

ZOE ABRAMS RARE BOOKS

list one

THANKSGIVING 2015

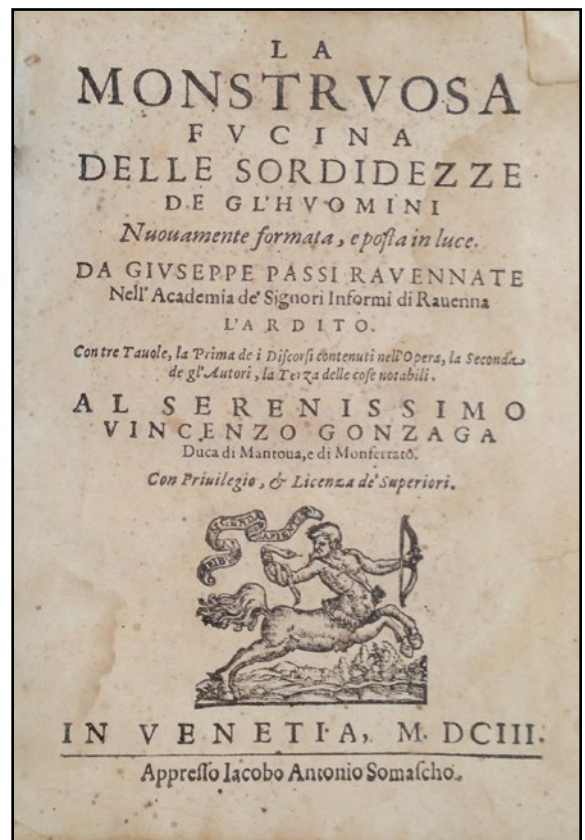
CHASTENED MISOGYNIST TURNS THE TABLES

PASSI, Giuseppe, "l'Ardito." *La Monstruosa fucina delle sordidezze de gl'huomini*. [The Monstrous Forge of Men's Foulnesses]. Venice: Iacobo Antonio Somascho, 1603.

4to, 18.8 x 13.8 cm. [4], 119, [1 blank], [16] ff. (poems, indices, and prologue misbound at end). Printer's woodcut device on title-page, woodcut initials and headpieces, passages in Greek and copious sidenotes throughout. Bound in original *cartonaggio* with contemporary ink title to spine and small manuscript note "13-133" on front cover. (Trimmed close to headline, worming in upper outer margin f. 67 to end and marginal dampstaining except middle section. Text block detaching from binding, paper boards lightly stained and scuffed.) \$650

FIRST EDITION. An ardent misogynist redirects his efforts, attacking his own sex in a long series of *exempla* in Latin, Greek, and Italian. The male *sordidezze* encompass the capital vices and variations thereof, personified by heavy drinkers, magicians, pyromancers, and "puttanieri," *inter alios* (a handy index outlines them all).

Giuseppe Passi (1569-1620) was a prominent voice in the *Querelle des femmes*, a Renaissance debate on the worth of women. In 1599, he published the ferociously misogynist treatise, *I Donneschi difetti* (Venice, I.A. Somascho), which was refuted measure for measure just one year later by the feminist writer Lucrezia Marinella in her *La nobiltà...delle donne*. In the wake of Marinella's rejoinder and growing criticism from the Academy, Passi composed *Dello stato maritale* (1602), recanting his negative views on marriage in particular. This was followed shortly by our *Monstrousa Fucina*, a sequel to the *Donneschi*. A second edition was published in 1609 (*Continuatione...*, Venice: Evangelista Duechino). OCLC locates **only four copies** in the U.S. (UCLA, Stanford, Folger, Cornell).



S. Kolsky, "Moderata Fonte, Lucrezia Marinella, Giuseppe Passi: An Early Seventeenth-Century Feminist Controversy," in *The Modern Language Review*, vol. 96, no. 4 (Oct. 2001), pp. 973-989.

— Α' σχισὰς δὲ ἀνὴρ ὑπὸ Ἰ' λιον ἡ' λδε,
φορκὸς ἐ' ην, χωλὸς δ' ἑ' τερον πόδα, τὸ δὲ εἰ ὤμω
Κυρτὸ ἐπὶ σ' η' θο' σονοχωκ' τε, αὐτὰρ ὑπερ' θεν,
φοξὸς ἐ' ην κεφαλὴν ψεδνὴ δ' ἐπνενη' ο' θε λάχι η,

THE KING'S MISTRESS TELLS ALL?

[**FORGERY**]. *Mémoires de Madame la Marquise de Pompadour...Écrits par elle-même*. Liege [London?]: s.n., 1766, 1774.

