

Kelmscott Bookshop

Rare Books

CATALOG 14 Artists' Books & Private Press,
William Morris, Art, Literature,
Presentation Copies, First Editions,
& More



PRIVATE PRESS & ARTISTS' BOOKS

1. [ARTISTICALLY DECLINED PRESS] *McCreesh, Hosho*

A DEEP AND GORGEOUS THIRST: DRUNK POEMS BY HOSHO MCCREESH

Oregon: Artistically Declined Press, 2013. One of 20 copies signed by the poet, Hosho McCreesh, who describes himself as a drunken poet. From reviews: "In the footsteps of Charles Bukowski comes Hosho McCreesh's magnum opus of drunk poetry. Mammoth in size and scope, *A Deep & Gorgeous Thirst* is unlike any of McCreesh's previous collections. Because writing and drinking go hand in hand, it may seem an impossible challenge for a poet to offer new perspective of this well-worn, symbiotic relationship. But McCreesh does, and in this brilliant collection he uses subject matter that might feel old and tired in the hands of a less capable poet and turns out exciting and irresistible poems. A perfect elegy to the illusions and delusions of alcohol." This copy is from the edition of 20 described by the press as "The DrunkSkull Flask Clamshell." It includes a handbound hardback book housed in a custom-made clamshell box. Hidden within the clamshell is the coup de grace - an 8 ounce black flask, engraved



with the book's DrunkSkull logo, which is housed in a wood insert, along with some pieces of promotional ephemera that include two letterpress broadsides of unpublished drunk poems signed by McCreesh, a ticket also signed, and a third unpublished broadside hand written and painted by the poet. Hidden under the flask are a patch, a sticker, and a removable tattoo - all featuring the DrunkSkull logo. The text of the book is printed offset and is bound in grey paper boards with black spine label and skull logo on the front cover. On the back cover is printed: "glisten like remnant embers of all you've burned away in your mad and drunken joy." The clamshell box has a black cloth spine and grey paper covering the front and rear panels. The front panel features a reproduction of the book's cover and the spine panel has a matching grey paper title label. Box is 10 x 7 x 3 inches. In fine condition. 359 pages. **\$450**

2. [BURNING BRIDGES PRESS] *Dickens, Charles; Stanley Strauss, book artist*

BLEAK HOUSE

[Claremont, CA]: Burning Bridges Press, 2014. A unique artists' book by California bookmaker Stanley Strauss. It both reproduces Dickens's text and vividly renders key aspects of the novel in tactile form, offering a skilled visual interpretation of one of Dickens's most important novels. The work comprises three items, each in a matching custom black and grey cloth clamshell case with red title block, silver title plate, and black script title on white label affixed to the top. The first item is the entire text of the novel, composed of 92 signatures with a total of 736 pages measuring 5.5 inches in width at the spine. The signatures are bound only with binding straps, creating a volume as mammoth and unwieldy as the court case that is central to the novel. The second volume, named "Jarndyce v Jarndyce" for the court case, has the name of each of the book's 58 characters handwritten on torn pieces of cream-colored paper and sewn into an accordion-bound volume in no particular order. As the artist states, none of the 58 characters in the novel is left untouched by "Jarndyce v Jarndyce." The final item, titled "Last Will and Testament," is intended by the artist to convey the futility of the litigation. It contains innumerable scraps of torn printed paper suggestive of the will that the litigants spent so much of their lives fighting about. The scraps are sealed within a clear acrylic box inside its clamshell case. Quite a remarkable production in fine condition. **\$1,400**





**3. [ASHENDENE PRESS]
Spenser, Edmund**

SPENSER'S MINOR POEMS: CONTAINING THE SHEPHEARDES CALENDER, COMPLAINTS, DAPHNAIDA, COLIN CLOUTS, COME HOME AGAIN, AMORETTI, HYMNES, EPITHALAMION, PROTHALAMION, SONNETS, AND SUNDRIE OTHER VERSES

Chelsea: Ashendene Press, 1925. One of 200 copies printed on paper. There were also fifteen copies printed on vellum. Printed by C. H. St. J. Hornby on the banks of "sweet Thames" with the help of I. Jenkins, Compositor, and G. Faulkner, Pressman. Printing began in May 1924 and was finished in July 1925. This superb book is a large folio bound in the original full vellum boards with brown leather spine titled in gilt. Raised bands and six compartments to the spine. Minor bumping to the corners of front board and minor rubbing to boards and hinges.

The hinges near the foot of the spine were starting and have been professionally restored. The interior is beautifully and elaborately printed in black, red, and blue in the Subiaco type created by the press. Creasing to front endpaper and occasional light smudge marks to the interior, else very clean and bright. A fine production from this monumental private press. 216 pages. **\$2,900**

**4. [BOTTLE OF SMOKE PRESS]
Barker, David**

DEATH AT THE FLEA CIRCUS

Dover, DE: Bottle of Smoke Press, 2011. Bureau Edition. Copy J of ten copies lettered A-J. Signed by the author. Bottle of Smoke Press was founded in 2002 with the goal to publish books that would be well received and enjoyed. They publish works by both new as well as long-established poets. They have worked with some of the giants in the small press scene and have also published many new writers and artists. David Barker's short stories and poems have been published in many small press chapbooks, little magazines and anthologies in the U. S. and Europe since the early 1970s. From a review of this book by Hosho McCreech: "The book is every bit the equal of the fascinating story behind it. Written 40 years ago and left virtually untouched for decades, *Death at the Flea Circus* is a yarn one part dirty Brautigan, one part Sherlock Holmes procedural, and one part surreal, comic, almost Sci-Fi time-travel. Or maybe it's just that, like the dusty manuscript forgotten in a drawer, the story doesn't concern itself deeply with chronology. Or narrative, necessarily. The exacting and wildly inventive language of Brautigan is prominent here—not as a nostalgic tribute, but rather elbow to elbow as a contemporary; and the story belongs very much to the experimental schools made popular in the decades since it was written. What we end up with is a book wholly of another era, and yet timeless in the way that all fine writing is." This production by the press is equal to the story. Both a signed hard cover and soft cover copy are housed in an elaborate clamshell box that holds a number of artifacts and objects related to the text that are held in a pull out drawer. They include a bottle, glass eyeball, bone, fossil, sand dollar, file, photos, a page from a comic book, stamps, a poem, insurance policy, and a miniature book. Most notable is a small original oil painting of Score hair cream signed and dated by Barker on the back. A separate pull-out box holds a metal tube containing a marble. The box is covered in cream and brown cloth with a spine in old re-purposed text on vellum with paper title label. In fine condition. **\$975**





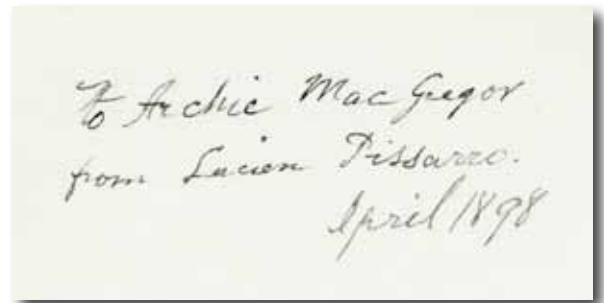
5. [ERAGNY PRESS]

Ricketts, Charles S.; Lucien Pissarro

DE LA TYPOGRAPHIE ET DE L'HARMONIE DE LA PAGE IMPRIMEE: WILLIAM MORRIS ET SON INFLUENCE SUR LES ARTS ET METIERS

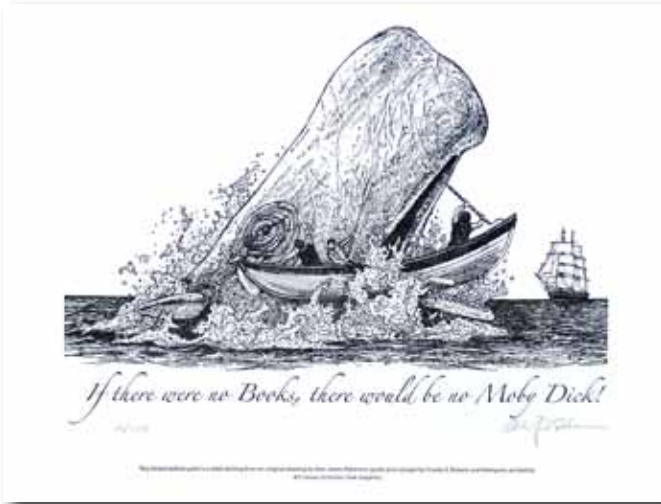
Paris and London: Flory and Hacon and Ricketts, 1898. One of 256 copies (stated on the limitation but there were probably fewer copies actually printed [Watry, The Vale Press]). A wonderful presentation copy. Inscribed by Lucien Pissarro: ""To Archie MacGregor from Lucien Pissarro. April 1898." MacGregor, a painter and follower of the Pre-Raphaelites, had been a teacher of Esther Pissarro and her friend Diana White at the Crystal Palace School of Art in London and was a close friend. It was MacGregor who found the Pissarros their house, The Brook, located near his own in Bedford Park. This important work by Ricketts and Pissarro describes their philosophy of book design and typography. The book also shows the continuing influence of William Morris after his death. The first eight pages were set by Pissarro at the Eragny Press, but due to his ill-health the rest of the book was

produced by Ricketts at the Ballantyne Press like other books from his Vale Press. The cover for this book was Lucien's wife, Esther Pissarro's, first independent printing project at the Eragny Press. Lucien had begun it before his illness but could not finish (Genz, *A History of the Eragny Press*, page 37). The resulting binding is in grey/green paper with a green and red floral design by Lucien called "Wild Rose." Covers are bumped and spine somewhat worn and rubbed. Offsetting to free front and rear endpapers and some darkening to top page edges but otherwise in beautiful condition. With tipped-in errata slip in rear. In French. 31 pages. **\$2,500**



CHELONIIDAE PRESS

Alan James Robinson founded the Cheloniidae Press in 1979. It became the Press of the Sea Turtle in 1992. All books are designed and illustrated by Robinson, collaborating with fine craftsmen and artisans to create beautiful yet scholarly renditions of contemporary and antiquarian texts.

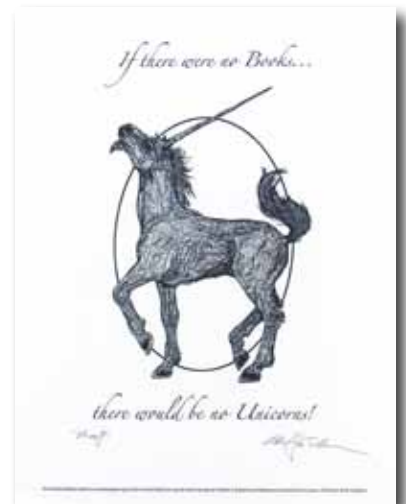


6. [CHELONIIDAE PRESS]

Robinson, Alan James

IF THERE WERE NO BOOKS ... THERE WOULD BE NO MOBY DICK! (PRINT)

Cheloniidae Press, 2016. Number 3 of 100 copies. Signed and numbered by the artist. This is one of Cheloniidae Press's first new works in twenty years. It is a letterpress printed broadside featuring an image of a whale and the quote "If there were no books ... there would be no Moby Dick!" Printed by Master Printer Art Larson from a relief etching by Alan James Robinson on archival Cranes Lettra paper. Size: 11 x 14 inches. **\$95**



7. [CHELONIIDAE PRESS]

Robinson, Alan James.

IF THERE WERE NO BOOKS ... THERE WOULD BE NO UNICORNS! (PRINT)

Cheloniidae Press, 2016. Number 3 of 100 copies. Signed and numbered by the artist. This is one of Cheloniidae Press's first new works in twenty years. It is a letterpress printed broadside featuring an image of a unicorn and the quote "If there were no books ... there would be no Unicorns!" Printed by Master Printer Art Larson from a relief etching by Alan James Robinson on archival Cranes Lettra paper. Size: 11 x 14 inches. **\$95**



8. [CHELONIIDAE PRESS]

Robinson, Alan James; Laurie Block

AN ODD BESTIARY, OR A COMPENDIUM OF INSTRUCTIVE AND ENTERTAINING DESCRIPTIONS OF ANIMALS, CULLED FROM FIVE CENTURIES OF TRAVELERS' ACCOUNTS, NATURAL HISTORIES, ZOOLOGIES, &TC., BY AUTHORS FAMOUS AND OBSCURE, ARRANGED AS AN ABECDARY. 2 VOLUMES

Easthampton, MA: Cheloniidae Press, 1982. UNIQUE COPY WITH A SET OF THE 26 ORIGINAL PENCIL DRAWINGS BY ALAN JAMES ROBINSON. There were 300 copies of this book published; 200 were regular copies, 50 were deluxe copies with quarter leather binding and 50 others bound in full leather. The deluxe editions were issued with a set of proofs of the wood engravings and a set of proofs of the line-cut initials, with a large calligraphic manuscript initial beneath each image. The wood engraving proofs are lettered and signed by Robinson, and the line-cut proofs are signed both by Robinson and the calligrapher, Elizabeth Curtis. This copy shows some variation from the copies described in the prospectus. The colophon has been signed and numbered VI of L and internally seems to be a straightforward copy of the deluxe full leather edition. The binding varies somewhat from that pictured in the prospectus but uses many of the same elements. Also, the chemise is thicker than the regular chemise because it contains the 26 pencil drawings. This may have been a special copy prepared by Robinson for a particular subscriber/collector. This wonderful abecedarium illustrates each letter of the alphabet with a masterful wood engraving by Robinson. Each animal is described at the bottom of its page in texts chosen primarily from the earliest first-hand accounts of the animal depicted. The descriptions are printed in red. The printed source of each text is identified, and at the end of the book there is a detailed and useful bibliography of these sources. A page with a small, different illustration of the animal precedes each animal's page, with the calligraphic letter written in red by Curtis. The animals depicted are often wondrous and strange, and some, such as the basilisk, may never have actually existed. This is a two volume folio (including a chemise containing an additional suite of illustrations, and the group of original pencil drawings). The bound volume is in full red morocco, done by David Bourbeau of the Thistle Bindery. The covers have a large central, slightly sunken panel, with the title in red and black and with a Sea Turtle device blocked in blind (Cheloniidae is the name for a species of sea turtles). The proofs contained in the chemise are unbound as issued within the original red morocco-backed, linen cloth covered boards. Both volumes are housed in a red morocco-backed cloth covered box, with the spine lettered and dated in gilt and a small Sea Turtle device in blind. "The blocks were cut by the artist at the Cheloniidae Press & printed by Harold P. McGrath in the summer of 1982.... Mackenzie-Harris set the types in monotype with some hand-setting by Arthur Larson. The text was compiled and annotated by Laurie Block. The hand calligraphy is by Betsy Curtis. The paper is Rives lightweight" (from the colophon). The 8-page prospectus is laid in. A remarkable production from this press. In fine condition. \$6,800





