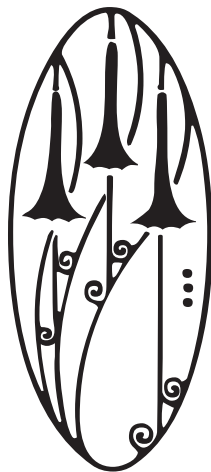
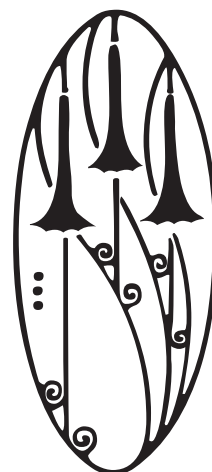


THE 52ND NEW YORK ANTIQVARIAN BOOK FAIR



APRIL 12-15
BROMER
BOOK-
SELLERS
BOOTH E15



1. [ALASTAIR]. Wilde, Oscar. *The Sphinx*. London, John Lane, 1920. Quarto. 36pp., + (12)ff. One of 1,000 copies. Illustrated by Alastair with ten plates printed in black and teal, two additional plates as preliminary and endleaves, and with large, decorative opening initials in the same colors. With a Preface by Robert Ross. Bound in white buckram, with a gilt-stamped front cover design depicting the Sphinx and a slim crescent moon stamped in teal. Covers lightly soiled, spine bumped, mild toning to endleaves, else fine. T.e.g. Bookplate of the neurologist and book collector Charles W. Burr, M.D. \$1,500

WITH COMPLETE SET OF PRINTING BLOCKS

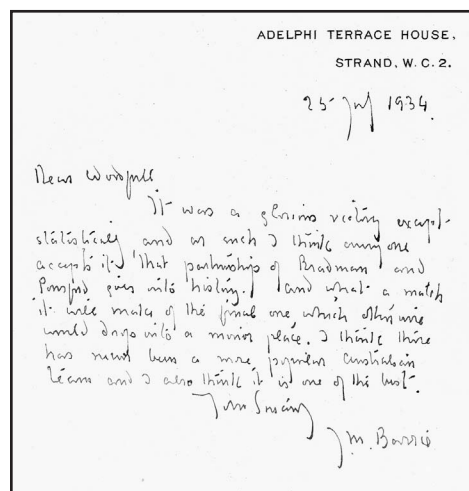
2. [ASHENDENE PRESS]. Berners, Juliana. *Treatyse of Fysshynge wyth an Angle*. Together with original woodblocks for the illustrations. (Chelsea, 1903). Octavo. 48pp. One of 150 copies. Inscribed by St. John Hornby to "WMH," his brother William Maysey Hornby. The text is taken from the Boke of St. Albans, printed by Wynkyn de Worde in 1496. Illustrated with woodcuts reproduced from same. Bound in full vellum, gilt-lettered on the spine. Together with the complete set of eleven woodblocks by Charles Keates used to print the illustrations in this edition. The blocks vary in size, the largest being 3 9/16 by 4 1/2 inches from the frontispiece depicting the angler about to grab his fish. This pleasant scene includes the crack in the lines of the water from the original version, which Keates recreated. All blocks in extremely fine condition. Book with a bit of foxing to the top and bottom edges, else a very fine association copy. (Hornby 16; Franklin, p. 236). \$9,500

PETER PAN CREATOR TALKS CRICKET

3. BARRIE, J. M. Autograph letter, signed. Together with *The Allahakbarries C. C.* London, James Barrie, 1950. (1)ff. autograph letter, dated July 25th, 1934. A letter from J. M. Barrie to William Maldon "Bill" Woodfull,

the Australian cricketer who captained both the Victoria and Australia cricket teams. Barrie comments on the fourth game of the 1934 Ashes series between Australia and England, saying, "It was a glorious victory except statistically, and as such I think everyone accepts it. That partnership of Bradman and Ponsford goes into history." Barrie is referring to the partnership of legendary Australian cricket players Bill Ponsford and Donald Bradman, who set a world record for partnership in Test cricket during the final game of that series. The fourth match

was a draw, and Barrie speculates, "what a match it will make of the final one..." Although best known as the author of *Peter Pan*, Barrie was also an enthusiastic amateur cricketer, though he wasn't particularly good at the game. He followed the sport and even



organized his own team, the Allahakbarries, the exploits of which are chronicled in *The Allahakbarries C. C.*, first privately published in 1890. Many famous writers of the time played on the team, including A. A. Milne, P. G. Wodehouse, and Sir Arthur Conan Doyle. This copy is the 1950 edition, which includes a foreword by Donald Bradman. Letter is in very fine condition; book has some light foxing to edges of the price-clipped dust wrapper, a few spots of soiling to the front panel, and some loss to spine ends. Text block slightly loose, else a very good copy. \$2,000