Two volumes. 8vo, 17.5-18 x 10.5-11 cm. I: viii, 139, [1] pp. II: [4, incl. blank], 124 pp. Occasional type ornaments and decorated initials. Bound in drab paper wrappers lined with waste (the 1774 volume with title-page of 1766 edition, and the 1766 volume lined with approbation for *Géographie & d'Histoire*, 1767, and Fontenelle's *Pluralité des Mondes*, 1774), sewn in contemporary vellum manuscript leaves, deckled edges. (Vol. I with minor worming in upper gutter and vol. II with scattered small stains and worming in upper gutter throughout. Small dark spot on vol. II front.) "Amade(?)" written in contemporary ink on final verso, both volumes. **\$275**

EARLY EDITION of volume one (1774) and FIRST EDITION of volume two (1766), bound alike in contemporary French manuscript fragments. "Secret intrigues" and French political history intermingle in this famous forgery. Jeanne-Antoinette Lenormant d'Etiolles, née Poisson, marquise de Pompadour (1721-1764), was the favorite mistress of Louis XV and, despite her middle-class origins, his trusted political and arts advisor. Under her influence, the king built the Petit Trianon palace and founded the Sèvres porcelain factory. Her apocryphal "memoirs" claim to describe "everything remarkable that happened at the court of France in the past twenty years." We find no record of the 1774 imprint (vol. I) in OCLC or ESTC.



SOLE EDITION OF LIBERTINE SHORT STORIES

[ANONYMOUS]. *Capricci*. Venice: [Antonio] Graziosi, 1768.

8vo, 17 x 11.5 cm. [4], iv (misbound), 163, [1] pp. Engraved frontispiece by Alessandro Longhi and title-page vignette of three *putti* attacking a palm tree. Occasional typographical ornaments and factotum initials. Bound in original *cartonaggio*. (Minor loss to lower spine and upper rear board from worming, board fore-edges lightly nibbled, not affecting text. Small stains on a few leaves, else remarkably clean.) A nice, wide-margined copy in the original binding. Ownership signature of Alessandro Prosperi in contemporary ink on front pastedown; and ex-Soc. Mosca D. Angelo stamp on front flyleaf. **\$750**

SOLE EDITION, with an erotic engraved frontispiece by Alessandro Longhi (1733-1813). The anonymous author gathered more than 20 satirical stories in Italian for this libertine delight, including the tale of Trich and Trach, two men with similar pasts and different fates (money, women); the story of Proteo, who hired a prostitute to improve his French and whose Burgundy wine went bad while he waited for corks from England; a dialogue between friends on ups and downs (money, women), cribbed from a French *Dictio-nare d'Anecdotes*; and a tale "based on a true story from England," on the amorous inclinations of men vs. women. In his dedication, the anonymous author sarcastically praises his Eccellenza Federico Venier, an unidentified descendant of Archbishop Sebastiano Venier (1499-1578, Doge of Venice 1577-1578, who was so "noble" as to imprison one of his own sons).



Engravings and painted portraits by the artist Alessandro Longhi are housed in museums worldwide. His frontispiece to this volume shows two men ogling a woman, breast exposed, as a third man watches and writes. The caption reads "*Tu passi, io scrivo*" (You pass by, I write) — a mischievous perspective that runs throughout the book. **Scarce**. KVK locates only two copies (Pieve and Venice).



ROMANTIC ILLUSTRATED SONGBOOK

[MUSIC]. *Album de Mr. le C[om]te Ab[el] D'Adhémar. Romances, Chansonnettes, Nocturnes. Paroles de Mr. Eugène de Lonlay.* Paris: A. Cotellet, [ca. 1841].

Large 4to, 26.3 x 21 cm. 10 songs in one volume. 25 pages total of engraved music, individually paginated [1]-3, [4]; [1]-3, [4]; 1-3, [4]; [1]-3, [4]; 1-3, [4]; [1]-5, [6]; [1]-3, [4]; [1]-3, [4]; [1]-3, [4]; [1]-3, [4]. Title-page and section title engraved on tin by Antoine Vialon, plus **9 full-page lithographs** by Achille Devéria (2), Marie-Alexandre Alophe (2), and Adolphe Mouilleron (5), all printed by Petit & Bertauts. Contemporary patterned red cloth, gilt cartouche with dragon corners on both covers, framing gilt title on front, gilt edges. (Spine and board extremities rubbed, endpapers very lightly foxed at edges; some music with light offsetting, illustrations with tissue guards.) Previous owner's initials "P.D.Fr." on front free endpaper. \$550

Beautifully illustrated album containing ten songs for voice and piano composed by Count Abel d'Adhémar (1812?-1851) with French lyrics by Marquis Eugène de Lonlay (1815-1886). Each of the nine lithographs depicts the subject of the song it precedes. For example, we see an illustration by the artist Adolphe Mouilleron (1820-1881) of a male suitor kneeling at his forlorn lady's side for "Les Yeux Disent le Coeur"; and a forest scene showing three outlaws, one brandishing a gun, by Marie-Alexandre Alophe (pseud. Menut, 1811-1883) for "Les Miquelets." Achille Devéria (1800-1857, Director of the Département des Estampes at the Bibliothèque Nationale from 1849), an artist known for his depictions of libertine subjects as well as famous author portraits, contributed (innocent) illustrations of couples for two songs. The engraved title-page and section title are signed by Antoine Vialon (1814-1866), a French draughtsman who also composed music.



