio, like its earlier counterpart, is also rare and is reportedly held by only two institutions. Founded by a group of architects in 1884, the Art Workers' Guild was founded in accordance with the ideals of the Arts and Crafts movement and sought to unify fine and applied arts. Both Gill and Hewitt joined the Guild around 1904. Light marginal foxing to a few plates, and verso of last plate of 1907 portfolio foxed all over; else a fine set, housed in cloth cases made by Douglas Cockerell, the 1905 case in brown and the 1907 case in brick red with a small lithograph by T.R. Way pasted to the upper cover. \$4,000

22. [GOLDEN COCKEREL PRESS]. Keats, John. *Endymion. A Poetic Romance*. (London, 1947). Quarto. 152pp. From an edition of 500 copies printed on handmade paper and signed by the artist, John Buckland Wright, this is one of 100 specially bound in gilt-stamped vellum by Sangorski & Sutcliffe. With an additional print laid in of "On the Side of Latmos," signed by the artist in pencil and dated 1944. Handsomely illustrated with fifty-eight wood engravings. Buckland Wright's



depiction of the Goddess of the Moon is gilt-stamped onto the front and back covers. Spine slightly toned, else very fine with cloth slipcase. Engraved bookplate of James L. Thielman. Prospectus and invoice from the Press laid in. One of the most cherished books of the Golden Cockerel Press. (*Cockalorum* 175). \$3,500

LETTERED COPY



23. GOREY, EDWARD. *The Lavender Leotard: Or, Going a Lot to the New York City Ballet*. NY, Gotham Book Mart, 1973. Oblong 16mo. 16ff. First edition. One of twenty-six lettered hors commerce copies. Ballet was a subject very close to Gorey's heart, and this book was written in celebration of the New York City Ballet's fiftieth season. Lettered copies of this title are rare.

A very fine, bright copy in violet cloth-covered boards with large illustrated paper labels. The front cover label shows a ballerina reluctantly accepting "that lavender leotard with the skirt that doesn't quite match." The leotard's skirt has been hand painted by Gorey. Housed in publisher's slipcase. (Toledano A53a). \$2,350

WITH FIGBASH DOLL, HANDMADE BY GOREY

24. GOREY, EDWARD. *The Raging Tide: or, The Black Doll's Imbroglia*. NY, Beaufort Books (Peter Weed), 1987. Oblong octavo. 33ff. First edition. One of twenty-six lettered copies, signed by Gorey. A book in which the reader chooses from options at the bottom of each page to determine how the story will proceed and ultimately end. Together with a black fabric beanbag Figbash figure, one of the tale's four characters, handmade by Gorey. Fine in the original dust wrapper, which shows only the slightest toning to spine. (Toledano A93a). \$2,750



## GUTHRIE'S MASTERPIECE



PRISTINE SET, WITH ORIGINAL DRAWING

25. [GUTHRIE, JAMES]. *The Elf: a Sequence of the Seasons*, with original drawing. (London, James Guthrie), 1902-3. Four small octavo volumes. 26pp. each, printed rectos only, with the exception of the last volume, Winter, in which the colophon was printed on the verso of the final page. Each volume is one of 250 copies, written, illustrated, and designed by James Guthrie of the Pear Tree Press. The volumes are all lavishly illustrated with Guthrie's artwork, from the numerous full-page illustrations and text decorations in each book, to the decorative endpapers and cover designs. This set comes with Guthrie's original pen & ink drawing for the title page of the Autumn issue. The drawing shows the artist's process in action, as corrections have been made in a number of places. For example, Guthrie changed his hand-lettered name under the title from uppercase to title case, and he decided to redirect the grape vines that form the primary motif of the drawing, removing one small section in the process. The cardstock to which the drawing is affixed has been signed "By J. Guthrie." This set forms the second series of *The Elf*, the first having been released in 1899 as Guthrie's first publication. Unlike that series, this second group was printed at the Old Bourne Press, and all aspects of the book, from the text and illustrations to the overall design, were achieved to great effect under Guthrie's direction. Bound in printed paper-covered boards. The set is uncommonly fine. Housed in a quarter-leather slipcase and cloth chemise. \$2,500

26. [GUTHRIE, JAMES]. *Frescoes from Buried Temples*. Flansham, Bognor Regis, Sussex, Pear Tree Press, (1928). Folio portfolio. (73)ff. One of 55 copies signed by the artist, James Guthrie, and the poet, Gordon Bottomley. Guthrie, the founder and the printer of the Pear Tree Press, wrote that "the designs and poems are... separate variations upon epical or elemental themes concerned with the beginnings of our planet and our race, and looking to that past for some intimations of the future of both." It was the largest produced by the Press, and the one generally considered Guthrie's masterpiece. In the tradition of William Blake, Guthrie combined text and image, and used at least four different printing techniques in producing this book. The approximately 30 pages of text are all printed in color from etched plates which combine calligraphy and illustration. Among the pictorial plates are sixteen intaglio etchings, seventeen prints from blocks covered in sculpted gesso, three woodcuts, and five "cuts," from wood or linoleum. Guthrie used a combination of colors in graduated tones for both relief and intaglio prints. The result is subtle and harmonious, and each copy is unique. Some of the illustrations are printed on black paper and tipped-in, and some use metallic inks. At least one plate was rolled with gold ink, so that the letters show white on gold. Announcement and prospectus laid in. Unbound, as issued, in wrappers showing Adam and Eve, printed with two color blocks. Wrappers show light wear at spine, with small split at upper joint, otherwise fine. Housed in the original slipcase, with the etched label. Box shows wear at extremities and split corners. (Eckert in *American Book Collector*, XIII.9/10, 1963; Ransom 87-91). \$7,500





27. [GUTHRIE, JAMES]. "Spring." 1899. Original watercolor and gouache painting by artist, author, and proprietor of the Pear Tree Press, James Guthrie. The image shows Spring personified as a haloed and winged woman, bearing a crown, scepter, and orb. She looks on regally as her kneeling handmaidens, also haloed and winged, release a swallow from the cage it inhabited during the winter and take up a shepherd's crook to welcome the new life of spring. The three figures encircle a small pond and are surrounded by a profusion of flowers, from tiny crocuses mixed with the grass on the ground to tall stands of lilacs. Every facet of the landscape and figures is executed with Guthrie's characteristic attention to minute detail: the petals of tulips are easily distinguishable; the flowers and ribbons intertwined in the hair of the kneeling women are finely achieved; and every feather of the three pairs of wings is clearly wrought. This watercolor is dated "[18]99" under the artist's initials in the illustration, and the back is signed "Spring / drawn by / James Guthrie / 1898/9."