4. [BOSSCHÈRE, JEAN DE]. Putnam, Samuel. *The World of Jean de Bosschère*. (London), Fortune Press, (1922). One of 100 deluxe copies with a limited, signed color etching. Warmly inscribed by de Bosschère, "with greetings of spiritual brotherhood." With a color frontispiece, twenty-one full-page plates printed in black & white and sanguine, and numerous black & white illustrations throughout. The volume opens with a letter from Paul Valéry written in response to de Bosschère's first works, which gave the young Belgian illustrator and poet the affirmation and confidence needed to pursue his career. The entire range of Jean de Bosschère's oeuvre is represented in this biography, bibliography, and tribute to the artist. Fine in quarter vellum and white cloth, gilt-titled to spine. T.e.g. \$2,250

COURTLY QUIXOTE



5. [COYPEL, CHARLES-ANTOINE]. Cervantes Saavedra, Miguel de. *Les Principales Aventures de L'Incomparable Chevalier Errant Don Quichotte de la Manche*. Paris, Jacques-François Chereau, (c. 1747). Large folio. (1)pp., + (25)ff. plates. A reissue or reimpression published after the artist, Charles-Antoine Coypel, was named "Premier Peintre du Roi" in 1742; this series of twenty-five engravings was first presented as a deluxe portfolio in Paris in 1724. The engravings were done after a series of paintings illustrating scenes from *Don Quixote* that Coypel had designed for a popular set of tapestries, which were woven continuously between 1714 and 1794. Coypel supervised the portfolio's production, and, according to the title page, the engravings were done by "les plus habiles artistes en ce genre." These artists included L. Surugue, F. Joullain, and eight other engravers, who signed the plates. Coypel's depictions of scenes from *Don Quixote* differed significantly from previous illustrations of Cervantes's classic in that they were less focused on humor and were more courtly and sophisticated, taking into account the eighteenth-century French taste for the Fête Galante and romanticized depictions of aristocrats in baroque rural settings. Bound in nineteenth-century half blue morocco over marbled boards. Spine bears a crimson lettering piece with gilt lettering. Some edgewear, front hinge starting, covers slightly rubbed, faint marginal foxing, else a very good copy of a book with only two institutional copies recorded. (Ashbee, p. 12). \$9,500

6. [CRANE, WALTER]. Original watercolor diptych from *A Masque of Days*. 1901. Two brilliant watercolor illustrations on paper, each measuring 7 5/8 by 11 inches and signed with Crane's monogram in the lower left corners. This is the original artwork for the spread on pages five and six of *A Masque of Days*, and it shows twelve winged foot-pages carrying invitation cards. The text above, in Crane's calligraphic script, informs the reader that "cards of invitation had been issued" to commemorate the passage of the year, and "(t)he carriers were THE HOURS" who "went all round and found out the persons invited well enough, with the exceptions of Easter Day, Shrove Tuesday, and a few such Moveable who had lately shifted their quarters." A fine example of Crane's illustrated work at its best, together with a copy of the published book. \$5,850

7. DE LA MARE, WALTER. *The Lord Fish*. London, Faber & Faber, (1933). First edition. One of only 60 copies printed on English hand-made paper, signed by the author. With engraved title page, three tinted full-page plates and black & white headpieces by Rex Whistler. Collects seven of de la Mare's fantasy stories for children. A brilliant copy bound in full purple yapp-edged vellum, and with original dust wrapper. T.e.g. \$1,500

