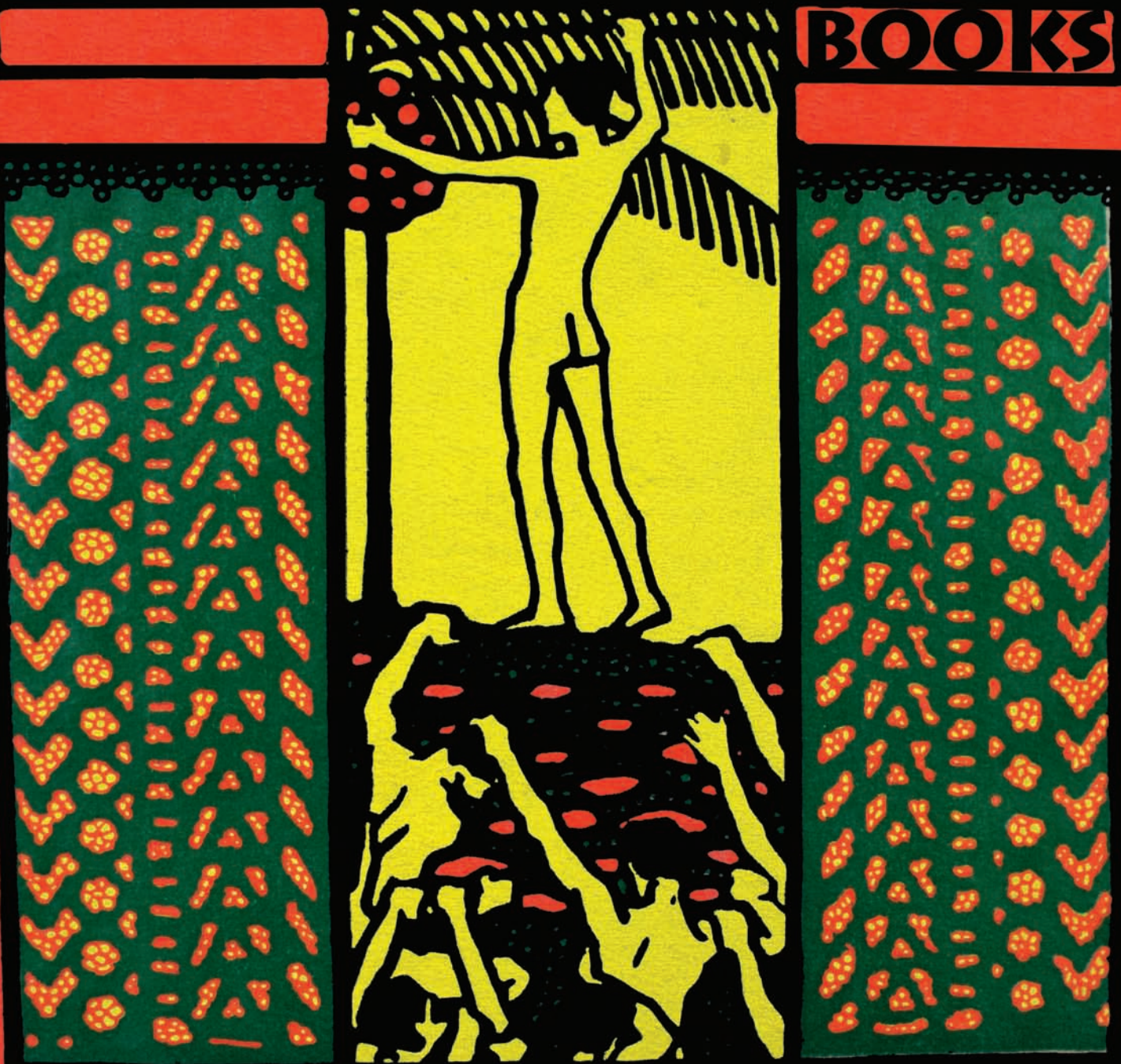


CATALOGUE 137
A SELECTION OF ILLUSTRATED
BOOKS



BROMER

FALL

BOOKSELLERS

2011

1. [ALEMBIC PRESS]. *Awa Gami, Japanese Handmade Papers from Fuji Mills, Tokushima*. Oxford, (1992). Quarto. 60pp., frenchfold. From an edition of 320, this is one of fifty deluxe copies printed on handmade pure kozo paper, boxed, and with extra samples. Woodcut illustrations by Yasuske Nyuko. A full exploration of the process of Japanese papermaking. Descriptions of the papermaking plants are enhanced with illustration, plant samples, and the finished paper. Extremely fine in a Japanese stab binding with a folding blue cloth case. \$650

2. [ARION PRESS]. Fitzgerald, F. Scott. *The Great Gatsby*. San Francisco, 1984. Octavo. 180pp. One of 400 copies signed by the illustrator. With 97 line illustrations by Michael Graves, a prize-winning, post-modern architect, of Jay Gatsby's home, cars, gardens, furniture, cocktail set, etc. printed in red-brown ink. In cloth-backed gray paper boards printed with some of the drawings in turquoise and red-brown titling. But for nearly imperceptible sunning to spine, a fine copy in publisher's slipcase. \$925

3. ASIMOV, ISAAC. *Foundation and Empire*. NY, Gnome Press, (1952). First edition, first issue of the second book in the "Foundation" series. The Foundation Trilogy is perhaps the best-known science fiction series and was awarded a Hugo in 1966 for best all-time series. Set in the far future, it chronicles the efforts of psychohistorian Hari Sheldon to mitigate the downfall of the Galactic Empire into a dark age by creating the Foundation. In this book, a psychic mutant, the Mule, creates a new empire which threatens to derail the plans of the Foundation. Text block and pages uncommonly clean and bright. Faint rubbing to extremities, spine ends slightly bumped, else fine in Binding A, which has a black nebula design printed on red boards. Spine ends and top corners of unclipped dust wrapper minimally worn, slight soiling to rear panel, else fine and bright. (Barron 3-12). \$2,500

EXQUISITE SCHMIED-BARBIER COLLABORATION

4. [BARBIER, GEORGES]. Louÿs, Pierre. *Les Chansons de Bilitis*. Paris, Pierre Corrand, 1922. Quarto. (xxiv), (178), (viii)pp. From an edition of 133 copies, this is one of 125 printed on paper. With forty-two illustrations by Barbier, engraved on wood and colored by Schmied. Signed by Barbier, and with Schmied's chop mark. Originally published in 1894, these prose-poems, which Louÿs claimed to be the work of a neo-Sapphic ancient poet, were composed by Louÿs himself. Work on this edition began in 1914 but was halted because of the death of the publisher, Corrand, then by the outbreak of World War I. The book was completed in 1922 by Corrand's widow. Barbier began his career as an illustrator in 1911; this book is considered his best early work. Indeed, with the exquisite pochoir coloring by Schmied, including several that have been heightened with metallic colors, this book is a visual feast and certainly ranks as an Art Deco high-spot. Loose, as issued, in publisher's printed wrappers. Apart from a light spot to upper cover, this is a remarkably fine copy of a book that has only appeared once at auction in the last twenty years. See color illustration on the back cover. \$17,500

THE GODFATHER OF FANTASY ILLUSTRATORS

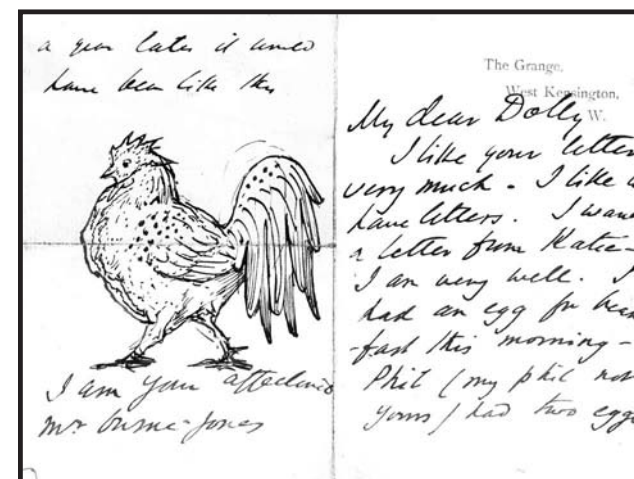


5. [BELL, ROBERT ANNING]. Shakespeare, William. *A Midsummer Night's Dream*. London, Dent, 1895. Quarto. lii, 128pp. One of fifty copies printed on handmade paper with mounted India proofs of the full-page illustrations and larger vignettes. Frontispiece, full-page illustrations, and numerous head- and tailpieces by Robert Anning Bell. This copy bears a presentation inscription from Bell dated January, 1897. The recipient is believed to be the French publisher, Gaston Gallimard, who would have turned sixteen that January. Most commonly aligned with the artists of the Arts and Crafts movement, Bell's style reflected the trend toward "lightness and grace" that characterized Art Nouveau as the nineteenth century wound down. In this work in particular, one can also see how Bell is regarded as an influence on fantasy illustrators like Edmund Dulac and Arthur Rackham. Bound in publisher's white cloth over beveled boards with gilt cover decoration showing a crescent moon behind a rose bush, title in gilt on spine. Cloth shows uniform toning and occasional spotting, paste offsetting to endleaves. Internally clean and bright. T.e.g. Overall, a very nice copy of an important work by an oft neglected fin-de-siècle illustrator. \$2,750

6. [BLAKE, WILLIAM]. Wollstonecraft, Mary. *Original Stories from Real Life; with Conversations, Calculated to Regulate the Affections, and Form the Mind to Truth and Goodness*. London, J. Johnson, 1791. 12mo. (xii), 177pp., + (3)pp. advertisements. Second edition. This is the first edition to be illustrated with six plates designed and engraved by William Blake. In this didactic text, intended to aid in the education of young women, two spoiled girls are shown the moral virtues of charity, honesty, and selflessness by their governess, Mrs. Mason. Ink spots to the margins of a couple pages, not affecting text, else very fine in later calf, gilt-ruled spine with a red lettering piece. All edges yellow. (Keynes 69). \$8,500



