

BROMER BOOKSELLERS

CALIFORNIA INTERNATIONAL ANTIQUARIAN BOOK FAIR

February 12-14, 2010 ♦ Booth #412

1. [BIGUS, RICHARD]. Auden, W.H. *Five Poems*. (Cedar Falls), Labyrinth Editions, 1983. Quarto. (36)pp. From an edition of 120 copies, this is one of twelve printed entirely on vellum by Richard Bigus, illustrated by Maureen Carey, and signed by the printer, the artist, and Auden's bibliographer, Edward Mendelson, who provides the Foreword. The illustration is a woodcut reproduction of Breughel's "Fall of Icarus," shown opposite "Musée des Beaux Arts," the poem in which it is described. The Foreword and each of the five poems commence with a three-line initial in gold leaf, built out with gesso. Blue initials begin each stanza. Printed by a perfectionist who wrote "Whole days were spent kerning and adjusting letters on each two-page spread." Handsewn and bound in full limp vellum by Claudia Cohen and Sarah Creighton. In vellum-backed silk clamshell box. Extremely fine. \$2,500



2. [BODONI, GIAMBATTISTA]. *Fregi e Majuscole incise e fuse da Giambattista Bodoni, Direttore della Stamperia Reale*. Parma, Stamperia Stessa, 1771. Octavo. (iv), (58)pp. First edition. This is the first type specimen book issued by Bodoni. It contains an eleven-page

introduction, 409 ornaments, and a scale of capitals, which, according to Brooks, was "del Fournier che stava imitando." Several typefaces are included, from simple to rococo. This example of Bodoni's typographic work is transitional, drawing on elements of Fournier's type while hinting at his work to come. Each page of text is delicately framed with borders composed of Bodoni's ornaments. At the time that this book was published, Bodoni was the director of the Stamperia Reale, the Duke of Parma's press, and had just set up his own type foundry. This rare and charming work is bound in nineteenth century quarter calf and mottled boards, spine gilt in five compartments. There is just a bit of rubbing along outer hinge, else fine in felt-lined quarter morocco folding case. (Brooks 16). \$15,000

19th CENTURY JAPANESE WATERCOLORS

3. (Brush Painting). *THE VARIOUS BIRDS: FIFTY-SIX VARIETIES. THE COLOR OF THE BIRD, SHAPE OF THE BODY*. (Japan, c. mid 19th-century). Small quarto. (27)ff. A handmade book of delicate Japanese brush paintings of common birds, ranging from sparrows and songbirds to ducks and other fowl. The paintings are executed in a style similar to sumi-e. They are predominantly monochromatic with subtle gradations of black ink, accented with washes of brown, yellow, and red. The illustrations stand alone on most of the pages, but a few, including one of a majestic pheasant, are accompanied by descriptions in Japanese. Each page is comprised of a double sheet measuring 10 3/16 by 14 1/4 inches, and most of the paintings stretch across the page spread. The only clue to the painter's identity is a note in Japanese on the front wrapper,

which explains that the illustrations were “painted by the next-door neighbor -- during the weekdays.” The note also indicates that the book was owned by Goshodo, a bookseller, and it seems likely that the paintings were given as a neighborly gift and made into a book. Some light wear, faint soiling to covers and a few pages, else a very fine collection of paintings. \$3,850



4. [BUCKLAND WRIGHT, JOHN]. Bury, Adrian. *Syon House*. London, The Dropmore Press, 1955. Small quarto. x, 41pp. + (10)ff. of engravings. One of 175 numbered copies. Illustrated with ten images of Syon House, the London home of the Duke of Northumberland, printed directly from the original copper plates engraved by John Buckland Wright. Each image is titled in pencil. The ten architectural and landscape engravings are wonderful examples of Buckland Wright’s careful examination of a subject and the precision with which he rendered it. Adrian Bury, who is primarily known as a watercolor artist, wrote the text about Syon House that precedes Wright’s engravings, and his text is introduced by a brief appreciation of Buckland Wright by English artist Henry Rushbury. Printed on handmade cream wove paper and bound in full black morocco with gilt armorial crest to center of both boards and gilt lettering to spine. Dentelles decorated with repeating floral device in gilt. Light blue endpapers, illustrated. Very fine. Bookplate. \$2,250