The year 1899 was a momentous one for Guthrie, as this was the year he acquired an Albion printing press, initially simply to print his own drawings. However, he soon moved from painting to printing as his main method of artistic expression. "Spring" was published by Guthrie in 1900 in *An Album of Drawings*, though it previously had been in the January-April 1899 issue of the *Pall Mall Magazine*. Both reproductions are unfortunately in black & white and do not show the bright coloration of the original watercolor, which gives the image a depth and clarity lacking in the published versions. Painting executed on thick cardstock, which shows pencil marks, stains, and holes along the edges, most likely from the reproduction process. Otherwise, the image itself is in fine condition and has been professionally matted. (Cardstock 14 3/8 by 9 3/8 inches; mat 16 1/4 by 11 1/2 inches). \$2,500

28. HODSON, JAMES SHIRLEY. *An Historical and Practical Guide to Art Illustration*. London, Sampson Low, Marston, Searle & Rivington, 1884. Octavo. (viii), 224, (12), 32pp. First edition. With twenty-four specimens illustrative of various printing processes. These include chromolithography, zincography, photoglyptie, Ives process photo-relief, heliogravure, and others. Writing at a time of great technical advances in mechanical reproduction of images, Hodson provides an overview of each process, as well as "practical directions" and methods for executing them. This book is considered a significant work in the field of graphic arts processes, and because of its technical content, was likely heavily used by the many practitioners of the period. Nice copies are therefore quite difficult to find. Apart from occasional light internal foxing, this is a nearly fine copy in publisher's blind-stamped pebbled cloth, title stamped in gilt on spine.



\$3,750



PRINTED ON VELLUM

29. [JONES, DAVID]. *The Book of Jonah*. London, Clover Hill Editions, 1979. Quarto. 20pp. One of ten copies printed on vellum by Will Carter at the Rampant

Lions Press, and with a separate portfolio containing three sets of the wood engravings on vellum, handmade paper, and Japon. Illustrated with thirteen wood engravings by David Jones, several of which frame the text. Jones was encouraged by Eric Gill to learn the craft of wood engraving, and although one can see the influence of Gill's work in these illustrations, they also reveal a sense of darkness and tumult that is distinctly Jones's own. The first edition was published by the Golden Cockerel Press in 1926. In this new, ultra-deluxe edition, printed on vellum from Jones's original blocks, the illustrations have a beautiful clarity and heightened, minute detail that is characteristic of Jones's work in this medium. Bound in dark green morocco by Sangorski & Sutcliffe; the portfolio in morocco-backed marbled paper. Book and portfolio housed together in a slipcase. Extremely fine. \$15,000

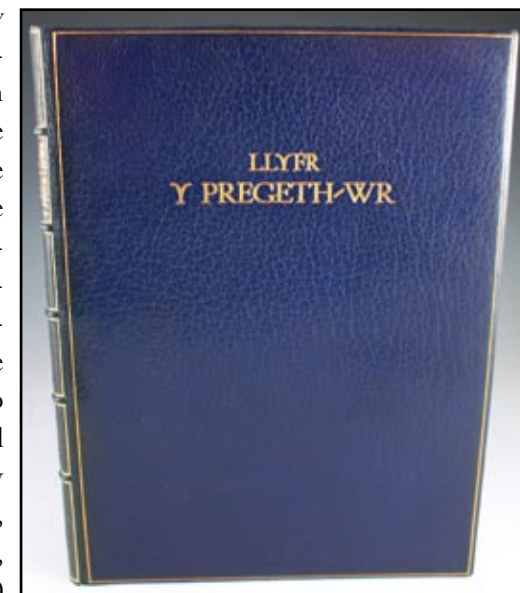


AT LAST, AS JONES INTENDED

30. [JONES, DAVID]. *The Chester Play of the Deluge*. London, Clover Hill Editions, 1977. Quarto. 20pp. One of only seven copies printed on vellum by Will Carter at the Rampant Lions Press, and with a separate portfolio containing three sets of the wood engravings on vellum, handmade paper, and Japon. Illustrated by David Jones, this is considered by many to be the artist's most important work. At the early stages of his career Jones was much influenced by the work of Eric Gill, with whom he shared a close association. According to Hodnett in *Five Centuries of Book Illustration*, it was with *The Chester Play of the Deluge*, first published by the Golden Cockerel Press in 1927, that Jones reached his full artistic maturity. Its

ten wood engravings "are as original a series of illustrations as any in an English book," Hodnett observes. "Jones's innovation was to integrate the elements of each design in a complex overall pattern by means of interlocking bands of solid black or white." In respect to the Golden Cockerel edition, however, Jones felt that the some of the delicacy of his wood engravings had been lost, as the paper was not properly dampened by the Press as they hurried to meet a deadline. According to the Publisher's Note by Douglas Cleverdon, Jones acquired the ten blocks in order to ensure that they would not be reprinted without his approval. In 1977, Jones gave Clover Hill Editions his blessing to reprint the book using his original blocks, in the manner that he originally intended. In this present, ultra-deluxe edition, printed on vellum, the illustrations reveal their full complexity. Bound in brick red morocco by Sangorski & Sutcliffe, with the portfolio in morocco-backed marbled paper. The book and portfolio are housed together in a slipcase. Extremely fine. With the original prospectus, which includes a bifolium printed vellum sheet and the illustration of Noah's Ark. \$15,000

31. [JONES, DAVID]. *Llyfr y Pregeth-wr*. (Newtown), Gwasg Gregynog, 1927. Octavo. 20pp. From an edition of 250 copies, this is one of twenty-five in a special dark blue levant morocco binding by George Fisher for the Gregynog Press Bindery. With wood engraved frontispiece and title-page wood engraving by David Jones. The text of the book of Ecclesiastes, translated into Welsh, is printed in black and red on handmade paper. A fine copy with gilt title on front and spine, gilt-ruled turn-ins. (Cleverdon 38, Harrop 8). \$3,500

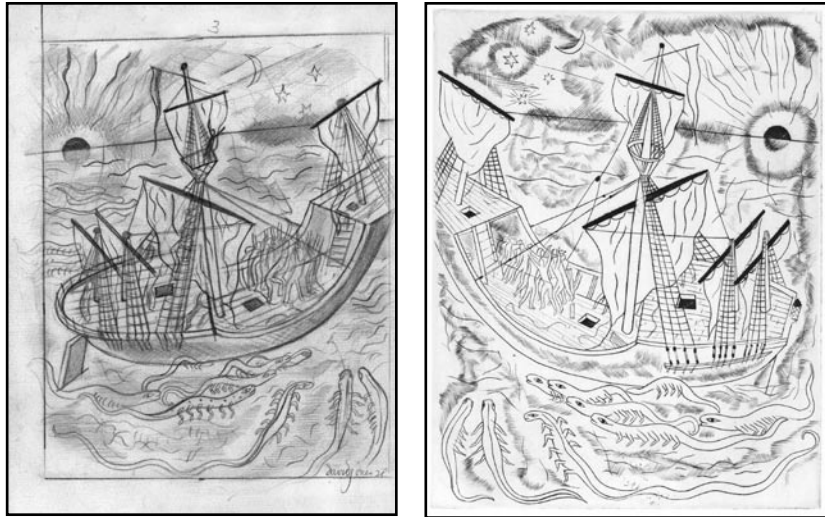


ONE OFTEN, WITH ORIGINAL DRAWING

32. [JONES, DAVID]. *The Rime of the Ancient Mariner*. Bristol, Douglas Cleverdon, 1929. Quarto. 37pp., + (8)ff. plates. One of only ten copies in the most limited state, with two extra loose suites of engravings and an original signed pencil



drawing housed in a portfolio inside the rear cover. Illustrated throughout with ten masterful engravings on copper, comprising eight full-page plates and two smaller images which serve as head- and tailpieces. The extra suite of prints contains fifteen proof engravings by Jones printed on cream Japon without the background tone, including the five engravings which were discarded and not used in the final version. There is also a full suite of the ten published copper engravings in the final state, printed on handmade paper with a light gray background tone.