The songs are "*Depart et Retour, Romance*"; "*Vous et Toi! Chansonnette, à Monsieur Chaudesaigues*"; "*Le Bal du Roi, Coquetterie, à Madame Elisabeth Dulion de Launois*"; "*Les Yeux Disent le Coeur, Blulette*"; "*Les Miquelets, Chant de Bandits, pour voix de basse*"; "*Les Anges a la Croix, Nocturne a deux voix egales*"; "*Tout un Jour Sans Te Voir, Blulette*"; "*Les Belles Ruries, Romance*"; "*Le Grand d'Espagne, Chant pour voix de basse, à Monsieur Napoleon Panel*"; and "*Mazurka, à Madame la Baronne de Chiffretot*." Of the ten, four are dedicated to named individuals.

Scarce. The Bibliothèque Nationale de France has only eight of the ten pieces, all dated 1841, and Ohio State has three. We find no record of "*Les Anges a la Croix*" or "*Mazurka, à Madame la Baronne de Chiffretot*" in any library, however OCLC locates one other copy of the complete album in Bremen.



A HISTORY OF INVENTION PUBLISHED AT THE END OF THE INDUSTRIAL REVOLUTION

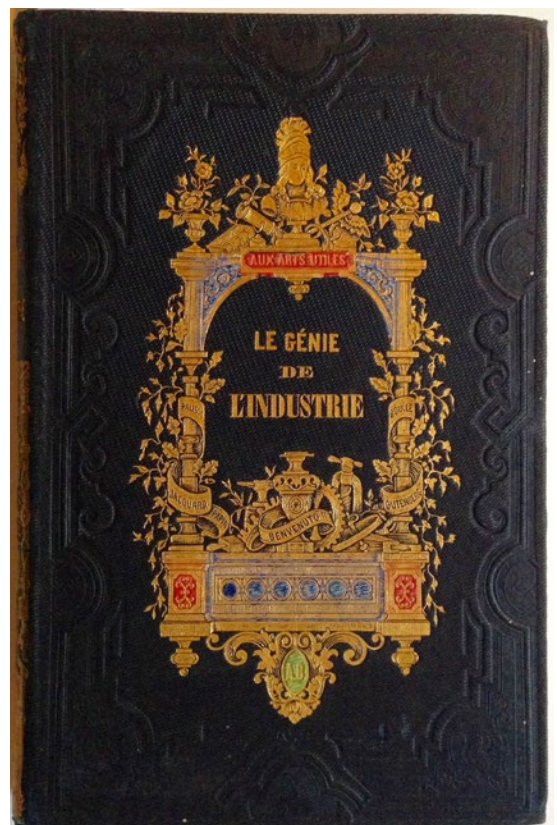
VANAULD, Alfred. *Le génie de l'industrie. Études et nouvelles sur les plus célèbres inventeurs et industriels...par feu Vanauld continué par Anatole Chailly*. Paris: Amédée Bédélet, [1846?].

4to, 23.9 x 15 cm. 304 pp. 12 original full-page lithographic illustrations (including frontispiece and added illustrated title-page) by Héroïse Leloir, printed by A. Godard. Original **publisher's binding** by Haarhaus of embossed midnight blue cloth elaborately gilt and colored, cartouche incorporating publisher's initials and trade tools on front cover, with gilt vignette of *putti* studying geography on rear cover, bright yellow endpapers, gilt edges. (Flyleaves browned, minor scuffs to binding extremities, else in remarkably crisp condition: endpapers, illustrations, and text seemingly untouched by time.) Ex-libris stamp of Bibliothèque de Fernand Labour(?), St. Pathis, on front flyleaf. **\$350**

Exciting tales about famous innovators, illustrated with **12 original lithographs by Héroïse Leloir** (1820-1874). Fact and fiction merrily meet in chapters like the history of printing, which concludes with an imagined conversation between Gutenberg and Schoeffer; and the history of the Gobelins Manufactory, culminating in the story of a grand banquet. We also learn about Jean Cousin (b. 1500) and stained glass production; Bernard Palissy (ca. 1510-1590) and his famous pottery; Benvenuto Cellini (1500-1571) and the art of goldsmithing; steam machine inventions by French physicist Denis Papin (1647-ca. 1712) and his friends Robert Boyle and James Watt; André Charles Boulle (1642-1732), his renowned cabinets and marquetry; and Joseph Marie Jacquard (1752-1834), who perfected weaving.

Mothers will be pleased, the editor guarantees, with this “*instructif, moral et agréable*” text that combines historical fact with moralizing tales and literary merit, illustrated with “*toutes les délicatesses de la femme, et toute la tendresse de la mère,*” i.e., drawn by and for the ideal 19th-century woman and child. Leloir is famous for fashion illustration, and her attention to costume detail is visible throughout.

Published as a sequel to *Le Génie des Arts* (Paris: Amédée Bédélet, ca. 1845). We presume from the title-page that the original author, Vanauld, died during production, and his work was taken up by Chailly. OCLC finds one location in the U.S. (Morgan Library) and just three more abroad.

