



BROMER
BOOKSELLERS

47TH CALIFORNIA ANTIQUARIAN BOOK FAIR
BOOTH #508



1. [ARION PRESS]. *The Apocalypse: The Revelation of Saint John the Divine. The Last Book of the New Testament from the King James Version of the Bible, 1611, with Twenty-Nine Prints from Woodblocks Cut by Jim Dine*. San Francisco, 1982. Folio. (64)pp. One of 150 copies signed by Jim Dine, the illustrator, and Andrew Hoyem, the printer. Dine's riveting expressionistic woodcuts depict objects and characters in Revelations, such as a skull, a cloud, the Beast, the serpent, and a two-page spread of angel's wings. The text is set in Garamond, with the voices of God and the angels distinguished by type size. To ensure that the pages would lie flat, Andrew Hoyem himself sewed the signatures concertina-style over a flexible core of plastic and nylon fiber. The binding is quarter-inch laminated oak boards with a lightening-bolt device by Dine, backed in white alum-tawed pigskin. One of the major artist's books of our time, drawing on a long tradition of illustrated Apocalypses, from Dürer to the present. Nearly imperceptible toning to spine, else a fine copy. Prospectus laid in. \$8,500

EXTENSIVE DANCE OF DEATH CUTS

2. (Book of Hours). *HORAE BEATAE VIRGINIS MARIAE, USE OF AMIENS*. Paris, Philippe Pigouchet for Simon Vostre, c. 1502. Octavo. 140ff. Printed on vellum. With the French printer and engraver Philippe Pigouchet's woodcut title-page device, twenty-one large woodcuts and twenty-seven miniatures; also with woodcut ornamental borders on every page. All illustrations have been very finely illuminated in colors, heightened with extensive use of gold and silver. The historiated borders are immensely detailed and narrative, with imagery illustrating and elaborating on elements of the text. In the *Harvard College Library Catalogue of Books and Manuscripts*, Ruth Mortimer writes, "Originating in the manuscript tradition, the various series of border subjects were developed until they reached their height in the Pigouchet-Vostre editions," as exemplified in this copy (365). The calendars are surrounded by signs of the zodiac, Occupations of the Months, and saints and subjects related to the feast days, as well as joyful scenes of children playing games. Many of the borders for other sec-

tions of the book of hours illustrate scenes from the lives of Christ and the Virgin, but others depict contemporary scenes of hunting and country dances, shepherds and shepherdesses, and youths climbing trees for fruit. This edition is also notable for its 66 danse macabre cuts accompanying the Office of the Dead, thirty of men and thirty-six of women shown dancing with death. The series of cuts is repeated again in the final gathering. Mortimer also notes that the initials, illuminated in gold on alternating blue and red backgrounds, have been supplied by hand in spaces left blank by the printer, further demonstrating traces of the printed Horae's manuscript origins (366). The large woodcuts are as follows: Anatomical Man; Martyrdom of Saint John; Betrayal; Tree of Jesse; Annunciation; Visitation; Crucifixion; Pentecost; Holy Child adored by Joseph; Mary and the Shepherds; Adoration by Shepherds; Annunciation to Shepherds; Adoration by Magi; Presentation; Flight into Egypt; Death of the Virgin; Death of Uria; David and Bathsheba; Last Judgment; Dives and Lazarus; Church Militant and Church Triumphant; Burial of Christ. In a handsome early 17th-century fanfare-style binding of full brown morocco, decorated in the style of Clovis Eve. The design is comprised of a central cartouche surrounded by minute, intricate gilt foliate vines and floral sprays forming a diamond shape. Vines fill in the corners of the gilt-ruled border, and floral and geometric designs fill in concentric borders around the edges of the covers. Housed in a cloth slipcase. Bookplate. (Brunet 56; Mortimer, Part One, Volume II, pp. 365-366; Davies, *Catalogue of a Collection of Early French Books in the Library of C. Fairfax Murray*, pp. 269-274). \$55,000