9. [FLOWER OF THE MOON PRESS & POLYDACTYL PRESS]

Caudillo, Diane

WOMEN'S ECOLOGY

n.p.: Flower of the Moon Press & Polydactyl Press, [c. 2002]. Scarce limited edition. Diane Caudillo is an artist and therapist in California. In an artist's statement she says she "makes mixed media paintings, collages, and artist books to express her love for the juicy beauty of life on this planet." This work is a single sheet printed on one side only of a joined continuous strip folded accordion style and attached with each end pasted on a decorative board with three brown printed labels. The text and illustrations, which are printed on graph paper, are taken from Clarissa Pinkola Estes's *Women Who Run with the Wolves* (1992) and Pearl and Stanley Pashko's *American Girl's Treasury of Sports, Hobbies, and Parties* (1949). 2.25 x 8 inches. 22 inches unfolded. In fine condition. **\$165**

10. [Flying Fish Press]

O'Banion, Nance (text and images)

Designed & printed by Julie Chen

DOMESTIC SCIENCE: IDIOMS AND POP-UP ICONS

Berkeley: Flying Fish Press, 1990. Number 62 of 150 copies. Numbered and signed by the author. A striking early production from Julie Chen's highly regarded Flying Fish Press. As with many of her early works, in which she collaborated with other artists, this piece was made with one of Julie's former teachers, Nance O'Banion. O'Banion taught papermaking at the California College of Arts and Crafts. Inspired by O'Banion's art, Julie asked her to collaborate on an artists' book with her. They spent a year working on this complex production, creating a sculptural work with five pop-ups and four foldout pages to explore the nature of their subjects. It is a two-sided book that can be read in circular fashion, or can be unfolded to reveal a display piece over eight feet long. Letterpress printed in 12 point Gill Sans on Fabriano's Rosapina paper. The illustrations were cut in linoleum by O'Banion. Sandy Tilcock produced the boxes. In near fine condition. **\$2,200**





11. Hanmer, Karen
TO SERVE AND PROTECT: CONTAINERS, CONVEYANCES, AND COSMIC HAPPENINGS
 Glenview, IL: Karen Hanmer, 2014. Number 9 of 100 copies. Signed by the author. This book was inspired by a call for entries by the Guild of Book Workers for books with the theme of "vessel." Karen describes the text of her response as 60% memory and 40% casually researched, mostly on Wikipedia. Karen's book focuses on the iconic containers and conveyances of her childhood and adolescence between roughly 1962-1979. She juxtaposes her text with photographs of

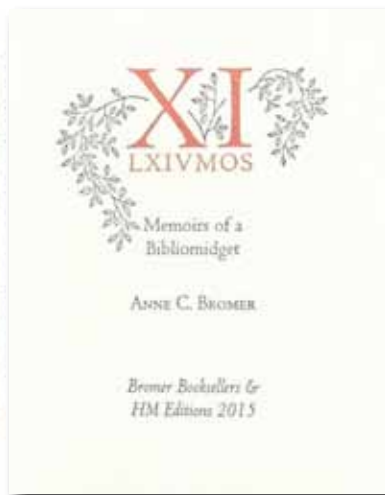
such "vessels" as the Chevy Nova, Crock-Pot, Electric Frying Pan, Mood Ring, Frye Boots, the 747, and more. Her words are often amusing, but they also offer astute observations on her family and our society during the period covered. This is the deluxe edition with marbled paper covers by Pamela Smith. Digitally printed and housed in a purple paper covered slipcase. In fine condition. 5 x 7 inches. Unpaginated. [26 pages] **\$350**

12. Hänni, Heinz
Illustrated by Romano Hänni
DIE LÖSUNG: MAKULATUR TYPOBILDER OR THE SOLUTION: 6 WASTE PAPER TYPOGRAPHIC PICTURES

Basel, Switzerland: Romano Hänni, 2005. Number 34 of 40. Second Edition. This book includes a selection of proof pages from various early hand printed books by Romano. The pages include handwritten notes and marks for corrections by Romano. Because each proof sheet is different, each illustration and thus each book is unique. The poems, which are interspersed with the proof sheets, are written by Romano's father. The typographic pictures and cover are letterpress printed and the poems are inkjet printed. The text is in German with no English translation. [56 pages] **\$250**



13. Hänni, Romano
WORTE MACHEN DAS UNENDLICHE ENDLICH VI OR WORDS MAKE THE INFINITE FINITE VI
 Basel: Switzerland: Romano Hänni, 2015. Number 20 of 50 copies in the deluxe edition. There were 187 copies in the standard edition. This includes both a copy of the standard edition and a "unikat edition," which features additional layers of printing and some variant prints from the standard edition. Each 'unikat' book is unique. Both volumes are accordion structures with board covers. A printed white paper dust jacket holds the book in codex form, but the jacket can be easily removed to view the extended accordion. In addition to two six-page supplements with the colophon printed in both English and German (one for each volume), this deluxe edition includes a 12 page side-stapled booklet with a series of photographs documenting the creation of this project. Beautifully letterpress printed using typography to create images. There is no text printed in either the standard or unikat editions. Both volumes and all three supplements are housed in a slipcase, which is titled in black. Each volume and also the slipcase have paper book bands around them. [12 pages in each volume] **\$425**



14. [HEAVENLY MONKEY PRESS]

Bromer, Anne C.

XI LXIVMOS: MEMOIRS OF A BIBLIOMIDGET

Vancouver BC and Boston: Heavenly Monkey Press and Bromer Booksellers, 2015. Number 71 of 85 regular copies. There were also 35 deluxe copies. Twenty-six years after their last publication, Anne Bromer has written a charming memoir about the eleven printed miniature books she produced with her husband and partner David from 1977 to 1989. In the book she relates brief stories of pleasure, coincidence, and difficulty for each of their publications, followed by a detailed bibliographic description. The regular edition of 85 copies was set in eight-point Centaur and Arrighi types

and printed on dampened Somerset Book paper. Bound by Sarah Creighton in a printed vine-patterned paper over boards. The design was created by Francesca Lohmann, who also drew the book's interior foliage. The book is a miniature measuring 2.25 x 2.75 inches. In fine condition. 72 pages. **\$150**

15. [INCLINE PRESS]

Myers, Colin; Katherine Thirkell (*memoir*)

Oliver Clark (*annotated checklist*)

THE BOOK DECORATION OF THOMAS LOWINSKY

Oldham, England: Incline Press, 2001. Number 16 of 250 regular copies. English illustrator Thomas Lowinsky (1892-1947) was a good friend of Charles Ricketts and frequently worked with other friends including Sacheverell and Edith Sitwell, Oliver Simon, and Francis Meynell. He was a founding member of the Double Crown Club, a dining club for printers, publishers, book designers, and illustrators. This fine book features more than ninety illustrations, including all of his surviving unpublished illustrations, an autograph poem and ink sketch made while he was in the army, two woodcuts, and all of his patterned paper designs and publishers' devices. Also included are reproductions of his Double Crown Club menus, facsimile illustrations from the eighteen books that he illustrated, a previously unpublished studio portrait of Lowinsky, a memoir written by his daughter, a biography, and bibliography. Fine in grey cloth with pattern paper covered boards and gilt title to spine. Printed on Magnani paper in Monotype Fournier. Housed in grey and dark blue cloth covered slipcase with paper title label to spine panel. Pristine. A beautifully printed collection. 124 pages. **\$250**



16. [INCLINE PRESS]

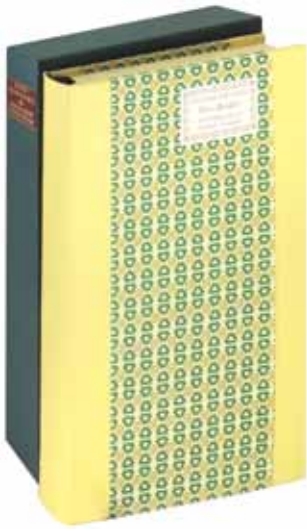
Moss, Graham

FORTY SHEETS TO THE WIND

Oldham, England: Incline Press, 1999. Number 75 of 150 sets. This production from the Incline Press is a generous portfolio of sample broadsides and other sheets that demonstrate their fine printing and handsome typefaces. The examples are preceded by a sixteen page bound introduction that discusses their presses, paper, type, and gives a brief description of each broadside. This is followed by a folder of Duplicates, and then the many samples of their work. Held in a quarto portfolio covered with



charming Curwen Press red patterned paper, with a red cloth spine and black ribbon ties. Housed in a black cloth slipcase with a grey spine and red title label to spine. In fine condition. **\$300**



17. [INCLINE PRESS]

Paucker, Pauline

NEW BORDERS: THE WORKING LIFE OF ELIZABETH FRIEDLANDER

Oldham, England: Incline Press, 1998. Number 75 of 325 copies. Signed by the author. This handsome book documents the life and work of Elizabeth Friedlander (1903-1984), a German-born designer, calligrapher, and book artist. She studied typography under the esteemed E.R. Weiss, but was forced to leave Nazi Germany before the war and moved to Italy and then to England. The book is in four sections: biographical notes, a catalogue of work done, monotype borders, and patterns for the Curwen Press. There are letterpress printed reproductions throughout of illustrations from a wide variety of sources. There are also original Curwen Press patterned paper samples. Printed in Bembo type on Zerkall papers. Bound by hand using yellow buckram and a green and yellow Curwen patterned paper, with black ribbon bookmark. Housed in a blue-green slipcase with red title label. In fine condition. 92 pages. **\$300**

18. [INDULGENCE PRESS]

Browne, Michael Dennis

PANTHERS

Minneapolis: Indulgence Press, 2007. One of 26 deluxe lettered copies. This is Letter W. Signed by author and book artist, Wilber "Chip" Schilling. This book contains 31 previously unpublished poems by the highly regarded poet Michael Dennis Browne. The poems are short and intended to elicit larger thoughts by the reader. Inspired by his love of music, Schilling designed the book to create a meditative environment through the placement of poems and photographs on the page. The book structure acts as a composition around the lines of text to float the poems along the way. This deluxe edition is letterpress printed in Reykjavik and Philosophia type on MacGregor & Vinzani handmade paper. The pages are French folded and include cyanotype photographic prints; they are sewn with exposed cords laced into red oak boards. The book is housed in a clamshell box bound with blue goatskin and indigo dyed handmade paper. In fine condition. 60 pages. **\$575**



19. [INDULGENCE PRESS]

Lo Ch'ing

Photography & foreword by Thomas Rose

SECRETS

Minneapolis: Indulgence Press, 2012. Number 7 of 10 copies. Signed and numbered by poet and illustrator. This is one of several books produced by Wilber "Chip" Schilling, owner of the Indulgence Press, in collaboration with author-artist Thomas Rose. In this book they created a beautiful and mysterious work that combines Rose's haunting photographs with the poetry of Lo Ch'ing, a noted modern poet from China. In his foreword, Rose states that "art deals with primary intention and those aspects of objects and space that are unavailable to logic. His images are constructed

from various sources including shadows and reflections. They are illusions, reflections in glass. Lo Ch'ing's poems give these images...depth and richness." The pairings of the photographs and poems are open-ended and ambiguous, allowing for conjecture as to how the images and text meet. The eight photographic prints are originals by Rose, and Lo Ch'ing wrote the interpretive poems for this book, with his original brushwork and translations. They were printed letterpress from plates by Schilling. Each image is printed in color on a fine woven paper. Each poem is printed in Chinese and English along with the striking black brushwork on a light and semi-transparent paper that slightly reveals the image beneath. The elephant folio sized sheets are housed in a green and black cloth portfolio with diagonal boards that fasten with a black bone closure. A stunning production in fine condition. **\$1,500**



20. [INTIMA PRESS]
Belloff, Mindy, artist and designer

IN THE GARDEN OF EARTHLY DELIGHTS

New York: Intima Press, 2014. Number 4 of 12 copies signed and numbered by well-known book artist Mindy Belloff. This superb book from Mindy's Intima Press was inspired by and taken from Hieronymus Bosch's renowned three-panel painting, *The Garden of Earthly Delights* (1490-1516). This famous work, full of symbolism and subject to endless interpretation, depicts the Garden of Eden, earthly pleasures and pursuits, and humanity's punishment in Hell. Mindy created eleven color intaglio prints of deep bite copper etchings with hand painting in watercolor, gouache, and ink. Each beautiful print is unique within the limited

edition. Printed on Somerset cotton rag papers corresponding to the painting's three panels from left to right, progressing from white (Section I), to tan (Section II), to grey (Section III). The book also has three original poems by Amy Lemmon, Steven Gentile, and Rich Turnbull, each preceding a section and also inspired by Bosch's painting. Letterpress printed and bound by Celine Lombardi in a concertina sewn spine binding in quarter-bound pink buffalo skin over Somerset white papers, with leather tip corners and leather ornamental onlays. Protected by a paper tri-fold enclosure with light grey leather spine with title label. Housed in a pink buffalo skin slipcase. In fine condition. **\$3,500**