BREAKFAST WITH BURNE-JONES



7. [BURNE-JONES, SIR EDWARD COLEY]. Illustrated autograph letter, together with *Letters to Katie*. London, Macmillan, 1925. 1ff., measuring 5 3/8 by 7 1/8 inches. A charming illustrated autograph letter signed "Mr. Burne-Jones," addressed to "My dear Dolly," the young daughter of Joseph William Comyns Carr. Carr was a renowned critic and playwright, an advocate of the Pre-Raphaelites, and one of Burne-Jones's friends and supporters. In the letter, the famed artist describes his breakfast meal, which is illustrated with a drawing of a single egg. He further depicts how, if he hadn't eaten the egg, it would have turned first into a fuzzy, round chick, and then into a large, strutting rooster. He also expresses sympathy for the loss of Dolly's pet bird, saying, "I like stuffed birds best because they don't die." The letter is written and illustrated in a manner similar to those that he wrote to Dolly's friend, Miss Katherine Lewis, which are anthologized in the accompanying book, *Letters to Katie*, published in 1925. Octavo. xiv, 30pp., + 24ff. plates. Illustrated throughout with the lively drawings that accompanied Burne-Jones's letters to his young friend. The subjects of these drawings include cats, birds, Katie's birthday party, and the artist himself dancing a jig with his daughter, Margaret. Dolly is mentioned in a couple of the letters to Katie, and in the original autograph letter to Dolly, Burne-Jones writes, "I like your letter very much. I like to have letters. I want a letter from Katie." He later mentions, "I wish Katie would make me a picture with plenty of red in it." Gift inscription to a later Katie Lewis, dated August 1960, on front endleaf, slight spotting to covers, else fine. Letter has been folded into quarters, slightly toned to one quarter and along the top edge on one side, else fine. \$4,000

8. [CARPATHIAN PRESS]. Wilde, Oscar. *The Ballad of Reading Gaol*. (Berkshire, England, 1999). Octavo. 103, (3)pp. From an edition of 125 copies, this is copy number 1 of twenty-five specially bound in full morocco by Anthony Wessely. Signed by the illustrator, Peter Forster, and director and screenwriter Bryan Forbes, who wrote the Introduction. Printed by Andrew Dolinski at the Carpathian Press on mould-made papers, and illustrated with six full-page wood engravings by Forster depicting "the macabre ritual of a judicial hanging." Bound in full green morocco, with title and decorations in gilt on the spine, and housed in a cloth slipcase. Spine very lightly sunned, else very fine. T.e.g. \$1,250

FOLK-ART PORTRAIT BY YOUNG CIVIL WAR SOLDIER

9. (Civil War). KAUFFMAN, CHARLES. Civil War letter and drawing addressed to a young girl. Single sheet of stationery folded once to make four pages, plus a single half-sheet. Addressed from Bermuda Hundred, Virginia, dated "Feb the 1, 1865," and addressed to Agnes Isabelle Munson of South Deerfield, Massachusetts. At the time, Kauffman was serving with the 2nd Heavy Artillery, 112th Pennsylvania Regiment and had received a letter and a "comfort bag" from Munson, who was then about eight years old. Kauffman explains that he was "not sick or wounded [sic]" but that he is "in the front doing my duty like a soldier [sic] boy." Judging from his account of his enlistment, Kauffman was indeed just a boy: he notes that he enlisted for two six-month stints with the Pennsylvania Volunteers; he then enlisted with the 2nd Heavy Artillery for one year starting the previous July. Kauffman then states that "I am or will be 18 years old on the 14 of May next." The author of this letter, then, had been serving in the armed forces since about the age of fifteen. After expressing his desire to see his family again, Kauffman tells Munson that "there is only one thing I hope and that is that this cruel war will soon come to a close for there is not a day but some poor soldier is laid in his grave." Kauffman then reflects on the state of the Confederate soldiers who had been taken in from the field: "They are the hardest looking men ever I saw, but after all they can not help it. They are compelled [sic] to fight I suppose." Perhaps the most extraordinary feature of this letter, apart from the youthfulness of its author, is the graphite and watercolor drawing of a girl holding a rabbit that Kauffman offers his young recipient ("I suppose you are but a little girl and I thought it would be wise for me to draw a nice picture and send it to you"). The girl in the picture has long, black hair with a red flower decoration; within her crossed arms is a rabbit with a leaf and an acorn in its mouth. This letter, from an older child to a younger one, marks an extraordinary expression of innocence in the face of conflict. Apart from two short tears from the mailing folds, it is in remarkable condition and includes the original mailing envelope, a self-addressed return envelope, and an envelope with a notation by Agnes Munson reflecting on how she should have answered the letter. See color illustration on page 7. \$2,250

10. [CLARKE, HARRY]. Poe, Edgar Allen. *Tales of Mystery and Imagination*. London, Harrap, 1919. Quarto. (384)pp. One of 170 copies signed by the artist. Frontispiece, twenty-three full-page illustrations, and ten tailpieces from line drawings by Harry Clarke. This is the second published book illustrated by Clarke, and it was this book that solidified his reputation as a major book artist during this fecund period for book illustration. Reviewers at the time,



such as AE, felt that Clarke was "probably the ideal interpreter of Edgar Allen Poe" (Bowe, 53), as he was able to convey at once the horror and the beauty of Poe's tales. A bit of glue offsetting to endpapers, else a very fine, unopened copy of the desirable deluxe edition, bound in publisher's gilt-stamped full vellum. T.e.g. \$7,500

11. [DICK, PHILIP K. *The Man in the High Castle*. NY, G. P. Putnam, (1962). First edition. Dick's intricately woven novel about an alternate post-war world that might have been, controlled by Germany and Japan. The book received the 1962 Hugo Award and is generally considered to be one of Dick's best works. Fine in black cloth boards, titled in red. With the original unclipped dust wrapper, which is lightly rubbed to front panel and has two small closed tears: one to the head of the spine and another to the top of the rear panel, else fine and bright. Top edge yellow. (Barron 3-65; Pringle 37). See color illustration on page 8. \$3,000

FIRST BOOK

12. [DOUBLE ELEPHANT PRESS]. Kuch, Michael. *A Plague on Your House. A Eulogy & Necrological Etchings of the Frog*. (Florence, MA), 1994. Square octavo. (xiv)pp., + 28ff. plates. One of 60 numbered copies of this, the first book produced by the Double Elephant Press. The text, about the decline of frog populations around the world, gives a humorous spin to this serious topic. Kuch writes, "More for its restraint than for flamboyance is the frog renowned. It out Buddhas Buddha with its stoic reserve, its patient anticipation, with its leap of faith, its enlightened vacuum." Yet, "naked & vulnerable, the frog is too sweet, too trusting--victim of its own lack of protection" and is dying. The text is accompanied by twenty-eight etchings by Kuch showing frogs in various poses, including a couple dancing and one frog standing with its arms crossed. The etchings were printed either with variously colored inks or on colored paper, except for a double fold-out etching that is printed in black. The whole was printed by Arthur Larson in Hadley, Massachusetts on paper handmade by the Velke Losiny Mill in the Czech Republic. Bound by the Three Bear Trap Bindery of Northampton, Massachusetts in marbled paper-covered boards, with red leather French corners and spine label, and housed in a raw silk-covered slipcase lined in suede. A very fine copy of a rare New England press book. See color illustration on page 8. \$2,850

13. [DOYLE, RICHARD]. *In Fairyland: Pictures from the Elf-world*. London, Longmans, Green, Reader, & Dyer, 1870. Folio. 31pp., + (16)ff. plates. First edition. Illustrated with sixteen bright color plates by Richard Doyle, accompanied by a poem about fairies by the Pre-Raphaelite poet William Allingham. The illustrations are brilliantly colored and very charming: in one famous plate, the Fairy Queen is drawn in a carriage pulled by many "thoroughbred" butterflies, high above the land. According to the catalogue from "Richard Doyle and his Family," an exhibition at the Victoria and Albert Museum, this work "must be considered Richard Doyle's masterpiece, and it reveals his secret fairy world at its most enchanting." Printed by Edmund Evans, the book was "a landmark in the art of color printing from wood blocks," and one of the largest color printed books

of the period, according to Engen. In the original green cloth boards, gilt-titled and decorated with depictions of Doyle's fairies. Inner hinges strengthened, slight wear to corners, small damp-spot to front endpapers, first few plates have faint damp-stains to the edges of margins, not affecting the illustrations, previous owner's inscription on verso of half-title page. Overall, a near fine copy. A.e.g. (*Richard Doyle and his Family*, p. 48; Engen, p. 155). See color illustration on page 12. \$3,000

14. [DULAC, EDMUND]. Poe, Edgar Allan. *The Bells, and Other Poems*. London, Hodder and Stoughton, (1912). Quarto. (184)pp. One of 750 copies numbered and signed by Dulac. Illustrated with twenty-eight tipped-in color plates, as well as several headpieces printed in black & yellow, depicting beautifully chilling scenes from Poe's Gothic poems. In his biography of Dulac, Colin White describes the artist's interpretation as "a moonlit world of tired, washed-out blues and greys" where "heads float in space, women swoon, sleep or die, men sunk in despair, contemplate the Infinite." Bound in full vellum, which has been elaborately gilt-stamped with a pattern of bells designed by Dulac. Missing ribbon ties, endpapers lightly toned, slight split between signatures in the middle of the book, else a near fine copy. T.e.g. (Hughey, 29; White, p. 54). \$2,500

IN SCARCE DUST WRAPPER

15. [DULAC, EDMUND]. Stawell, Mrs. Rudolph. *My Days with the Fairies*. London, Hodder & Stoughton, (1920). Small quarto. 169pp. Illustrated with eight tipped-in color plates mounted on heavier cream laid paper, depicting fanciful scenes of various fairies. All printed tissue guards are intact. The red cloth binding is decorated with an elaborate, Art Nouveau-style design stamped in gilt, blue, pink, and green, inspired by one of the illustrations: on the front cover, the elf Drop-of-Crystal makes snowflakes beneath many hanging flowers. Some light, scattered foxing to contents, not affecting the plates, and slight wear to spine ends, else a fine copy. With the original pictorial dust wrapper, printed in pink and olive, which is in remarkably good condition save for the slightest chipping to top corners and top of spine, some toning, and a few spots of soiling. (Hughey, 15f.). \$1,250

16. (Embroidered Binding). *DIARIO ECCLESIASTICO PARA O REINO DE PORTUGAL PRINCIPALMENTE PARA A CIDADE DE LISBOA, PARA O ANNO DE 1817*. Lisbon, (1816). 48mo. 192pp., + folding map. An elegant embroidered hand-calendar, giving Feast Days, a Court Calendar, phases of the moon, eclipses, lists of kings, bishops, cardinals, and more. Includes the lineage of the Royal Family. Frontispiece is an engraved, hand-colored folding map of Portugal. Extremely fine white satin embroidered binding with gold threads, sequins, and silver wire. Both front and back covers are bordered with open floral interlace. In the center of the front is the coat of arms of the Portuguese royal family, surmounted by a crown. On the back is a colorful, diminutive scene showing two field hands harvesting nuts beneath what appears to be an almond tree. The spine is decorated with a sequined interlace. A brilliant copy of a rare Portuguese almanac housed in a gilt-decorated leather pull-off case. A.e.g. (3 3/4 by 2 1/8; 92x60mm). See color illustration on page 8. \$3,000

>> FORE-EDGE PAINTINGS. SEE ITEMS 34 AND 35.