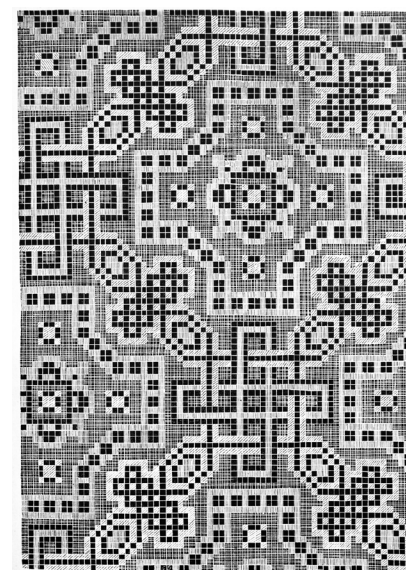
IMPORTANT ERAGNY LIVRE D'ARTISTE

8. [ERAGNY PRESS]. *La Charrue d'Érable*. Paris, Le Livre Contemporain, 1912. Octavo. 108pp. One of 116 copies printed at the Eragny Press. Illustrated with twelve full-page, color wood engravings drawn by Camille Pissarro and engraved by his son, Lucien Pissarro. In addition, there are numerous wood-engraved vignettes, initials, and the title-page border by Lucien Pissarro. This is not only the most important book of the Eragny Press, but is also Camille Pissarro's only substantial illustrated book. Camille Pissarro exhibited in the first Impressionist show in 1874 and continued his association with the Impressionists for the next dozen years. Although the book was not published until 1912, most of the blocks were cut and proofed by Camille before his death in 1903. Lucien Pissarro was trained as a painter by his father, exhibited with the Impressionists, and eventually became interested in book making. After settling in London, he and his wife Esther learned the arts of printing and book design from Charles Ricketts. The early books from Pissarro's Eragny Press were printed with type supplied by Ricketts. This book, the penultimate of the Press, is printed in a typeface designed by Lucien Pissarro. Bound in full limp green calf with gilt titling on the upper cover. A few pages with faint foxing, spine slightly faded to brown, else a fine copy of one of the most difficult private press livre d'artiste books to obtain. (*The Artist and the Book* 247). \$12,500

WRAP-AROUND PAINTINGS WITH MUSICAL THEME

9. (Fore-edge Painting). [BROOKSBANK, CLARE LAMPLUGH]. *Arion. Sammlung auserlesener Gesangstücke mit Begleitung des Pianoforte*. Leipzig, Robert Crayen, (c. 1830). Two oblong octavo volumes comprising eight parts. 117, (3), 119, (3), 119, (3), 119, (3); 119,

(3), 120, (2), 120, (4), 121, (3)pp. A collection of sheet music and lyrics for pianoforte gathered from a variety of composers, including Haydn, Mozart, and Beethoven. This set features wrap-around fore-edge paintings by the modern British artist Clare Brooksbank on both volumes depicting interior views of a European opera house. Lining the upper edges of these scenes are a total of twelve portraits of great composers. Brooksbank's work is not usually signed, but this set bears her initials at the bottom left corner of each painting. The set is in a contemporary binding by Charles Hering of green morocco with a gilt lyre device in the center of both covers, framed by a tooled floral motif. The lyre device is repeated in three spine compartments. German-born Hering built one of the pre-eminent binderies in London's West End, and his work is described by Dibdin as having "strength, squareness and good style." Occasional spotting throughout, else nearly fine. Front inner hinge started in first volume, slight wear to extremities of both volumes. Overall, an attractive set in an unusual format, with two accomplished fore-edge paintings. (Weber pp. 68-71). \$4,500

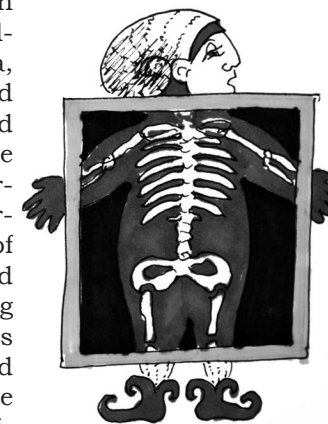


10. GEORGENS, D. AND J. M. VON GAYETTE GEORGENS. *The Ladies' Book of Needle Work, Including Embroidery, Braiding, Knitting, Crotchet, etc. A series of Sixty-four Entirely New Designs. Printed in Colours, with Instructions. Together with samples*. London, L. Hachette, (c. 1872). Quarto. 84pp., + (64) ff. plates. The plates, printed in color and black & white, illustrate various needlework techniques ranging from scrollwork embroidery and elaborate borders to decorative seam and hem treatments and lace edgings. Inspiration is drawn from Classical, Gothic, Renaissance, and even Indian design elements and ornaments. The text describes the patterns' origins and provides instructions. Bound in gilt-stamped brown cloth. Light wear to covers, closed marginal tears to preliminary pages, and two plates have small holes, else very good. A.e.g. Together with a box containing samples of needlework and an empty wooden thread spool. Included are two colorful cross-stitch samplers, with alphabets, numbers, hearts, and several sets of initials. Also contains a large, rectangular crocheted border with a diamond pattern, a short piece of white embroidered eyelet trim, approximately a yard of fine, white crocheted lace, and samples of crocheted trim. All are in fine condition. \$2,500

OPEN A BOOK AND OPEN A DREAM

11. GIBNEY, JENNIFER. *Joe Average*. Victoria, Australia, 2010. Square 32mo. (14)pp., accordionfold, decorated on both sides of the paper. An original artist's book

by Jennifer Gibney, with hand-drawn text and pen illustrations in black, sepia, and sanguine ink, housed within a hand-painted and decorated wooden box. The story concerns a jester-like character who is overwhelmed by the pressures of life until he opens a book and "opens a dream," escaping into the endless possibilities of his imagination. On the lid of the box is a painting of Joe Average with the word "ordinary" repeated over and over on his clothing and hat, trapped beneath a lattice of textured brass strips. A porcelain sculpture of Joe Average, in the same pose as on the illustration on the lid of the box, is laid into the box on top of the book. Gibney is both a painter and a sculptor, with a background in graphics and book illustration, and she drew on all of these areas of expertise to create this unusual one-of-a-kind book. With a colophon card laid in, signed by the author. \$1,500