21. March, Sandra

FELT FELT

Barcelona: Printed at The Private Space for Sandra March, 2011. One of 158 copies signed by the talented Spanish book artist, Sandra March. In this innovative work, Sandra seeks to narrate the lives of her parents with both a visual and cultural metaphor. Her parents sold poultry, and the central element of this work is the refrigerator counter where their products were displayed. In Barcelona, Sandra created a full-size installation of their counter with all of the products done in felt. In this book, there are patterns and instructions to allow

one to make the various poultry products used in the installation, which can then be arranged in the same way they were at the poultry shop. The book is presented in a red and white Styrofoam tray with one of the original felt parts of the installation, in this case four eggs. Printed in Spanish and Catalan with an English translation in a separate booklet. Book is spiral-bound with grey cardboard covers and title label to front cover. In fine condition. Book is 4.5 x 5.5 inches. 118 pages. **\$250**

22. [LILLIPUT PRESS]

Hope, Laurence; Carol Schwartzott, book artist

KING ZADA'S SONG

Niagara Falls NY: Lilliput Press, 1995. Number 10 of 12 copies [possibly 12 more copies were issued later] of this lovely book designed and bound by Carol Schwartzott at her Lilliput Press and signed by her. The text of the original poem, "Khan Zada's Song on the Hillside," was written by Laurence Hope in 1903 and reprinted in 1938 in *Indian Love Lyrics*. Laurence Hope was a pseudonym used by Adela Florence Nicolson (1865-1904), who also used the pseudonym Violet Nicolson. She and her husband shared a love of India and her poetry was originally thought to be translations by Indian writers. She committed suicide in 1904 after the death of her husband. The lovely lyrical poem is beautifully printed within pentagon shapes on pages decorated with Indian designs

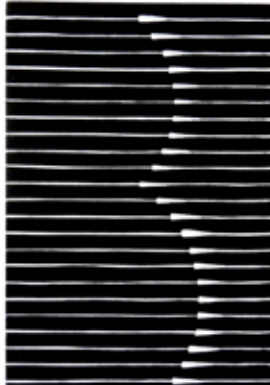


alternating with eight designs and illustrations also in the pentagon frames. The sixteen-page book is printed on a continuous accordion fold sheet attached to the green paper binding. In fine condition. **\$150**

23. Maret, Russell; Nancy Loeber

LINEAR A TO LINEAR Z: TWENTY-SIX LINOLEUM CUTS BY RUSSELL MARET

New York: Russell Maret, 2015. Number 55 of 70 copies in the standard edition signed and numbered by the book artist. Maret writes of this fascinating book: "I [had been] thinking about letterforms composed of intersecting horizontal and vertical lines, and made some digitally drawn experiments.... The results were satisfying...but they did not quite capture what I had in mind. The lines that I wanted were neither digital nor black. Instead, they were white lines hand cut from a black surface, gathered together in an alphabet book titled, *Linear A to Z*. I chose 4 x 6 inch linoleum blocks as my proportion and medium, and began making thumbnail sketches, always stalling at certain letters that seemed to resist the linearity, or the proportion, or both. Later I began sketching the letterforms at actual size, working quickly through the alphabet with the exception of those same obstinate letters. During the process I began fantasizing about making circular dots in a block, but my mind revolted. No, no, you can't do that! This is an alphabet of lines! This resistance to deviation after a system has been developed is the most challenging hurdle in designing an alphabet, particularly one that is so clearly based on geometric forms. Despite their grouping under the seemingly homogeneous rubric of 'Alphabet,' letterforms are diverse. They have individual histories, potentials, and, structurally, they are made of different parts: horizontals, verticals, diagonals, and curves. Different letters need to be treated differently...Eventually I settled on three kinds of marks that offered enough flexibility to produce the twenty-six letterforms: the line; the dot; and the wedge (a cuneiform-like mark made by driving a V-shaped cutting tool deeper into the block). These marks are used in ways that might be expected on some letters, on others they are not. In either case, the use of different marks required a re-visiting of the title. *Linear A to Z* implied that all of the letters were composed of lines, which was no longer true. *Linear A to Linear Z*, on the other hand, described the construction of the A and Z without limiting the construction of the other letters. *Linear A* is the oldest known Aegean script, discovered by Sir Arthur Evans while excavating in Crete. Used by the Minoans in the early second millennium BCE, *Linear A* shares many characters in common with the later *Linear B* script of the Mycenaeans but unlike *Linear B*, *Linear A* remains undeciphered. That a familiar form can have multiple meanings, or be legible in one instance and inaccessible in another, offers an illuminating insight into the struggle of mark making in general, and letter design in particular. It is also a model for the blocks I cut for the book; they are not meant to be immediately recognizable as the A, B, Cs we commonly use, but as forms and shapes that evoke the Roman capital letters. They are meant to be A, B, Cs that can also be something else entirely." Bound in black cloth wrappers with white title label to spine. In fine condition. **\$800**





24. [NEVERMORE PRESS AND HEAVENLY MONKEY PRESS]

Kuthan, George; Robert Reid (preface)

KUTHAN'S MENAGERIE COMPLETED

[KUTHAN'S MENAGERIE OF INTERESTING ZOO ANIMALS]

Vancouver: Nevermore Press & Heavenly Monkey, 1960 & 2003. Number 13 of 50 copies that are numbered and signed by the original publisher, Robert Reid. *Kuthan's Menagerie of Interesting Zoo Animals* was originally published in 1960 by the Nevermore Press, but only 60 copies of the edition of 130 were ever bound. Forty-three years later the remaining sheets were acquired by the Heavenly Monkey Press. They then reissued the fifty remaining complete copies from the original edition. This reissue includes the original unbound sheets printed by the Nevermore Press and a new foreword by the original publisher. It was decided that for the reissue, a replica of the original half-leather binding would not be attempted. Instead the sheets have been

left unbound in the livre d'artiste manner with a new paper wrapping and in an attractive clamshell box. A note from the Heavenly Monkey Press explains the binding decision. Fine in a fine red cloth clamshell box with paper title labels to spine and front panel. Features six color linocut animals and descriptive text about each: a raccoon, flamingo, anteater, penguin, monkey, and peacock. Each of the animals is from a different part of the world and each was viewed by the artist at the Vancouver Zoo in Canada. The prospectus is laid-in. **\$875**

OLD STILE PRESS

The Old Stile Press was established over twenty-five years ago by Frances and Nicolas McDowall. They have been married for over fifty years, are soul partners and the total workforce of the press. The name of the press was inspired by a bookplate design done for Nicolas in the 1970s. They have worked with many noted authors and artists over the years to produce their striking and beautifully made books.



25. [OLD STILE PRESS]

*Barnfield, Richard; Dr. Peter Wakelin, essay
Illustrated by Clive Hicks-Jenkins*

THE AFFECTIONATE SHEPHEARD

Monmouthshire, UK: The Old Stile Press, 1998. Number 160 of 200 copies. Signed by the artist and essayist. From the Press: "When *The Affectionate Shepherd* was first published in London in 1594, its author was 20 years of age and immediately became a celebrity -- although he ceased to write six years later. In the centuries since, however, both poem and poet have largely disappeared from sight. Printings have been few and this one is thought to be the very first to be accompanied by images. The poem followed the rich tradition of pastoral poetry and was influenced especially by the second *Eclogue of Vergil*, taking unrequited love as its theme and, as its subject, the love of a shepherd, Daphnis, for the young man, Corydon. An essay, putting the work fascinatingly in its historical and literary context, has been specially written by Dr. Peter Wakelin for inclusion

in this edition. If the poem is an unusual and worthwhile rediscovery, so is the printmaking technique employed by Clive Hicks-Jenkins. Involving glass and a layer of pigment, it is more akin to line engraving on, say, metal than to any form of drawing. This publication is also remarkable for being the first of our books to be printed entirely on paper handmade by Frances McDowall at The Old Stile Press." Printed in Bulmer types on McDowall's handmade paper. Illustrations on each page produced from autographic relief images using a variant form of cliché verre. Bound in vegetable parchment hand toned by the printer, illustrated on both covers with outline designs printed in grey, black spine titling. Foxing to some pages. Housed in a folding slipcase covered in burnt orange cloth, lined with blue Ingres paper. In very good condition. 58 pages. **\$260**





26. [OLD STILE PRESS]
Balázs, Béla, libretto; John Lloyd Davis, English version
Illustrated by Susan Adams

DUKE BLUEBEARD'S CASTLE

Monmouthshire, UK: The Old Stile Press, 2006. Number 59 of 150 copies numbered and signed by Davis and Adams. The story of Bluebeard has a long history, from Perrault's *Fairy Tales* through Maeterlinck, and is deeply embedded in the dark storytelling of the early twentieth century. Béla Balázs, heavily influenced by the French Symbolists, wrote a play that inspired his fellow countryman Béla Bartók to create a truly Hungarian opera. The music and the libretto in their turn have drawn from Susan Adams a sequence of stunning images. Each page evokes the unfolding terror that the walls of Duke Bluebeard's castle have witnessed. The chilling story



is of the young bride, Judith, brought to her new home by the Duke. She longs to fling open windows, to let sunlight flood into her castle but gradually she has to face the truth of what may have happened here -- the truth of the destroyed lives of three previous wives. The libretto is the English version done by John Lloyd Davies for performances of the opera in the UK. Printed in Eric Gill's Joanna type on BFK Rives paper. The slipcase has grey sides with a black border, again printed with images by Susan Adams. A particularly striking production from this excellent private press. In fine condition. Unpaginated. [56 pages] **\$400**



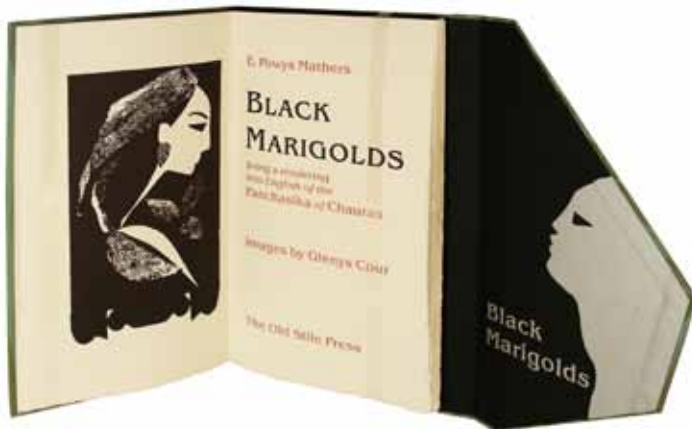
27. [OLD STILE PRESS]
Kiggell, Ralph, editor and artist

THE THIRD THING: A SELECTION, BY RALPH KIGGELL, OF WRITING ON THE SUBJECT OF WATER

Monmouthshire, UK: The Old Stile Press, 2013. Number 141 of 150 copies of the standard edition signed and numbered by the artist. From the Press: "Water and swimming have featured strongly in Ralph Kiggell's life and when we put forward the idea of a second book to follow his hugely successful *Leading the Cranes Home* it seemed right that 'Water' might be the subject. Roger Deakin, the author of *Waterlog*, linked the passion to swim to our body's mystical sympathy for water: 'When you swim, you feel your body for what it mostly is - water.' However, swimming was not to be the sole focus of the book and Ralph allowed himself to explore poems and prose - from different ages and cultures - to inspire the illustration of water as it interacts with landscape, animal and man. Writers have shown us that from sea to land to cloud and back to sea, the cycle of water encapsulates history and life itself. In this book, masterly woodcuts spread across the pages to guide us visually through the many aspects

of that cycle of water described in words. Layers of translucent colour suggest the movement of water across swimmers - human and animal. There are driving shafts of rain, frozen crystals, rivers that support teeming life on boats, clouds heavy with impending downpours. All derive from D.H. Lawrence's wonder at the unknowable third thing that, with an oxygen atom and two of hydrogen, completes the mystery of water. Poets include Robert Frost, Wallace Stevens, Padraic Colum, John Masefield and some more contemporary poets from Australia, Thailand, and the UK ." Printed in Elizabeth type on Velin Arches paper. The woodcut illustrations are printed in four colors with the text in black. Quarto volume bound in blue cloth with black Kiggell designs on covers and blue title to spine. Housed in a grey cloth chemise with decorative green paper design on front cover. A beautifully produced book in fine condition. Unpaginated. [56 pages] **\$495**





28. [OLD STILE PRESS]

*Mathers, Edward Powys; Gwen Watkins, preface
Illustrated by Glenys Cour*

**BLACK MARIGOLDS. BEING A RENDERING INTO ENGLISH OF
THE PANCHASIKA OF CHAURAS**

Monmouthshire, UK: The Old Stile Press, 2007. Number 62 of 200 copies signed by the artist. It is said that the poet, Chauras, fell passionately in love with the king's daughter, Vidya. When King Sundava discovered the affair, he threw Chauras in the dungeon and sentenced him to death. While awaiting his execution, he composed this poem about his love for Vidya. Originally written in Sanskrit, this poem was

translated by Powys Mathers during World War I. The striking black and white line block illustrations are taken from collages by Glenys Cour. Fine in green and grey patterned paper with a magnetized flap closure. An illustration of Vidya is printed on the inside of the flap so that her image can be ever present as the poem of her lover is read. Printed on Zerkall paper in Benguiat type. A beautiful book in fine condition. Unpaginated. [72 pages] **\$185**

29. [OLD STILE PRESS]