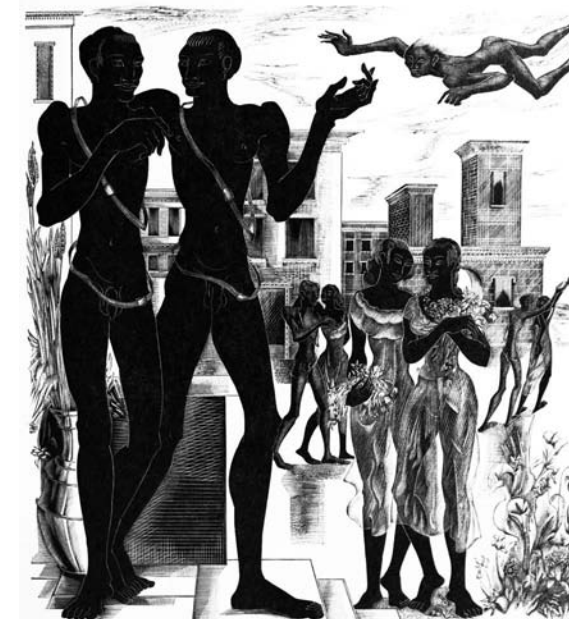
17. [GOLDEN COCKEREL PRESS]. *The Canterbury Tales. With Wood Engravings by Eric Gill*. Waltham St. Lawrence, 1929-1931. Four quarto volumes. 151; 189; 197; 219pp. One of 485 copies printed in red, black, and blue on handmade paper. Illustrated on every page with wood engravings by Eric Gill, including leafy borders with figures, vignettes, and decorated initials. All of these are beautifully described by Colin Franklin as "affectionate and cheeky, erotic, enjoyable and relevant, decorative and explanatory, a balance of taste and eye." In morocco-backed patterned-paper boards by Sangorski & Sutcliffe. Corners rubbed, light rubbing to extremities, slight darkening to spine, else near fine; contents very clean. T.e.g. (*Chanticleer* 63; Gill 281; Franklin, *The Private Presses* p. 144). \$6,750

ORIGINAL ART FROM FIRST SOLO EXHIBITION

18. [GOREY, EDWARD]. "Cell." (1974). Measures 4 3/4 by 5 1/4 inches, in a 12-by-12-inch frame. A subtly sinister original pen, ink, and watercolor drawing by Gorey, from his 1974 exhibition at the Graham Gallery in New York, which was his first solo exhibition. The double image shows, on the left, a young boy standing alone in a stone cell. A heavy wood door is open behind him, and he tentatively offers a few branches of bright yellow leaves upwards; a tiny opening at the top reveals blue sky overhead. In the image on the right, the boy is gone: the wooden door is closed, the branches are scattered on the floor, and a scaly, curling, clawed appendage vanishes through the hole in the ceiling. In Toledano's bibliography of Gorey's works, Troubador Press proprietor Malcolm Whyte writes, "Gorey's color work forms the jeweled crown of any collection of his original art. His ink and water color [sic] illustrations are exquisite. Deft applications of low-key tones or gem-like brilliance set the mood of each composition exactly, transfixing the viewer with its power." The dense, minute cross-hatching and nuanced watercolor washes of this example certainly prove that to be true. According to Whyte, "Most originals for sale, black-and-white or colored, have been from magazine or newspaper illustrations, book covers, or other commissioned works." However, the forty-six pieces shown at the Graham Gallery were meant to stand on their own, as art for art's sake. They marked a departure for Gorey, who took a year off from illustrating his own books, and those of others, in order to create these works. Highly prized by collectors, they rarely appear for sale. Extremely fine in the original frame from the exhibition, with the Gallery's labels on the backing. (*Edward Gorey: Plain & Coloured Drawings*, #3; Toledano, p. 161-164). See color illustration on page 7. \$12,000

19. [GREENAWAY, KATE]. Foster, Myles. *A Day in a Child's Life*. London, George Routledge, (1881). Small quarto. (28)pp. First edition. A book of music for children by Myles B. Foster, profusely illustrated in color by Greenaway. This was the first book to show her talent for painting flowers: garlands of roses, sunflowers, and many other blooms ornament the music, framing and complementing Greenaway's characteristic depictions of children. Engraved and printed by Edmund Evans. The composer, Myles B. Foster, was the eldest son of the noted artist and illustrator Birket Foster. Bound in glazed pic-

torial boards with green endpapers. Slight wear and darkening to edges of covers, else fine in the original, seldom-seen dust wrapper, which shows some light spotting and wear, as well as some loss to spine and rear panel. All edges green. (Schuster & Engen, 66.1a; Spielmann & Layard, p. 281). \$2,500



20. [GREGYNOG PRESS]. Hughes-Stanton, Blair. *The Lamentations of Jeremiah*. (Montgomeryshire), 1933. Folio. (32) pp. From an edition of 250 copies, this is one of 110 copies bound in dark blue Oasis with the titles stamped in blind. With a stunning calligraphed title-page, chapter headings, initial letters, and twenty-one wood-engraved illustrations by Blair Hughes-Stanton, who joined the Gregynog Press in 1930 upon the retirement of R. A. Maynard and H. W. Bray. He was to become one of the most significant calligraphers and illustrators to the Press. According to Dorothy Harrop, "The illustrations, the setting of the text and the large wood engraved initials and running heads all conspire to render this one of the most spectacular books to come from this or any other press." Printed in Baskerville italic in blue and black on heavy Japanese vellum. Prospectus for *The Revelation of Saint John* laid in, with three engravings by Hughes-Stanton. In the original slipcase, which shows some wear. A very fine copy of one of the most elusive titles of the Press. (Harrop p. 122; #29). \$3,000

JEWEL-LIKE CALLIGRAPHY WITH FINE PROVENANCE

21. *DAS HOHELIED SALOMOS (THE SONG OF SONGS)*. (Berlin, 1922). Octavo. (16)pp. An extraordinary illuminated manuscript on vellum calligraphed by Peter Moser. The complete text of the book, written in German, is penned in black and adorned with red and gold initials. Delicate tendrils in blue create a border on the left margin of each page. On the title page, the title is gilt on top of a gesso ground, giving dimension to the letters. Beautifully bound by Bruno Scheer in gilt-decorated red morocco, with vellum paste-downs bordered with gilt dentelles. Spine with seven raised bands, gilt-titled in five of the six compartments. Spine and corners slightly rubbed along edges, else fine. In a slipcase of mottled gray paper. With the bookplate of the Talmud scholar, translator, and bibliophile La-

zarus Goldschmidt, whose distinguished collection is now held at the Royal Library of Denmark. A.e.g. See *color illustration on page 10*. \$12,500

VIENNA SECESSION-STYLE PRINTER'S CATALOGUE

22. [ILLIES, ARTHUR KARL WILHELM]. Liesenberg, Karl; Treutler. *In der Typographischen Kunst Voran*. Neustadt a.d. Haardt, Buchdruckerei Pfälzische Verlagsanstalt, (c. 1910). Folio. 28pp. A stunning printer's catalogue bound in thick brown double wrappers. The first cover bears a color illustration by German printmaker and painter Arthur Illies printed in rich, vibrant shades of black, red, green, and yellow in a bold style reminiscent of the Wiener Werkstätte. The allegorical design, which depicts a group of men fighting each other to climb up a wall, while one man, victorious, stands on top of the wall, is meant to symbolize progress in the fields of typography and publicity. The second typographic cover is printed in red, green, and gold. The promotional catalogue itself is illustrated throughout in color and black & white using autotype and photogravure. Contains examples of text and images printed by the German printing company Pfälzische Verlagsanstalt, including reproductions of photographs and works of art. Tissue guards protect the illustrations and the decorative printing. One section describes the printing shop itself, illustrated with photographs showing the facilities, equipment, and workers. In the original numbered cardboard slipcase, which closes with a flap. One leaf loose, some wear to extremities of catalogue and slipcase, slight foxing to margins of a few pages. A scarce publication in about fine condition. See *color illustration on the front cover*. \$2,750

23. [KELMSCOTT PRESS]. Clavowe, Sir Thomas. *The Floure and the Leafe, & the Boke of Cupide, God of Love, or the Cuckow and the Nightingale*. (Hammersmith, 1896). Octavo. (ii), 47pp. One of 310 copies. Edited by F. S. Ellis, the London publisher and scholar who was closely associated with William Morris, having published a number of Morris's own works, such as *The Earthly Paradise* and *Völsung Saga*. Both early fifteenth-century poems had originally been attributed to Chaucer. A beautiful book, with titles printed in red and two half-page floral initials, used first in the Kelmscott Chaucer. Lower corners very lightly bumped, else fine in original cloth-backed, printed blue-gray boards. (Peterson A43). \$3,750