3. [CHWAST, SEYMOUR]. Rainer, Dachine. *A Book of Battles*. New York, 6x9 Press, 1957. Oblong octavo. 12ff., frenchfold. One of an unspecified, but undoubtedly small edition. Illustrated with nine hand-colored linocuts by Chwast. With an Introduction by Dachine Rainer, the anarchist writer whose novella, *A Room at the Inn*, would be published the following year. An early work by Chwast, an AIGA Medal recipient and major influence on modern graphic design and typography. In this work, Chwast illustrates nine battles—from Marathon in 490 BC to Ypres in the First World War—ac-

compared by quotations, the effect of which, as Rainer notes in her introduction, is “to give rise to a number of provocative speculations on the desirability of an enduring ‘Cease Fire!’” Bound in cloth-backed decorated paper boards with a printed title label. Slightest edgewear, else fine. \$3,750

4. [CLARKE, HARRY]. Poe, Edgar Allan. *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 work that solidified his reputation as a major artist during this fecund period for book illustration. Reviewers at the time, such as A. E. (aka George Russell), felt that Clarke was “probably the ideal interpreter of Edgar Allan Poe,” as he was able to convey at once the horror and the beauty of Poe’s tales. A bit of adhesive 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. (Bowe, 53). \$6,500

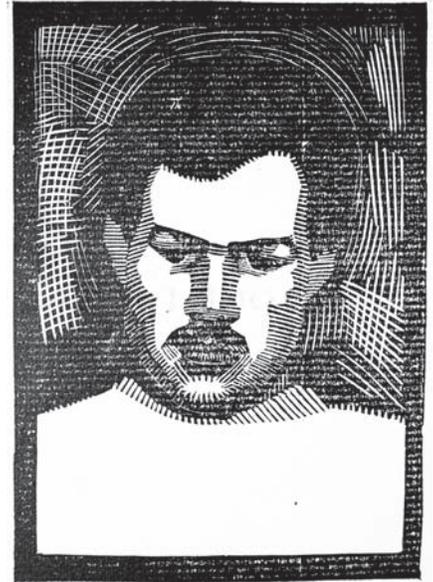
CHARACTERISTIC “CLOUD” BINDING

5. [GREENHILL, ELIZABETH]. Flint, William Russell. *In Pursuit: An Autobiography*. London, The Medici Society, (1970). Small folio. (266)pp. One of 1,050 copies signed by Francis Russell Flint, the artist’s son. This richly illustrated work covers the varied career of this Scots artist, perhaps best known for his work with the Riccardi Press. It was published on what would have been Flint’s 90th birthday, in accordance with his wishes; he passed away just five months shy of that milestone. This book has been specially bound by Elizabeth Greenhill in full blue Oasis, featuring her characteristic “cloud” design comprised of multi-colored onlays. Here, the onlays are turquoise, black, green, pale red, and gray. These are interspersed with small straight horizontal lines tooled in gilt. Spine title in gilt. A.e.g. Greenhill credits John Harthan with coining the term “cloud” to describe her most typical binding style. He notes that this treatment is most often given to poetry, and that the variations in design and color “establish the binder’s personal reaction to specific texts.” In the present example, which was bound in 1971, the small gilt lines streaking across both panels almost seem like a horizontal rain against these colorful formations. Very fine in morocco-backed folding case. (Catalogue Raisonné 62). \$15,000

VERY FINE COPY

6. HEMINGWAY, ERNEST. *In Our Time*. Paris, Three Mountains Press, 1924. 30pp. First edition. One of 170 copies. Illustrated with a frontispiece author portrait by Henry Strater, an American painter and fellow expatriate who became friends with Hemingway in Paris. This is the author’s second book, published in a smaller edition than his first, a pamphlet of

which 300 copies were printed. The sixth and final volume of a series of works by important modern writers, edited by Ezra Pound, titled “The Inquest into the State of Contemporary English Prose.” The book contains eighteen terse, untitled chapters, which Edmund Wilson called “dry compressed little vignettes.” A book with the same title was published in the U.S. the following year containing fifteen short