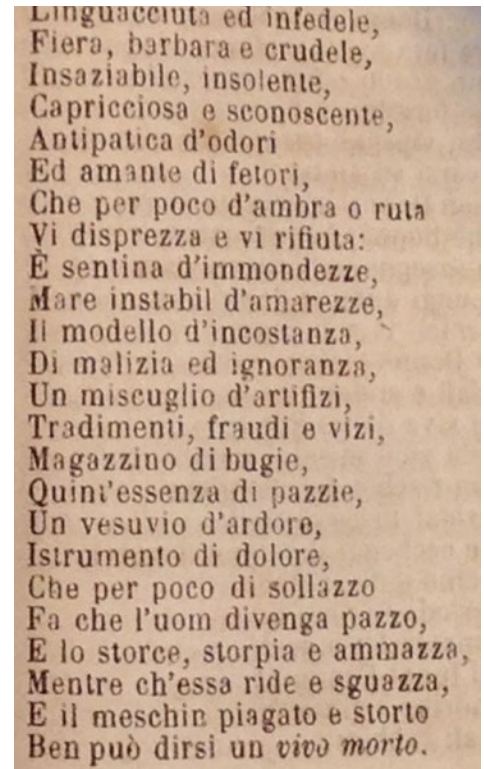


POETRY TO CHAUVINIST EARS

[VALDECIO, Diunilgo]. *Lo scoglio dell'umanità per cautelare la gioventù contro le male qualità delle donne cattive*. [The Rock of Humanity to Guard Youths from the Evil Qualities of Bad Women]. From the series *Biblioteca delle Stravaganze*. Torino: Gherardo Mariani, 1864.

16mo, 10.5 x 7 cm. [4], 256 pp. Bound in black patterned cloth, gilt on spine. (Joints cracked, spine cloth detaching. Preliminaries and final leaf browned.) **\$65**

POCKET EDITION based on the 18th-century Italian work by Diunilgo Valdecio (Carlo Maria Chiaraviglio), warning young men about dangerous women. Rooted in the misogynist tradition of the *Querelle des femmes*, this diatribe transforms the male discourse into playful poetry: the entirety of the main text is written in rhyming couplets describing the perils of relationships and evil qualities of the Feminine Sex — “*Calamite di bastoni,/ Cimiteri d'afflizioni,/ Che dell'uomo il grave danno/ Sempre fur, son e saranno...*” (women always have been, are, and will be magnets for calamity, cemeteries of affliction, who seriously hurt men)— with three separate poems and a cautionary tale, also in verse, at the end. No record found online.



Linguacciuta ed infedele,
Fiera, barbara e crudele,
Insaziabile, insolente,
Capricciosa e sconoscente,
Antipatica d'odori
Ed amante di fetori,
Che per poco d'ambra o ruta
Vi disprezza e vi rifiuta:
È sentina d'immondezze,
Mare instabil d'amarezze,
Il modello d'incostanza,
Di malizia ed ignoranza,
Un miscuglio d'artifici,
Tradimenti, fraudi e vizi,
Magazzino di bugie,
Quint'essenza di pazzie,
Un vesuvio d'ardore,
Istrumento di dolore,
Che per poco di sollazzo
Fa che l'uom divenga pazzo,
E lo storce, storpia e ammazza,
Mentre ch'essa ride e sguazza,
E il meschin piagato e storto
Ben può dirsi un vivo morto.

PUBLIC SAFETY LAWS

[VITTORIO EMMANUELE II]. “*Legge portante provvedimenti speciali sulla pubblica sicurezza*,” No. 294, Series 2. [Rome?]: Stamperia Reale, July 6, 1871.

4to, 20 x 15 cm. 10, [2 blank] pp. Sewn in brown paper wrappers with marbled paper spine. Ex-Milan library stamp on first page. **\$65**

Legal pamphlet showing that not much has changed with respect to crime and mafia. The unification process in Italy was concluding in 1871 when, on July 2, the capital was officially moved to Rome. This pamphlet, issued July 6 by the royal press of Vittorio Emanuele II, amends penal code from 1853, 1859, and 1865 concerning issues such as possession of personal weapons (Art. 1:457, etc.); zoning for criminals (Art. 3:76); and authority over suspected *maffiosi* (Art. 3:105), with prison sentences ranging from three months to five years depending on the offense.

This copy was not sealed with the official stamp of the *Guardasigilli*, however these policies are recorded in the *Gazetta Ufficiale del Regno d'Italia*, no. 186 (Rome, July 10, 1871), as a manuscript note on the first page tells us. The same 19th-century councilman signed the front wrapper, “*Sig. Giud[ice] Malacrida/ membra della Camera di/ Cons[igli]o penale*,” and made a few annotations referring to laws published in 1880-1881.



TEASING TABLEAUX OF BELLE-EPOQUE NIGHTLIFE

[EROTICA]. *Le Panorama: Paris la Nuit*. Paris: L. Baschet Editeur, s.d. [ca. 1900].