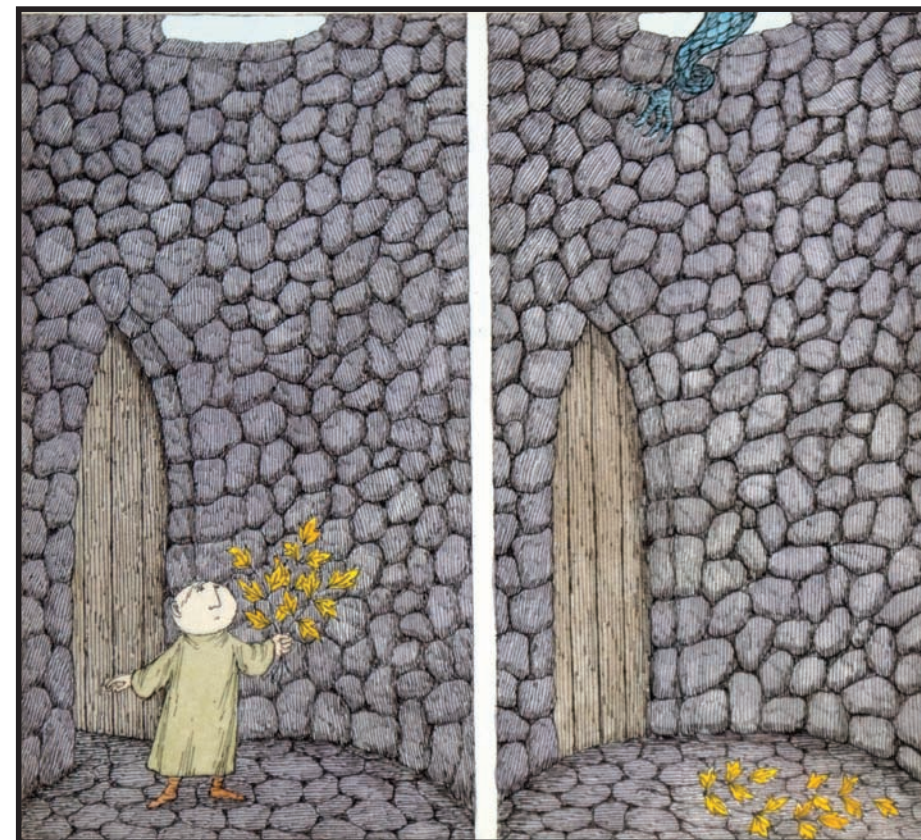
24. [KING, JESSIE M.]. Morris, William. *The Defence of Guenevere and Other Poems*. London & NY, John Lane, 1904. Octavo. 310pp. First edition. With lovely illustrations throughout by Jessie M. King in black & white, including numerous head- and tailpieces, as well as twenty-four full-page plates. The Scottish illustrator studied at the Glasgow School of Art, which became known as the center of the "Glasgow Style," Scotland's Art Nouveau movement characterized by the influences of Celtic imagery, Japanese prints, and the work of William Morris himself. The Art Nouveau binding, in gilt-decorated dark red cloth, was also designed by King and shows a pictorial gilt-stamped design of a resplendent Guenevere. In original glassine dust wrapper, and housed in a slipcase. Few chips and one small hole to dust wrapper, some faint, scattered foxing to contents, else a fine copy. T.e.g. See *color illustration on page 10*. \$2,250

25. [KLEUKENS, F. W.]. *Das Vogel-ABC. ABC in 52 Bildern*. Darmstadt, Ratio-Press, 1920. Small square quarto. (52)pp. One of 110 copies, signed by the author/illustrator, Friedrich Wilhelm Kleukens. A spectacular German alphabet book, printed entirely by lithography. Each letter is shown both in Fraktur and Roman types, one on each page, and is illustrated with vibrant hand-colored birds whose names begin with the letter. Perched on top of the letter Q is a bright green quetzal with long, dramatic tail feathers, and two parakeets, or Wellensittich, cuddle on top of the letter W. Below each letter is a couplet describing the bird. In addition to being half of the Ernst Ludwig Presse, along with his brother, printer and typographer Christian Heinrich Kleukens, F. W. Kleukens was a distinguished typographer and artist in his own right. Kleukens illustrated many of the Presse's books, as well as a few books for children. Stab-bound in illustrated wrappers, protected with mylar and a contemporary plain paper dust wrapper. Some faint foxing to covers and fore-edge, else fine and bright. See *color illustration on page 9*. \$5,500

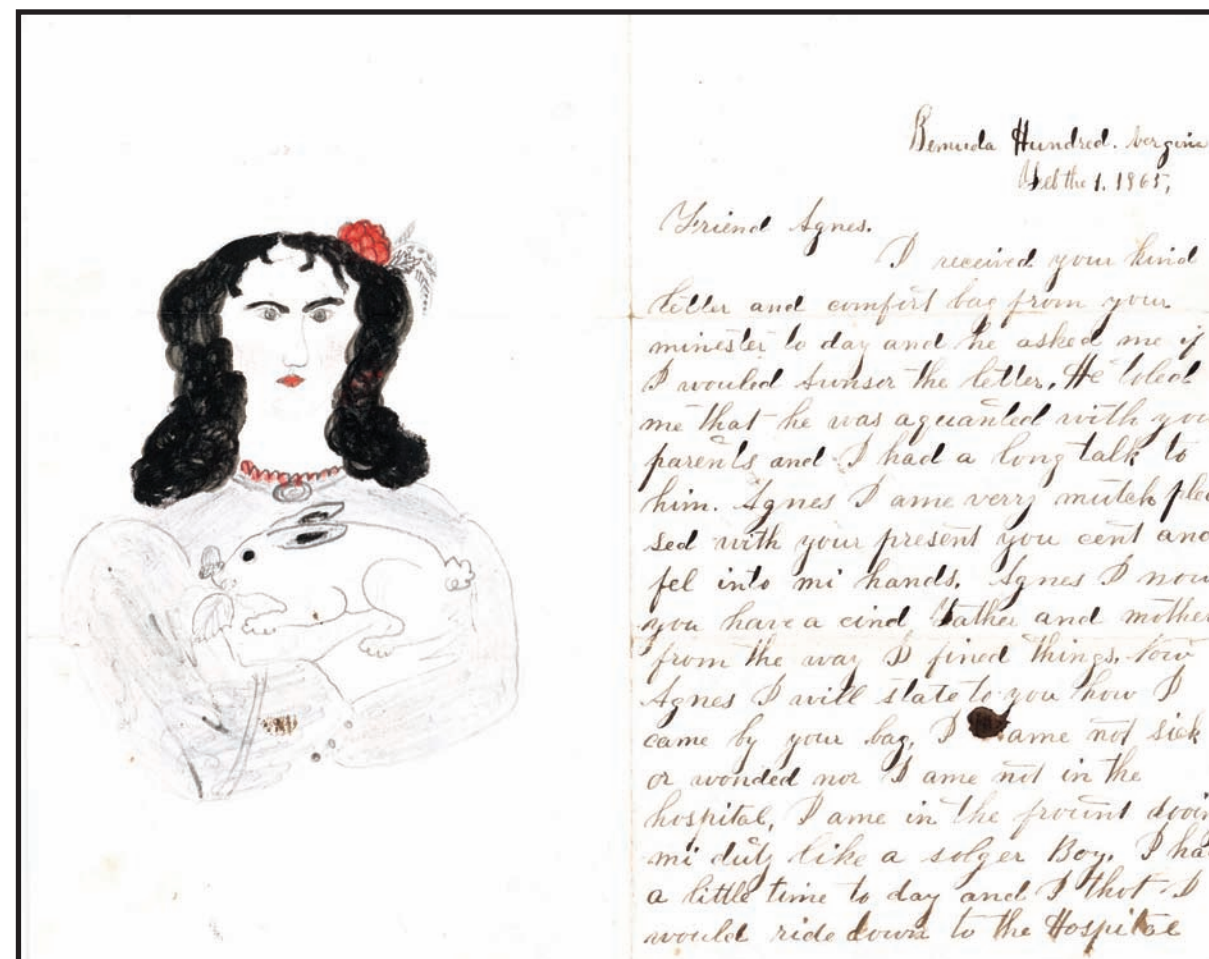
26. [LARSSON, CARL]. *Ett Hem. 24 Målningar*. Stockholm, Albert Bonniers, (1899). Oblong folio. 15pp., + 24ff. plates. First edition. This was the famed Swedish illustrator's second book. The introductory text is illustrated with black & white line drawings, followed by twenty-four full-color plates depicting watercolor scenes of Larsson's home in Sundborn, Sweden and the surrounding countryside throughout the seasons. Many of the illustrations depict Larsson's family busy with domestic chores or at play. Larsson's home, now a museum, is known for its easy, lived-in charm, filled with folk art, murals, and Arts and Crafts influences. Larsson's illustrations show many of the same influences. Fine in blue and yellow cloth boards, with the title and Larsson's signature stamped in black on the front cover. \$550

IMPORTANT FRENCH FASHION PERIODICAL

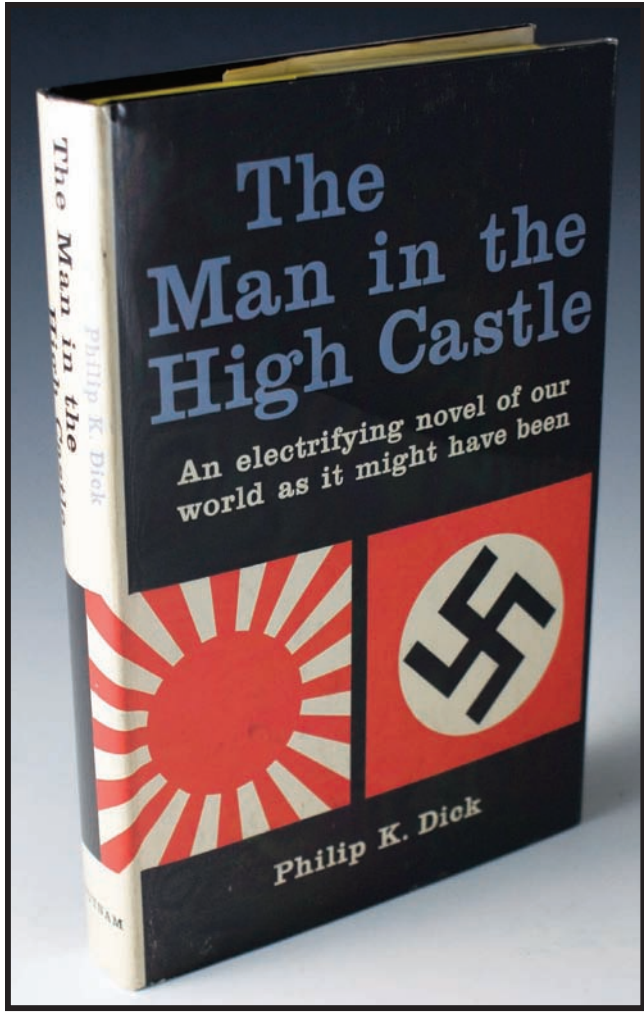
27. [LEPAPE, GEORGES, ET. AL]. *Modes et manières d'aujourd'hui*. Paris, Paul Corrad, 1912-1922. Seven small quarto volumes, each containing text leaves and twelve pochoir plates. Six of the seven volumes are one of 300 copies; the first volume is one of seventeen copies printed on Japon, and with an original ink and watercolor drawing for the title page illustration, signed by the illustrator, Georges Lepape. This a complete set of Paul Corrad's important periodical, the purpose of which was to provide a visual and textual chronicle of society and fashion in France. Each issue contained text by prominent writers and illustrations by some of the leading lights of the French livre d'artiste. Besides Lepape, other artists who contributed to this periodical included Charles Martin, Georges Barbier, and Robert Bonfils. Although the series was suspended after the death of its publisher in 1914 and the first World War, it returned in 1921 with two issues covering the war years through 1919. Lepape illustrated the war years issue, which is more constrained than his work in the first issue. His delicate lines and subtle coloration explored the sense of absence, loss, and toil that the war brought to the women and children of France. Each issue is loose, as issued, in original decorated portfolios with ribbon ties, all of which are present. Occasional light offsetting to edges of title leaves,