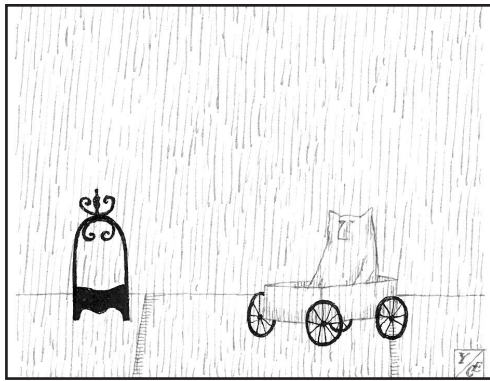


ARTWORK FOR PUBLISHER'S WEEKLY COVER

12. [GOREY, EDWARD]. Original watercolor artwork for ABA 75 Convention. c. 1975. Watercolor on paper. Image area measures approximately 8 by 11 1/2 inches. Matted and framed. This illustration was used on the cover of the May 19th, 1975 edition of *Publisher's Weekly*, which featured an article on the 1975 American Booksellers Association Convention. The scene shows a typical Gorey character with enormous golden wings emblazoned with "ABA 75" in red. The mustachioed man hovers bat-like over a small crowd of characters wielding books, each of whom has a speech-bubble pitch above them. So the faded burlesque dancer holds up her *Follies of the Follies* and explains that "I still have all my costumes to wear to book-and-author luncheons." Next to her, a small boy pitches his kindergarten exposé, *Plasticine & Clothes Pins*. An apron-wearing aspiring cookbook author says of her *Peanut Butter & Pickle Cookbook* that "The Chapter on desserts is particularly imaginative." The rest of the assembled figures continue in a similar vein. Some of the details here suggest that Gorey, who was no stranger to book-related events such as this, may have attended this convention. Writing in the June 16th edition of the *New Yorker*, Lillian Ross observed that "All over the convention, the word used for people whose names appeared on the covers of books was 'author' (never 'writer')." Further on, she notes the presence of "two dozen publishers who were beating the drum for cookbooks," and she likens the experience of walking the aisles to "walking an old Coney Island path between sideshow hawkers." A fine, colorful example of Gorey's commercial work that is especially appealing for its book-oriented content. \$15,000

RAREST GOREY LIMITED EDITION

13. GOREY, EDWARD. *The Sopping Thursday*. NY, Gotham Book Mart, 1970. One of twenty-six deluxe let-



tered copies, signed by Gorey, with an original drawing laid in. The drawing, a pen and ink wash, depicts a cat sitting in a little toy wagon in the rain, next to an ominous boot-scraper. This is an additional illustration not published in the book, which recounts the events of a rainy day, including a dog's search for his master's umbrella and much speculation about the weather. *The Sopping Thursday* is the first of only three of Gorey's primary works that included original drawings with the deluxe editions. This title, therefore, is extremely rare in the deluxe state. Troubador Press proprietor Malcolm Whyte writes, "Captivating as Edward Gorey's printed illustrations are, his art is even more so in the original. Here we see his hand at work as lines thicken and thin out with varying pressure... A sense of immediacy brings the art alive." Spine label slightly toned, else very fine in illustrated boards. Housed in a gray slipcase. (Toledano A35a). \$12,500

14. HALL, GEORGE CRESSY. *Illustrations of Natural History*. Edinburgh, (N.p.), 1842. 24mo. (11)ff. A manuscript textbook of animals from around the world, written and illustrated by George Cressy Hall. The book opens with a hand-lettered title page, and each page has a beautifully rendered pen-and-ink illustration of an animal, with concise, informative text describing the creature below. The text is entirely written by hand, in a fine copperplate script. Included are the roebuck, llama, hyena, zebra, eagle, emu, heron, carp, rattlesnake, and a butterfly. The drawings appear to have been carefully copied from the illustrations in books on natural history of the period; several are nearly identical to those found in *The Tower Menagerie*, a popular account of the exotic creatures in the royal zoo of the Tower of London, published by Robert Jennings in 1829. The last page bears a small vignette of an old man walking into the sunset, with the word "Finis." A late nineteenth-century inscription



tion inside the front cover reads, "This book of Pen and Ink Drawings was done by my first cousin George Cressy Hall, whilst an undergraduate at Edinburgh in 1841.2 -- Edwd. Marshall Hall." The inscription was likely written by the celebrated English barrister Edward Marshall Hall, who was known as "The Great Defender." Little is known about the artist, and this is the only known example of his work. Spine sunned, some edgewear, minimal scattered foxing, else about fine in half calf over marbled paper boards. \$2,750