The original drawing is one of ten that Jones saved from the almost 200 sketches and working drawings that he made in preparation for the copper engraving; the rest were destroyed. The original drawing included is the third plate, titled “The Death Fires,” and is remarkably close to the final version of the engraving, showing the ship in limbo upon the still sea, where “slimy things did crawl with legs.” Bound in original vellum by Wood and London with the title in gilt on the spine. Slight bowing to covers, and two of the portfolio’s flaps are starting to split. One of the few works executed by Jones with copper engravings, and one of his most stunning achievements. (See *The Artist and the Book*, 136). \$25,000

#### “THE WORTHY TRIBUTE OF ONE GREAT POET TO ANOTHER”

33. [JONES, DAVID]. *Suite of proof copper engravings for The Rime of the Ancient Mariner*. Bristol, Douglas Cleverdon, 1929 (but 1972). Small portfolio containing fifteen copper engravings by David Jones. (15)ff. The suite was printed on Japon directly from the copper plates before they were steel faced. The suite includes the ten engravings that appeared in the published work and five discarded engrav-

ings. All are numbered and initialed by Jones; the discarded engravings are thus indicated by Jones in pencil. Although it was Cleverdon who initially proposed the use of copper engravings to illustrate Coleridge’s poem, Jones embraced “the most specific beauty” of the medium: “a lyricism inherent in the clean, furrowed free, fluent engraved line.” Cleverdon later argued that what Jones achieved in these engravings was “a symbolic imagery drawn from the depths of Coleridge’s creative imagination” and was “the worthy tribute of one great poet to another” (p. 17). This was also Jones’s last major work as an engraver. Of the five suites issued separately, it is believed that only three survive intact. This suite is housed in a cloth chemise and full green morocco folding case by Sangorski & Sutcliffe. Very fine. (See Cleverdon, p. 37). \$15,000



#### UNIQUE HOMAGE TO TENNIEL’S VISION OF ALICE

34. (Juvenile). (CARROLL, LEWIS). “Alice” Toy Theater. (England, c. 1930s). Thirty-three pieces, plus the theater and two backdrops. This remarkable handmade toy theater recreates some of the most iconic scenes from Lewis Carroll’s *Alice’s Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*. The set contains thirty-one figures or groups derived from John Tenniel’s line drawings, including the White Rabbit, Alice’s meeting with the Caterpillar, Tweedledee and Tweedledum, and the Red Queen and White Queen’s examination of Alice after she becomes a queen. The figures are made from fine, thin birch plywood and set into corresponding stands. Another piece, the head of the Cheshire Cat, hangs from a small pin set in the arch of the theater’s proscenium. The theater itself is also made of plywood, with decorative molding creating the proscenium arch, and is open at the top to allow for easy movement of the figures. It comes with two nested set pieces, the outer one with an opening cut in the middle showing the second set behind it. The former is painted to resemble the outside of a castle wall, complete with turrets extending downward and quatrefoil windows. The latter has an inset, non-functional doorway and stands on its own.

The thirty-two figures, the theater, and the set pieces are all finely drawn with pen and ink and brightly painted with watercolor by Alfred Henry Seymour, ostensibly for use by his children. Seymour worked his entire life at the Bank of England, and it is unclear if he had any formal artistic training; however, the degree of skill required to shape the wooden figures and create color images from black and white shows the craftsman to be a true artist. A final figure, that of the Duchess, survives from an earlier version made from mahogany and tinted with india ink and wash. A second Duchess was later reproduced using the final birch and watercolor technique, suggesting that the artist rejected his earlier attempt because of its more translucent finish. It does not appear that the theater was ever used; the figures were rediscovered after Seymour's death in 1993. Thus, they retain their pristine condition and bright coloration. A fine example of a unique "Alice" toy. (Proscenium measures 11 by 9 by 5 3/4 inches; average sized figure, the Queen of Hearts, stands at 3 3/4 inches tall; one of the largest pieces, Humpty Dumpty with Alice, is 6 1/8 inches tall and 4 3/4 inches wide). \$5,000



35. (Juvenile). COMPLETE SET OF OTLEY CHAPBOOKS. (Otley, Yorkshire, J. S. Publishing & Stationery Co., Ltd., c. 1850). Sixteen 16mo. issues, each 8pp., comprising a complete series as indicated on the back covers of each issue. All the chapbooks are illustrated with woodcuts on every page, and approximately half of the illustrations in each are hand-colored. The titles comprising the series are: *The History of Cinderella*, *The History of Tom Thumb*, *Hare and many Friends*, *Entertaining Views*, *Robinson Crusoe*, *Jack the Giant Killer*, *Little Red Riding Hood*, *Scenes from Nature*,



*Dame Trot*, *Mother Hubbard*, *Capitals of Europe*, *The House that Jack Built*, *Death & Burial of Cock Robin*, *Cock Robin and Jenny Wren*, *Old Man and his Ass*, and *Peter Brown*. Bound in the original printed wrappers, each with a large wood-engraved illustration on the front cover. All but two have covers printed with black text and illustrations printed on a yellow and white background; the cover of *Old Man and his Ass* is printed in brown and *Tom Thumb* in sanguine. A fine set. (Gumuchian 1590). \$2,500

#### TWELVE YEARS IN THE MAKING

36. (Juvenile). [JONES, HAROLD]. *The Forest. Peep Show*. London, Warren Editions, 1981. One of fifty copies. An enchanting peep show by the well-known children's author and illustrator Harold Jones. Comprised of six layered panels, plus the illustrated front panel bearing the title and viewing aperture. Looking into the viewing aperture reveals a glimpse deep into a forest filled with deer, squirrels, and other