MAGNIFICENT MODERN MANUSCRIPT

5. (Calligraphy). [INGMIRE, THOMAS]. *The Marriage of Heaven and Hell*, by William Blake. (San

Francisco, 1989). Octavo. (14)pp. A stunning blend of calligraphy and art, written and illuminated by noted California scribe Thomas Ingmire on English hand-made paper. With four large illustrations in gouache, gold leaf, gold powder, and Chinese ink. While Ingmire is known as a one of the foremost contemporary calligraphers, the design of this book is quite traditional: the text is calligraphed in a small Roman letter. Initial letters are executed in gold leaf on a ground of gouache. Gold-leaf letters and tiny triangles of different colors are sprinkled throughout the text, at times cascading down the page. The four paintings are more in the style that we associate with Ingmire, with bold strokes of color and ink. William Blake’s own passionate engravings are a clear influence. Ingmire chose to illuminate the passage from *The Marriage of Heaven and Hell* in which the narrator visits a print shop in Hell where a chaos of information, ideas, and words is received by men and gathered, orderly, into books. The subject is fitting, since this book was produced especially for the San Francisco Book Fair in 1989. The front cover is decorated with a scattering of letters. Extremely fine in full calf-skin parchment with ribbon ties. \$7,500

MOST IMPORTANT ERAGNY BOOK

6. (Eragny Press). [PISSARRO, CAMILLE]. *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 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. He then adopted the style of Pointillism briefly, before reverting to an Impressionistic style of landscape painting. It was during this last period of his life that he made the drawings that would eventually result in *La Charrue d’Érable*. 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 from 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 original slipcase is slightly damaged. (The Artist and the Book 247). \$15,000

EROTIC STUDY BY GILL

7. [GILL, ERIC]. Anatomical Drawings. Original tinted pencil drawing, initialed by Gill and dated August 1922. The image is bordered in pencil and measures 8 by 4 7/8 inches. A double-sided original drawing by Eric Gill that is both sexually explicit and simultaneously clinical in nature. At the center of the drawing, Gill has rendered a male and female pair engaged in full coitus. Surrounding this are diagrams of female and male sexual organs: above are two side views of female anatomy, with and without fetus, while below is the male, shown in both aroused and flaccid permutations. These diagrams appear as though taken from an anatomy text, and Gill has labelled various parts with letters, providing a key just below the copulating figures. Each letter corresponds alphabetically to the first letter of whatever is described: i.e., A for anus; B for bladder, C for clitoris, etc. The notable exception here is his use of a vulgar term for the female organ, which is appropriately labelled V, though the word is not the clinical one. On the verso, he has retraced the male and female diagrams; and there are also three areas of orange shading. The effect here is to give the figures on the other side a slight flesh tone. Few faint wrinkles, otherwise fine. \$5,500

8. [GOGMAGOG PRESS]. *The Four Seasons. An Impression of Spring, Summer, Autumn and Winter: a Landscape Panorama*. London, (1965-66). Four small octavo volumes, each with (26)pp. One of 100 copies printed on Hosho paper, each volume signed by Morris Cox,

the artist/printer. Each volume contains a colorful panorama of nature printed from heavily textured blocks, which give the offset prints an embossed effect. The changing seasons appear in a flowing image with delicate natural forms and subtle hues. Colin Franklin says that the group is "reckoned as the peak of his achievement as a printer." Slight spine slant on *Winter*, light, uniform toning, else fine in monotype-printed pictorial boards. (Chambers 14-17, 20, 136). \$3,250