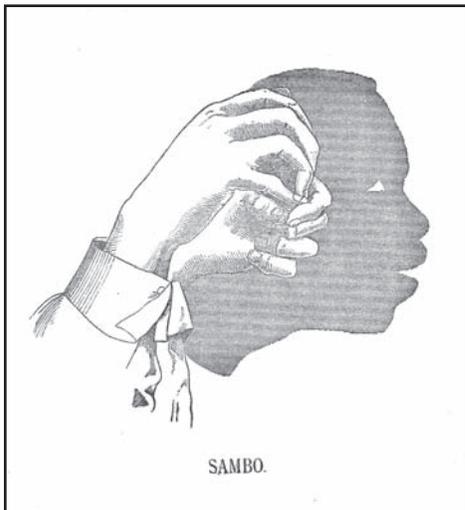
stories for which the chapters in the present edition served mainly as introductory vignettes. Only two vignettes from this book were titled and used as full stories: “A Very Short Story” and “The Revolutionist.” Most reviewers saw an affinity to Gertrude Stein in Hemingway’s spare prose style, and F. Scott Fitzgerald felt “a sort of renewal of excitement at these stories wherein Ernest Hemingway turns a corner into the street.” In tan boards, printed in red with a pattern of newspaper clippings in several languages, and the title in black. Slight wear to extremities, else a very fine copy. Housed in a leather-backed slipcase with chemise. (Hanneman A2). \$60,000

7. HERBERT, FRANK. *Dune*. Philadelphia, Chilton Books, (1965). First edition. Herbert’s best-known novel was awarded the first Nebula Award in 1965, shared a Hugo Award in 1966, and was the basis for the film by David Lynch. Regarded as one of the most popular science fiction novels of all time, *Dune* is a vast, complex story incorporating elements of “hard” science fiction, fantasy, mythology, religion, and politics. The novel is set on an exotic planet, the flora and fauna of which are fully realized and described. The combination of its size and popularity, coupled with its having been published by a house known more for its automobile repair manuals than literature, has made this book rather difficult to obtain in fine condition. This is a near fine copy in pale blue cloth with heavy gray textured endpapers. The first issue dust jacket, with \$5.95 price intact and four-line publisher’s information on rear flap, shows only slight rubbing to corners and a few tiny nicks to extremities. (Barron 4-207; Pringle 48). \$5,500

8. (Juvenile). *BUNTE BILDERSCHAU FÜR UNSERE KLEINEN*. Mainz, Jos. Scholz, c. 1933. Eight cards with full-color illustrations on both sides, housed in original folding box with tab closure. Each card measures 7 11/16 by 6 5/16 inches (198 x 161 mm) and is printed on a thick stock. Designed to combine a toddler’s delight in colorful images with a learn-

ing tool, the brightly colored images illustrate basic nouns, the words for which are printed in script on the card. The text on the inside cover of the box, which also shows a photograph of a toddler playing with the cards, makes the case that these heavy paper cards are a step above the traditional picture book, which young children have a propensity to tear. Cards are fine and bright, and the box shows some minor edgewear and small discreet repairs. A fine example of a rare survival. \$750

9. (Juvenile). CARROLL, LEWIS. *Alice's Adventures in Wonderland*. New York, D. Appleton and Co., 1866. Octavo. (v)ff., 192pp. First edition, second issue. With forty-two illustrations by John Tenniel. Carroll's enduring tale of a child's dreamworld was first issued in 1865 by Macmillan and Company of London, but Carroll and Tenniel were unhappy with the print quality of the illustrations and canceled the issue, insisting that the book be reprinted. Few copies of that first issue were ever released; fewer still are known to exist today. Many of the sheets had yet to be bound when Carroll suppressed the edition, and a number of these unbound sheets had been sold to Carroll's American publisher, Appleton, who added its own title page. Thus, the first American edition is comprised of the sheets from the suppressed London edition. Subsequently, Macmillan issued its second edition of *Alice* with re-set type and reprinted illustrations. *Alice* was an immediate sensation. Copies of the book were avidly read by their young owners and tend to show some wear as a result. This copy was bound by Rivière in full red calf with triple gilt rules on both covers, gilt dentelles, and marbled endpapers. Spine richly gilt in six compartments, with leather labels in two compartments, lettered in gilt. Original endpapers and red cloth binding bound-in following the text. Rear board and spine very lightly rubbed. Pages show occasional light finger smudges and a few professionally repaired marginal tears. A.e.g. (Ray English 185A; *Carroll Handbook* [1979] 44; Williams 9; see *Printing and the Mind of Man* 354). \$9,750