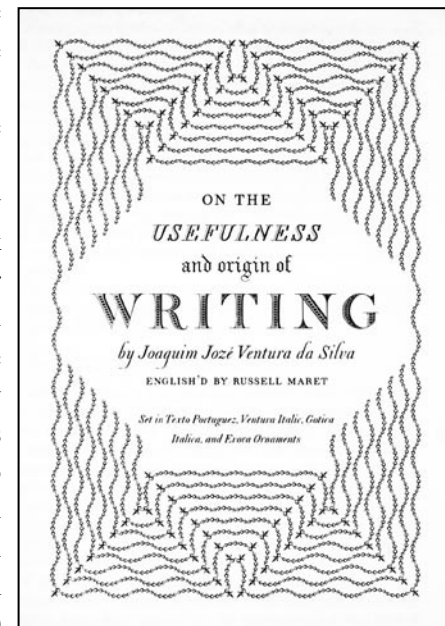
animal life. In the background are a waterfall and mountain peaks with trees beginning to show autumnal hues. Printed by Christopher Skelton at Skelton's Press for Jonathan and Phillida Gili. In a slipcase covered with Curwen patterned paper and a hand-colored label, numbered and signed by the artist. The project was initially begun in 1981, but the artist and publishers quickly became overwhelmed by orders and realized that they had underestimated the amount of time and work it would take to hand-color and assemble each copy. The edition was finally completed in 1993. One can easily understand the delay: the hand-coloring is precise and intricate, and each of the panels is quite detailed. Measures approximately 7 by 6 1/4 inches, and 22 inches when extended. Extremely fine. \$2,250



37. (Juvenile). THE NEW GAME OF HUMAN LIFE WITH RULES FOR PLAYING: Being the Most Agreeable & Rational Recreation Ever Invented for Youth of Both Sexes. London, J. Wallis & E. Newberry, 1790. A moral board game intended for a young audience, in which players progress through the stages of life with spins of a tee-totum. A warning from the publishers at the bottom of the game board discourages the use of dice, since they were too closely related to gambling. Instructions are printed in the center and margins of the board, and the game consists of 84 hand-colored engravings, each with a title, arranged in a spiraling path. According to Osborne, the game was modeled after "Le Nouveau Jeu de la vie Humaine," published in Paris in 1775 by Crépy. Seven periods of life, of twelve years each, are represented in the game. The game was intended to develop

a child's moral character, as each square of the board along the path of life contains either a positive or negative occupation or personality trait. The publishers' instructions encourage the parents or instructors of the children playing the game to "cause them to stop at each character and request their attention to a few moral and judicious observations, explanatory of each character as they proceed and contrast the happiness of a virtuous and well spent life with the fatal consequences arising from vicious and immoral pursuits." The ultimate goal is to reach the "Immortal Man," who has existed 84 years, seems worthy by his Talents & Merit to become a Model for the Close of Life, which can end only by Eternity." The engraved sheet is divided into sixteen panels and mounted on a flexible linen backing so that the game board could be folded up without damage. Apart from some contemporary score-keeping in the left margin of the game, the board is in fine condition, with bright hand-coloring. In the original slipcase, which shows some soiling and wear. (Cornell, "The Games We Play"; Osborne, v. II, pp. 850-851). \$2,500

38. [MARET, RUSSELL]. *Specimens of Diverse Characters*. (New York), Russell Maret, 2011. Quarto. 60ff. From an edition of 70 copies, this is one of fifty-five comprising the standard edition. In this work, Maret has created a modern masterpiece of type design. The book is divided into three sections: "Display Settings" presents aphoristic texts set into highly imaginative designs that incorporate a variety of optical effects that compliment the text. This is achieved through the use of color, as well as other imaginative techniques such as smoke printing. In the second section, fittingly titled "Text Settings," Maret uses foundry types from the Dale Guild Type Foundry to set longer passages from such diverse sources as an early 19th-century Portuguese writing book and "The Impurity of Pleasure" by former U.S. Poet Laureate, Mark Strand. The final section of the book is titled "Notes on the Alphabets," containing a brief biography of Maret's relationship with the various faces, as well as relevant background into their history. Bound by Craig Jensen in red morocco-backed patterned boards printed from foundry type, and housed in a cloth folding case. Extremely fine. \$7,000



(Unless otherwise noted, all miniature books are shown at actual size).

### IN ORIGINAL DUTCH PAPER BINDING



39. (Miniature). *THE BIBLE IN MINIATURE; OR, A CONCISE HISTORY OF THE OLD & NEW TESTAMENTS*. Gainsborough, Mozley & Co., 1797. 220pp. Illustrated with nine full-page woodcuts. Frontispiece illustration is repeated as the last plate. Second Mozley edition, identical in all respects to the first, which was published in 1795. Editions bearing the Mozley imprint are identified by Adomeit through 1815, and they seem to have used the same woodcuts throughout, making earlier editions more desirable for the quality of the reproduction. This copy retains its original binding of Dutch paper over boards, edges speckled red. Apart from a small abrasion to the lower margin of pages 213/214, which is also bound out of order, this copy is bright and fresh. Housed in a morocco-backed folding case. An uncommon thumb Bible, known in only two institutional copies. (Adomeit B34; Bondy, p. 34; Spielmann 21). (1 11/16 by 1 1/2 inches; 44x37mm).

\$2,500

### WITH PUBLISHER'S BOX AND ADVERTISING LEAFLET

40. (Miniature). [BRYCE, DAVID]. *The Holy Bible, Containing the Old and New Testaments*. Glasgow, David, Bryce, & Son, (c. 1901). 876pp. Printed on India paper and illustrated with black & white plates. Bound in full brown leather stamped in blind on the covers and lettered in gilt on the spine, with a pocket inside the rear cover containing a leather-bound magnifying glass. Attached to the rear cover is a metal chain that holds the book to a miniature wood lectern, as was the practice for full-sized Bibles in sixteenth-century English churches. There is a shelf for storage of the Bible under the lectern. On the bottom of the base is a paper label explaining how the Bible came to be chained. The Bible and lectern are housed in the original publisher's cardboard box with a paper label declaring this "the smallest Bible in the world." The label further states that this Bible was produced to commemorate the tercentenary of the authorized version of the English Bible. An advertisement for the miniature chained Bible and lectern is included in the box, the back of which promotes the other miniature Bibles published by Bryce, including the Mite Bible,



Not actual size

Burns' Family Bible, Shakespeare's Family Bible, and the Coronation Miniature Bible. The box and advertisement have been expertly repaired, and both show some wear and soiling. The Bible is a trifle shaken, but otherwise, the lectern and Bible, including the chain and magnifying glass, are in fine condition. (Bible 1 7/8 by 1 3/8; 47x33mm; lectern 5 1/2 (height) by 3 1/8; 141x81mm). \$1,500

### FIRST IMPRESSIONS

41. [CHAMBERLAIN, SARAH]. *Butterflies in Flight* woodblock. 1977. Original woodblock by artist Sarah Chamberlain showing a group of butterflies in flight — the first of ten illustrations from *The Butterfly's Ball and the Grasshopper's Feast*. This is not only the first miniature book published by Anne and David Bromer, but also





Chamberlain's first miniature book commission. Chamberlain's engraved blocks never come on the market, and the present example has been in Anne Bromer's possession for many years. Accompanied by a letterpress broadside, published in an edition of 100 copies, printed for friends of the Chamberlain Press and Bromer Booksellers in celebration of the book's publication, as well as a smaller sheet with the book's title in red. Extremely fine. \$950

A copy of the deluxe edition of *The Butterfly's Ball and the Grasshopper's Feast* is available for sale for \$850, and a regular edition is available for \$250. Details upon request.