LITERACY AS DUTY TO THE STATE

15. [IVANOV, SERGEI I.]. "Chtenie odna iz obyazannostei cheloveka (Reading is one of a Person's Duties)." Petrograd, Gosudarstvennoe Izdatel'stvo, (1920). Framed poster measuring 19 inches tall by 26 inches wide. This two-color lithograph was printed in Petrograd (now St. Petersburg) by the Petrograd State Publishing House and shows a man and a woman reading books while a hammer rests against the man's leg and more books lay in a pile at their feet. The accompanying text declares, in Cyrillic, "Reading is one of a Person's Duties." Starting in 1919, the Soviet government began a campaign to eradicate illiteracy by mandating compulsory education for children and enrolling illiterate adults in special literacy schools. Part of this new policy included issuing propagandistic posters linking literacy to one's duty as a Communist and positioning knowledge as the key to greater production. This poster, showing the tools of production next to books, was in close alignment with this new campaign. Writing in pencil and ink to upper margin of poster, otherwise fine in wooden frame measuring 23 1/2 by 30 inches. (White, *The Bolshevik Poster*, pp. 104-105, 108, plate 5.36). \$2,750

16. (Jeweled Binding). *LA JOURNÉE DU CHRÉTIEN, SANCTIFIÉE PAR LA PRIÈRE ET LA MEDITATION*. Lyon and Paris, Librairie Catholique de Perisse Frères, 1844. Small octavo. viii, 524, (v)pp. The *Journée du Chrétien* concerned the daily duties of Christians and was similar in construction and function to a Book of Hours. This copy is exquisitely presented in a 17th-century jewel-encrusted binding, both covers of which bear a filigree ornament in all four corners as well as, at the top, a crucifix in which Adam's skull appears at the feet of Christ to symbolize the cleansing of Adam's sin through Christ's blood. In the center of each cover is the imperial double eagle of the Holy Roman Empire, and below are a pair of hands clasping a heart. Both the covers and the spine are decorated with dozens of semiprecious stones including amethysts, garnets, simulated sapphires, and turquoise; the clasps are encrusted with similar jewels, as are the elongated head- and tailbands. The pastedowns are red velvet, the endleaves blue silk. This is a truly remarkable binding of uncommon beauty, with all the stones present and firmly set, and only minor wear to the gilt. The book was previously in the Hohenzollern collection exhibited at Frankfurt's Städel Museum in 1928, and more recently was owned by Cornelius Hauck, who had acquired it from the famed German bookseller Emil Offenbacher in the mid-1950s. The inside of the front endpaper bears Hauck's bookplate, and the stamp of "Stadtbibliothek"

appears on the verso of the title page. Very fine in a modern, velvet-lined dropback box. \$65,000

17. (Juvenile). [BROWN, MARCIA]. *Shadow*. NY, Charles Scribner's Sons, 1982. Quarto. First edition. This is Marcia Brown's third Caldecott-winning book, inscribed by the author. Brown translated Blaise Cendrars' poem "La Féticheuse" from the French and illustrated it with vibrant full-page collages inspired by her travels in Africa. The spirit of *Shadow* derives from the beliefs and ghosts of the past and is brought to life by light, fire, and the words of a storyteller. Together with a poster of one of the illustrations in the book, a twilight scene in which a group of shadow figures walks along a path, also inscribed. Light spotting to preliminary pages, not affecting the illustrations, slight split between first and second signatures, edges of dust wrapper slightly bumped, spine ends lightly sunned, else a fine copy. \$550



18. (Juvenile). NODIER, CHARLES. *The Woodcutter's Dog, and Other Stories*. c. 1870. Octavo. 45ff. Illustrated manuscript of seven traditional stories for children: The Woodcutter's Dog by Charles Nodier; The Obedient Kid; The Mother and the Eagle; Little Red Riding Hood by Charles Perrault; and The Lion and the Mouse, the Jackdaw in Peacock Feathers, and The Fox and the Stork, all three fables from Aesop. The stories are accompanied by 51 original pen-and-ink drawings. The illustrations depict the main characters and action of the stories and show considerable skill in the cross-hatching, shading, and range of tones employed. The stories as presented often differ substantially from known versions, leading one to speculate that they were not copied directly from any one source. The names of the woodcutter's children and the dog differ here, suggesting that the story was adapted so that the unknown composer of this collection could use the names of his own children and dog. The selection of the stories may also be significant, as they speak to the dangers in the world and the importance of obedience and good character. A single leaf sprung, else a fine copy internally, bound in modern a quarter-leather binding. \$1,750

19. (Juvenile). [SHEPARD, ERNEST H.]. Milne, A. A. *Winnie-the-Pooh*. NY, Dutton, 1926. Small quarto. (xiv), (160)pp. Illustrated with numerous line drawing by Ernest Shepard. First American edition, large paper issue. One of 200 copies signed by Milne and Shepard.