MORRIS COX'S MAGNUM OPUS

9. [GOGMAGOG PRESS]. The Original Printing Blocks for *The Four Seasons. An Impression of Spring, Summer, Autumn and Winter: a Landscape Panorama*. London, (1965-1966). The twelve original printing blocks, complete, for the magnum opus of Morris Cox's Gogmagog Press. Each block is approximately thirty inches long and six inches in height, and the blocks are all heavily textured, which gives the resulting prints an embossed effect. The changing seasons appear in flowing images with delicate natural forms and subtle hues. Looking at the blocks, one has a sense of Cox's artistic process. The unusual texture of the blocks was created by using cardboard mounted on plywood, which is layered with gesso. Materials from nature—seeds, leaves, and twigs—were added to the blocks. These natural elements were then varnished for strength. The blocks retain evidence of the layers of colors that were laboriously hand-inked for printing. Each block composed six pages of a volume with three blocks forming a complete book. The sheets were seamlessly joined together to form the panorama pages. Printing with these unconventional blocks required an inventive approach. According to David Chambers, "these were printed by using the office copying press and then screwing this down several times as the blocks were drawn through on a long carriage." The blocks are in extremely fine condition except for a slight loss of surface to one block in the lower left corner of a winter scene. The blocks are not only the most important original materials for Cox's books, but are works of art in themselves. (Chambers 14-17, 20, 136). \$30,000

10. GOREY, EDWARD. *The Iron Tonic: Or, a Winter Afternoon in Lonely Valley*. NY, Albondocani Press,

1969. Oblong octavo. One of twenty-six lettered hors commerce copies, signed by Gorey. This tale about the guests of a crumbling and desolate hotel features Gorey's characteristically macabre illustrations. Spine slightly faded, else very fine in illustrated olive wrappers. (Toledano A31a). \$2,000



11. GOREY, EDWARD. *The Lavender Leotard: Or, Going a Lot to the New York City Ballet*. NY, Gotham Book Mart, 1973. First printing. One of twenty-six lettered hors commerce copies. Ballet was a subject very close to Gorey's heart, and this book was written in celebration of the New York City Ballet's fiftieth season. Lettered copies of this title are rare. Spine faded, which is a result of the fugitive purple color used. A fine copy in cloth-covered boards with large illustrated paper labels. The front cover label shows a ballerina reluctantly accepting "that lavender leotard with the skirt that doesn't quite match." The leotard has been hand painted by Gorey. Housed in publisher's slipcase. (Toledano A53a). \$2,250

12. [GOREY, EDWARD]. Allais, Alphonse. *Story for Sara. What Happened to a Little Girl*. NY, Albondocani Press, 1971. Oblong 12mo. (18)ff. One of twenty-six lettered copies, signed by Gorey. An ironic tale, illustrated Gorey's characteristic drawings. What happened to the little girl was not very nice, but then again, neither was she. Some slight fading to spine and the faintest trace of soil to front cover, else very fine in yellow illustrated wrappers. (Toledano A41a). \$1,350

13. (Grabhorn Press). POWELL, H.M.T. *The Santa Fe Trail to California 1849-1852. The Journal and Drawings of H.M.T. Powell*. San Francisco, Book Club of California, (1931). Quarto. (x), 272pp. From an edition of 300 copies printed by the Grabhorn Press, this is one of 15

special copies that, according to a note laid in, "were planned to be colored by hand, but it was found that the drawings were not improved and only a few were completed." Illustrated with folding frontispiece, two folding maps, and three additional folding illustrations. In black calf with a group of prospectuses laid in. A couple of faint scratches, else a fine copy of a rare presentation of a title that is one of the three major publications of the Grabhorn Press. (*Grabhorn Bibliography* 158). \$5,500