42. (Miniature). CUNEIFORM TABLET. (Mesopotamia, c. 2000 BCE). A fine example of what is considered to be one of the earliest forms of writing, and also one of the earliest miniature books. In ancient Mesopotamia (current-day Iraq), baked clay tablets incised with tiny cuneiform script, which was based on picture-symbols, were used in the writing of several languages, most notably Sumerian, Babylonian, and Akkadian.

Although examples have been discovered bearing portions of literary texts, such as the epic of Gilgamesh, most of these tablets were essentially the equivalent of administrative documents, detailing the receipt of goods and lists of commodities or services exchanged or sold. This particular tablet is read across from left to right and then turned on the horizontal axis to read the text on the reverse. Small accession number label to bottom, else fine. (1 1/8 by 1; 28x25mm). \$2,250



43. (Miniature). [GOREY, EDWARD]. *The Eclectic Abecedarium*. Boston, Anne & David Bromer, 1983. (62)pp. First edition. From an edition of 400 copies signed by Gorey, this is one of 100 deluxe copies with illustrations hand-colored by him. The text is an alphabet of short humorous couplets patterned after early moral primers for children, as in "Find tasks to do While in a Queue." Each couplet is accompanied by a full-page illustration. A fine copy bound in morocco-edged, deco-

rated boards with a matching slipcase, which has a hand-colored, illustrated label that does not appear in the regular edition. Slipcase lacks ribbon pull. The entire edition of Gorey's first miniature book is long out of print, and the deluxe issue was sold out at publication. (1 1/16 by 1 5/16; 27x34mm). \$2,000

44. (Miniature). [GOREY, EDWARD]. *Q.R.V.* Boston, Anne & David Bromer, 1989. First edition. From an edition of 400 copies signed by Gorey, this is one of 110 comprising the deluxe issue, with twenty-nine illustrations hand-colored



by him in silver and gold metallic paint. An homage to Isaac Watts, Gorey's text is obscurely akin to *Divine Songs for Children*. According to Gorey, *Q.R.V.* is the nothing that cures everything: "When someone's tongue has reached your lung, it's time to use your knee; Regain your air of savoir faire by quaffing Q.R.V." This is the second of two miniature books produced by Gorey, both of which were published by the Bromers. The book is bound in patterned boards, with a gilt-stamped leather spine label. Fine in original slipcase bearing a hand-colored label. (1 1/2 by 1 5/8; 37x40mm). \$1,650



18TH-CENTURY PLUSH VELVET BINDING

45. (Miniature). *LA SAINTE BIBLE, MISE EN VERS PAR J. P. J. DUBOIS*. La Haye (The Hague), P. Servas, 1752. Bound together with: *Le Nouveau Testament, Mis en Vers par J. P. J. DuBois*, La Haye, P. Servas, 1752. Each 192pp. First Servas edition. Illustrated with four engraved plates. DuBois's translation of John Taylor's first thumb Bible, *Verbum Sempiternum*, was first published in Berlin in 1752, which was also the date of this first appearance under the Servas imprint. This is a complete copy, bright and clean internally, in an original eighteenth-century plush binding of sky-blue velvet with blue, green, and gold paste-paper paste-downs. Adomeit

notes only one other copy bound in velvet. Housed in a contemporary pull-off case covered with Dutch gilt paper. The inside of the case is lined with a different floral decorative paper, which is bright and well preserved. A very fine copy of a scarce edition. A.e.g. (Adomeit C24; American Art Association Sale 193, Bromer & Edison, p. 71). (1 15/16 by 1 1/4; 50x32mm). \$3,500

46. (Miniature Designer Binding). [ESSER, MARK]. *Extracts from the Devil's Dictionary*. (Hyattsville, MD, Rebecca Press, 1988). (26)pp. Ambrose Bierce's satirical alphabet is accompanied by small woodcuts illustrating such definitions as "Type: Pestilent bits of metal suspected of destroying civilization and enlightenment." This is an out-of-series copy in a designer binding by Mark Esser. A red goatskin onlay extends across the spine and covers, outlined with blind tooling to form flames on a contrasting background of cool charcoal gray French chagreen goatskin. Gilt tooled lines, dots, and scattered letters emanate from the blaze. According to the artist, "The design depicts the jumbled letters of the title tossed up from the fires of



Hades. This alludes to both the supposed creator of the dictionary and to the type setting errors historically attributed to the printer's devil. The job of apprentice to a printer, or printer's devil, was once held by the young Ambrose Bierce." Golden-yellow endpapers of bright orange paste paper, made by the binder, stippled and sprinkled with gilt complete the design. Esser studied fine bookbinding under David Brock and apprenticed with William Anthony, while also working as a conservator. He was the first instructor for the hand bookbinding program at the North Bennett Street School in Boston, where he developed the curriculum and taught

for fifteen years. Housed in a tan raw silk-covered box with a red morocco lettering piece to spine. Very fine. A.e.g. (2 5/8 by 2 3/16; 67x55mm). \$2,850

47. (Miniature Designer Binding). [OLIVER, NICKY]. *Love*. Dallas, Some such Press, 1983. 24pp. Inscribed by Stanley Marcus, noted miniature book collector and proprietor of the Some such Press, to his friend and fellow microbibliophile Donn Sanford. A collection of love poems by Shakespeare, Chaucer, and Browning, illustrated with two United States "Love" stamps and a British stamp in honor of St. Valentine's Day. Printed by the Feathered Serpent Press in black with vignettes and ornaments in bright red.

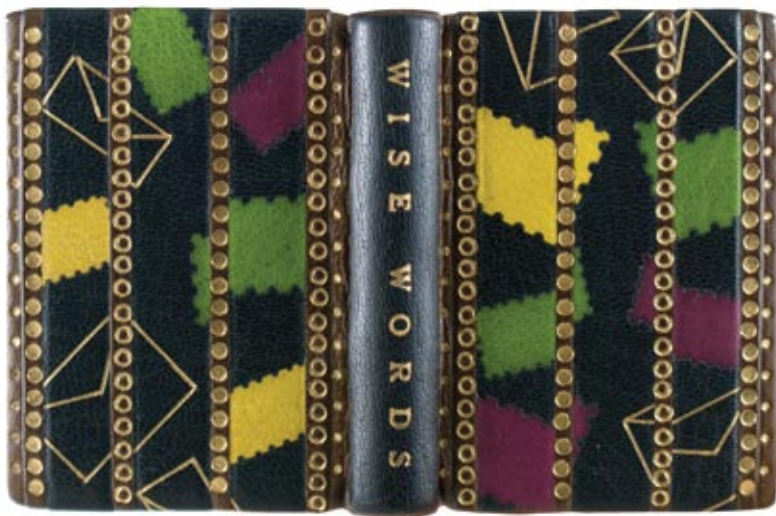


*Not actual size*

This copy features a romantic designer binding by the British bookbinder Nicky Oliver. Inspired by the hints of red, small illustrations, and swirling floral motifs in the text, Oliver bound the book in fair goatskin that she painted and printed with pieces of floral lace dipped in coral-hued leather dye. The covers have a subtle sheen, and in the artist's statement she notes that "Gold foil was stenciled onto the surface of the leather and distressed to highlight the lace design." Gilt-tooled dots also trace some of the lines of the pattern and decorate all three pink edges of the book. Pieces of lace and oil-based inks were used to relief-print the pink, leather-jointed endpapers, which were also accented with subtle gilt-tooling. Housed in a handsome black quarter-morocco box adorned with decorated leather strips matching the binding and a gilt-titled pink lettering piece to the spine. Oliver's artistic background is in illustration and design, and she seeks to incorporate elements of these into her bindings. She was named a Licentiate of Designer Bookbinders in