*Brown, George Mackay
Illustrated by Michael Onken*

THE GIRL FROM THE SEA: A PLAY FOR VOICES

Monmouthshire, England: The Old Stile Press, 2008. Number 70 of 195 copies in Main Edition. Signed by the artist. This book came about when the McDowalls, proprietors of the press, discovered this text among the papers of George Mackay Brown. He wrote it in 1984 and it had a single public reading but was never published. The play draws on the tales of the Selkie folk. The American artist, Michael Onken, has found Orkney to be his "spiritual" home, and also was drawn to the Selkie legends. This book is a result of the play's discovery. Bound in cream cloth with illustration in brown on front cover. Backing and rear board are blue linen. Housed in fine grey slipcase with paper illustration of Mackay



Brown affixed to front. Designed and printed in Albertina type on grey Velin Arches paper. The artist's wood engravings, woodcuts, and linocut images were printed in black and white from the original blocks. In fine condition. Unpaginated. [56 pages] **\$295**



30. [OLD STILE PRESS]

*Noel, Roden
Illustrated by J. Martin Pitts*

THE WATERNYMPH AND THE BOY

Monmouthshire, UK: The Old Stile Press, 1997. Number 148 of 225 copies signed by the artist. The illustrator Martin Pitts made linocuts for Old Stile's first book and, since then, a succession of projects with his images has been eagerly awaited and well received by many collectors. The Hon. Roden Noel lived from 1834 to 1894. In this poem he mixes elements of the story of "Salmacis & Hermaphroditus" from Ovid's *Metamorphoses* with memories of moods, settings and atmospheres from his Irish childhood, combining (as John Addington Symonds

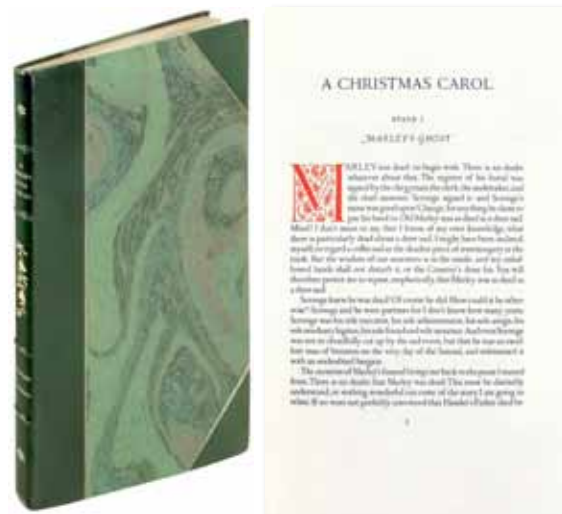
wrote) full sensuous feeling for the material world with an ever-present sense of the spirit informing it and bringing all its products into vital harmony. There are 25 linocuts that offer watery images, printed in dark honey-coloured ink on a light honey coloured Ingres paper with amazing reflected light achieved by further blocks printed in white. Printed with Blado type on stone-coloured Hahnemuhle Ingres paper. Bound in grey/green limp cloth printed with overall linocut design by the artist with gilt title to spine. Tied with gold ribbons. In fine condition. 10 x 13 inches. Unpaginated. [40 double fold leaves] **\$185**

31. [PRESS OF THE WOOLLY WHALE]

Dickens, Charles

A CHRISTMAS CAROL IN PROSE BEING A GHOST STORY OF CHRISTMAS

New York: Press of the Woolly Whale, 1930. Number 185 of 250 copies. A lovely version of this classic Christmas story. This was the first book printed by the Press of the Woolly Whale to be offered for sale to the public. The text is printed from the first edition, reproduced with the most scrupulous exactitude, except for the correction of a misplaced hyphen on page 49 (original edition) where "cross-roads and-by ways" was altered to "cross-roads and bye-ways." Bound in three quarter dark green Turkey morocco with marbled paper covered boards. Gilt title, decoration, and raised bands to spine. The top edge is gilded with the deckle being left on the side and bottom edges. Each page is printed in red and black upon Tarazona paper, which was handmade in Spain. The type is Lutetia, designed by J. van Krimpen of Holland. The initials and reproduction of Scrooge's knocker on the title page and in the colophon were created by W.A. Dwiggins. There is a small chip to the leather along the top edge of the front cover and minor wear to the corners. Offsetting to edges of endpapers from the facing leather, else the interior is clean and bright. Size folio, the first of this size issued by the press. It measures 9.75 by 14 inches. Prospectus laid in. 100 pages. **\$500**



SARAH ROBBINS

Sarah Robbins is an illustrator, printmaker, and book artist living in Baltimore, Maryland. Her work focuses on feminist themes, visual journalism, and a love for folklore and the natural world. She co-runs PaperBase, a community letterpress shop and studio space in Baltimore, often combining her talents with other artists to create collaborative work which bridges the commercial illustration and fine art printmaking worlds. Her illustrations have been featured in several periodicals including the *New York Times* and *Baltimore Magazine*.

32. Robbins, Sarah

STRANGERS

Baltimore: Sarah Robbins, 2011. UNIQUE artists' book. Overwhelmed by the strangeness of a new city and its people, Robbins created a fan book of bizarre new faces. Each page features a long neck topped with a face - some being fairly realistic, while others have deformities, extra heads, extra eyes, or otherwise exaggerated features. All pages are held together with a post and screw binding, allowing them to be spread out and viewed simultaneously. It is hand-drawn in black and white ink on red, tan, and grey papers. [24 pages] **\$250**



33. Robbins, Sarah

DEVIL'S DARNING NEEDLES

Baltimore: Sarah Robbins, 2012. Unnumbered edition of 8 copies. According to English folklore, red dragonflies (sometimes referred to as "devil's darning needles") sew shut the mouths and sometimes the ears and eyes of people who misbehave. This carousel book celebrates the myth with comically disturbing illustrations of people who have thread twined around their

eyes and lips. Clear plastic printed with red dragonflies overlays the illustrations. The book is bound in light grey paper covered boards with red title to front cover and artist's name to rear cover. It is silkscreen printed in turquoise and red inks. A red twine closure wraps around the book when not in use and can also be tied to hold it open in carousel format. [6 pages] **\$125**

34. Sonnemann, Nell Battle Booker; Patricia Malarcher (compiler and editor)

WINGS OF A RAGTAG QUEST: CHRONICLES OF A PASSIONATE PURSUIT OF APPLIQUÉ

Hopewell, NJ: Sans Serif Studio, 2015. Limited to 150 unnumbered copies. An artist and a professor of art, Nell Battle Booker Sonnemann (1918 - 2004) became deeply interested in fiber, fabric, and appliqué during the last three decades of her life. She was particularly intrigued by appliqué techniques used in Third and Fourth World countries, but found that little scholarship and very few photos documenting this area of study existed. She took it upon herself to investigate further, to travel around the world, and to commission others to travel for her when her health began to fail. This collection of twelve journals include photographs, research, and anecdotes from her (and her friends') travels into the Canadian Arctic, Syria, Egypt, the Peruvian Amazon, India, Indonesia, Finland, Bhutan, Tibet, Bangladesh, Mongolia, Panama, Japan, Senegal, Nigeria, and Palestine. The introductory booklet includes three essays: a background on the project and how Nell came to it, a biography and remembrance of Nell, and an essay by Nell herself. She writes: "My search was an adventure, and from the beginning the joy in telling the story has been at odds with my sense of duty to my graduate training in bibliography and research. Now I know that, for better or worse, *Wings of a Ragtag Quest* has been just this - playing - and that is what it wants to be." All twelve volumes are bound in side-stapled illustrated paper wrappers and are housed in a grey box. Digitally printed. Each copy has a different piece of cloth appliqué extending out of the box. The box measures 10 x 7 x 4 inches and is titled in printed cloth on one side. **\$250**



35. [SHERWIN BEACH PRESS]

Lenehan, Michael

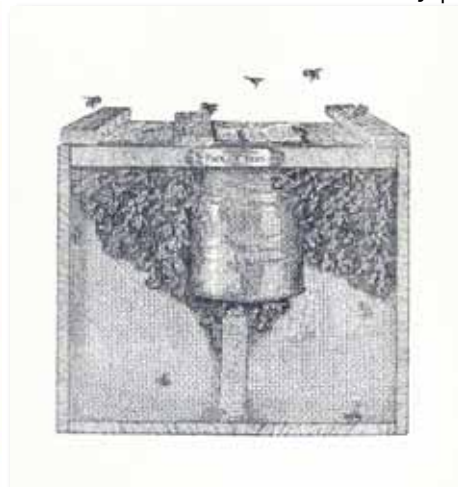
Illustrated by Alice Brown-Wagner

THE ESSENCE OF BEEING

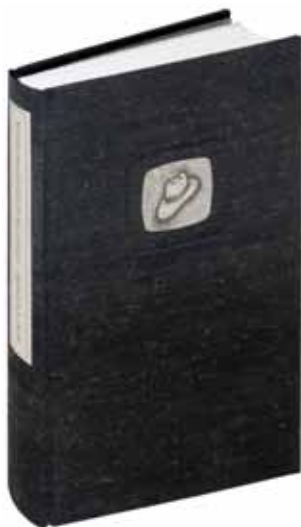
Sherwin Beach Press, 1992. Number 161 of 200 copies. *The Essence of Beeing* is an account by Michael Lenehan of two beekeepers: one who has hives on the roof of his apartment building in the city, and one who keeps bees on his farm in the country. In the process of describing the beekeepers and their work, the book tells a great deal of what is known about bees and honey. It was written by Michael Lenehan, executive editor of the *Chicago Reader*, where it appeared originally in 1977. Brown-Wagner has illustrated the drawings of the tools of beekeeping. "The laid-back style of the narrative belies well-informed.... It is a delightful essay.... Binding and type were well and sensibly chosen. beekeeper would enjoy this for a generous present—as has, indeed, this reviewer. Others it tempts them toward one of the world's absorbing occupations" (Colin Franklin, *Bookways*). Small bees like the one seen here hide within the textblock on many pages. The book was designed by Bob McCamant, hand



text with packed Any may find



set in Cooper Oldstyle by Alice Brown-Wagner, Kate Friedman, and Bob McCamant, and printed on Fabriano Roma Michelangelo paper. It was casebound by Ann Repp, and has a dust jacket of blind-embossed Roma Raffaello. 45 pages, 9.25 x 12 inches. Numbered but not signed. **\$300**



36. [SHERWIN BEACH PRESS]
Trow, George W.S.
Illustrated by Howard Coale

WITHIN THE CONTEXT OF NO CONTEXT

Chicago: Sherwin Beach Press, 1992. Number 55 of 200 copies. Originally published in *The New Yorker* in 1980 for which George Trow was a writer and critic for more than thirty years. This essay may be his most acclaimed and influential single work. It is about television and its effects on American culture, but more than that, is an indictment of the emptiness of modern discourse. It has been described as a work in which Trow foretold his descent into madness. This is a handsomely designed book with elegant printing and four interpretive illustrations. Bound in black cloth with grey design with a hat on the cover and paper spine label. Printed in Centaur and

Arrighi types on Johannot paper. Designed by Robert McCamant, handset and printed by Jennifer Hughes, and bound by Trisha Hammer. Signed by McCamant. In fine condition. 110 pages. **\$340**



37. *Torgerson, Eugenie (book artist)*
Kevin McCue (poetry)

IN THE DISTANCE

Niles, MI: Eugenie Torgerson, 2009.
 UNIQUE artists' book. Eugenie Torgerson is a book artist, photographer, printer, and illustrator from Michigan. She has been represented by art galleries across the U.S, and her work can be found in many corporate collections. In her artist's statement she says: "I build book and box forms with traditional bookbinding materials and methods. These sculptural objects contain my own pastel drawings and imagery generated from my own photographs. The stories they tell are contained in my words and the poetry of Kevin McCue. My subjects are the allure of the horizon, the power of the land, the experience of loss, and the sweetness of redemption." This exceptional book object comprises three individual parts. There is a small illustrated book with short poems that rests open on a box stand. The book and stand are covered by a box with a glass window on the top. Each object has been meticulously produced using Ms. Torgerson's art, photography, and writing. The book is bound in silver cloth with silver metal medallions on the front and back, and black and white beads around the edges. The spine is of brown suede and also has small beads sewn on. The interior includes poems, images, and various colored handmade papers. The poems are printed on vellum paper and coated with shellac. The book rests in a cradle on top of the stand. The cradle is covered in green

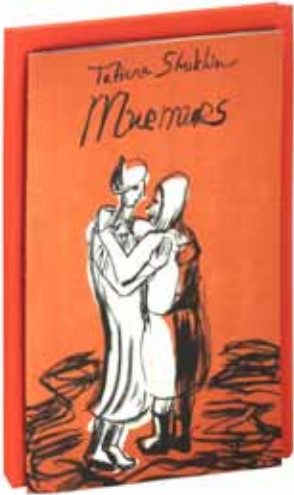


cloth with beautiful mounted and waxed landscape images. The base of the stand is covered in decorated paper with small beads adorning the edges. The box the covers the stand and book is covered in brown cloth with mounted and waxed landscape images. It has a window on top which allows one to look in at the book. This singular, stunning book object perfectly reflects Ms. Torgerson's creativity and artistry. The book is 3 x 4 x 3.5 inches thick and the box is 8 x 9 x 9 inches. In fine condition. **\$4,500**



TATIANA SHUKIN

Born in Moscow, Tatiana has been interested in books and bookmaking since her childhood. She holds degrees from the Moscow University of Printing, the University of Maryland, and the Corcoran College of Art and Design. Her work is in collections nationwide and she has recently won an award for traditional illustration.