Oblong folio, 27 x 34 cm. [84] ff. Photographically illustrated throughout with full- and double-page images in green, blue, red, and black tones; some of the photographs appear to be collaged and/or embellished by drawing. Bound in publisher's cream-colored boards stamped in gold, silver, and blue, showing two women in costume — one with glass raised, one with leg raised — flanking title, blue cloth spine, green and gold marbled endpapers. (Boards and endpapers dustsoiled, extremities rubbed. Contents in fresh condition.) **\$225**

Photographs of scantily clad dancers, singers, actresses, and models — all identified by name — shot by Nadar (Gaspard-Félix Tournachon), Walery, Emile Reutlinger, Edgar de Saint-Senoch, and “Professeur” [Edouard] Stebbing. Toulouse-Lautrec’s Paris comes to life in this remarkable album.

Paris la Nuit is divided into three parts, guiding the viewer from public to private rooms. In the first part, “*A travers les Théâtres et les Cafés-Concerts*,” we get a peek at riotous parties on- and backstage at venues across Paris, including the Moulin Rouge. These are intermixed with spreads of women posing in costumes or nude bodysuits that reveal just enough. In one layout, the model is surrounded by cats (French captions describe many of the scenes, including this one, in double entendres). The second part features large-format headshots of female performers called the “*Parisiennes*” gazing alluringly at the camera. Finally, the viewer enters private chambers through a series of seductive boudoir portraits entitled “*Le Lit*.”



Le Panorama was a series of albums documenting various monuments of French culture. OCLC locates only two copies of *Paris la Nuit* in the U.S. (Bryn Mawr and UC-Irvine). We find a selection of numbered issues in wrappers, available online individually, however our album seems to be the only hardcover (complete?) collection on the market. The publisher, Ludovic Baschet (1834-1909), also founded the series *Paris illustré*.



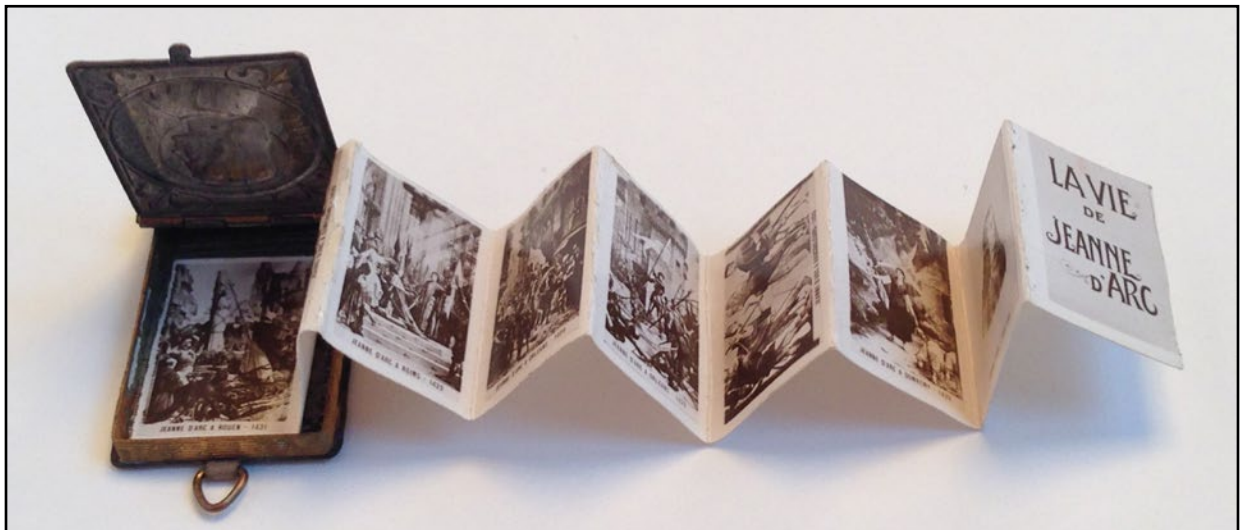
JOAN OF ARC LOCKET

[DROPSY, Jean Baptiste Émile]. *La Vie de Jeanne d'Arc*. Paris, s.d. [ca. 1900].



Metal locket (3 x 2 cm) containing 9 black-and-white photographic reproductions of life cycle paintings in the Pantheon, folding out leporello style (13.5 x 2 cm). **Signed “E. Dropsy”** on front. (Patina of age, lacking bail; else very good condition.) **\$120**

RARE PHOTOGRAPHIC SOUVENIR. Dropsy (1848-1923) was a decorative artist who joined the *Sociétaire des artistes français* in 1887. This repoussé locket features his relief work in the form of a medallion profile of Jeanne d'Arc surrounded by fleurs-de-lys and the motto “*Vive labeur*” on the front, with her crest beneath the dates 1412-1431 on the rear panel. The original paintings of her life cycle are in the Paris Pantheon.