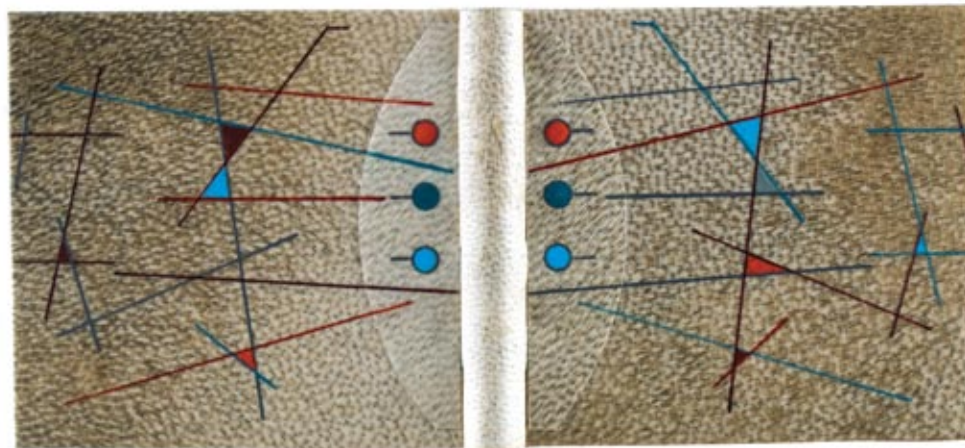


2010 and has won several awards in their recent competitions. These achievements include “the Silver Triple” in the 2010 competition, with first prize for set book, open choice book, and the Edgar Mansfield Medal for best book. Extremely fine. (2 7/8 by 2 5/8; 73x67mm). \$2,750



48. (Miniature Designer Binding). [RILEY, DOMINIC]. *Wise Words about Letter Writing*. Baltimore, Xavier Press, 1993. 19pp. A timeless essay by Lewis Carroll on the art of correspondence, illustrated with two pasted-in postage stamps promoting letter-writing and a fold-out sample of a letter by the author. In a designer binding by Dominic Riley featuring gilt-tooled envelopes and abstracted stamps in onlays of yellow, green, and plum on black morocco. These panels were inlaid into overlapping strips of dark brown goatskin, and the title is tooled in gilt down the spine. The design is segmented into panels that are slightly offset from each other, introducing tension and movement into the design. Between the panels are columns of gilt dots, and the dots are repeated inside the covers on bright green morocco doublures. Violet suede flyleaves and jewel-toned endpapers complete the production. The edges are painted with blue, green, yellow, and violet acrylic. Housed in a black cloth clamshell box lined with vibrant turquoise suede. Riley studied with Paul Delrue and at the London College of Printing before starting his own bookbinding studio in 1994. He co-founded the bookbinding program at the San Francisco Center for the Book in 1996 and returns there annually to teach and lecture. He was elected a Fellow of Designer Bookbinders in 2008. (2 5/8 by 2 1/8; 66x52mm). \$3,500

49. (Miniature Designer Binding). [SHEATS, SONYA]. *Le Chien Guingan et le Chat Calicot*. Mill Valley, CA, Sunflower Press, 1977. (16)ff. From an edition of 250 copies illustrated in color by Marcie Collin and printed by Carol Cunningham, this copy is in a designer binding by Sonya Sheats. Evoking the fierce battle between the Gingham Dog and the Calico Cat, the artist envisioned “a tangle of lines tracing the tossing and tumbling” of the small beasts in the middle of the night,” drawing sharp, angular, intersecting lines in red, blue, and gray enamel across the covers to map their struggle. This motion is set against a background of subtly textured and shaded natural dark parchment, which Sheats notes “has a soft, round, and whole presence.” The binding structure is an homage to the influential German bookbinder Otto Dorfner, employing an open-joint style that he innovated. The spine is covered separately from the boards, which are then connected with four bands of pale blue water snakeskin. The ends of the bands are hidden under half-moon onlays of the same natural parchment. For contrast, the doublures are thin, bright white parchment. The book slides into a parchment-covered box etched with the title on one side in a modern, san-serif font. Elements of the design also hint at the influence of Brother Edgard Claes, her most important bookbinding mentor, including the sliding polycarbonate closure to the box which is painted with lustrous beige automotive paint. Sheats describes her work as part of the tradition of French fine bookbinding, mixing traditional techniques with modern materials. Extremely fine, protected in a blue microsuede pouch. (2 1/4 by 2 1/2; 57x64mm). \$2,650



50. (Miniature Designer Binding). [TADDEO, PAOLO]. *The Old-time Printer*. Baltimore, Xavier Press, 1988. vi, 18pp. Samuel Clemens’s account of his formative time spent as a printer’s apprentice, presented as a speech at a dinner for New York printers. Illustrated with a frontispiece portrait of Clemens and a vignette



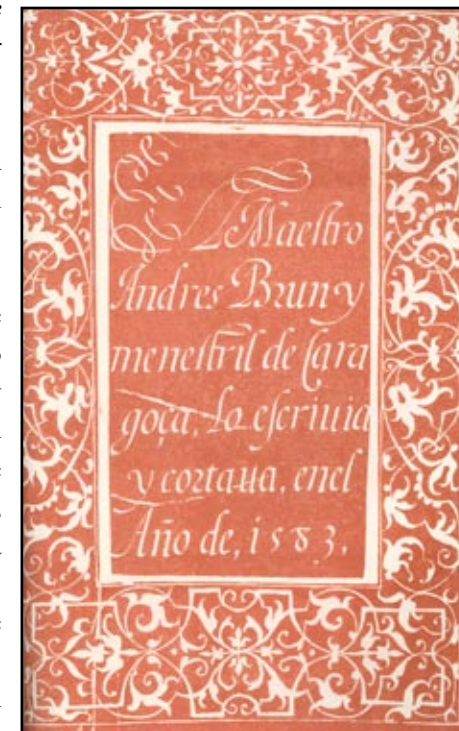
depicting a compositor setting type. This copy is in a designer binding by the Italian-British bookbinder Paolo Taddeo. Onlays of salmon, grey, and black morocco form the shape of a piece of lead type, outlined in palladium-leaf tooling, creating a symmetrical design on each of the covers. The artist chose the letter H for his design, citing the letter's visual stability and steadiness, "with both feet firmly planted on the ground." As someone whose first language is Italian, he also notes that his selection of the letter H is "controversial," since it is not pronounced in his native language and gives him difficulty in spoken English. However, he writes, "in my mother tongue it's a letter of vital importance in the way that it changes the sounds of the consonants it attaches to." Housed in a clamshell box that contains a drawer for the two pieces of seven- and ten-point type included with the book. Taddeo was elected a Licentiate of Designer Bookbinders in 2013 and has twice won the Arthur Johnson Award in DB's annual competition. (2 1/2 by 2; 65x53mm). \$2,500