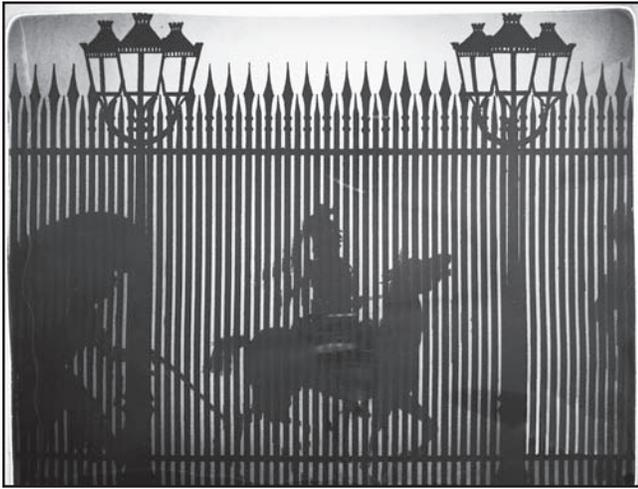
10. (Juvenile). *HAND SHADOWS ON THE WALL*. NP, Pastime Publishing, c. 1880. Twelve cards printed on both

sides, housed in a two-part box. Each card measures 6 by 7 1/4 inches (154 x 185 mm). The cards show hand positions for the formation of shadow figures and include instructions on how to cast Sambo, Washington, and Shakespeare, in addition to old favorites such as a rabbit, a bird in flight, and a dog. These cards are identical to those found in a rather uncommon book of the same title by Henry Bursill, which first saw publication in England around 1879. The English version substitutes Wellington for Washington. This version, which may have been conceived as a sort of parlor game, is unrecorded. The original publisher's box, which has the title, price, and publication information on the upper cover and contents printed on the lower cover, lacks its sides and shows some light soil and wear. Contents are clean and about fine. \$950

11. (Juvenile). MILNE, A. A. *Winnie-the-Pooh*. NY, Dutton, 1926. Small quarto. (xiv), (160)pp. First American edition, large paper issue. One of 200 copies signed by Milne and Ernest Shepard, the illustrator. 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 that only shows a closed tear by lower spine fold, and with the original glassine wrapper, which has a large chip to lower front corner. Housed in the publisher's printed box, which has been expertly repaired. \$7,500

SCARCE CLOCKWORK MUSICAL THEATER

12. (Juvenile). *OMBRES CHINOISES*. (Paris, Saussine, c. 1910). This large and very colorful example of a French animated shadow theater, or Ombro-Cinéma, employs a sheet of acetate printed with vertical, black rules set into a chromolithographed wood and cardboard box designed to look like a stage. A paper scroll printed with a panorama fits into the back of the box behind the acetate, and a wind-up clockwork mechanism with a music box unrolls the scroll while music plays. The black rules on the acetate align with the illustrations as they pass by to animate the images. Scrolls for the theater are interchangeable. This set includes a color-printed roll presenting the tale of Puss in Boots, titled "Film No. 21, Le Chatte Botté," and also comes with an additional black & white scroll titled "Film No. 6, Carnival de Nice," depicting a parade of costumed people, fanciful floats, musicians, and acrobats. The surrounding proscenium is brightly illustrated with theatrical red curtains, lanterns, kabuki masks, a geisha, and a samurai set in a Japanese landscape. Housed in the original pink paper-covered box, with an enclosure for the additional scroll. The publisher's printed instructions, including a list of other scrolls for the theater, is adhered inside the lid. Box measures 18 by 12 3/4 inches (457 x 324 mm). A fine example of this optical toy, rarely seen in such excellent, working condition. \$2,500