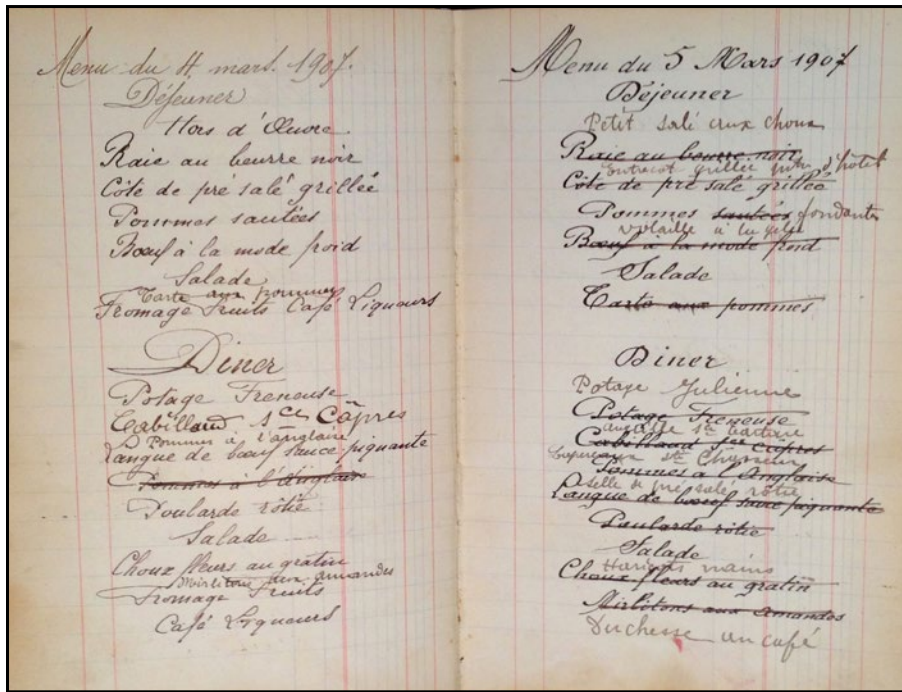


CHANNEL YOUR INNER JULIA CHILD

[COOKERY MANUSCRIPT]. [*French manuscript menu book*]. [Paris], March 1, 1907-August 20, 1907.

8vo, 18.5 x 12 cm. [174] pp. (first leaf cut away), of which 173 pp. of daily menus dated March 1 to August 20, 1907, final page of notes on **wine pairings** spilling onto rear endpaper, plus inserts dated as late as January 30, 1945. Bound in quarter black roan over black patterned cloth with blue marbled endpapers, sticker of Léon Rayet Papeterie, Paris, on front pastedown. (Board extremities rubbed, browning and occasional stains — i.e., well used in the kitchen/restaurant.) **\$135**

“*Oeufs sur le plat, escalopes de veau fines herbes, pommes maitre d’hôtel, viande froide à la gelée...*” So begins the lunch menu for July 14 (Bastille Day), 1907. In total, there are five months of notes on each day’s *déjeuner* and *dîner*, written in a refined cursive hand with some additions in darker ink and pencil notes. The menus are representative of classical French cuisine. (Continued...)



The Bastille Day menu, for instance, continues with dinner of *potage parmentier*; *merlans à la meunière*, *filet de firé salé au jus*, *haricots flageolets Bretonne*, *pigeons rots*, *salade*, *choux fleurs sautés*, *mille feuilles*, *fromage*, and *fruits*. Non-holiday meals are similarly structured and equal in length, with many variations on eggs, soups, and proteins. Notes at the end of the journal suggest appropriate pairings for “*emploi des vins*,” such as Saint Emilion and Chateau Lafitte.

Previous ownership comes to light in a small group of

inserts: printed menu cards, including one for the *Banquet Officiel du Concours de Pompes* in Nesle, dated June 12, 1927; a typed letter from Henri Huau in Nesle to Monsieur Gabriel Cavel dated February 2, 1928; and other menu cards and notes. The signature of a Madame Joseph Laurent on one card very much resembles the handwriting throughout. Perhaps this book was penned by or for a personal chef or professional maître d’?

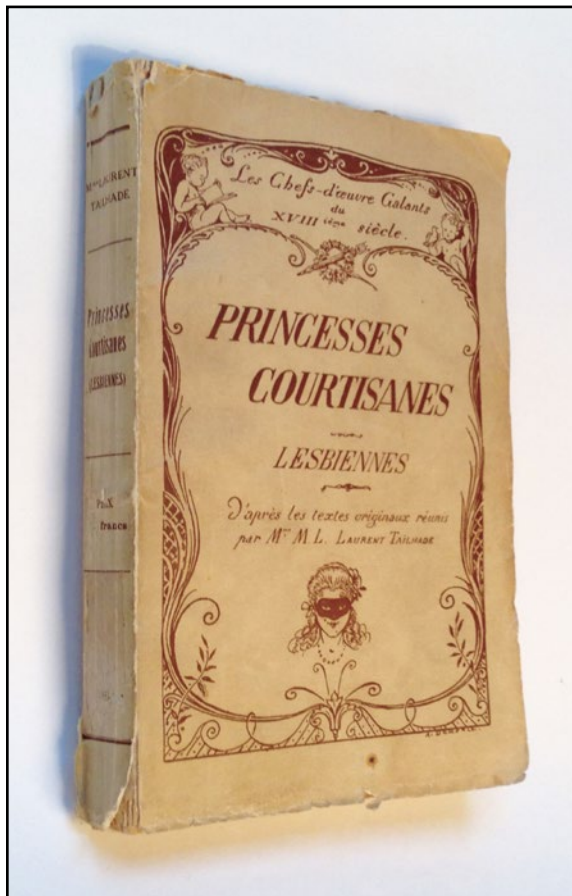


HISTORICAL EROTICA

TAILHADE, Marie-Louise Pochon. *Princesses Courtisanes (Lesbiennes), d'après les textes originaux réunis par Mme. M.L. Laurent Tailhade*. Saint-Denis: J. Dardaillon, [1929?].