38. [WINDHORSE PRESS]
Shukin, Tatiana

MURMURS

DC: Windhorse Press, 2011. Number 7 of 12 copies. Signed by the artist. In Russian and English. This book is based on recollections from the artist's childhood about her relationship with her grandmother. After years of knowing her, she is perplexed to learn that she speaks another language, has not always lived in Russia, and has a very different personal history than

once assumed. She works through this revelation and ultimately forms a deeper bond and understanding with her grandmother. The text is printed in English with Russian entwined as the narrator gradually embraces her grandmother's revelation. The book is bound in red paper wrappers with black title and illustration printed on front cover. The binding is hand sewn using red and grey threads. It is printed using stone lithography for the images and lithographic pronto-plates for the text. Printed on Canson Velin Arches paper. Housed in a red cloth covered clamshell box with inset illustration to front panel. Folio. Unpaginated. [16 pages] **\$750**

39. [WINDHORSE PRESS]
Shukin, Tatiana

FLORENTINE PAGES

DC: Windhorse Press, 2013. Number 7 of 7 copies. "In my book *Florentine Pages*, I want to take the reader through the streets of Florence in the same manner as taking a journey through the book. The entire experience of walking through the streets of Florence is akin to flipping pages of a book. The text is a narrow black passage leading to a colorful illustration, represented by fountains, cathedrals and towers, just beyond the corner. The city is a live version of the book that the reader doesn't read but lives in. The city of Florence itself parallels the structure of a basic codex book form. While the exteriors of buildings represent dark gray color with some yellow from street illumination during evening hours, there is a different life inside of the buildings. The same happens with the cover and interior of the book, which are usually quite different. The codex book form includes photographic images of Florence, which I took during my trip, combining with woodcuts and manuscript, as well as letterpress" (artist statement). Each copy is bound a little differently. This book is bound in red cloth with dark red leather spine and woodcut illustration inset to the front cover. The silk headbands are handsewn. The images and text are printed from a combination of lithographic pronto-plates, woodcuts, letterpress, and polymer plates. Unpaginated. [48 pages] **\$900**



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40. [WINDHORSE PRESS]

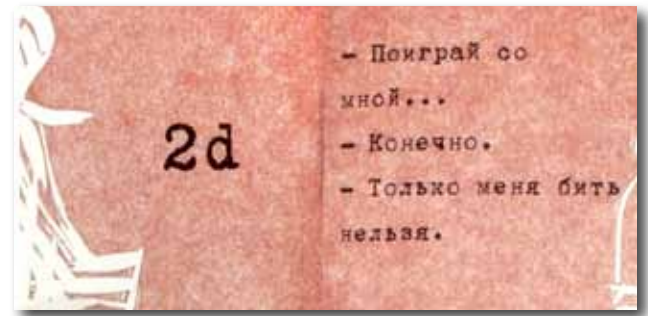
Shukhin, Tatiana

CHES

DC: Windhorse Press, 2011. Number 4 of 8 copies, signed by the artist. In Russian. According to the book artist this "book recounts a story of a child learning to play chess with book pages numbered as chessboard squares.

The child does not want to follow the game's rules by making two moves each turn, not allowing his pieces to be taken, etc. In the end the child removes all pieces from the board with only two kings remaining and proclaims that 'Kings walk slowly but always make quick decisions'." In the form of a dialogue, the text is based on the artist's personal experience from trying to teach chess to her son. The book is bound in black cloth with a small red

paper square inset to the front cover. The images were printed using a carved plastic plate and the text was printed on a laser printer. Housed in a whimsical red cloth box that opens in an unusual manner. A miniature book measuring 1.75 x 2 inches in a box measuring 2.5 x 2.75 inches. Unpaginated. **\$250**



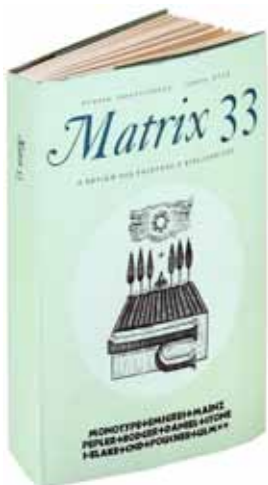
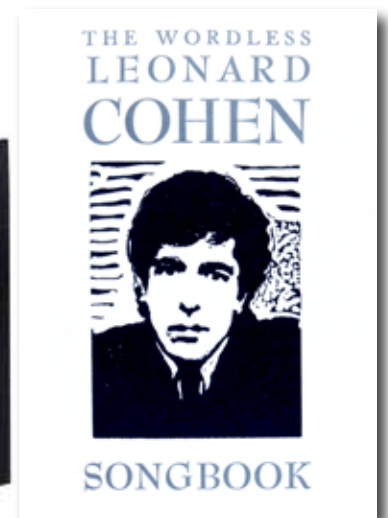
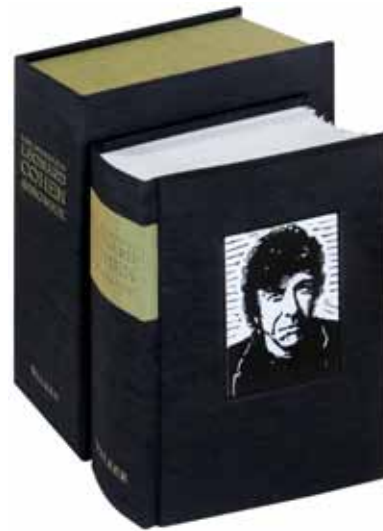
41. *Walker, George A.*

Norm Ravvin, introduction; Tom Smart, afterword

THE WORDLESS LEONARD COHEN SONGBOOK

Toronto: George A. Walker, 2014. Number 49 of 80 copies. Signed by Walker, Ravvin, and Smart. Master engraver George Walker has created this splendid work celebrating the 80th birthday (September 21, 2014) of Canadian singer-songwriter, poet, and novelist Leonard Cohen. The eighty wood engravings commemorate Cohen's artistic accomplishments and explore how images of Leonard Cohen have appeared in popular culture over his six-decade career. The black and white engravings are arranged chronologically and depict scenes from Cohen's varied creative endeavors. The book also presents portraits

of some of the many famous people in his life, including Allen Ginsberg, Jimi Hendrix, Janis Joplin, and Andy Warhol. In his images Walker strives to communicate the importance of Cohen's Zen Buddhist philosophy and plays with numerology and the symbolism behind the number 8. This beautiful book took over one year to make. The engravings were hand printed on Folio Rising Stonehenge archival rag paper. The text pages used Garamond type for the text body and Bernhard for the headings. Bound in black Japanese Asahi bookcloth and housed in a clamshell box covered in the same cloth. The book cover has an inset of an engraved portrait of Cohen and has a brown cloth spine label. A different portrait is inset on the clamshell box. In fine condition. 6.25 x 8 x 2.5 inches. Unpaginated. [22 pages printed recto] **\$880**



42. [WHITTINGTON PRESS]

MATRIX 33: A REVIEW FOR PRINTERS & BIBLIOPHILES

England: The Whittington Press, 2015. One of 715 copies. Another fine issue of this important review on all aspects of the book arts. Contributors include Dennis Gould, Barbara Henry, Gaylord Schanilec, Martyn Ould, William Peterson, Bill Stewart, Sebastian Carter, John Randle and several more. The topics are diverse - Protest images of the 1960s, wood type revival, the correspondence of Hornby and the Daniels, an eighteenth century bible factory, selling press books on the road, and the Rampant Lions Press at the Fitzwilliam, to name but a few. Printed in Gill Sans, Goudy Modern and Caslon types on Matrix Laid, Zerkall mould-made and Naturalis papers. Bound in stiff green paper with black and dark green decorative covers. In fine condition. 166 pages. **\$225**

WILLIAM MORRIS & THE KELMSCOTT PRESS



43. [KELMSCOTT PRESS]
Morris, William

CHILD CHRISTOPHER AND GOLDILIND THE FAIR. 2 VOLUMES

Hammersmith: Kelmscott Press, 1895. One of 612 copies (600 on paper). William Morris is to have said that he thought these small volumes were quite the most charming things issued by the press. The two volumes are bound in blue paper boards with linen spines and paper spine labels. Volume I has the beautifully decorated title and first pages, with Morris woodcut floral borders, decorations, and floriated initials. The decorated borders were used only once again for *Hand and Soul*. Decorated three and six-line initials throughout both volumes. Printed in black ink in Chaucer type with red ink shoulder

notes and colophon on Flower paper. The boards of both volumes are lightly bumped with a light stain to the front board of Volume I. The labels on both volumes are chipped and the fragile linen spines are darkened as is typical for this book. Interior pages are bright and clean. Volume I contains the errata slip ("for 'two' read 'four'"). With bookplate of American heiress Elizabeth Wade White. Housed in a custom chartreuse cloth clamshell box with paper title label. Volume I: 256 pages; Volume II: 239 pages. **\$1,350**



44. [KELMSCOTT PRESS]

Spenser, Edmund
Illustrated by Arthur J. Gaskin

SAMPLE PAGES FOR THE SHEPHEARDES CALENDER CONTEYNING TWELVE AEGLOGUES, PROPORTIONABLE TO THE TWELVE MONETHES

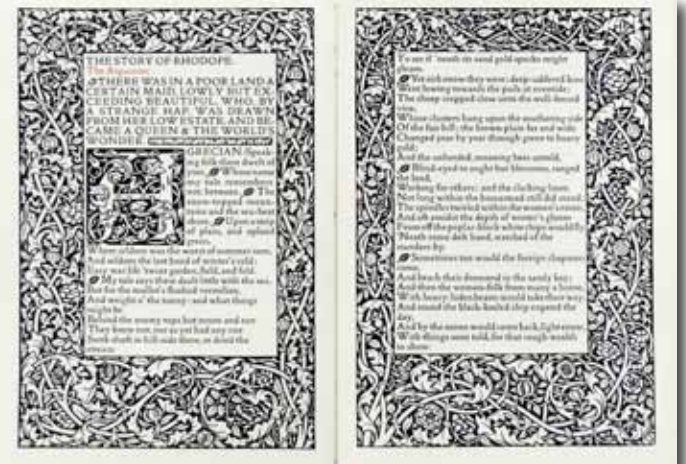
Hammersmith: Kelmscott Press, [1896]. Five text pages plus two of the twelve full-page illustrations by Arthur Gaskin. This was one of the later books of the Kelmscott Press, and it was finished several days after Morris's death on October 3, 1896. These beautiful sample pages include the first three pages for "Januarie" and the first two for "March". The "Januarie" pages are in near fine condition but the "March" leaf has a tear along the bottom margin

not affecting text. Each has a striking ten line first initial. The two Gaskin illustrations are printed on the versos of a bifold leaf. There is a three-inch tear along the bottom of the fold not affecting the illustrations. Accompanied by a proof of the front cover showing the lettering. Very nice examples of Kelmscott Press printing and illustration. **\$650**

45. [KELMSCOTT PRESS]

SIX KELMSCOTT PRESS LEAVES FROM THE EARTHLY PARADISE

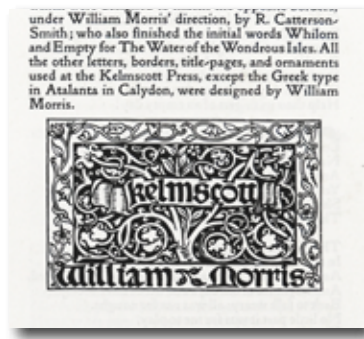
Hammersmith: Kelmscott Press, [1896-97]. Six Leaves, pages 3-14 from *The Earthly Paradise*. Page three has the last six lines of "November." Pages 4-14 are the first several pages of "The Story of Rhodope." It includes the beautiful two-page spread of the title page and first page, with the decorated borders of Morris and a ten-line initial "A." Also with a six-line initial. Two light creases on pages 13-14 otherwise near fine. A lovely example of the fine printing of the Kelmscott Press and the impressive poetry of William Morris. Printed in black and red Golden type on Apple paper. **\$300**



46. [KELMSCOTT PRESS]

SIX KELMSCOTT PRESS LEAVES FROM THE EARTHLY PARADISE

Hammersmith: Kelmscott Press, [1896-97]. Six leaves, pages 3-14, from "The Doom of King Acrisius" in *The Earthly Paradise* that offer an excellent example of the fine printing from the Kelmscott Press and of the impressive poetry of William Morris. Page 3 is blank, followed by the double-page title and first lines, with beautiful decorative borders and ten-line initial "N". Several four-line initials and two six-line initials throughout the text. Printed in red and black inks in Chaucer type on Flower paper. The blank page 3 is soiled and darkened but the other pages are in near fine condition. \$300



47. [KELMSCOTT PRESS]

FIVE KELMSCOTT PRESS LEAVES FROM THE EARTHLY PARADISE

Hammersmith: Kelmscott Press, 1897. Five leaves, pages 177-181, that offer a wonderful example of the fine printing from the Kelmscott press and the impressive poetry of William Morris. Includes *Epilogue*, *L'Envoi*, and the Colophon. The colophon states that the book was finished on the 10th day of June, 1897, with the beautiful William Morris and Kelmscott Press decorative printers mark. With lovely decorated initials including the ten-line letter "S" at the beginning of the *Epilogue*. Printed in black and red Golden type on Apple paper. In near fine condition. \$375



48. [RAMPANT LIONS PRESS]

Morris, William
Introductory volume by J.R. Dufty
Illustrated by Edward Burne-Jones
THE STORY OF CUPID AND PSYCHE