Item 18



Item 9



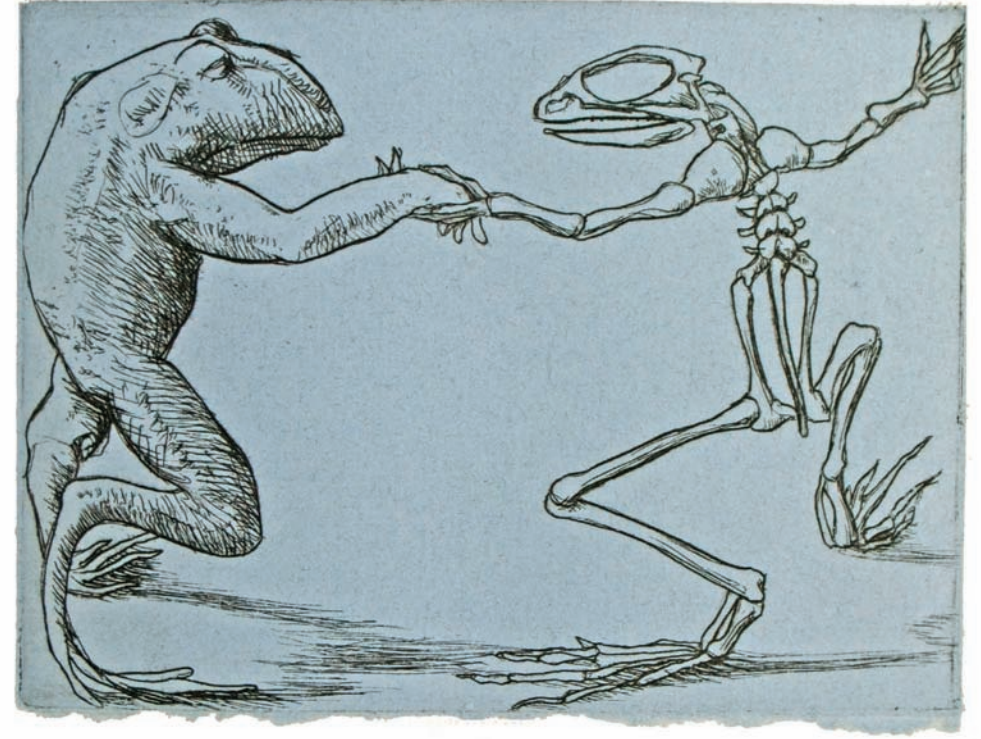
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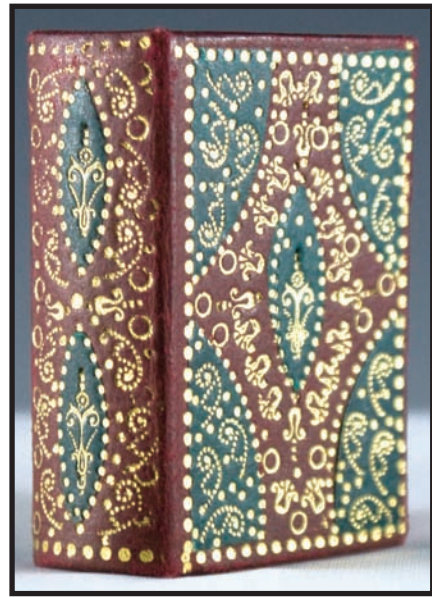
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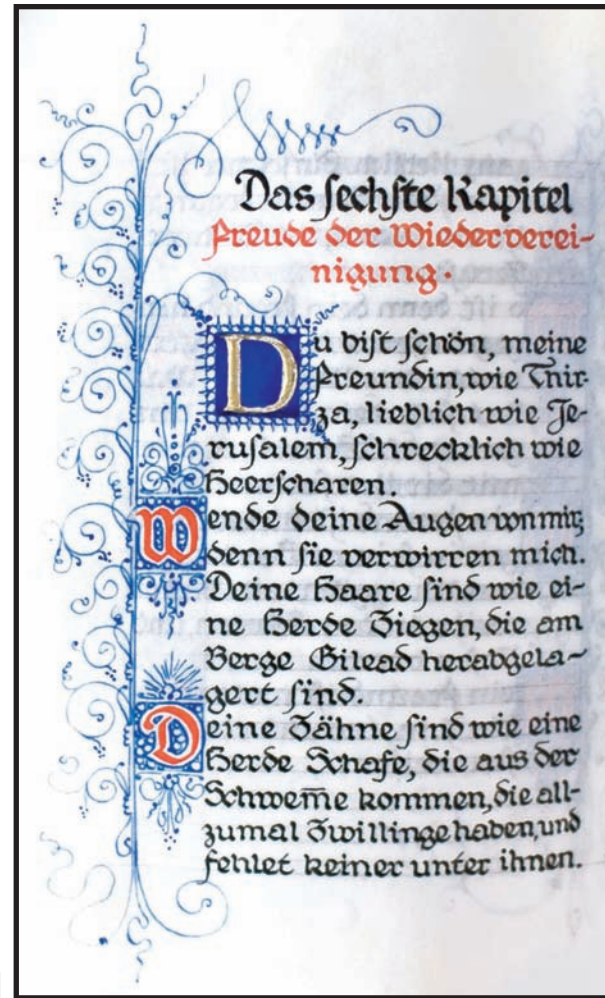
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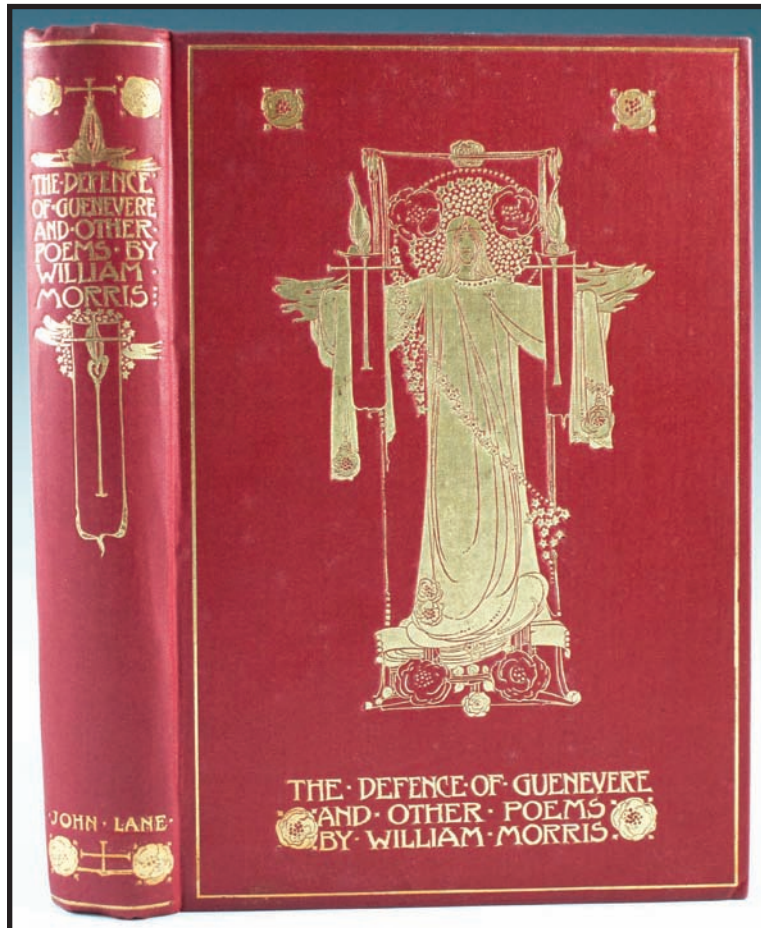
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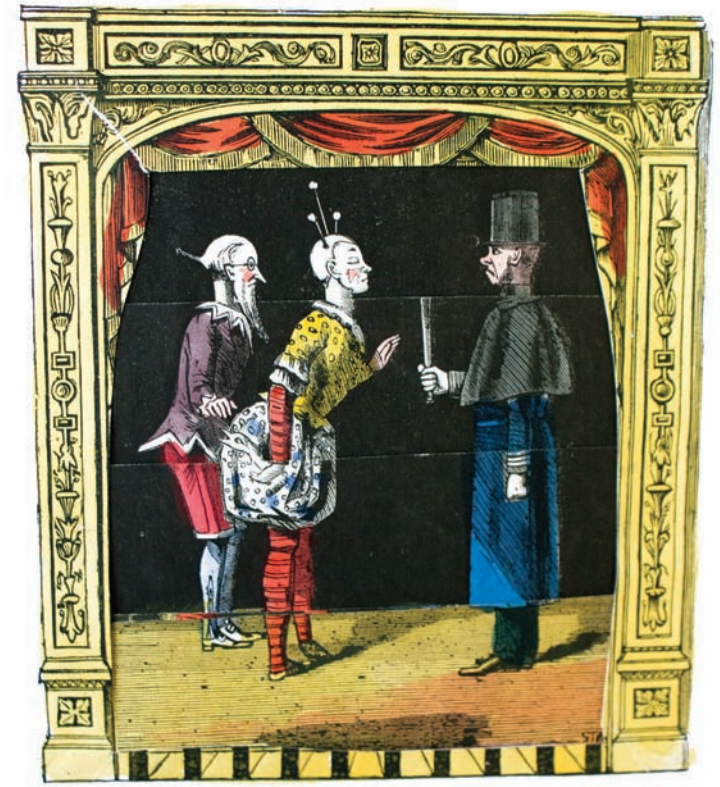