8vo, 18.7 x 11.8 cm. [7]-254 pp. (lacking preliminaries). Bound in printed paper wrappers signed by A. Demarle, with publisher's advertisement on rear. (Wrappers frayed, uneven edges from hasty opening of quires.) Occasional dog ears and marks in pencil. **\$50**

FIRST EDITION? An avid reader's copy of French erotica based on pamphlets concerning the lesbian leanings of Marie Antoinette, from the series *Les Chefs-d'oeuvre Galants du XVIII^{ème} siècle*. The author takes her name from her husband, the anarchist poet Laurent Tailhade (1854-1919). The rear wrapper advertises works along similar lines: *Les Rapports Sexuels, guide moderne des époux*; *Perversions Sexuelles*, and more. Strangely, the list of scandalous titles remains untouched while the prices have been rubbed out. Later translated from the French by "G.M.C." [Gilson MacCormack] for the English market.



D ^r J. R. BOURDON	
Les Rapports Sexuels	
Guide moderne des époux	
Un vol. Prix :	francs; par poste recommandé : fr.
D ^r J. R. BOURDON	
Perversions Sexuelles	
Un vol. Prix :	francs; par poste recommandé : fr.
D ^r J. R. BOURDON	
Traitement Pratique de l'Impuissance Masculine	
Un vol. Prix :	francs; par poste recommandé : fr.
Jean LIGNIÈRES	
Les Messes Noires	
La Sexualité dans la Magie.	
Un vol. Prix :	francs; par poste recommandé : fr.
D ^r J. R. BOURDON	
Le Traitement Pratique de la Timidité	
Un vol. Prix :	francs; par poste recommandé : fr.
D ^r VENETTE	
Le Tableau de l'Amour Conjugal	
Un vol. Prix :	francs; par poste recommandé : fr.
Charles de BUSSY	
L'Eveil des Sens et les Ardeurs Amoureuses	
Un vol. Prix :	francs; par poste recommandé : fr.
D ^r HUBERT JEAN, de la Faculté de Paris.	
L'Hygiène et les Maladies de la Grossesse	
Un vol. Prix :	francs; par poste recommandé : fr.
D ^r HUBERT JEAN, de la Faculté de Paris.	
Les Nouveaux Traitements des Maladies des	
Voies Urinaires	
Un vol. Prix :	francs; par poste recommandé : fr.
D ^r HUBERT JEAN, de la Faculté de Paris.	
Les Nouveaux Traitements des	
Maladies des Femmes	
Un vol. Prix :	francs; par poste recommandé : fr.

HOW TO THROW A PARTY IN PRE-COMMUNIST CZECHOSLOVAKIA

SOLAR, Jirí. *Host a my: Kompas na cesty úspěchu v pohostinství*. [Compass for a Successful Path in the Hospitality Industry]. Prague: Ustřední svaz zemských jednot společenstev hostinských, 1940.

16mo, 10 x 7 cm. 187, [5] pp. Illustrated throughout with comical vignettes in red. Bound in gray cloth stamped in red, with red edges and place marker. **\$25**

A satirical handbook in Czech on the ABCs of entertaining, illustrated with drawings by Karel Skála. Mixed in with tips on setting up and serving are notes on foreign tastes, poking fun at the French, English, Americans, Dutch, Swedes, Japanese, etc., and “the fairer sex.” The final page advertises additional titles self-published by the same author. One location in OCLC, at the National Library of the Czech Republic. Reprinted by Talpress in 1996.



GARMENT INDUSTRY ADS

[FASHION]. [*Czech calendar cards with photographs*]. Prague: Módní Závody Národní Podnik (Fashion Factories National Company), s.d. [ca. 1955].

Complete series of 13 cards (8.7 x 6 cm each) including one cover card and one for every month all featuring a single model photographed in color against a bright background. (Minor dustsoiling, still very good condition.) **\$35**

Brightly colored cards of gorgeous 1950s fashions, advertising Czech designers and tailors. The top card introduces the Fashion Factories National Company, which issued the set. Each of the following 12 cards represents a particular store in central Prague, with a seasonally appropriate outfit modeled on the front and a description of services and contact information on the back. All of the cards show women except for the month of April, which features a male model holding a twin lens camera.

(Illustration following page...)