Although he first appears as the subject of a poem in *When We Were Very Young*, this is the first book of collected stories about Edward Bear, otherwise known as Winnie-the-Pooh. This is an exceptional copy of the Large Paper edition, very fine in cloth-backed pale pink illustrated boards with paper spine label, in a fine dust wrapper with closed tear by lower spine fold, and with original glassine wrapper, which has a large chip to lower front corner. It is housed in the publisher's printed box, which has been expertly repaired. \$9,500

HELEN KELLER IN AUSTRALIA

20. KELLER, HELEN. Typed Letters, signed. Adelaide, Australia; Westport, CT, 1948, 1952. Two typed letters, (3)ff. and (2)ff., signed by Helen Keller, plus (1)ff. autograph note, signed, from Keller's assistant and companion, Polly Thompson. As a world-famous speaker, author, and advocate for persons with disabilities, Keller traveled to more than forty different countries in her lifetime. These letters relate to a trip that she and Thompson took to Australia in 1948, as part of an international tour. The first letter, dated July 10, 1948, is addressed to Ewen Waterman, one of Keller's hosts during her stay in Adelaide. Keller expresses gratitude to Waterman for the "unexpected, dazzling" birthday party that he hosted for her, writing, "Really I felt like Cinderella riding to the King's palace in a coach and six. Not only did you honor my natal day, you graced it with the company of Adelaide's Lord Mayor and the Councillors." In closing, Keller thanks Waterman for his advocacy for the deaf, writing, "I beg of you to keep persevering until the public accepts them as free, normal citizens, and until they themselves feel the Divine Impulse that shall lift them above all affliction and show them even on earth the Peace that passeth understanding." The second letter is addressed to Waterman four years later, on December 14, 1952, from Keller's home in Westport, Connecticut. She recalls their time spent together and thanks him for Christmas gifts he sent for both her and Thompson. Thompson's letter also thanks Waterman but adds, "We have been deep in the throes of film taking -- the Documentary Film of Helen's life -- it is almost completed so far as the picture taking is concerned." The resulting film, *Helen Keller in Her Story*, won the Academy Award for Best Documentary Feature in 1955. Transcript of Thompson's letter has a few small marginal holes, paper clip mark to the back of one page of Keller's 1952 letter, else very fine. \$3,000

UNIQUE PROOF

21. [KENT, ROCKWELL]. "Sermilik Fjord." (1931). Measuring 19 1/2 x 14 1/2 inches in a 31 1/4 x 26-inch frame, this lithograph is a unique signed proof printed in three colors. Whereas the original edition of 150 proofs featured a blue tint printed from stone and a reddish brown tint printed from a zinc plate, this proof displays these hues along with a greenish tint. Burne Jones mentions "trial proofs of all the colors done separately" formerly in the collections of Kent and George Miller; however, he does not describe a proof printed in three colors. Later, the stone and zinc plates were destroyed. The lithograph depicts a camping scene along the shores of Ser-

milik Fjord on the east coast of Greenland. Kent lived in Greenland sporadically between 1929 and 1935. Based on his time there and the people he met, he wrote two of his greatest books: *Greenland Journal* and *Salamina*. The proof is matted and preserved in a lovely wood frame with a scalloped design. This is a very rare and wonderful piece of art by one of America's greatest twentieth-century illustrators. (Burne Jones #67). \$5,500

COLORFUL EXPRESSIONIST ALPHABET

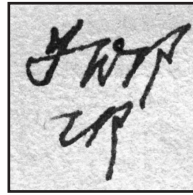
22. [LORENZ, KARL]. *Buchstaben Werk*. (Hamburg), Turmpresse, 1930. Folio. 30ff. One of twenty-five copies. All pages with hand-colored woodcuts by Lorenz, and all but the outer leaves are signed and dated by him in graphite. In this work, Lorenz takes on the twenty-six letters of the alphabet, combining them with floral and celestial motifs in thickly-textured woodcuts. The bold black woodcuts are then layered with bright colors. Lorenz (1888-1961) was an influential figure in the Expressionist movement in Hamburg, as well as an important pioneer in modern German artists' books. Between 1925 and 1933, he produced a number of small editions under the Turmpresse imprint, characterized by large, dense woodcuts with brilliant colors. This copy is inscribed to the art critic and collector Gustav Schiefeler and his wife, both of whom were strong supporters of Expressionism. Occasional offsetting throughout, else a fine copy housed in original plain paper wrap-around. Housed in a cloth folding case with the title reproduced on the front panel. \$9,500