13. (Juvenile). *L'OMBRO-CINÉMA*. (Paris, Saussine, c. 1910). This colorful French animated shadow theater, or Om-bro-Cinéma, pays tribute to the silver screen. A sheet of acetate printed with vertical, black bars in the design of a fence and lamp posts is set into a wooden paper-covered box, illustrated with a chromolithographic proscenium. Charlie Chaplin, in the role of the Little Tramp, stands to one side of the stage with his bowler hat jauntily askew, and Fatty Arbuckle stands to stage right. A scroll printed with a panorama fits into the back of the box. The operator winds the scroll from one side to the other using a small crank. As the panorama passes by behind the acetate, the black bars align with parts of each illustration to animate the images. Scrolls for the theater are interchangeable. This set includes two black & white scrolls: "Film No. 1, Scènes des rues," featuring the comic antics of drivers and pedestrians on the street, and "Film No. 7, Au Cirque," depicting high-wire walkers, acrobats, elephants, and other daring circus acts. Housed in the original chromolithographed box, which bears the same illustration as the proscenium but with a silhouetted scene in the center. Affixed to the inside of the lid are the publisher's printed instructions and a list of other scrolls available for the theater. Box measures 17 7/8 by 12 7/8 inches (454 x 327 mm). Slight split starting along one edge of the box, a few short marginal tears to the scroll "Film No. 1," else a fine, working example of this optical toy. \$2,250

14. (Juvenile). [RACKHAM, ARTHUR]. *Piter Pan dans Les Jardins de Kensington*. Paris, Hachette, 1907. Quarto. x, 120pp., + (49)ff. From an edition of 270, this is one of twenty copies printed on Japon and signed by Arthur Rackham. Illustrated with fifty color plates tipped-in on heavy brown paper and one vignette. On the front endpaper is a map of Kensington Gardens, drawn by Rackham to J. M. Barrie's specifications. One of the crowning works of Rackham's career, about which Barrie wrote "it entrances me... I hope you will shed glory on more of my things." Bound in illustrated, gilt-stamped full vellum, lacking original silk ties. Two small spots to lower spine and slight bowing to covers, else a fine copy of the uncommon French deluxe edition. T.e.g. (Latimore & Haskell, pp. 27-28; Hudson, pp. 61-70). \$6,500

15. [KALDEWEY PRESS]. *Elephant Lullaby*. Poesten-kill, NY, 2013. Oblong elephant folio. (14)ff., accordionfold. One of thirty-six copies. Printed in silver ink, with illustrations of elephants, on deep red handmade paper. The text is a poem written in Thai, and an English translation by Jirapat Samranvedhya is provided on a separate sheet of paper accompanying the book. For many centuries in Thailand, rare white elephants were captured and tamed whenever they were discovered in order to be presented to the king. In the Introduction to the book, Kaldewey explains that the elephants were presented to court in a ceremony that included music and dance. "For each of them the court poet composes a special welcoming lullaby," one of which is presented here. The lullaby compels the elephant not to miss her past in the forest, as "There is much discomfort in the forest, but bliss reigns in the city... Blame no one, for your fate as the royal elephant has been decided by Brahma himself. The gods deem you fit for His Majesty, and we will care for you as such." Bound by Thomas Zwang in traditional Thai style, with paper-covered boards stamped with the title in silver, and enclosed in a heavily-textured handmade-paper chemise. Housed in a gray paper-covered slipcase. \$1,850

PRINTED IN THREE COLORS

16. [KELMSCOTT PRESS]. *Love is Enough, or the Freeing of Pharamond: A Morality*. (Hammersmith, 1897). Quarto. 91pp. One of 300 copies on paper. Illustrated with two full-page woodcuts by Edward Burne-Jones and numerous ornamental initials and borders by William Morris. With pale blue foliate initials. This was one of only two books printed in three colors at the Kelmscott Press, in addition to being the penultimate book of the Press. One of the most beautiful books published by Kelmscott, perhaps rivaling the famed Chaucer. Very light wrinkling to lower covers near spine, slight toning along spine, else a fine copy in full limp vellum, lacking three silk fore-edge ties. (Peterson A52). \$7,500

17. [KELMSCOTT PRESS]. *Utopia. Written by Sir Thomas More*. (Hammersmith, 1893). Octavo. xiv, 282pp. One of 300 copies. Printed in Chaucer and Troy type in red and black. With woodcut initials and opening grapevine border. Edited by F. S. Ellis and with a Foreword by William Morris. Original full limp vellum shows some light wrinkling, else fine. Three ribbon ties intact; the fourth is present and laid in. (Peterson A16). \$5,750