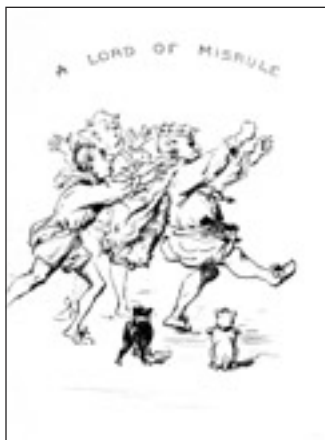
PROOFS OF HUXLEY'S HOLLYWOOD NOVEL

14. HUXLEY, ALDOUS. *After Many a Summer*. London, Chatto and Windus, 1939. Two advance copies consisting of the first page proof, and second proof of Huxley's satire about a Hollywood millionaire contemplating death. Huxley's novel is said to have been inspired in part by William Randolph Hearst's relationship with Marion Davies. In his first draft of the novel, Huxley used Davies's actual family surname, Douras, but he was convinced by the screenwriter and author Anita Loos to change it to Dowlas before any of the proofs were published. The layout of the two copies differs slightly, showing the changes made between proof and publication. The first page proof is as follows: first page is a half-title; page two is a list of works by the author; page three has the full title; page four has the publishing and copyright information; and pages (1)-314 are text. Page (315) is the colophon; and page [316] is blank. Printed on light-weight proofing paper. In contrast, the advance copy is printed on heavier paper and has no colophon: the information about the printer is included on the same page as the publisher and copyright information. Also, the second proof includes a verse from Tennyson on the page opposite the copyright information. The first page proof is bound in plain brown heavy paper wrappers with a label on the front. This is a printer's form label printed in black and green with the book's information typed in blanks: the title, extent, date (19-8-39), and the words "first page proof." The label also bears the device of a sailing ship in green and the printer's information: "T. and A. Constable Ltd., University Press, Edinburgh, Incorporating the Edinburgh Press." Slightly cocked with some general light wear and soiling, spine repaired, else a very

good copy in this rare advance format. The second proof is bound in plain light-brown wrappers of heavy laid paper. Title hand lettered on spine. Slightly cocked with some wear to wrappers, slight darkening to spine, small water stain on front, else a fine copy of a scarce advance issue. \$750

ORIGINAL ART FOR CHILDREN'S BOOK

15. (Juvenile). [DUDLEY, ROBERT]. *The Original Sketches for King Fo, The Lord of Misrule. A Twelfth-Night Story.* (Together with first edition). (1884). Quarto. (28)ff. A one-of-a-kind album containing the original artwork for the children's book *King Fo, The Lord of Misrule*, written and illustrated by Robert Dudley. With thirty-five lively and bright pen, ink, and watercolor sketches that incorporate the book's rhyming text, which has been written by hand. Dudley has also added a title page for the album, a bookplate designed for *King Fo*, and twelve printed sheets of text, which are probably proofs. All are mounted on thick card pages. The album is accompanied by a first-edition copy of the book, published by Thomas De La Rue & Co. One can clearly see the considerable changes that were made between the time the sketches were made and the book's publication, probably for economic reasons. The number of pages was reduced, several of the illustrations were re-configured, and a few of the illustrations were dropped. In addition, some of Dudley's text was altered, probably to fit the new layout.



King Fo is the story of a temperamental monarch who is put in his place by a visiting Japanese conjurer with a large frying pan. The tale is said to reflect the growing interest in Orientalism, especially all things Japa-

nese, that occurred in Britain at the time the book was published. Dudley worked as a freelance illustrator and contributed illustrations to many books and other publications. However, he also worked under the famed architect Sir Matthew Digby Wyatt as the superintendent of restoration and monument and the primary draftsman for the Medieval and Renaissance Courts of the Sydenham Crystal Palace. His interests were clearly Medievalist, but later in life he shared his country's fascination with all things Japanese. The album is bound in red roan with a cross-hatched diamond design on the covers and has been skillfully repaired on its edges. The covers are very slightly rubbed but internally fine and bright. A.e.g. \$6,000