51. [MOSER, BARRY]. Clemens, Samuel. *Adventures of Huckleberry Finn*. West Hatfield, Pennyroyal Press, 1985. Folio. (50)ff. From an edition of fifty copies printed on



Rives paper, this is one of twenty-five deluxe boxed sets with each print signed by the artist., Barry Moser. Contains all forty-nine wood engravings for the Pennyroyal Press *Huckleberry Finn*, printed in celebration of the centennial of the first edition. These high-contrast portraits and scenes showcase Moser's mastery, playing to the strengths of his chosen medium. Heavy shadows, rendered with subtle variations in line weight and spacing, create a sense of drama, and the flowing line work lends movement to the images. Loose, as issued, in a linen clamshell case backed in gilt-titled green morocco. Originally published at \$5000. (Pennyroyal 40). \$4,000

52. (OFFICINA BODONI). *The Writing Book of Andres Brun, Calligrapher of Saragosse*. Paris, Pegasus Press, 1929. Quarto. 30pp., (51)ff. One of 175 copies printed at the Officina Bodoni. With an Introduction by Henry Thomas and descriptive notes by Stanley Morison. Following these are forty-nine facsimile leaves in collotype reproducing the surviving text and plates of Brun's two writing books, which were originally published in 1583 and 1612. Very fine in cream cloth stamped with a decorative design in red. With original dust wrapper, which is slightly toned to spine and has a short closed tear to the head of the spine. Housed in original slipcase. Printed note laid in informing the reader that the facsimile pages have been hand-numbered in pencil. (Mardersteig 27). \$2,250



#### DELUXE EDITION WITH PROGRESSIVE PROOFS

53. [SHANILEC, GAYLORD]. *Waterfalls of the Mississippi*. (Saint Paul, MN), Minnesota Outdoors Press, (1998). Small quarto. 72pp. Out of an edition of 239, this is one of twenty-nine deluxe copies, signed by the illustrator and author, as well as the co-designer and binder, Jill Jevne. The deluxe issue features a hand-colored fold-out map and a portfolio of three progressive proofs for the illustration of Min-



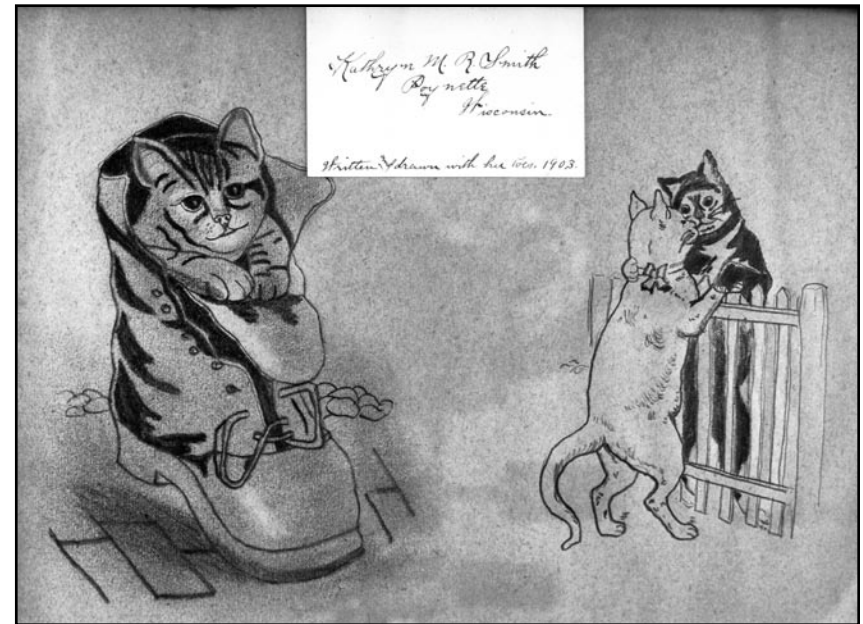


nehaha Falls. An account of a modern-day expedition to explore the eight waterfalls along the Mississippi, all of which are located in Saint Paul and Minneapolis, Minnesota. Gaylord Shanilec illustrated each of the falls with detailed and atmospheric multicolored wood engravings, some of which are double-panel. Housed in a clamshell box covered with turquoise hand-colored Tyvek that gives the effect of water. Additional copies of two double-panel wood engravings are framed and recessed into the covers and lining of the box. Accompanying the book is an hour-long VHS tape, in a matching box, that explores the process of its creation. An extraordinary production. \$2,250

#### TRIUMPHING AGAINST ALL ODDS

54. [SMITH, KATHRYN M. R.]. Original pencil drawing of three cats, executed with the artist's toes. Poynette, Wisconsin, 1903. Pencil drawing on paper by Kathryn (Kittie) M. R. Smith, measuring 9 by 11 3/4 inches, in a contemporary frame, with a faux wood-grain finish. Two images share a single sheet: on the left is a cat peeking out of a shoe, and on the right are two anthropomorphic cats courting over a picket fence. At the top of the page is affixed a card signed by Smith and inscribed "Poynette, Wisconsin. Written & drawn with her toes. 1903." The drawing is reproduced in the accompanying booklet, *My Life Story*, a 32pp. autobiography first published in 1906. This is a later edition, and it includes numerous examples

of Smith's artwork and black & white photographs showing the artist combing her hair, building furniture out of wood, and writing at her desk, all with her toes. Also included is an undated photograph, probably from the 1940s, depicting the artist late in life sitting with a woman labeled Marie Van Atta.