MICRO-MINIATURE WATERCOLOR ALBUM

23. (Miniature). [E. H.]. *Album*. (N.p.), 1876. (15)ff. An oblong miniature manuscript album of thirteen tiny watercolor paintings, followed by two pages of music, titled "Etude," written in a miniscule hand. Although done on such a small scale, the illustrations are detailed and colored with delicate precision. Depicted are whimsical subjects, including branches of flowers, ducklings on a pond, twilight landscapes, and a gnome in a red, pointed hat. E. H., the artist/composer, signs her name on the title page and at the top of "Etude" with a monogram composed of overlapping letters. In black cloth with a tan leather spine. Some rubbing to extremities, head of spine chipped, else fine. (7/8 by 1 1/8; 22x28mm). \$2,250

24. (Miniature). HUNTER, DARD. *The Making of Books*. (Lime Rock, CT, Lime Rock Press, 1987). Four volumes. (5), (9), (9), (17)ff. One of fifty numbered copies printed by Dard Hunter II at the Mountain House Press. The text, written in 1915, is reprinted from *The Miscellany*, a quarterly published by Alfred Fowler. It was written by Dard Hunter and comprises his initial compilation on the subject of making books by hand. The first three volumes contain the essays, and the fourth volume contains thirteen paper samples folded into twenty-six pages. Bound by Gray Parrot in tan morocco, gilt-titled. The foreword by Dard Hunter II indicates that the paper on which these books were printed was most likely the last paper made in Hunter's mill. A handsome set housed in a matching morocco slipcase. (1 7/8 by 1 5/16; 48x33mm). \$950

FDR'S COPY



25. (Miniature). [ROOSEVELT, FRANKLIN DELANO]. *The Compleat Angler, or the Contemplative Man's Recreation, being a discourse of rivers, fish-ponds, fish and fishing*. London, Henry Frowde, (c. 1905). (xx), (586)pp. From "The Fifth Edition, much corrected and enlarged." Printed on India paper at the Oxford University Press, with a portrait and half-tone title. This copy is from the miniature library of Franklin Roosevelt, who was the only president to collect miniature books: it is estimated that his collection comprised over 750 volumes, many of which were presented to him by Eleanor. This is one such copy and bears both Roosevelts' initials on the verso of the front endpaper. Also on the front endpaper is the numbered book label from Roosevelt's library. This copy was sold at the first auction of the Roosevelt miniatures in 1951, which took place at the Hammer Galleries in New York. Accompanying the book is a magazine clipping announcing the sale, and the lot ticket and estimate. From this sale, the book was bequeathed to the purchaser's son, who, in turn, gave it to its most recent owner, an angling enthusiast. Bound in brown polished calf with simple gilt rules on both panels and title in gilt on the spine. Spine and corner tips show some drying, frontispiece detached and laid in place, else a near fine copy. A.e.g. (Spielmann 504; Bondy p. 117; Welsh 7030; See Bromer/Edison, p. 156). (2 3/16 by 1 15/16; 60x49mm). \$4,500

26. (Miniature). *RUSSIAN FOLK TALE: THE GOLDEN EGG*. Dubna, Phoenix, 1996. (14)ff. One of fifty copies. Printed in three languages: Russian, English, and German. With brilliant hand-colored illustrations by Vladimir Markov on practically every page, including numerous double-page illustrations and pictorial endpapers. Bound in red lacquer, the cover bears folkloric, textile-inspired designs in gilt and red. Appropriately, the book is shaped like an egg, and the egg theme is carried throughout: many of the text pages are white with a yellow yolk-like circle in the center. Very fine. A.e.g. (2 1/4 by 1 9/16; 58x40mm). \$850

BOOK JEWEL, LIKELY FABERGÉ

27. (Miniature). *RUSSIAN GOLD BOOK*. St. Petersburg, c. 1905-6. A 14-carat pendant in the form of a hinged book containing three leaves with fine engraving work. The text begins with a plaintive song which was apparently popular in the salons of pre-Revolutionary Russia and which closes with the line "Farewell, my invaluable friend/Do not forget me." This is followed by a poem about a late-blooming rose that dies. The selection closes with the aria from "The Demon" by Nikolai Rubenstein, the translation of which is "Forgive me heavenly creature that I disturbed your peace." These texts, together with the endearing diminutive used by the writer in addressing the recipient in the poem -- calling her *Muroschka*, or "my little kitten" -- suggests that this was created to commemorate some sort of liaison between members of the Russian aristocracy. Accompanying the delicate en-

graved script are the musical staves and three floral vignettes, all of which exhibit an accomplished artisan's level of skill. The upper cover is a masterwork of filigree work, with what appears to be a double "M" monogram in the center; on the rear is an engraved musical staff flanked by a lily of the valley rendered in diamonds, and a forget-me-not in turquoise. The pendant loop at the spine head is hallmarked, which indicates the location and approximate date. The extremely high level of craftsmanship evident in this piece evokes the work of Fabergé, although it is not signed. This piece is an accurate reflection of the refined art of jewelry-making in Imperial Russia and may well have been made at the Master's shop. A stunning object, housed in an elaborate black and purple morocco tray case. (2 3/4 by 1 1/4; 45 x 31mm). \$25,000