CHAUCER PROOF

16. [KELMSCOTT PRESS]. Proof Sheet from the Kelmscott Chaucer. (Hammersmith, 1896). Single sheet, measuring 17 1/2 by 22 1/2 inches. A proof sheet for two pages from the "Knyghtes Tale," with notes in Sidney Cockerel's hand. Illustrated with a dramatic engraving by Edward Burne-Jones depicting Emily in Diana's temple, where she vows to remain unwed and beseeches the chaste goddess to make Palamon and Arcite, the competing lovers, give up their love for her. However, Diana, shown here surrounded by birds and roses, replies that Emily is fated to marry one of the two men, although whom she will not say. A blindfolded Eros stands by her side. This engraving adorns the cover of the Dover book *William Morris: Ornamentation and Illustrations from the Kelmscott Chaucer*. Burne-Jones completed a total of 87 woodcut designs for the publication, which is the most ambitious and remarkable of all Kelmscott books. With beautiful examples of the bold floral borders and delicately illuminated initials designed by William Morris for which the Press was known. Printed on the proofing paper typically used by the Press. Light soiling, single crease through the center of the leaf, and some small marginal tears which have been professionally repaired; else fine. \$4,500

17. [KELMSCOTT PRESS]. Tennyson, Alfred Lord. *Maud, a Monodrama.* (Hammersmith, 1893). Octavo. 72pp. One of 500 copies printed by William Morris at the Kelmscott Press. This is the rare first issue. With

wide leaf and blossom borders to the opening page and title, which is printed on a floral background. Contains many marginal decorations, and initials of six-, ten- and twelve-line size. The borders, which were designed especially for this book, were used later in *The Poems of John Keats*. This first issue has uncorrected text at pp. 15-16, 19-20, 25-26, 69-70. Accompanying this copy are the four corrected sheets, which Peterson notes "were printed and were perhaps inserted in at least a few copies." Morris printed them in response to a bookseller's complaint about textual errors. A beautiful copy of the first issue with the second issue loose sheets to compare the texts is highly unusual. A very fine copy in creamy limp vellum with gilt titling to spine, and all ribbon ties present. (Peterson A17). \$4,500



18. (Miniature). [BIJOU BOOK HOSHINO]. *Haba-O-Kouru-Ki (A Memory of Mother)*, by Junichiro Tanizaki. Tokyo, (1981). 192pp. One of 240 copies. Text in Japanese, with English titles. Illustrated with a frontispiece photograph, and includes a tipped-in leaf bearing the original calligraphy and signature of the author's widow. Tanizaki was a famed Japanese novelist and this is an imaginative, touching remembrance of his childhood. Extremely fine in blue leather, blind- and gilt-stamped with Hoshino's insignia and calligraphic Japanese characters. Housed in a bright green leather slipcase with a colorful onlay design of a pine tree, cloud, and sun. Slipcase also bears a sterling silver plaque with the limitation number. T.e.g. (1 1/8 by 1 1/8; 28x28mm). \$500

19. (Miniature). [BIJOU BOOK HOSHINO]. *Sanshou-Dayu (Sansho, the Bailiff)*. Tokyo, (1982). 192pp. One of 40 specially bound copies. A collection of children's stories about the Buddha, with text in Japanese. Bound in green leather with a gilt-stamped black leather onlay on the front cover and a small gold plaque. The ornate slipcase is adorned with a tiny gold Buddha, seated within a silver teardrop-shaped frame engraved with Japanese characters. Onlays in four colors of leather, each bearing a different Japanese character, surround the Buddha. Despite the incorporation of such luxurious materials into the binding, Hoshino describes the concept behind his creation as being a meditative "religious prayer." Extremely fine. T.e.g. (Hoshino pp.42-43). (1 1/8 by 1 1/8; 30x30mm). \$600