London and Cambridge: Clover Hill Editions and Rampant Lions Press, 1974. LXXXI of 130 Deluxe copies comprising the introductory volume by A.R. Dufty and the volume containing the text and engravings, with an accompanying book-shaped portfolio containing a separate suite of loose plates. William Morris and Edward Burne-Jones resolved as early as 1864 to collaborate on a large quarto edition of Morris's famous work *The Earthly Paradise*. They began with *The Story of Cupid and Psyche*, for which Burne-Jones drew 44 designs, of which Morris himself engraved 38 on wood. But on not finding a typeface that harmonized with the illustrations, they abandoned the project and the illustrations were never published. The original wood blocks were bequeathed in 1938 to the Society of Antiquaries where they were forgotten until the late 1960s. Soon after, Clover Hill Editions received permission to borrow the wood blocks to print a "worthy" edition of *Cupid and Psyche*. They did so, using type cast from the original matrices of the Kelmscott Troy type. Folio Volumes I and II are bound in full dark blue morocco by Sagorski and Sutcliffe. Title and author in gilt on red leather spine label. They are housed in a slipcase covered in Morris's blue and white Willow design. The portfolio is in quarter leather with the same Willow design. Inserted are two copies of the prospectus, a letter from Douglas Cleverdon, one of the book's publishers, and a program for a 1974 lecture on the book. Previous owner's bookplates on front pastedowns. In fine condition in near fine slipcase. \$2,900



London and Cambridge: Clover Hill Editions and Rampant Lions Press, 1974. LXXXI of 130 Deluxe copies comprising the introductory volume by A.R. Dufty and the volume containing the text and engravings, with an accompanying book-shaped portfolio containing a separate suite of loose plates. William Morris and Edward Burne-Jones resolved as early as 1864 to collaborate on a large quarto edition of Morris's famous work *The Earthly Paradise*. They began with *The Story of Cupid and Psyche*, for which Burne-Jones drew 44 designs, of which Morris himself engraved 38 on wood. But on not finding a typeface that harmonized with the illustrations, they abandoned the project and the illustrations were never published. The original wood blocks were bequeathed in 1938 to the Society of Antiquaries where they were forgotten until the late 1960s. Soon after, Clover Hill Editions received permission to borrow the wood blocks to print a "worthy" edition of *Cupid and Psyche*. They did so, using type cast from the original matrices of the Kelmscott Troy type. Folio Volumes I and II are bound in full dark blue morocco by Sagorski and Sutcliffe. Title and author in gilt on red leather spine label. They are housed in a slipcase covered in Morris's blue and white Willow design. The portfolio is in quarter leather with the same Willow design. Inserted are two copies of the prospectus, a letter from Douglas Cleverdon, one of the book's publishers, and a program for a 1974 lecture on the book. Previous owner's bookplates on front pastedowns. In fine condition in near fine slipcase. \$2,900



49. Zachrisson, Wald (editor and publisher)
WEZÄTAS MANADSHAFTE [SPECIAL ISSUE ON WILLIAM MORRIS AND THE KELMSCOTT PRESS]
 Goteborg Sweden: Wald Zachrisson, 1903. A rare copy of an issue of a Swedish publication honoring William Morris and the Kelmscott Press that beautifully exemplifies the breadth of Morris's influence on modern fine printing. This tribute was published by Wald Zachrisson, a master printer, publisher, and craftsman who was described in 1922 by Frederic Goudy in *Arts Typographica* as having "done more to lift the printing industry in Scandinavia than any other man." Peter Waldemar Anders Zachrisson (1861-1924) was a Swedish book printer based in Gothenburg. Zachrisson's important efforts to reform Swedish typography and book arts were inspired by William Morris among others. He named his printing company Wezäta AB after his initials. One of his publications that became an important medium for Zachrisson's ideas about printing, typography, and crafts was *Wezätas* – issued as monthly booklets. The booklets were published from 1902-1912 with widely varying content such as essays

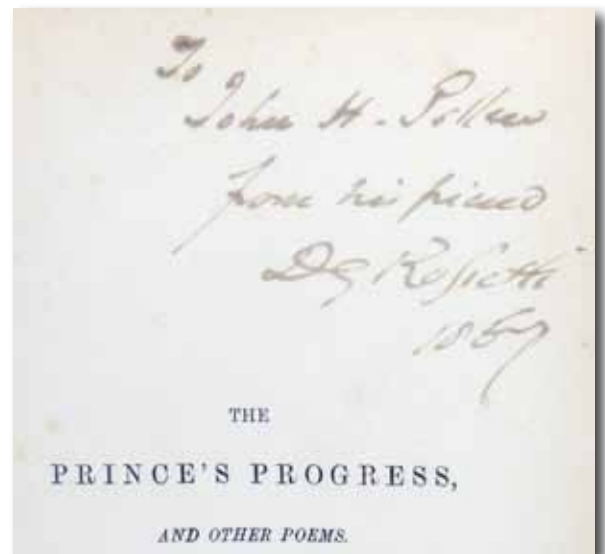
about Albrecht Dürer, Carl Milles, Ernst Josephson and Christopher Plantin, which alternated with essays whose themes are exemplified by titles like material idealism, Swedish art and the classic line, or a few words about taste. There were booklets devoted solely to people like William Morris, Arnold Böcklin and Axel Petersson or to subjects like Japanese art. Every issue had changes - a new method of reproduction, new paper grades, colors or printing processes. Many German, English, and American professionals and trade magazines expressed admiration. This is a remarkably fine copy of this special issue on Morris. It includes a biography in Swedish with a portrait of Morris, and drawings of Kelmscott Manor and the Kelmscott House and Press; a facsimile of four pages from *Notes by William Morris on His Aims in Founding the Kelmscott Press*; copies of the first two pages of *Reynard the Foxe*; and two pages from the *Chaucer*. The cover of the periodical has the title and publication information surrounded by a beautiful color border of a William Morris design. In near fine condition save for a small stain on the bottom edge of the rear cover. 6 x 9 inches. Partially paginated. [20 pages] **\$600**

THE PRE-RAPHAELITES



50. Rossetti, Christina
THE PRINCE'S PROGRESS AND OTHER POEMS
 London, 1866. First edition. A very nice presentation copy from Christina's artist and poet brother Dante Gabriel Rossetti, inscribed "To John H. Pollen from his friend D.G. Rossetti 1867." John Hungerford Pollen (1820-1902) was an artist and writer, and later an assistant keeper at the South Kensington Museum. Pollen specialized in mural painting and was one of the group who worked on the decoration of the Oxford Union debating hall in 1857 along with Rossetti, Morris, and Burne-Jones. This is also an exceptionally lovely copy of Christina Rossetti's second book, published four years after her very popular *Goblin*

Market. This second work was unfortunately not nearly as well received. The poems are typical of Rossetti, being melancholy and sometimes mystical. There are also nine devotional poems. Bound in the original green cloth with a gilt design by Dante Gabriel Rossetti on the front and rear boards and gilt title and author to spine. Except for slight bumping to corners and edges of spine, the binding is near fine. Rear hinge is tender but text block is tight. The interior is very clean and bright with the usual light aging to the margins. There is no foxing. There are two beautiful designs by Dante Rossetti, a full-page frontispiece and a half-page on the title page. There is a small stamp on the rear pastedown from the binder, Burns. Very good plus condition. Housed in grey-green cloth slipcase. 216 pages. **\$3,500**



Inscribed by William Rossetti with 5 letters



51. Rossetti, Dante Gabriel

HAND AND SOUL

London: Stangeways and Walden, [1869]. First edition. A unique and most interesting offering - a scarce privately printed book accompanied by only recently published handwritten letters from Rossetti's brother, William Michael (the texts of the letters were published for the first time in "Notes and Queries," Oxford University Press, in January 17, 2011). This is a privately printed edition of a story that had first appeared in *The Germ* in 1850. Dante Gabriel Rossetti originally intended to include this prose story in his volume of verse, but decided not to following the recovery of his poetical manuscript notebook from the grave of his wife, Elizabeth Siddal. This short story offers a manifesto for the Aesthetic and Decadent movements. It tells the tale of a fictional Renaissance poet who realizes that the artist's only duty is to express what is in his soul. This pamphlet is an offprint from the typesetting found in proofs produced between October 30 and November 25 1869. William Rossetti notes when his brother excluded the story from his published verse he had various copies of *Hand and Soul* done up in drab wrappers, and that he gave some away but never sold them. Both Thomas Wise and Charles Fairfax Murray state, without citing any authority, that one

hundred copies were printed. About thirty can now be accounted for of which all but a handful are in institutional collections, most deriving from a cache discovered by William after Dante Gabriel's death in 1882. William Michael Rossetti sent this copy to an admirer of his family, Louisa Douglas Summerbell. She was an artist and illuminator much influenced by the Pre-Raphaelites. Rossetti has inscribed the book "To Miss L. Douglas Summerbell with the friendly regards of Wm. Rossetti June 1896." Written above this in William's hand is a six-line explanation of the pamphlet's publishing history. Bound in are five important signed autograph letters, seventeen pages in all, from William Rossetti to Miss Summerbell, written between 1896 and 1906, in which he discusses at length the writings of Dante Gabriel, Christina and himself. In original buff printed wrappers that Summerbell had neatly sewn into limp green cloth along with the letters and laid into a beautiful 19th-century handmade leather chemise showing some rubbing. On the preliminary leaf of the cloth bound book is a note that it had passed to her friend, Ruth Johnston. From the celebrated poetry collection of Gerald N. Wachs and included in an exhibition of his collection at the Grolier Club in 1995. Pamphlet in very good condition bound into near fine cloth book. **\$6,500**



52. Rossetti, Dante Gabriel

POEMS

London: F.S. Ellis, 1870. First Edition, large paper copy. Although the printed limitation notice states that there were twenty-five copies printed on large paper for Private Circulation only, William Rossetti states in his bibliography of his brother's works that only eighteen such copies were in fact issued. This volume of Rossetti's poems came from the manuscript he had buried in 1862 with the body of his wife, Elizabeth Siddal but later exhumed for publication. The book created controversy when published because of the poems' sensual nature and descriptions of an intimate relationship. Bound in variant cream cloth with gilt title and author to spine. Some staining, darkening and bumping to covers but still in better shape than the more common

binding of paper backed grey boards, which are usually quite worn. Some darkening to page edges and brown mark on margin of pages 149-150, but otherwise very good. With the bookplate of George Abraham Crowley (1864-1926), the British artist, designer, and architect. 282 pages. In very good condition. **\$2,400**

[Twenty-five Copies printed on large paper for Private Circulation only.]



ART & ILLUSTRATION

GEORGE BARBIER

The French artist George Barbier (1882-1932) was one of the most sophisticated and prolific illustrators and designers of his era. His Art Deco creations using the techniques of pochoir printing were both modern and classic, highly stylized, and extremely colorful. He became extremely popular after his first exhibition at the age of twenty-nine, and was widely sought after to design theater and ballet costumes, illustrate books, and most notably to produce haute couture fashion illustrations. He was somewhat forgotten after his early death at age fifty, but there has been strong renewed interest in his work in recent years. This began with an exhibition at the Fortuny Museum in Venice in 2008, "George Barbier: The Birth of Art Deco," which was the first posthumous exhibition of his work.

53. Barbier, George

POCHOIR ILLUSTRATION FROM *L'ÉVENTAIL ET FOURRURE CHEZ PAQUIN (FEATHER AND FUR AT PAQUIN)*

1911. This beautiful pochoir illustration is a Greek fan composition that had appeared in an album done for the French fashion designer, Jeanne Paquin, who was the first woman to head a major Parisian fashion house. The album, limited to 300 copies, comprised seven plates done by Paul Iribe, Georges Lepape, and Barbier. Of the seven plates this was

the only one by Barbier. It is a classical image of Pan playing his pan-pipes, and a dancer and a couple in a woods. The design and colors are quintessential Barbier, with its stylized design and deeply rich colors. There is a small black and white drawing of Pan on the lower right border. Printed on a 13.5 x 17.5 sheet. A few light spots on the white borders otherwise in near fine condition.

\$1,800



54. Barbier, George

SIGNED POCHOIR ILLUSTRATION FROM *LE CARROSSE AUX DEUX LEZARDS VERT*

[Paris], 1920. This beautiful and scarce pochoir illustration was used in the 1921 French book of fairy tales *Le Carrosse Aux Deux Lezards Verts* (The Coach Pulled by Two Green Lizards). It is an Arabesque scene with two women in the forefront of a depiction of an Oriental location. It is signed by Barbier with his initials and the date 1920. The design and colors are quintessential Barbier, with its stylized design and deeply rich colors. The illustration is 4.25 x 6.25 inches and is mounted on a 6.5 x 8 inch sheet of paper. Both the illustration and the sheet of paper have diagonal cuts to the bottom left and right edges. The paper sheet has a few light spots on its right edge not affecting the illustration, which is in near fine condition. **\$950**



55. Barbier, George

FOUR SIGNED ORIGINAL COSTUME DESIGNS

1925. A set of four original costume drawings in pen, ink, and gouache for a 1925 Opera Gaston production. Each is signed "George Barbier" and three are also dated "1925." The four exquisite illustrations depict two women and two men in period 19th century costumes. The two women are dressed in gorgeous full gowns. One is in a white ball gown with a multicolored floral design. The other woman is in a daytime costume, with a dark blue full-length shawl and a charming bonnet. The two men are dressed in corresponding attire - one in evening dress and one in a long fur trimmed coat wearing a top hat. Each of the illustrations has handwritten notes on its back, primarily in pencil, that seem to refer to characters and stage information. Each is numbered with Barbier's name and its numbers - 4, 13, 17, and 20. The drawings are in near fine condition with the slightest aging to paper borders. They are on sheets of paper measuring 8.5 x 10.25 inches. The figures are about 8.5 inches high. **\$7,500**



56. Barbier, George

ORIGINAL SIGNED GREEK COSTUME DRAWINGS

A set of four original drawings in pen, ink, and gouache for an amateur theater production in Paris each signed by Barbier. These charming drawings were done early in Barbier's career when his style wasn't yet fully matured. Early works by well known artists are important. Drawn on buff colored paper. Three of the illustrations are full length figures, two of bearded men and one young boy shown dancing. The fourth drawing depicts the heads of two men and two women, labeled A, B, C, and D. All are in near fine condition, although along the top of the back of each sheet of paper is a glue remnant where once mounted on something. 7.25 x 10.25 inches. **\$2,500**



AUBREY BEARDSLEY

Beardsley (1872-1898) is the best-known illustrator from the British 1890s and was a major contributor to the development of the Art Nouveau and poster styles. Associated with Oscar Wilde, James McNeill Whistler, and the Aesthetic movement, his work encompassed illustration, drama, poetry, and caricature. He lived a tragically short time, dying of tuberculosis at the age of 25. He is still considered to be one of England's greatest illustrators and his work remains influential.