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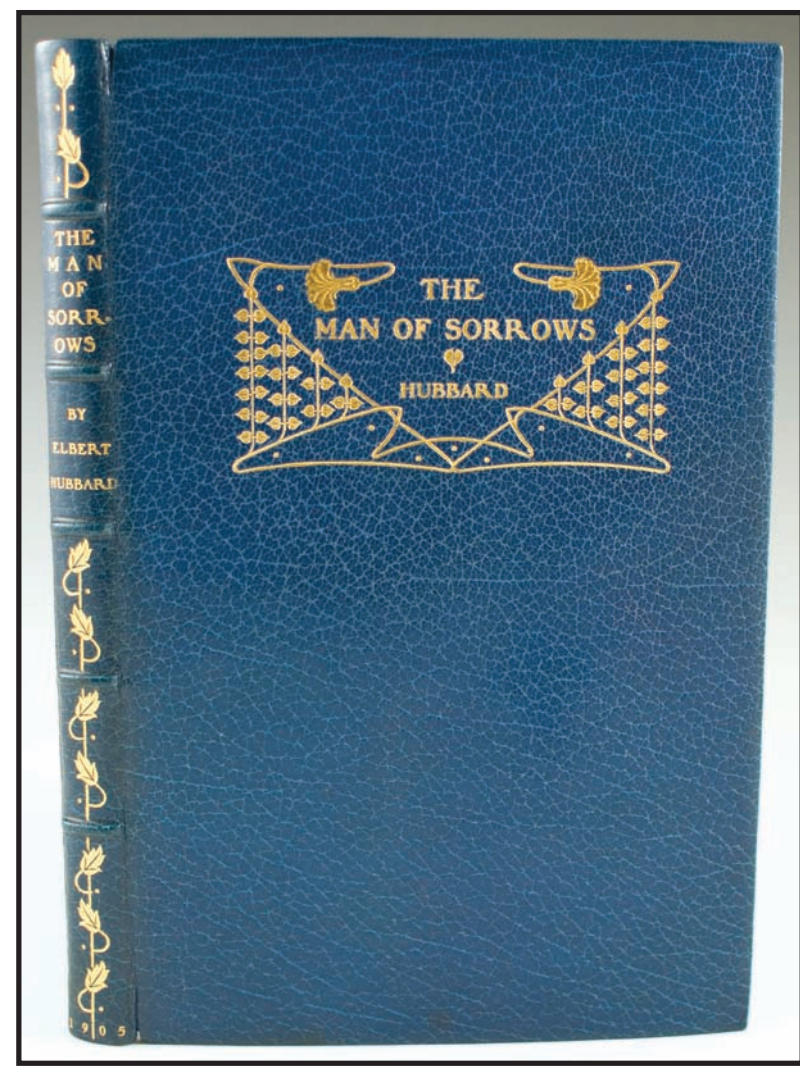




Item 13



Item 38



Item 49



Item 37



Item 41

JANUAR



Item 50

a few archivally repaired tears to inner flaps of portfolio cases, otherwise an extraordinarily bright, fine set, housed in a quarter morocco clamshell box by Sangorski & Sutcliffe. (Colas 2099; Hiler p. 621). See color illustration on page 9. \$25,000

28. LORING, ROSAMOND B. *Marbled Papers. An Address Delivered Before the Members of the Club of Odd Volumes*. Boston, Club of Odd Volumes, 1933. Octavo. 22pp., 16ff. One of 149 copies. Illustrated with five mounted samples of paste papers and seven samples of marbled papers by Rosamond B. Loring, showing the progression of steps to achieve combed-marbled paper. Loring was a maker, collector, and historian of decorated papers, and this was her first book on the subject. The archive of her marbled papers is at Harvard University's Houghton Library. Slight wear to corners and lacking the slipcase, else a fine copy in cloth-backed paste-paper boards. \$850

UNCOMMON ART NOUVEAU ALADDIN

29. [MACKENZIE, (THOMAS)]. Ransome, Arthur. *Aladdin and his Wonderful Lamp in Rhyme*. London, Nisbet, (1919). Quarto. 70ff. One of 250 deluxe copies, signed by Mackenzie, the illustrator. With twelve tipped-in color plates, as well as black & white ornamental initials, head- and tailpieces, and silhouettes on each page. Mackenzie's illustrations show the influence of Aubrey Beardsley and Harry Clarke, as well as Chinese and Japanese art. Although Aladdin has come down to us as a Middle Eastern tale, much of the story is set in China. Spine ends and one corner bumped, else a very fine copy in gilt-stamped white cloth boards bearing a silhouette design. (Horne, p. 305). \$3,500

30. (Miniature). [BRYCE, DAVID]. *Koran*. (Glasgow, c. 1900). (824)pp. Printed entirely in Arabic and representing one of the most famous of all David Bryce publications, these Korans were distributed to Muslim Ottoman soldiers fighting for the allies during World War I. Bound in stiff light blue wrappers, printed in a darker blue-green with the same pattern that appears in gilt on the more commonly-seen copies bound in red morocco. Bondy calls it an "almost legendary title published by Bryce." Printed on thin tissue paper, with minute headers and ornaments throughout. Gilt beginning to rub, else fine. A.e.g. (Bondy 111; See Spielmann 281; See Bromer/Edison, p. 87). (1 by 3/4; 25x19mm). \$375

31. (Miniature). [BRYCE, DAVID]. *My Tiny Alphabet Book*. Glasgow, (c. 1900). (58)ff. Contains two volumes bound as one: *Tiny Alphabet of Animals* and *Tiny Alphabet of Birds*. At the time of its publication, this was the smallest color-plate book ever printed. Each letter is illustrated with a full-page chromolithograph, for a total of 52 color plates. Top edge shows one spot of wear, else a fine copy bound in black leather, with a design of two children holding their ABC books. Gilt titling to front cover. A.e.g. (Bromer/Edison, p. 131; Welsh 5200; Bondy 72; Spielmann 489; American Art Association 13). (1 1/8 by 7/8; 29x22mm). \$650

32. (Miniature). DU BOIS, J. P. J. *La Sainte Bible, Mise en Vers*. The Hague, P. Servas, 1762. 288pp. Second edition, "Corrigée & Augmentée," with twelve engravings and 58 additional verses.

This is actually a direct translation of John Taylor's *Verbum Sem-piternum* into French. However, Du Bois takes full credit for this versified Thumb Bible. Bound in contemporary red morocco, with elaborate gilt borders and floral designs in the center of both covers. Titled "Bible" in gilt to top of spine. A delightful example in original condition. A.e.g. (Adomeit C32). (2 by 1 3/8; 52x36mm). See color illustration on page 11. \$3,500

33. (Miniature). *THE HOLY BIBLE, CONTAINING THE OLD AND NEW TESTAMENTS*. Edinburgh & London, Nimmo, Hay, and Mitchell, (1919). 876pp. Jointly published with Humphrey Milford in London, at the Oxford University Press. With many line illustrations throughout. A later printing of the famous David Bryce Bible, which was first published in 1896. Beautifully bound in red morocco, with green morocco onlays and elaborate gilt decoration. Gilt dentelles and marbled endpapers complete this deluxe presentation. Fine. All edges red. (Welsh 565; see Spielmann 24). (2 3/8 by 1 7/16; 60x37mm). See color illustration on page 10. \$450

WITH CLEVERLY DESIGNED EMBROIDERED CASE

34. (Miniature). (MANUSCRIPT KORAN). (c. 1900). (110) pp. Koran text is calligraphed in black and red and accented with blue and burnished gold. Illuminated with a hand-colored calligraphic frontispiece illustration in gold, blue, green, and purple ink. One section of the text opens with a decorative headpiece in green, and another page has a lovely marginal design. The minute Arabic script was written out clearly and carefully, with skill. Bound in gilt-stamped burgundy morocco, with a flap that closes around the book. In an embroidered green velvet case. The edges of the case are decorated with embroidery in lighter green and metallic thread, and the top flap bears an embroidered design over leather in the same metallic thread. The case closes with an embroidered toggle clasp. The bottom of the case has a loop which would presumably attach to a belt. Slight chipping to spine ends, some rubbing to covers and velvet case, else about fine. (2 7/8 by 2 7/8; 73x73mm). See color illustrations on page 11. \$5,250

35. (Miniature—Fore-edge Painting). [FROST, MARTIN]. *My Evening Counsellor*. London, Henry Frowde, 1900. 767pp. Concealed under the gilt fore-edge of this book of prayers for evening meditations is a beautifully-executed painting by Martin Frost, depicting a tranquil scene of a man walking through the countryside at dusk. A bright crescent moon shines overhead, and a manor house is visible on a hill in the distance. With Frost's signed book label. The thin paper of these editions, with the flexible leather bindings, make them readily adaptable to fore-edge paintings, as the text block fans quite easily. Extremely fine in gilt-titled black leather, with a ribbon bookmark. A.e.g. (2 1/4 by 1 3/4; 57x48mm). See color illustration on page 11. \$1,500

HOUGHTON COPY

36. (Miniature—Fore-edge Painting). KEMPIS, THOMAS À. *Imitation de Jesus-Christ*. Tournai, J. Casterman, 1855. xvi, 272pp. With a fore-edge painting depicting the monumental Palais de l'Industrie exhibition hall at the Exposition Univer-

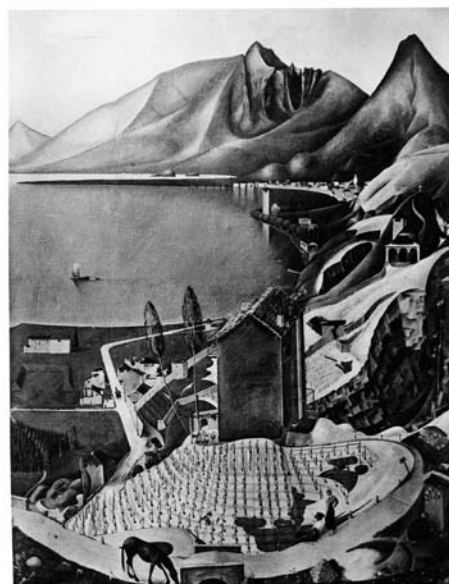
selle of 1855, which was held on the Champs-Élysée in Paris. The immense building was constructed to rival the Crystal Palace of London's Exposition of 1851. This masterful fore-edge painting captures the building's architectural details, including the statue of "France crowning Art and Industry" over the front entrance. Front hinge repaired and light rubbing to extremities, else fine in full dark-brown morocco, with gilt letters to spine and blind-stamped inner rule. Protected by a soft purple silk case. A.e.g. With the bookplates of Arthur Houghton and Rabbi Kalman Levitan. (See Bondy p. 93). (2 7/8 by 2; 73x51mm). See color illustration on page 11. \$1,500