20. (Miniature). CHENEY, WILLIAM. *ABC for Tiny Schools*. (Los Angeles, Dawson's Book Shop), 1975. (30)ff. The famous verse, "A Apple Pie, B Bit It, C Cut It", etc., is illustrated with large calligraphic-style letters in this tiny book. Includes an illustrated title-page. A very fine copy, bound by Bela Blau in burnt orange leather. (3/4 by 1/2; 18x14mm.). \$275

21. (Miniature). [SHERMAN, E. HELENE]. *Stopping by Woods on a Snony Evening*, by Robert Frost. (Wartertown, MA), Robert E. Massmann, (1970). (6)ff., frenchfold. About 5 to 10 copies were made. A lovely calligraphic manuscript, hand-lettered in gothic-inspired letters by E. Helene Sherman. Frost's famous poem is illustrated with five tipped-in miniature watercolor paintings of snowy scenes hand-painted by Sherman, with painted borders. Each page of text has been delicately illuminated with green and gilt ornamentation. An artist specializing in calligraphy, Sherman illustrated several miniature books for Robert Massmann's REM Miniatures and Joseph Curran's Kurbel Books. She dedicated herself to continuing the tradition of illuminated manuscripts, which has its roots in the Middle Ages. Massmann wrote that Sherman's work is "executed with exquisite calligraphy and breathtaking illumination...," according to Bradbury. Bradbury also states that Sherman's ornamentation, often derived from nature, was inspired by her own deep spirituality. Bound in cream leather by Massmann, with a label illuminated by Sherman on the front cover. Enclosed in a paper

slipcase with a similar illuminated label. Extremely fine. (Bradbury p.277). (2 7/8 by 2 3/8; 73x60mm). \$750

AMERICAN PAINTED VELLUM BINDING

22. [NORMAN, DA LORIA]. *From the Hills of Dream: Threnodies, Songs and Later Poems*, by Fiona MacLeod. London, William Heinemann, 1907. Octavo. (xvi), 203pp. First edition. A unique copy with an elaborate contemporary painted vellum binding. As befitting the works of a Scottish writer, the paintings take inspiration from Celtic calligraphy and designs. A border of gold leaves and stars against a green background frames the front cover. An intricate center lettering panel bears the title, which is decorated with delicate spirals and leaves. The spine is illuminated with the title, two floral devices, stars, and a dove. The back cover is decorated with a central device and a Celtic-style decoration in the top left corner. The paintings were done by the American-born artist Da Loria Norman, who likely decorated books for the London binder Robert Rivière, as well as others. Norman was born Belle Elkin Mitchell in Kansas in 1872 and moved to England with her family early in her life. Norman began a friendship with Fiona MacLeod (William Sharp) through correspondence after separating from her husband in 1905. She found comfort in MacLeod's poetry while in the abusive relationship and in turn felt inspired to illuminate his works. Letters reveal that he sent her at least one book, saying, "In it, though disguised, there is much of my own sorrow; and so, perchance I thought, heart would speak to heart." Her work shows the influence of Arts and Crafts, Art Nouveau, and Pre-Raphaelite styles. While decorating bindings and illuminating books were a common hobby among society women at the time, Norman elevated it into a successful business and did most of her work on commission. An autodidact who learned by studying medieval manuscripts at the British Museum, Norman was also an accomplished painter and created especially fine works of needlepoint. Although she is not widely known today, her work attracted critical attention and was praised by several artists of the time, including Walter Crane. Some light soiling to vellum, and faint rubbing to the gilding and green paint. Ownership inscription on free endleaf. \$6,500