18. [LAURENCIN, MARIE]. Mansfield, Katherine. *The Garden Party and Other Stories*. London, Verona Press, (1939). Quarto, (x), 315pp. One of 1,200 copies designed by Hans Mardersteig and printed at the Officina Bodoni. Illustrated with sixteen original color lithographs by Marie Laurencin depicting young women. Although Laurencin was a contemporary of Picasso and Braque, and experimented with Cubist ideas, her focus was on the feminine; the subjects of her work are most

often young women depicted in soft, pastel colors, as in this book. The illustrations accompany a selection of the best short stories written by Mansfield throughout her career. Bound in paste-paper-covered boards with a gilt-stamped cloth label on spine. Scattered foxing, minimally affecting a few plates, else about fine in printed dust wrapper, which is lightly toned and has a small crease at spine. Housed in a numbered slipcase that shows wear to spine ends. \$1,650



19. LOTI, PIERRE. *Lives of Two Cats*. Boston, (Riverside Press), 1900. Octavo. (iv), 92pp. Although not stated, this is one of 250 copies printed, of which 150 were for sale. Illustrated with eight black & white drawings by C. E. Allen. The scenes of the titular two cats include a moment of relaxation by the fireside, an altercation with a neighboring cat, and an encounter with a tortoise. Laid into this copy is the original pen-and-ink artwork for the illustrations and cover, in addition to proofs for all illustrations except the cover. Not much is known about Allen, whose illustrations show great technical competence. The original advertisement called the book “a charming translation of a literary gem,” and it is sure to delight ailurophiles and bibliophiles alike. Light offsetting to title page, else a remarkably fine copy in publisher’s green cloth, gilt-stamped, with original glassine dust wrapper. T.e.g. \$2,750

20. (Miniature). [D’AMBROSIO, JOSEPH]. *The Stars*, by Ray Bradbury. Santa Ana, CA, Gold Stein Press, 1993. 12 + (10)ff. First edition, one of 95 copies signed by the author, Ray Bradbury. Designed and bound by Joseph D’Ambrosio. A poem celebrating the mind of man, printed against swirling lines and areas of color. Many of the pages are cut into cloud shapes and interleaved with colored paper pierced with the shapes of stars and nebulae. With two pop-ups, including a spiraling title-page. D’Ambrosio’s binding, of dark blue cloth spattered with white stars, forms a box for the book. Very fine. (Bradbury, p. 86). (2 7/8 by 2 1/4; 75x58mm). \$750

21. (Miniature). *THE FOUR GOSPELS*. London, Humphrey Milford, (c. 1900). Four volumes. 284pp.; 182pp.; 304pp.; 224pp. The Gospels of St. Matthew, St. Mark, St. Luke, and St. John, printed at the Oxford University Press and housed together in the original cut-away slipcase. All four volumes extremely fine in black morocco, titled in gilt. An immaculate set. A.e.g. and red. (Welsh 825, 832; see 837, 843). (2 1/4 by 1 1/2; 54x39mm). \$350

FINELY BOUND ILLUMINATED MANUSCRIPT

22. (Miniature). [SANGORSKI & SUTCLIFFE]. *The Thoughts of Marcus Aurelius Antoninus*. (Westminster, 1925). (30)ff. A beautiful calligraphic manuscript on vellum, written in a very fine hand with illuminated initials in color and gold ornamentation. The primary colors used throughout the text are red, blue, and gold. Sumptuously bound by Sangorski & Sutcliffe in red morocco with green onlays and elaborate gilt decoration on the covers and spine. The title is stamped in gilt and wraps around the cover as a border. On the back cover, in the same fashion, is a quote from the text: “Love your trade, however humble, & find in it refreshment.” This sentiment is reflected in the time and care that was taken in the creation of this miniature masterpiece. Endpapers are blue silk, and the book closes with two clasps. Housed in a red morocco box, decorated with gilt borders, that shows light wear to edges. The manuscript is in extremely fine condition. An exquisite early 20th-century example of text, illumination, and fine binding. A.e.g. (1 1/2 by 1 3/16; 35x30mm). \$12,000