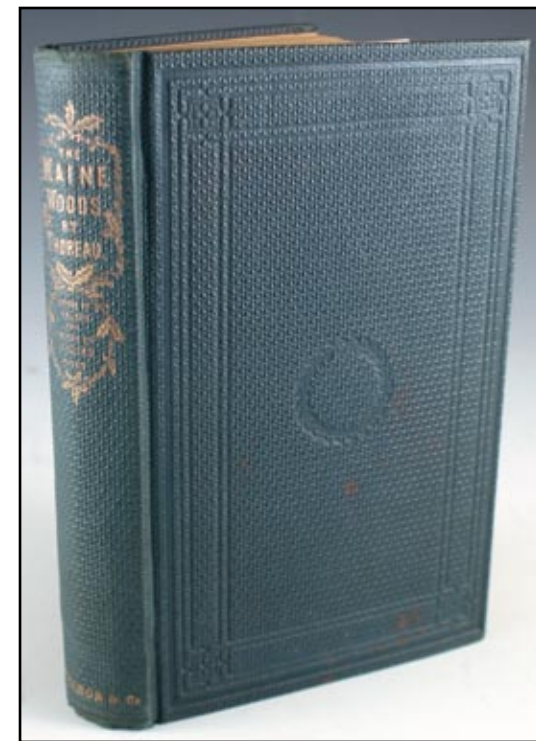
Smith was born in 1882 into a poor Chicago family and lost her mother to illness when she was nine years old. The following year, Smith's father, who was an abusive alcoholic, held her hands and arms against a lit stove, burning them so severely that they had to be amputated. Her father was prosecuted but found not guilty by a jury, and Smith herself was inconsistent in recounting the events, refusing to speak ill of her father. After her hospitalization, she became a ward of the Children's Home Society of Illinois and spent four years at the Home for Destitute Crippled Children, where she attended school and learned to write and sew with her feet. In 1896, she moved to Poynette, Wisconsin, where she lived with a foster family for eight years. Smith was an entirely self-taught artist who traveled and gave demonstrations and lectures about her life. Her autobiography reveals a cheerful and persevering mentality. Smith worked with several organizations to support children with disabilities and established the Kittie Smith Company, wanting to serve as a role model. In 1913, she became the first woman to vote in Chicago, casting her ballot with her feet. By the 1930s, Smith performed as "The Armless Dynamo" at Coney Island and with Ringling Bros., Barnum & Bailey, and John Robinson's Circuses. Booklet lightly soiled; drawing has faintest marginal dampstaining, else fine. \$2,500



55. (Theater). *ROBES OF THESPIS. COSTUME DESIGN BY MODERN ARTISTS*. London, Ernest Benn, 1928. Quarto. (xvi), (144)pp., + 111 plates. First edition. One of twenty-five copies printed on handmade paper, specially bound, and with two color plates not included in the regular edition. Illustrated with plates in black & white and color, and with numerous text figures. A collection of essays on various aspects of costume design. Max Beerbohm contributed a chapter on fantasy in costume design; Abbey Theater director Lennox Robinson and others weighed in on Irish dramatic costume, while Beaumont Press founder Cyril W. Beaumont wrote about costumes for ballet. These chapters are accompanied by costume designs from such noted designers and artists as Edward Gordon Craig, Edmund Dulac, Charles Ricketts, Claud Lovat Fraser, William Nicholson, and Paul Nash. A sumptuous production, and a fine copy in publisher's vellum-backed, gilt-stamped gray cloth. \$1,850

56. THOREAU, HENRY DAVID. *The Maine Woods*. Boston, Ticknor and Fields, 1864. Octavo. 328pp. First edition, first printing. One of 1450 copies. Memoirs of a journey north, with observations on nature and topography, the author's own

appendices on flowers, Indian words, and what to carry when hiking, from pocket-handkerchiefs to insect-boxes. Short closed tear and one very small spot of rubbing to front endpaper, only the slightest sunning to spine, else a splendid copy in green cloth embossed with a triangular pattern, rules, and wreath, gilt-titled to spine. Rarely seen in such fine condition. Armorial bookplate of Gardiner Greene Hubbard, a prominent U.S. lawyer and philanthropist who was the first president of both the National Geographic Society and the Bell Telephone Company. (BAL 20113; Borst A4.1.a, binding variant #5). \$6,500



#### COMPLETE RUN OF RARE DESIGN JOURNAL

57. (Wiener Werkstätte). *DIE FLÄCHE*. Vienna, Anton Schroll, c. 1903-1910. Two volumes in three small quarto portfolios. 192; 32pp. First volume loose and second volume accordionfold, as issued. Full run of *Die Fläche*, or "The Surface," a periodical produced by members of the Wiener Werkstätte to showcase and disseminate the work created in the Workshops. The periodical is a "Musterbuch," or pattern book, and is composed entirely of reproductions of designs intended for practical application on all "surfaces," including poster art, books, wallpaper, textiles, stained glass, inlay, embroidery, monograms, business cards, and costume jewelry. The two volumes contain a total of 124 pages of designs, all printed in bright colors via algraphy, or aluminum plate lithography. The designs are by notables such as Gustav Klimt, Johanna Hollmann, Minka Podhajska, Max Benirschke, Moritz Jung, and more.

Variouly edited by Josef Hoffmann, Koloman Moser, Alfred Roller, Bertold Löffler, and others, the two undated volumes were published to "manifest [the Viennese style] in its most austere and purified form." The Wiener Werkstätte was



founded in 1903 by Hoffmann and Moser out of the Vienna Secession, which was a reaction against the conservative aesthetics of the Association of Austrian Artists at the Vienna Künstlerhaus. Hoffmann and Moser were inspired by contemporary European design, such as the Glasgow School in Scotland and Art Nouveau in France. They also appreciated the emphasis on the applied arts found in the workshops of William Morris. They established the Wiener Werkstätte as a continuation of Morris' enterprise, and *Die Fläche* is a reflection of the skills taught and practiced in the Workshops. One of the most beautiful printed objects to come out of the Wiener Werkstätte, a complete series of this periodical is extremely rare to find. No complete copies have been sold at auction in twenty-five years. First portfolio bound in original cloth-backed paper-covered boards, which are rubbed at edges and water-stained on back cover; second volume portfolios rebound in modern cloth-backed boards, with original printed upper cover pasted on. Housed in two modern boxes. Bookplates. (*Meggs' History of Graphic Design; Design, Vienna, 1890s-1930s* plate 104). (See illustration on inside front cover). \$55,000

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#### ADDENDUM

#### FINE SEAMUS HEANEY COLLECTION

HEANEY, SEAMUS. Collection of primary works, broadsides, secondary works, and periodical contributions. 1963-2013. Bromer Booksellers is pleased to offer this fine collection of the Irish Nobel Laureate's primary works of poetry and essays. Comprised of 129 discreet volumes, most titles are represented in their first editions and subsequent issues (English and/or American), in addition to proofs and other variants. Quite a number of the trade publications are signed or inscribed. Highlights include: a presentation copy of the second issue of *Eleven Poems*; one of the thirty copies of *Ugolino* offered for sale; the seldom-seen first printing of *Verses for a Fordham Commencement*, warmly inscribed the day after Heaney delivered the address; the uncommon Hieroglyph edition of *Squarings* illustrated by Felim Egan. The collection represents a nearly complete group of the primary works, as listed in the Brandes/Durkan bibliography, as well as all books published after 2003 — the end date of the bibliography. The collection also contains eight broadsides, nine contributions to other publications, two Christmas cards, an autograph postcard, and many magazine appearances, including two very early pieces, of which one — "Poor Man's Death" from 1963 — was never republished. A short title list is available upon request. All items are in fine condition. \$85,000

#### NOTES

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Item 14



CATALOGUE  
140