Original Drawing by Beardsley

57. Beardsley, Aubrey

DESIGN FOR THE SPINE OF *LE MORTE DARTHUR*
BY SIR THOMAS MALORY

[1893]. An original drawing by Aubrey Beardsley. This lovely major work, the epitome of Beardsley's style of Art Nouveau, is for the spine of the binding cases of Sir Thomas Malory's *Le morte Darthur*, published by J. M. Dent, 1893-94, Beardsley's first important commission. The book's title (spelled incorrectly as "La Morte Darthur"), author, publisher, and date are included in the design, which is in fact drawn on four separate pieces of paper that have been adhered together. Malory's *Le Morte Darthur*, published by Dent has been described as incomparable. The same can be said of Aubrey Beardsley's beautiful and remarkable designs (a term he preferred to "illustrations"). Beardsley was only 20 years old when Dent commissioned him to do all of the designs for this work. It was a leap of faith by Dent in taking a chance on an unproven artist. The illustrations were done during 1892-1894 for the initial issue in parts, beginning in June 1893. The design is done in ink on paper with pencil under-drawing showing the change from the initial position of the leaves, on four separate pieces of paper, the title and top border inset above the ornamental panel; 27 x 6.7 cm. Framed. In fine condition. Provenance: J. M. Dent. Exhibited: "Burne-Jones, The Pre-Raphaelites, and their Century," Peter Nahum, London, 1989. (Listed in catalogue vol. 1, p. 166-167, reproduced. vol. 2, pl. 124); "Beautiful Decadence," Japan, 1998, 7 (reproduced in catalogue). "Literature:" Ian Fletcher, *Aubrey Beardsley*, 1987, p. 128-129; A. E. Gallatin, *Aubrey Beardsley: Catalogue and Bibliography*, 1945, p. 33; Mark Samuels Lasner, *A Selective Checklist of the Published Work of Aubrey Beardsley*, 1995.

\$35,000





58. [Beardsley, Aubrey]

AN AVENUE THEATRE PROGRAM FOR G. BERNARD SHAW'S ARMS AND THE MAN AND LOUIS PARKER'S THE MAN IN THE STREET FOR SATURDAY, APRIL 21ST 1894

This was the first production of Shaw's play and one of his first commercial successes. The play is a humorous one that shows the futility of war and deals comedically with the hypocrisies of human nature. The black and white cover design is by Aubrey Beardsley, who was twenty-two at the time. The design was first used for a color lithograph poster advertising the theatre that was described as a "sensation." The program lists the cast and scene locations for each production on the two interior pages. The back of the program has a collection of advertisements for various products. The program is slightly soiled and has a vertical crease where folded. There are two punched holes on the inner margin, otherwise in very good condition for such an ephemeral item. [Samuels Lasner 62d]. **\$250**

MAX BEERBOHM

Sir Max Beerbohm (1872 - 1956) was a famous English caricaturist, writer, dandy, and wit whose sophisticated drawings and parodies were unique in capturing, usually without malice, whatever was pretentious, affected, or absurd in his famous and fashionable contemporaries. Late in life he was a living archive of amusing anecdotes about the literary, artistic, and social circles of late Victorian and Edwardian England.

59. Beerbohm, Max

ORIGINAL CARICATURE OF SYDNEY SCHIFF

[ca. 1922]. "The darkness and the flashing eye," Pencil and watercolor on paper. Caricature of Sydney Schiff, (1868-1944), the novelist who published under the name "Stephen Hudson," translator of Proust's *A la recherche des temps perdu*, patron of writers and artists including T. S. Eliot and Wyndham Lewis, and best remembered perhaps for hosting the famous dinner in Paris on May 18, 1922 to mark the premiere of Stravinsky's ballet, "Le renard," attended by Joyce, Picasso, Stravinsky and Proust. Schiff and his wife, Violet - the sister of Wilde's Sphinx, Ada Leverson - were close friends of Max and Florence Beerbohm, providing the Beerbohms a refuge in England at their country house in Abinger during WWII. Inscribed with title and "Dearest Sydney Very many thanks. I shall treasure the document - the intensely interesting prophecy, based on so much knowledge of things and said with such keen vision. May you be right! Reading you, I feel that you might be. And then dismal doubts creep in. 'The mills of God,' you say. They do certainly grind slowly. But I don't think the History of the World shows them to be efficient in the long run. If they were, our world wouldn't be what it is! Your ever affectionate Max." Unrecorded in Hart-Davis's catalogue of Beerbohm's caricatures. 25.4 x 20.4 cm. Nicely framed. In fine condition.

\$7,500





60. Beerbohm, Max

ORIGINAL CARICATURE OF OPENING NIGHT AT THE DUKE OF YORK'S THEATRE

[1897] Original caricature done in ink on paper. The caricature celebrates the opening night of *The Happy Life*, a play by Louis N. Parker and Murray Carson, staged at the Duke of York's Theatre, London, in 1897. It depicts Parker (standing atop the Duke of York's column), Carson, and Max (top hat and wasp-waisted coat) himself drinking champagne. Both Parker and Carson were important dramatists at the turn of the century; Beerbohm would later collaborate with Carson on a one-act "curtain-raiser" in 1914, *The Fly on the Wheel*. Inscribed "Best wishes in a great success. December 6 '97" and signed "Max." Unrecorded; not in Hart-Davis's catalogue of Beerbohm's caricatures. In near fine condition and nicely framed. 20 x 25.4 cm. **\$7,500**



61. Beerbohm, Max

ORIGINAL WATERCOLOR OF FLORENCE BEERBOHM

1913. Original drawing in pencil and watercolor on paper. Signed and dated "Max 1913" in pencil. An evocative and affectionate image of Max's American wife, the actress Florence Kahn, showing her Pre-Raphaelite-like red hair and dress blown by a breeze. Fewer than a dozen "straight" portraits of Florence by Max are known. Virtually all derive from the collection of the publisher, bookseller, and broadcaster Douglas Cleverdon, who sold it to the American bookseller Franklin Gilliam; it later belonged to Marcia McGhee Carter, the co-founder (with Larry McMurtry) of the Booked Up bookshop and then passed into the collection of the Beerbohm bibliographer and collector, Mark Samuels Lasner. In fine condition. 34 x 23 cm. **\$4,500**

62. Beerbohm, Max

ORIGINAL INK WASH DRAWING OF MR. NAT GOODWIN

n.d. An original ink wash drawing inscribed with name of the subject and signed by Max. Not dated, but from the early 1900s. Nathaniel Goodwin (1857-1919) was a leading American actor and vaudevillian, also known for his colorful personal life. (He was married five times and was engaged again at the time of his sudden death from apoplexy.) He was the subject of Beerbohm's radio broadcast, "Nat Goodwin - and Another," published in the *Radio Times*, accompanied by a reproduction of this caricature. The drawing shows an unsmiling profile of Goodwin in white tie, smoking a cigar. Done in black and white wash on dark cream colored paper. In near fine condition, in a gold frame with white matte. This came from the collection of Douglas Cleverdon, who produced Max's broadcasts. Drawing measures 7 x 10.5 inches. In the frame it is 13 x 17.5 inches. Near Fine. **\$5,000**





63. Cameron, Julia Margaret

ALBUMEN PHOTOGRAPH OF ANNE THACKERAY

[1870]. Julia Margaret Cameron (1815-1879) is considered one of the most important female photographers and one of the great portraitists in the history of photography. She came late to photography, not starting until 1863 when she was 48 years old. Because of her close connections in Victorian England she was able to photograph many of the luminaries of her time, often in costume. Daughter of novelist William Makepeace Thackeray, Anne Thackeray Ritchie (1837-1919) was herself a noted novelist and memoirist. She was indirectly related to the photographer, as Julia Margaret Cameron was great-aunt of Virginia Woolf and Anne Thackeray was Virginia's step-aunt. This photograph is from the collection of William Derwett (1834-1900), described as an "engineer" who lived at Chalfont, near the Camerons' former home at Freshwater. Derwett and his family apparently moved to the Isle of Wight in 1894 and became leaders in the small Quaker community there (Julian Cox and Colin Ford, *Julia Margaret Cameron: The Complete Photographs*, 2003, 500). Fading and wear to edges of the photograph. Size: 34.9 x 27.2 cm. On original mount. Archivaly matted. **\$7,500**

64. [Clemente, Francesco]

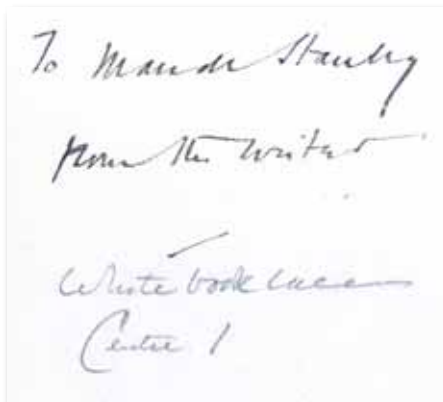
Vincent Katz (essay and interview)

LIFE IS PARADISE. THE PORTRAITS OF FRANCESCO CLEMENTE

New York: PowerHouse Books, 1999.

Signed by the artist and author. First edition. The portraits of Italian painter Francesco Clemente (1952 -) are quite striking, with references to expressionism and surrealism.

This book includes over 100 portraits with subjects ranging from poets to artists to actors to friends and family. A few notable examples include Allen Ginsberg, Minnie Driver, Keith Haring, Fran Lebowitz, Gwyneth Paltrow, Anne Bancroft, and Robert Mapplethorpe. All portraits were completed from 1980 - 1997 in various media such as watercolor, oil on wood panel, pastels and more. Near fine in illustrated paper covered boards with red spine panel and yellow title to spine. Gentle bumping to corners, otherwise in fine condition. In very good plus matching jacket with short closed tear to the front panel and Rizzoli price sticker to the spine panel. 186 pages. **\$325**



65. Cobden-Sanderson, T. J.

THE ARTS AND CRAFTS MOVEMENT

Hammersmith: Hammersmith Publishing Company, 1905. First Edition. Author's presentation copy inscribed "To Maude Stanley from the writer," with a pencil inscription below indicating the book's location in Stanley's library. The recipient, the daughter of Lord Stanley of Alderley, was a reformer and feminist. She is remembered primarily for her important work for girls' welfare. Cobden-Sanderson produced two of his earliest bindings for her, in 1885, of copies of Tennyson's *Holy Grail* and *Ballads*. As a friend of

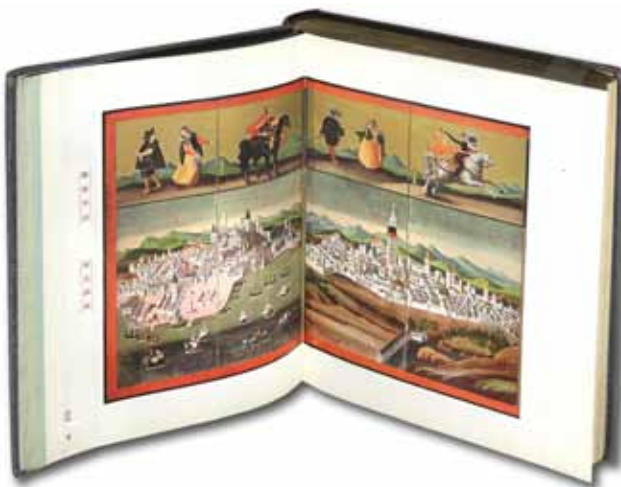
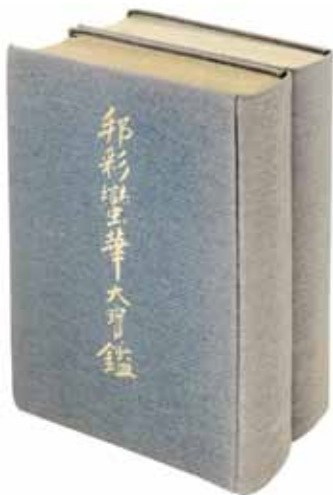
William Morris, Cobden-Sanderson was involved in the ideals and ideas of the Arts and Crafts movement. He was in fact the person who gave the movement its name in the late 1800s. Bound in original vellum backed brown paper boards. Light dampstain on top of front cover otherwise very good. Interior pages bright and clean. Printed at the Chiswick Press. 39 pages. **\$450**

66. French, Dr. Leslie

[PHOTOGRAPHS - UNIQUE
COLLECTION OF PHOTOS TAKEN
AT LIVE PERFORMANCES STAGED
AT SEVERAL WASHINGTON DC
THEATERS BETWEEN 1939-1951]

This collection of original photos were taken by Doctor Leslie French between 1939-1951 at live performances in Washington, DC theaters. Doctor French was a prominent Washington physician whose avocation was photography. A result of his photographic work is this

fascinating historical collection of over 400 candid black and white photographs of performers taken primarily in the 1940s at various musical and stage productions. The photos are mounted in groups of 3 to 9 on cardboard sheets with handwritten notes giving the names of the performers, the name and date of the production, and the settings used on the camera. They appear to have been taken from seats in the orchestra section. There are photos of famous and not so famous performers of the time. They include Helen Hayes, Katharine Hepburn, a young and handsome Gregory Peck, and Ronald Reagan and Jane Wyman appearing together the year before they married. Other performers captured on film by Dr. French are Mickey Rooney, Peter Lawford (identified as Peter Lawton), Tommy Dorsey, Glenn Miller, Rex Harrison, Martha Raye, and Ed Sullivan. There are also many now more obscure acts such as the "Harmonica Rascals" and Fifi Dorsay. Most of the pictures were taken at the Capital Stage. Other theaters were the Fox Theatre, Earle Stage, and National Theater. **\$500**



67. Hajime, Ikenaga.

EXOTIC ART OF JAPAN.
"HOSAIBANKWA DAIHOKAN"

Circa 1930. In two volumes with an 18 page supplement: "An Outline of Exotic Art of Japan" translated by Inada Hogitaro. The books are in Japanese but the supplement provides a partial translation and clearly identifies most of the prints/artists (if known). The art works included are termed exotic because they show the influence of the West on Japanese art. There is a brief, chronological discussion by historical period on the influence of the Christian religion, European painting and culture, among other factors. There are several hundred plates, printed on various types of paper and using varying techniques. The plates include artwork by Odano Naotake, Utagawa Toyoharu, Kitagawa Utamaro, Takahashi Yuichi, Katsushika Hokusai, Kitao Masami, and many more. Textured blue cloth boards with gilt title to front boards. Minor fading to spines and minor wear to edges of

boards. Bookplate of J.B. Pabst to front pastedown of both books. A beautiful compilation of Japanese art. **\$800**

68. King, Jessie M.

SEVEN HAPPY DAYS:

A SERIES OF DRAWINGS BY JESSIE M. KING WITH QUOTATIONS FROM JOHN DAVIDSON & OTHERS

London: The Studio, 1913. SCARCE.