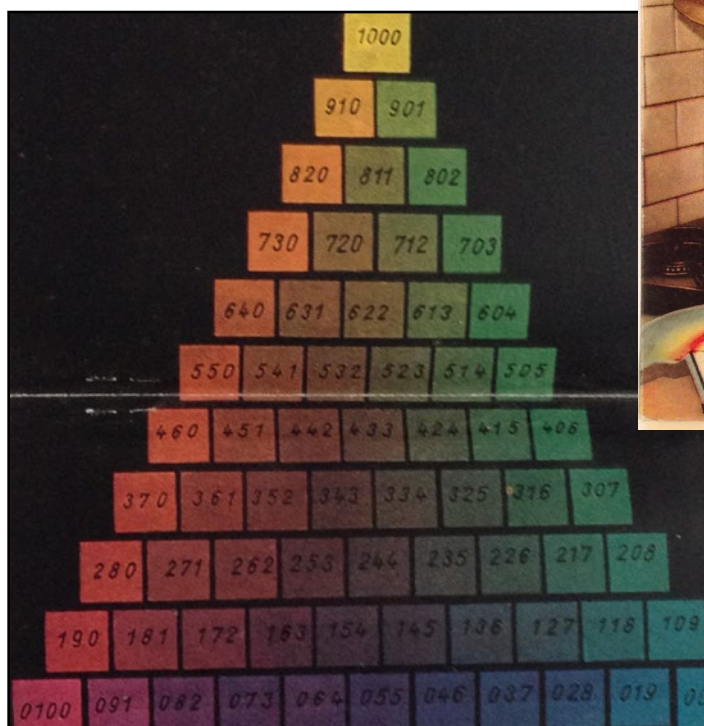
D.I.Y. DYE

RAIS, Jirí. *Barvíme textilie v domácnosti*. [How to Dye Fabrics at Home]. Prague: Státní nakladatelství technické literatury, 1957.

8vo, 16.7 x 11.8 cm. 80 pp. Illustrated with three diagrams in text and two color plates (one double-page), plus unillustrated insert advertising DUHA bleach. Bound in printed paper wrappers with photographic dust jacket in full color showing woman dyeing at the stove (front) and bleach advertisement (rear).

Like new. \$25

A fantastic example of D.I.Y. color theory, aimed at housewives. This manual on dyeing fabrics at home includes chemical compositions for bleach and color solutions; directions for dyeing curtains, stockings, knits, acetate, nylon, and other materials; color wheels and a double-page color pyramid for reference. From the series *Rada textilní literatury* on textile technology. One location in OCLC, at the National Library of the Czech Republic.

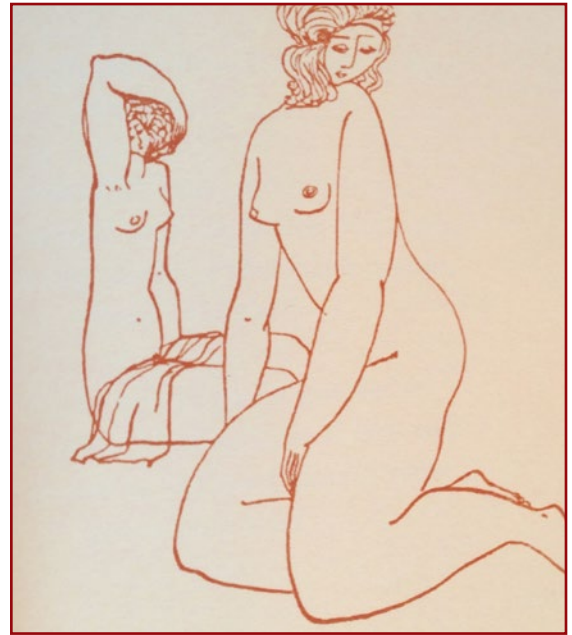


MINIATURE BOOK OF POETRY

SAPPHO. *Sapfo: z písní lásky.* Translated from the Greek by Ferdinand Stiebitz. Prague: Odeon, 1968.

Square 12mo, 7 x 7 cm. 172, [6] pp. Illustrated by Zdeněk Chotěnovský with seven full-page line drawings in pink. Bound in white cloth gilt-stamped on front cover and spine, white place marker. \$35

Love songs by the poet Sappho, in Czech. The illustrator Chotěnovský (1929-93) was a signatory on the "Two Thousand Words" manifesto (i.e., "Two Thousand Words that Belong to Workers, Farmers, Officials, Scientists, Artists, and Everybody"), strongly urging local action along with the government reforms in the Prague Spring of 1968. Only one location in the U.S. (UVA McGehee Lindemann Miniature Collection) and two more worldwide, both in the Czech Republic.



DREAM DICTIONARY

STANKÉ, Louis. *Interprétez vos rêves.* Montreal: Les Éditions de l'Homme, 1972.

8vo, 175, [9] pp. with publisher's advertisement on final eight pages. Bound in photographic wrappers showing a sleeping woman dreaming of riding a pink elephant. (Lightly dust-soiled and faded, in a protective mylar jacket.) Presentation inscription in ink on half-title, "Bonne 20ème année (et fais de beaux rêves)." SOLD

Decipher your dreams using this dictionary listing objects, places, and themes in French, with various psychological (psychedelic?) explanations. For example, the entry for "*Livres*" gives six interpretations, including "*Les voir brûler: vous allez obtenir un emploi qui vous plaira*" (Seeing them burn: you will get a job you enjoy).



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