23. (Miniature). [SOBOTA, JAN & JARMILA]. *Thumbelina*. Locket, Czech Republic, 2006. (104)pp. One of twenty copies, signed by the publishers, Jan & Jarmila Sobota. A creative presentation of Hans Christian Andersen’s fairy tale bound in the oval shape of a walnut; in the tale, Thumbelina was so tiny that she had a polished walnut shell as a cradle. The book is bound in walnut-colored leather with a thin strip of leather across the spine, bearing the title in gilt. Gold cords with beads on the ends are attached to the covers. The book nests inside a gilded walnut shell, and the cords wrap around the book to secure it. A circle of burlap encloses the book. Fine. (1 by 1 1/2; 26x37mm). \$650

24. (Miniature). [SÖNMEZ, NEDIM]. *A History of Marbled Flowers*. Tübingen, Jäckle-Sönmez, 1991. 75pp. One of 150 copies, signed by Nedim Sönmez, the author and marbler. The carefully researched text on the development of marbling in Turkey is in both English and German. With ten tipped-in examples of marbled flowers, including tulips, irises, poppies, and carnations, all in soft colors against marbled grounds. Bound in vellum-backed marbled boards with a navy leather spine label. (2 7/8 by 2 1/4; 74x56mm). \$300

SMALLEST EIGHTEENTH-CENTURY MINIATURE

25. (Miniature). *T ORANJE GESLAGT*. Groningen, H. Spoomaker, 1749. (48)pp. This is the smallest of all the 18th-century books known to us, printed in 5-point black-letter type across the spread, with pages pasted together and set into the binding. A collection of poems on the kings of the House of Orange, this book was printed during the reign of William IV, Prince of Orange and Nassau-Dietz, the first hereditary stadtholder of the Netherlands. It was virtually unknown until

1952 when, according to an article in *The Miniature Book Collector*, several copies mysteriously came up for sale. The article goes on to say that a Dutch antique dealer had found a box of these minute books in a collection of antiques he had bought. He sold the whole group of books, but “later regretted having done so as the sight of the tiny volumes in his window had brought him many curious customers” (6). The books described in the article and in Houghton were bound in red calf with decorated in gilt, but this copy is bound in contemporary brown calf with gilt ornamentation. Slight bowing to boards, else fine. Housed in a red leather clamshell box lined in felt. A fine copy of an extremely rare book with an interesting story. A.e.g. (Welsh 5402; Houghton 259; *Miniature Book Collector*, June 1960, p. 5). (11/16 by 3/8; 17x9mm). \$12,000

26. (Miniature). [THOMAS, PETER AND DONNA]. *Patterns From Chaos*. Santa Cruz, CA, 1991. (24)ff. One of fifty copies signed by Peter and Donna Thomas, the printers, and by Warren Stringer and Beth REGARDZ, the designers. Contains ten beautiful plates of handmade moriki paper, printed with colored inks and metallic foils in intricate brocade-like patterns. The patterns were computer-generated with Rod & Cone Company (RoCoCo) software designed by Stringer and REGARDZ, resulting in the first computer-designed paper specimen book in a miniature format. Very fine in a hand-sewn Coptic-style binding, patterned-paper boards, and dropback box. An ingenious paper specimen book. (Bradbury, p. 306). (2 9/16 by 2 9/16; 65x65mm). \$375

RARE ARCHITECTURAL ALPHABET

27. [PIAN, JEAN BAPTISTE DE]. (Architectural picture alphabet). Vienna, J. de Pian and L. Müller, 1842-44. Folio. 26ff. Twenty-six color lithographs after Jean Baptiste de Pian, printed and finished by hand by the noted Viennese lithographers Leopold Müller, Johann Höfelich, and M. R. Toma, each tipped into mounts and matted. Each plate in this series has a large letter of the alphabet fully incorporated as part of the internal decoration or architectural structure of various buildings, set in realistic landscapes. The buildings range from traditional European domestic architecture to exotic Babylonian and Egyptian temples, Moorish mosques, Indian porticoes adorned with stone elephants, and a Chinese palace. The illustrations directly reference many periods and styles of art and architecture, including the Classical, Baroque, Eclectic, Gothic, and Romantic movements. In his essay on Pian’s alphabet, Dr. Anton Durstmüller notes that the letters also correspond with architectural elements in the scenes. In one illustration, the letter “F” forms the shape of a kitchen hearth, which is “Feuerstätte” in German. The illustrations are imaginative and nuanced, with attention to the finest architectural details. Jean Baptiste de Pian, also known as Giovanni Battista de Pian, belonged to a family of Italian artists who immigrated from Venice to Vienna in the late 18th century. Jean Baptiste’s father and

grandfather were both draughtsmen, painters, and engravers who also worked as set designers for the Imperial Court Theater of Vienna. This set is extremely rare; only one other copy has sold at auction in the last thirty-five years. A facsimile was published in Vienna in 1973, a copy of which accompanies this set. Housed in a blue board folding case. Marginal cropping, scattered foxing. With the bookplate of Arthur and Charlotte Vershbow inside the front cover of the box. (Durstmüller, *Ein Schmuckalphabet Aus Wien*). See cover illustration. \$65,000