28. (Miniature). SHERINGHAM, H. T. *A Library in Miniature*. (London, Java Head Bookshop, 1948). 79pp. One of 500 copies. Illustrated with plates reproducing pages from important miniature books in black & white, including the Pickering Diamond Classics *Odyssey*. A concise history of miniature books from the 16th to 19th centuries, and a tribute to the joys of collecting miniature books by Hugh Tempest Sheringham, a novelist, journalist, passionate angler, and collector of miniature books. The text was first published as a two-part essay in *The Connoisseur* in 1902. Printed at the Favil Press. Slipcase lightly toned, else very fine. Bound in vellum, gilt-stamped with the title to spine, in a white paper slipcase. (Welsh 6363). (2 3/4 by 2; 78x52mm). \$450

FINGER ALMANAC IN AN EMBROIDERED BINDING

29. (Miniature). *WIENER KALENDAR AUF DAS JAHR 1810*. Vienna, Georg Müller, 1810. (34)ff. Illustrated with engraved frontispiece and twelve hand-colored plates. This early 19th-century Viennese finger almanac is printed in two colors throughout and features a deluxe binding of embroidered silk. The twelve engraved plates have aphoristic text below the images, each of which is delicately colored. Both covers on the white silk binding, uncommon in this format, have four feathers formed of silver thread and pink and gold sequins radiating out from a circular device embroidered in green sequins and gold thread. A thin gold thread with gold sequins forms the border. The spine decoration is leafy vine comprised of silver thread and sequins. A mirror is set into the front pastedown, and the whole is enclosed in a contemporary pull-off case of gilt-decorated polished red morocco. Several sequins missing and very light soiling to covers, else a fine example. (2 3/4 by 1 1/8; 70x28mm). \$3,750

TRIBUTE TO THE DISCOVERY OF TASMANIA

30. [MOUNTAINSIDE PRESS]. FitzGerald, Robert D. *Heemskerck Shoals*. Victoria, Australia, (1949). Folio. From an edition of 85 copies, this is one of 75 printed on sumptuous Georgian semi-rag paper. Signed by the author and illustrator, Geoffrey C. Ingleton, with a gift inscription from the printer, John T. Kirtley. Illustrated throughout, with images of ships and maritime equipment printed in red and head- and tail-pieces printed in brown. Also includes a two-page hand-colored map. The

text is a poem by Australian modernist poet R. D. Fitzgerald and gives an account of Abel Tasman's first voyage in 1642 during which he became the first European to locate and map Tasmania, New Zealand, the Tonga Islands, and some of Fiji. Bound in vellum and red and blue leather, with the vellum separating the two colors to form a red, white, and blue vertical stripe on each board. Title stamped in gilt to front cover, and spine in five compartments with title and decorations in gilt. Boards slightly bowed, some edgewear, and very light bleeding of color from the leathers onto the vellum, otherwise a fine copy. \$6,250

A TRIBUTE IN PASTE PAPER

31. (Paper). BOURBEAU, DAVID. *Paste Papers of the Pioneer Valley*. (Northampton and Cambridge, MA), Catawba and Kat Ran Press, 2011. Book and portfolio. 24ff., + 19 matted paper samples. First edition, deluxe issue. One of twenty copies with original paper samples. Includes an Introduction by David Bourbeau, to whom this work is a tribute. Noting its fertile ground for book artists, Bourbeau attributes much of the fecundity of the Pioneer Valley of Massachusetts to the twin influences of Leonard Baskin and book binder Arno Werner. Represented here are many students of one or both, including Claudia Cohen, Peter Geraty, and others. There are also sample papers from Bourbeau and Werner. An exceptional collection of stunning papers with surprising variety in patterns. This set is as new, and housed in a clamshell box by Barbara Blumenthal. \$3,250

MOVEABLE BOOK WITH A CLINICAL MISSION

32. SPRATT, G. *Obstetric Tables: Comprising Graphic Illustrations, with Descriptions and Practical Remarks; Exhibiting on Dissected Plates Many Important Subjects in Midwifery*. London, John Churchill, 1838. Two small quarto volumes. (20)ff., + (10)ff. plates; (17)ff., + (9)ff. plates.



Third edition, "considerably enlarged and improved." An illustrated anatomical textbook with lithographed plates, most of which are carefully hand-colored and incorporate multiple movable flaps. These flaps give the illustrations the three-dimensionality of a model, simulating dissection as they are unfolded: flaps are used to represent the female body's external and internal changes during pregnancy, demonstrate how to use instruments, such as forceps, during delivery, indicate the locations of organs, and more. Both volumes open with long lists of subscribing surgeons, and it is apparent from this, as well as from glowing reviews of the book in contemporary medical journals, that this novel and instructive textbook