23. (Panorama). [SABATER, V.]. *Comitiva Regia en el Casamiento de S. M. el Rey de España Don Alfonso 12 con S. A. I. y R. la Archiduquesa Dona Maria Cristina de Austria, en el Trayecto Desde la Real Basilica de Atocha a Palacio el dia 29 de Noviembre de 1879*. Madrid, A. Fortuny, (1883). An extensive panorama stretching across 40 pages, which folds out to show the royal procession making its way from the Royal Basilica of Atocha to the Palace, on the wedding day of the King of Spain, Alfonso XII, and his second wife, Maria Christina of Austria. A retinue of guards, musicians, and members of the royal family all lead the way for the new King and Queen, who can be seen peeking out the window of their carriage. Printed by chromolithography in full color, with shimmering gold and silver decoration on the stately horses, carriages, and military uniforms. Each group in the procession is labeled in Spanish. In its original crimson leather portfolio bearing the King and Queen's intertwined initials, surmounted by a crown, gilt edge decoration, and intricate dentelles. Portfolio shows some chipping to spine and edge wear and bears a red and gold label with a crown on the front cover. Some soiling on the inside of the cover where a bookplate or label was likely removed. The pages of the panorama are backed with silk for strength, which is slightly discolored with age. Light foxing present, but the images are unaffected and remain clear and bright. An attractive copy of a rare commemorative panorama. \$5,500

24. PHILIPONUS, JOANNES. *Commentaria*. Venice, Heironymous Scotus, 1550-1551. Quarto. 75ff. Woodcut device on title page and last leaf, several geometrical text figures, two ten-line and two five-line initial capitals. A book of commentary by the sixth-century Greek philosopher Philiponus, who also went by the name John the Grammarian for his scholarship on language. This copy of *Commentaria* features a colorful binding of Italian decorated paper, likely from the eighteenth century, and an unusual pastepaper spine. Front and back covers each bear two repeated illustrations of architectural landmarks within oval frames, and these are surrounded by floral designs. One of the illustrations shows the famous bridge at Bassano designed by the sixteenth-century Italian architect Palladio; the other is likely a depiction of La Rotonda in Vicenza, also by Palladio. Slight wear to lower extremity

and upper corners, worm holes to bottom interior margins affecting about two-thirds of the leaves to varying degrees, else fine and bright. Bookplate. \$8,500



25. (Playing Cards). *CARTE DA GIUOCO ARALDICHE*. Rome, c. 1680. A complete set of 52 cards, illustrated with beautifully-detailed engravings of armorial designs. The cards were used as an educational tool for instruction in heraldry, and most include text in Italian below the illustration(s) explaining elements of the devices and indicating to whom each symbol belonged. The idea of using cards for educational purposes originated in early seventeenth-century Europe, and the idea caught on, especially after young Louis XIV of France had sets of cards developed for him in order to learn about the past Kings of France, fables, and geography. In 1654, one of the King's Councillors, Claude Oronce Finé de Brianville, designed a set of cards in the same style intended to teach heraldry. According to Tilley, these cards clearly met a need and were soon in high demand. As a result, "The idea of teaching heraldry in this way was much flattered by imitation," and these sets of cards were published in many different coun-

tries. This set appears to be an Italian version of de Brianville's cards, with nearly the same engravings and layout: the top part of each card bears heraldic imagery with explanatory text below, and the suit sign is found in the card's top-left corner. Each suite represents different countries: the clubs are Italy, hearts are France, diamonds are Spain and Portugal, and the spades are Germany, Poland, and Scandinavia. The main difference between this set and de Brianville's original French edition is that the papal heraldry has been updated: instead of Alexander VII (1655-1667), the card bears the coat of arms of Innocent XI (1676-1689). This particular set is not noted in either Hargrave or Willshire, although according to Spain's Fournier Museum, the deck is among the first armorial sets made in Italy. Hargrave lists three known Italian editions of de Brianville's cards: the first two, in 1677 and 1681, were published in Naples in book form. The third edition, published as the cards themselves, are from Naples in 1725 and features the papal arms of Benedict XIII. Fine in a contemporary decorative slipcase with printed labels and coated-paper insert. (See Tilley 73-75, see Hargrave 60-62). \$4,500

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 date of invoice.

We accept Visa, Mastercard, and American Express.

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