37. (Moveable). CINDERELLA; OR THE LITTLE GLASS SLIPPER; VERSIFIED AND BEAUTIFULLY ILLUSTRATED WITH FIGURES. London, Fuller, S. & J., 1814. 32mo. 24pp. First edition. The beloved fairy tale is retold in rhyming quatrains and illustrated with seven hand-colored costumes for the heroine, which include four detachable hats. Cinderella's head can be moved from one costume to the next, in sequence with the story, completing the paper doll figure. In the first illustration, a "meanly attired" Cinderella churns butter while her elegantly-dressed half-sisters are visible in the background. In another, she peeks out the window of her grand coach, which is pulled by four white horses and attended by many footmen. According to Herbert H. Hosmer, Jr., "Almost all collectors of paper dolls and children's books long to acquire examples of the work of S. & J. Fuller of London," which was one of the first publishers of paper dolls to produce sets in series. The figures have been tucked inside the front cover of the accompanying book, which is bound in stiff brown printed wrappers. With the original slipcase, printed with the same text as the book's wrappers, which is worn but complete. Cinderella's head has been repaired, previous owners' signatures to front endpaper, and covers show some wear. This set was described by Gumuchian as "one of the scarcest of this type of book." (Hosmer, pp. 4-5; Howard, p. 287; Osborne II, p. 1051, Gumuchian 1986). See color illustration on page 13. \$2,750

EARLY TRANSFORMATIONS

38. (Moveable). DEAN'S NEW BOOK OF DISSOLVING SCENES. London, Dean & Son, (1861). Quarto. (5)ff. This early moveable book features five brightly hand-colored, working transformations in which, when tabs are pulled, one scene "dissolves" into another. The illustrations follow two mischievous clowns, in the tradition of the harlequinade, whose attempts to steal food are comically thwarted. In one scene, the clowns sit down to eat a massive pork pie, only to find that it has a live sow and piglets inside. Each transformation is framed by a stage and curtains, with a verse describing the scene below. According to Whitton, prior to 1850, moveable books were published primarily for adults. Dean & Son were the first publishers to specialize in moveable books for children. Endpapers and back cover printed with publisher's advertisements. In cloth-backed pictorial boards, with a design of two women, representing night and day, in a center medallion. A few older repaired tears, some darkening to tabs, and light, marginal foxing. Original tabs show some wear, with tears starting, but are still intact. (See Whitton, 56; Haining, pp. 20-21; Quayle, pp. 132-133). See color illustrations on page 13. \$3,500

39. [OFFICINA BODONI]. Grosse, Ernst. *Casa Rossa*. Verona, 1927. Folio. 56pp. One of 220 copies. Illustrated with seven black & white plates, which reproduce a painting by the Swiss artist Niklaus Stoecklin and six of its details. Stoecklin was influenced by Late Gothic art, as well as by his contemporaries, the Expressionists and Futurists. The text accompanying the images is a fantasy tale written by Ernst Grosse, the noted German ethnologist, inspired by elements of the painting. Privately printed by the press's proprietor, Giovanni Mardersteig, for his close friend, the art collector Georg Reinhart. Reinhart purchased the painting from Stoecklin and, in turn, helped launch the artist's career. Bound in half vellum with patterned paper-covered boards. Light fading to lower board, otherwise fine. T.e.g. \$2,000



>> PAPER BOOKS. SEE ITEMS 1 AND 27.

40. [POGANY, WILLY]. *Tannhauser; Parsifal; Lohengrin*. London; NY; London, G. G. Harrap; T.Y. Crowell; G. G. Harrap, (1911-1913). Three quarto volumes. (128); (155); (188)pp. First edition. *Lohengrin* is inscribed by Pogany, dated 1929. Each volume is lavishly illustrated throughout with large black & white drawings, as well as with softly-colored, full-page lithographs and tipped-in lithographic plates: *Tannhauser* has sixteen plates, *Parsifal* has sixteen, and *Lohengrin* has eight plates. Many ornate borders, background designs, and historiated initials, in color and black & white, illuminate the calligraphic text, which is printed on a heavy gray paper. The three volumes were adapted from operas by Richard Wagner based on German medieval legends, and the text was translated into a poetic narrative by T. W. Rolleston, the Irish writer and poet. A prolific, Hungarian-born illustrator, Willy Pogany illustrated many books for the English market and eventually settled in the United States. The ornate bindings, which were also designed by Pogany, are pictorially gilt-decorated gray, red, and brown cloth, respectively. *Lohengrin* and *Parsifal* slightly bumped to head and foot of spine, slight creasing to last page of *Lohengrin*, and some minimal edge wear, else a fine set. (Houfe, p. 417). \$2,250

SIGNED WITH ORIGINAL WATERCOLOR

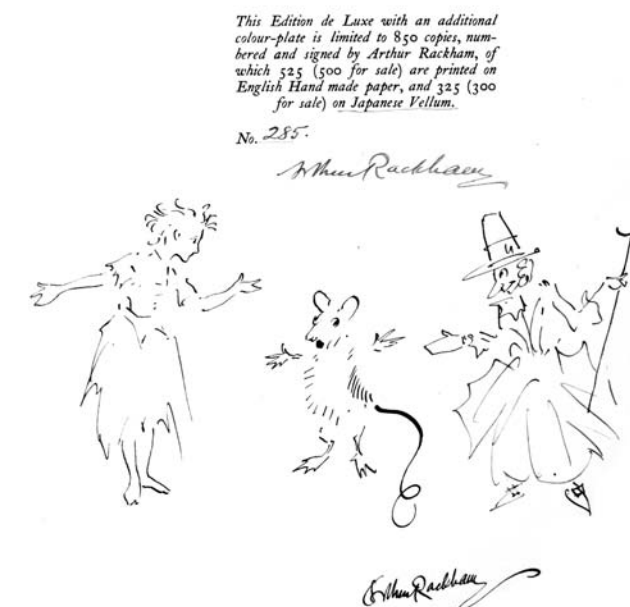
41. [RACKHAM, ARTHUR]. Carroll, Lewis. *Alice's Adventures in Wonderland*. London/NY, William Heineman/Doubleday Page, (1907). Quarto. xi, 162pp., + 12ff. plates. One of 1,100 copies. With an original ink and watercolor illustration on the limitation page, signed by Rackham. The drawing shows Alice in conversation with the Caterpillar, who is sitting on a mushroom next to his hookah. Also contains thirteen large tipped-in color plates and many black & white drawings, which offer Rackham's distinctive, new interpretation of scenes made famous in Tenniel's classic illustrations, such as Alice's encounter with the caterpillar, the Caucus Race, and the Mad Tea Party. Hudson describes Rackham's undertaking as "the most controversial of his career" but concludes that "he has certainly made the greatest impression of all Tenniel's multitude of successors." The book opens with a "proem" by Austin Dobson that cheekily addresses the challenge of illustrating such a classic work, saying, "here comes a fresh costumier" to interpret the story according to his own taste. Rackham books with original drawings are uncommon, and the fact that this title is the only one that Rackham did not sign in the deluxe issue makes this copy especially rare. In the publisher's gilt-stamped white cloth bearing the title and a design of the Gryphon and Mock Turtle on the front cover. Cloth lightly soiled, foxing to a few pages, spine and endpapers toned, corners of upper board bumped. T.e.g. Bookplate of noted book collector Charles C. Auchincloss on front free endpaper. (Hudson, p. 70-78). See color illustration on page 14. \$40,000

room next to his hookah. Also contains thirteen large tipped-in color plates and many black & white drawings, which offer Rackham's distinctive, new interpretation of scenes made famous in Tenniel's classic illustrations, such as Alice's encounter with the caterpillar, the Caucus Race, and the Mad Tea Party. Hudson describes Rackham's undertaking as "the most controversial of his career" but concludes that "he has certainly made the greatest impression of all Tenniel's multitude of successors." The book opens with a "proem" by Austin Dobson that cheekily addresses the challenge of illustrating such a classic work, saying, "here comes a fresh costumier" to interpret the story according to his own taste. Rackham books with original drawings are uncommon, and the fact that this title is the only one that Rackham did not sign in the deluxe issue makes this copy especially rare. In the publisher's gilt-stamped white cloth bearing the title and a design of the Gryphon and Mock Turtle on the front cover. Cloth lightly soiled, foxing to a few pages, spine and endpapers toned, corners of upper board bumped. T.e.g. Bookplate of noted book collector Charles C. Auchincloss on front free endpaper. (Hudson, p. 70-78). See color illustration on page 14. \$40,000

42. [RACKHAM, ARTHUR]. Dickens, Charles. *A Christmas Carol*. London; Philadelphia, William Heinemann; J. B. Lippincott, (1915). Quarto. xv, 147pp., + 12ff. plates. One of 525 copies signed by Rackham. Contains twelve full-page mounted color plates and numerous black & white illustrations. Heinemann commissioned *A Christmas Carol* from Rackham for Christmas, 1915. Despite being a ghost story, Rackham's illustrations glow with warmth and comfort; his ghosts are menacing only to Scrooge. According to Hamilton, "Perhaps caught by the mood of national anxiety and tragedy of wartime, Rackham voluntarily softened his interpretation of Dickens's story in a way that he might not have done eight or ten years earlier—or indeed twenty years later with *Poe's Tales*." Gilt decorations on cover slightly rubbed, light foxing to endpapers and page edges, else fine in publisher's full vellum with the original yellow silk ties present. T.e.g. A desirable Rackham item. (Latimore & Haskell, p. 44; Hamilton pp. 108-109). \$4,500

ORIGINAL PEN AND INK OF SILHOUETTE SCENE

43. [RACKHAM, ARTHUR]. Evans, C. S. *Cinderella*. London, William Heinemann, (1919). Quarto. 110pp. First edition. From an edition of 850 copies signed by Rackham, this is one of 300 printed on Japanese vellum. With a signed, original pen drawing



by Rackham on the limitation page, in which Cinderella watches her fairy godmother work her magic on a very surprised rat. The scene is represented in the text in silhouette. With a full-color mounted frontispiece and silhouettes by Rackham throughout the text, several of them full-page and printed in three colors. According to Latimore & Haskell, this edition has an additional plate not found in the trade edition. *Cinderella* was the first of Rackham's two silhouette books. Hamilton writes, "It is immediately clear that Rackham is a master of the medium, being able to evoke character and humor by profile and gesture alone, and allowing the two-dimensional effect of his pen work to lead the reader through the book." Bound in vellum-backed white boards, gilt-titled to front cover and spine. The front cover also bears a gilt silhouette of Cinderella. Some slight toning to top of boards and spine, a few light spots of soiling to front cover, else a fine copy, without the usual offsetting from the silhouettes. With the bookplate of Charles C. Auchincloss. T.e.g. (Latimore & Haskell, p. 49; Hamilton, pp. 118-119). \$15,000

PRESENTATION BINDING, INSCRIBED

To Mrs. Hamilton Walkins
from
Arthur Rackham
17. Oct. 07.