28. [PICASSO, PABLO]. *Lysistrata*, by Aristophanes. A New Version by Gilbert Seldes. New York, Limited Editions Club, 1934. Quarto. 117pp. One of 1,500 copies on French Rives and signed by the illustrator, Pablo Picasso. With six original etchings in black, one of which is signed in the plate and dated in reverse, and thirty lithographs printed in sanguine after drawings. This is the only American publication with original Picasso etchings, which are “among his most important in the Classical style,” according to *The Artist and the Book*. However experimental and avant-garde he may have been throughout

his life, the *Lysistrata* marks a clear retrogression to the artist’s earlier classicist mode, an appropriate follow-up to his acclaimed *Les Métamorphoses* and fitting for the classical nature of this book. The Limited Editions Club printed the volume at its own printing shop in Westport, Connecticut. The



book was designed by the Club’s publisher, George Macy, who had eagerly anticipated the book’s production and praised Picasso’s hand as “sure and confident,” noting that the beauty of the etchings lay in their simplicity. A fine, bright copy in boards covered with patterned paper in three colors from drawings by Picasso. Wrapped in the original glassine, which is still crisp overall, save for slight edgewear. Housed in a chemise of blue boards and patterned paper, which is sunned to the spine, and the original slipcase, which shows some wear to the corners and has a slight split starting to one corner. (*The Artist and the Book* 226; Cramer 24; LEC 57). \$10,500

29. (Trade Catalogue). *Spécialite de Coffrets*. (N.p., Biscuiterie de Luxe Plouvier & Truffaut-Croix, c. 1930). Oblong quarto. (7)ff., + four additional smaller samples laid in. A trade catalogue containing salesman’s samples of nine different

decorative lids for cookie tins, with designs printed in bright color on metal. The designs are captioned "J. J. Carnaud & F. de B. I.—Paris." The album contains six samples mounted to the pages with small metal fasteners, and four additional examples laid in. The designs include a romantic evening scene on a Venetian gondola, a Jugendstil-inspired pattern of flowers and butterflies in red, yellow, and green, and a Saharan scene of a man riding a camel bordered by arabesque patterns, which is included twice. The largest designs measure approximately 9 3/4 by 10 1/2 inches, and the smallest is an oblong design measuring 7 3/4 by 6 inches. A typed price list is affixed to the last page of the album. Bound in dark slate-blue cloth with decorative rules and the company's name printed in white to the front cover. Covers show some light rubbing, and the cloth has a few bubbles to the rear cover, scattered spotting to the endpapers, else about fine. A rare survival of a colorful salesman's artifact. *See illustration below.*

\$2,500

30. [VALE PRESS]. Ricketts, Charles. *Bibliography of the Books Issued by Hacon & Ricketts*. (London, 1904). Octavo. xxxviii pp. One of ten copies printed on vellum. With an elaborate wood-engraved frontispiece by Charles Ricketts, inspired by the design on the sign-board for the old Vale premises. Ricketts has been compared to William Morris as an artist, designer, and printer of the complete book. The bibliography is accompanied by a preface by Ricketts, which was described in the 1904 *New York Times Saturday Review of Books* as "the most valuable contribution to the study of fine modern printing which has recently appeared." Printed in black and red, in the three types used by the Press: "The Vale," "The Avon," and "The King's." This is the first and last time they are seen together, as they were destroyed after the printing of this volume. With a prospectus laid in. Fine in full vellum with gilt-stamped bands and the title to the spine. Book label of noted private press patron and collector Laurence W. Hodson to front paste-down. (Franklin, p. 81; Watry B46). \$14,000

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.