44. [RACKHAM, ARTHUR]. *The Land of Enchantment*. London, Cassell, 1907. Quarto. 144pp. First edition. A presentation copy inscribed by Rackham to a Mrs. Hamilton Walkins with a small pen drawing of an impish, winged face, dated October 17, 1907. Illustrated throughout, with thirteen full-page half-

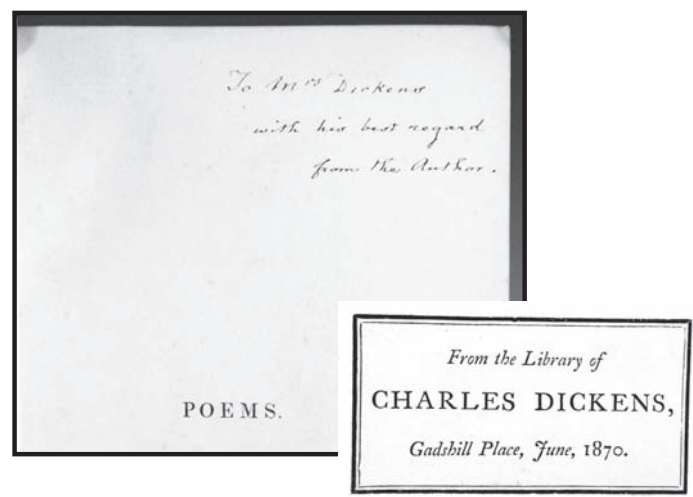
tone plates, a tinted frontispiece, and numerous line drawings in black & yellow. A collection of stories by A. E. Bosner, Sidney Woolf, and E. S. Bucheimand, illustrated by Rackham, that originally appeared in the magazine *Little Folks* between 1896-1902. They range from interpretations of Egyptian and Norse mythology, to tales of pirates and castaways. In the publisher's presentation binding of olive cloth, with the title and pictorial decoration in gilt. Bookplate of Bob Stilwell tipped in. (Latimore & Haskell, p. 29). \$3,750

45. [RACKHAM, ARTHUR]. Moore, Clement C. *The Night Before Christmas*. London, Harrap, (1931). Octavo. 36pp. One of 550 copies signed by Rackham. With four vividly-colored, full-page illustrations, seventeen black & white drawings, and pictorial endpapers. Bit of cockling to pastedowns, as usual, faint spotting, else fine and bright in gilt-titled vellum wrappers, housed in publisher's slipcase, which has a dampstain along one side of the top edge. T.e.g. (Latimore & Haskell, p. 66). \$2,500



46. [RACKHAM, ARTHUR]. Poe, Edgar Allan. *Poe's Tales of Mystery and Imagination*. London, Harrap, (1935). Quarto. 318pp. From an edition of 460 copies signed by Rackham, this is a presentation copy, as noted on the limitation page. With an original drawing of a coiled, fanged snake in olive ink on the half-title page. Illustrated throughout with twelve color plates and seventeen plates in black & white. These gruesome, sadistic illustrations perfectly suit Poe's dark tales. Hamilton writes, "This masterly interpretation of Poe's stories is a fine example of the professional illustrator rising and responding to a commission, with a world-weariness and an almost palpable cynicism at human nature, to resounding decorative and psychological effect." Extremely fine in vellum, gilt-stamped with the design of a skeleton holding a bloody knife on the front cover. In original slipcase with printed paper label to spine, which has been repaired to edges and shows some wear. T.e.g. (Latimore & Haskell, pp. 72-73; Hamilton, pp. 153-154). \$8,500

47. [RACKHAM, ARTHUR]. Shakespeare, William. *The Tempest*. London, Heinemann, (1926). Quarto. xiv, 185pp. From an edition of 520 copies signed by the illustrator, this is one of 260 intended for sale in Great Britain. Contains numerous vignettes and twenty-one tipped-in color plates, plus an extra plate, "Sea-nymphs hourly ring his knell," published only in the limited edition. Rackham's mature style is at his best here, with trees and seashores full of odd creatures and dancing nymphs. The title-page is also designed and lettered by Rackham. Faint scattered foxing to endleaves, else a fine copy in quarter-vellum and boards, with an illustration stamped in gilt, lightly bumped at front bottom corner and spine foot. In the original dust wrapper, with spine toned and lightly soiled. Housed in a clamshell box. Bookplate. T.e.g. (Latimore, p. 61). \$2,750



48. ROGERS, SAMUEL. *Poems*. London, Edward Moxon, 1839. Octavo. viii, 311pp. A later edition inscribed "To Mrs. Dickens / with his best regard / from the author," and bearing the Gadshill Library bookplate of Charles Dickens. A renowned poet and art collector, Rogers was a leading figure in London literary circles. Late in life, he was a strong supporter of the young Charles Dickens as he began his career. In return, Dickens dedicated *Master Humphrey's Clock* to the older poet. Illustrated throughout with numerous engraved vignettes and head- and tailpieces. Bound in contemporary straight-grained morocco with gilt rules to the covers; spine elaborately gilt with floral designs in five compartments and the title in a sixth. The outer and inner edges of the covers are gilt with a floral design. Slight rubbing to corners and a few spots on the edge of the spine, a couple of slight scratches to gilt fore-edge, else fine. Protected in a green morocco box, gilt-titled to spine. A.e.g. \$725

VERY FINE ROYCROFT BINDING

49. [ROYCROFTERS]. Hubbard, Elbert. *The Man of Sorrows*. East Aurora, NY, 1905. Octavo. (iv), 111pp. One of 100 copies on Imperial Japon, signed by Hubbard. The title page is hand-decorated with a thistle design, and the colophon device and opening initials are hand-colored. An account of the life of Christ written by the enterprising founder of the Roycrofters, Elbert Hubbard himself, in a lovely binding, probably by Louis H. Kinder. Hubbard brought Kinder, an expert bookbinder, to East Aurora in 1897 in order to set up a bindery. Kinder became responsible for the training and supervision of other bookbinders, and, by 1900, the Roycrofters were offering deluxe, hand-tooled editions of their books. Bound in full blue levant with an elegant, Art Nouveau-style motif on the front cover framing the title, featuring flowers created with tan morocco onlays and gilt-tooled leaves. The spine is gilt-titled and decorated with a foliate design. Wide morocco turn-ins have gilt-tooled flowers slightly larger than those on the front cover and leaves in each corner, framing marbled endpapers. In a felt-lined box with the title printed on the spine. Box shows some soiling and wear, else very fine. (McKenna 121). See *color illustration on page 12*. \$3,500

GERMAN TRIBUTE TO THE CIVIL RIGHTS MOVEMENT

50. [SCHMOLCK, H. C.]. *Black Power: 1969*. (Frankfurt am Main), Edition Kölling, 1968. Calendar comprising 24ff. prints, plus an introduction written by the artist, Hans Christoph Schmolck, and an illustrated cover page. One of 200 copies signed by the artist, with a hand-written statement of limitation; the prints are also signed and numbered by Schmolck. Each month is illustrated with two pages of prints celebrating the African-American Civil Rights Movement: one with the name of the month in English, and the other in German. The English pages bear black & white prints of shadowy figures reminiscent of collages, and the German pages have large, bold linoleum cuts accented with color. The powerful images express rage, fear, pain, and strength. Many reference specific events, including the Orangeburg Massacre in February, 1968 and the Newark Riots of 1967. One shows Timothy Ross, an innocent bystander who was shot by police during the Atlanta riots of 1967, and in another, a mother screams after losing her son. Several important figures of the Black Power and African-American Civil Rights Movement are also depicted: April's linoleum cut is a tribute to Martin Luther King, Jr., with the date of his assassination, and January has a portrait of Stokely Carmichael, who was elected national chairman of the Student Nonviolent Coordinating Committee (SNCC) in 1966. The struggle for equal rights in America became an inspiration to younger generations in Germany, who began the country's student protest movement in the late 1960s. A few corners bent, adhesive at the top of the calendar has split, else fine. See *color illustration on page 14*. \$5,000

51. [ST. DOMINIC'S PRESS]. Maritain, Jacques. *The Philosophy of Art*. Ditchling, Sussex, (1923). Octavo. iii, 182pp. First English edition. One of 400 copies. Illustrated with two wood engravings by Eric Gill: his "S. Michael and the Dragon" on the title-page and "Animals All," a nativity scene, on the colophon. A translation of Jacques Maritain's *Art et Scholastique*, translated by Rev. John O'Connor, with an introduction by Gill. In this book, the first of Maritain's to be published in English, he discusses the virtues and rules of art in response to the industrialization of his day. Very fine in the original brown printed wrappers, with a woodcut by Desmond Chute of a dog carrying a torch. Spine and edges of wrappers slightly creased, else a fine, bright copy. Housed in a black cloth drop-back box with a leather label. Bookplate of John David Ramsey. (Taylor & Sewell 53). \$750

52. [WHISTLER, REX]. Swift, Jonathan. *Gulliver's Travels*. London, Cresset Press, 1930. Two quarto volumes. One of 195 copies on handmade paper. With twelve hand-colored copper-engraved illustrations by Rex Whistler and many engraved head- and tailpieces. In original green morocco and vellum-over-boards by the Wood bindery. Spines show slight toning and two small snags at the top of both volumes, but none of the usual fading. Spine titling renewed. Housed in original slipcase that has been re-covered in buff linen. Overall, a fine set of Whistler's most important illustrated text and an increasingly scarce book. Prospectus laid in. (Ransom, *Selective Check Lists*, p. 7). \$7,500

Notes



Terms of Sale

All books are guaranteed as described and may be returned, with prior notice, within ten days.

All bills are payable within thirty days from the date of the invoice. We accept Visa, Mastercard, and American Express.

Shipping and insurance are additional. Overseas shipments will be sent by air mail unless otherwise instructed.

Text by Jessica Mitchell and Phil Salmon

Design by Shannon Struble



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