Issued as a bound-in Christmas supplement to Volume 60 of *The Studio*. It includes seven illustrations in color and eight in black and white, all in the quintessential Art Nouveau style for which Jessie M. King is known. This copy is hand-sewn into a folder with maroon paper boards and a beige linen spine. Housed in a slipcase covered in the same maroon paper. In near fine condition. **\$650**



69. Konody, P.G.

THE ART OF WALTER CRANE

London: George Bell and Sons, 1902. FIRST TRADE EDITION. This is still the best and most comprehensive work on Crane's art, encompassing his illustrations, paintings, and decorative works. There are 8 photogravure plates, 24 full page colored plates, and over 100 other illustrations of his paintings, wallpaper designs, and book illustrations. There are also two inserted facsimile leaves from *The Story of the Glittering Plain* published by the Kelmscott Press. It was the only Kelmscott Press title illustrated by Crane despite his close friendship with fellow socialist William Morris. The book begins with a chapter discussing Morris's influence

on Crane's ideas of Socialism and art. A very good small folio bound in the original blue-green pictorial cloth, with the cover design and spine printed in black and gilt. The covers show wear, with slight fraying at edges, brief spotting, and the front hinge slightly cracked. The interior is quite clean and bright save for some very light aging to margins and a small brown stain on one of the color illustrations and its facing page. Altogether a very nice copy of this rather scarce book. 148 pages. **\$600**



70. Terry, Ellen

SIGNED PHOTOGRAPHIC POSTCARD

England, n.d. This is a large print copy by Rotary Photo of the original 1902 photograph by Windsor and Grove of famed actress Ellen Terry as Mistress Page in *The Merry Wives of Windsor*. It is boldly signed by her. In fine condition. 5.25 x 10.5 inches. **\$200**



71. Lee, Alan

THE PRE-PUBLICATION COLLECTORS' PORTFOLIO FOR THE BEAUTIFUL FULL-COLOR ILLUSTRATED HARDCOVER BOOK CASTLES

Bantam Books, ca. 1984. Folio. 1 of 1000 copies. The artist, Alan Lee, later illustrated the *Lord of the Rings* trilogy. This portfolio includes color proofs of the major paintings from the book, *Castles*; a proof of the book jacket, an essay on the development of printing methods that faithfully reproduce art work, a complete description of the book and its contents, and biographies of the artist, Alan Lee, the designer/editor, David Larkin, and the author, David Day. The beautiful plates depict scenes of castles, dragons, and knights. Housed in a beige portfolio

with brown title to front panel. Minor browning and minor wear to edges of portfolio. Includes 11 folio-sized plates of which 10 are in full color and 1 is in black and white. Presumably, the black and white print is the proof of the dust jacket. There is creasing to the white margins of 2 of the plates. Size of portfolio: 18 x 12 inches. **\$225**

WILLIAM ROTHENSTEIN

English artist, Sir William Rothenstein (1872 - 1945), was highly regarded for his portraits of authors, royalty, and other famous persons. He was also an official war artist during both world wars and served as the Principal of the Royal College of Art between the wars.

72. Rothenstein, William

ALICE ROTHENSTEIN

Original pencil drawing. ca 1890s. This is a nice pencil drawing on paper of the artist's wife, Alice. The drawing is from the collection of the Rothensteins' daughter, Betty Holiday. The study measures 38.7 x 22.2 cm. In very good condition with some light spots to the paper. In an archival mat and protected by sheet of tissue paper. Very Good. **\$1,000**



73. Rothenstein, William

ALICE ROTHENSTEIN

Original pencil drawing. ca 1913. This is a lovely pencil drawing on paper of the artist's wife, Alice, that was done as a study for the double portrait of her and Eric Gill now at the National Portrait Gallery in London. The drawing is from the collection of the Rothensteins' daughter, Betty Holiday. The study measures 26.4 x 18.5 cm. In very good condition with slight aging to margins and a pencil smudge along the hem of Alice's dress, neither affecting the image. A few pencil marks on the verso, possibly by artist practicing pencil strokes. In an archival mat and protected by sheet of tissue paper. In very good condition. **\$1,250**





74. Schedel, Hartmann

LEAF FROM THE NUREMBERG CHRONICLE

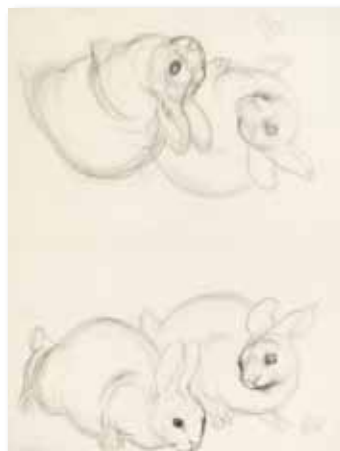
Nuremberg: Anton Koberger, 1493. *The Nuremberg Chronicle* is a secular masterpiece of early printing that documents the history of the world and parallels the *Gutenberg Bible* in craftsmanship. It is the first book to successfully combine text and illustrations. This leaf is page CLXXII. Contains gothic type printed in a single column in Latin on both sides and nine woodcuts. Red hand coloring to many of the letters. The leaf has some browning and very light chipping along edges but otherwise very good. Measures 18 x 12 inches. **\$300**



75. Williams, Garth

SET OF NINE PRELIMINARY DRAWINGS FOR THE RABBITS' WEDDING

n.d. [1950s]. Nine delightful original preliminary illustrations for *The Rabbits' Wedding*, published in 1958. They are a collection of adorable rabbits in various poses, drawn in black and white in pencil on thin paper. All are initialed by Williams and are in very good to fine condition. Garth Williams (1912-1996) was one of the foremost illustrators of the twentieth century. In addition to this book, he is known for his illustrations for many classic children's books, including *Charlotte's Web*, *Stuart Little*, the *Little House* series, and *Bedtime for Frances*. He also illustrated many Little Golden books. *The Rabbits' Wedding* created a controversy in many places in the South when it was published because it depicts the marriage of a white rabbit and a black rabbit. It was perceived as somehow supporting inter-racial marriage, rather than as a book about "soft furry love," to quote Mr. Williams. Despite the initial controversy, the work has endured as a beloved children's book. **\$2,800**



CHILDREN'S LITERATURE

First editions, first printings of Alice & Through the Looking Glass

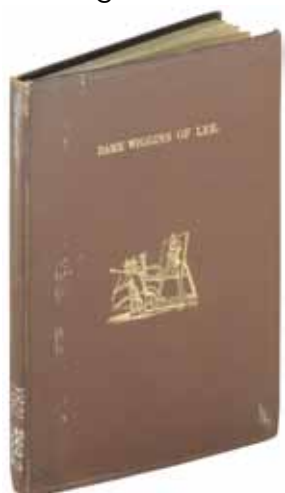
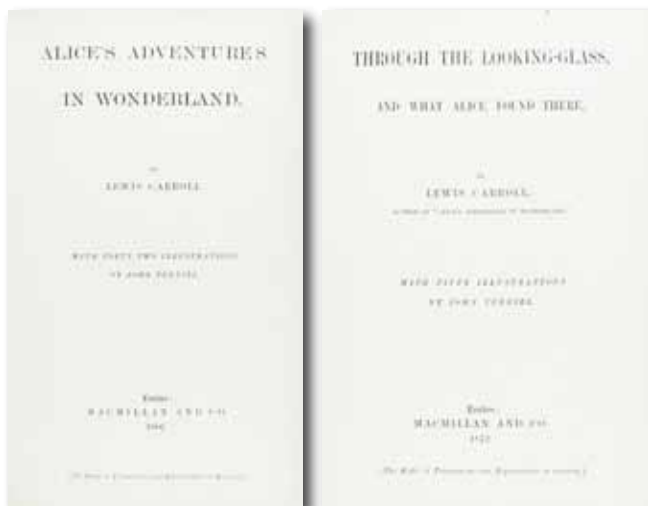


76. Carroll, Lewis
Illustrated by John Tenniel

ALICE'S ADVENTURES IN WONDERLAND AND THROUGH THE LOOKING GLASS. 2 VOLUMES

London: Macmillan and Co, 1866 and 1872. First published edition, first issue. Illustrated by John Tenniel with forty-two illustrations in volume one and fifty illustrations in volume two. A particularly desirable set as both volumes are bound in the original cloth with gilt titles to spines and circular gilt illustrations on both covers featuring Alice holding a pig, the Cheshire cat, the Red Queen, and the White Queen. Each volume has been expertly rebaked using the original boards, spines, and endpapers with the repair visible in a few places along the spine ends and joints. There is minor fraying and wear to the spine ends, corners, and edges of the boards. The spine of *Alice* is darkened although the gilt title remains bright. There is minor rubbing and a few small spots of soiling to the boards of both volumes. There are two small dampstains on the rear

board of *Through the Looking-Glass*, one of which affects the gilt illustration. There are a few bubbles under the cloth of *Through the Looking Glass*. The interior of *Alice* is lightly foxed and top margin is lightly browned. The verso of the front free endpaper in *Through the Looking Glass* has remnants of glue where a bookplate was once adhered. The facing half title page is lightly browned as a result. Both volumes have a few light smudge marks and a few small spots of soiling. *Alice* has pale blue end pages and *Through the Looking Glass* has dark blue end pages. Full edges gilt. Both volumes are housed in a red cloth box with gilt titles of both volumes to the spine. The spine of the box is faded and the panels have minor rubbing and wear. Very good condition. **\$10,000**



The Master once wrote
That they all of them knew
How to read the word "milk"
And to spell the word "noon,"
And they all washed their faces
Before they took tea;
'Were there ever such dears?'
Said Dame Wiggins of Lee.

77. [Greenaway, Kate] Ruskin, John
Illustrated by Kate Greenaway

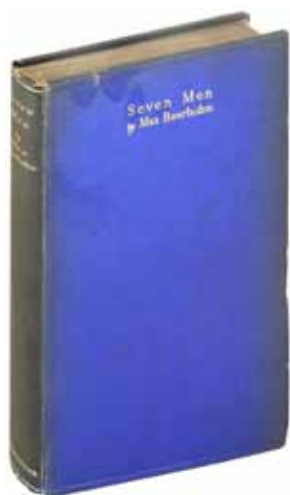
DAME WIGGINS OF LEE, AND HER SEVEN WONDERFUL CATS. A HUMOROUS TALE WRITTEN PRINCIPALLY BY A LADY OF NINETY

Sunnyside, Orpington, Kent: George Allen, 1885. Uncommon Presentation Copy, INSCRIBED BY KATE GREENAWAY, "F. Locker-Lampson From Kate Greenaway 1886." Frederick Locker-Lampson (1821-1895) was a noted English man of letters and bibliophile. He knew virtually all of the major literary figures of the day, including Arnold, Dickens, Trollope, the Brownings, Eliot, Ruskin, and Tennyson. He was also a mentor to illustrators Greenaway and Caldecott. His bookplate is affixed to front pastedown. This large paper copy is from a later edition of a work originally published in 1823. It is edited

and includes additional verses by John Ruskin and several new illustrations by Greenaway. Ruskin states in the preface that the illustrations are black and white outlines so that clever children could color them in their own way. Fortunately, none did in this copy. In original brown publisher's cloth with gilt title and illustration on the front cover. Binding is rubbed and bumped, with a few light stains. Interior pages are generally clean. This copy has a plate on the free front endpaper of the Berta M Barwis Fund of the Trenton Public Library stating that this book was a personal gift to the library from Miss Barwis. She was the Supervisor of Kindergartens and Primary Schools for the City of Trenton NJ. The call number is written in white ink on the spine and library ownership is indicated by a dotted stamp to title page. Despite flaws still a very nice and a desirable copy with an excellent association. 20 pages. **\$400**

F. Locker-Lampson
From
Kate Greenaway
1886

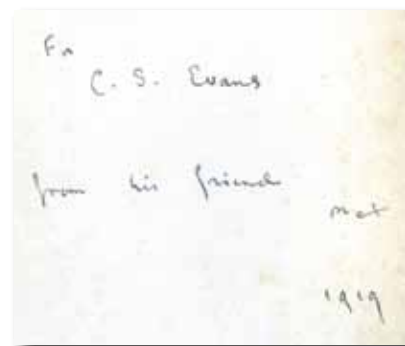
LITERATURE, POETRY, & DRAMA



78. Beerbohm, Max

SEVEN MEN

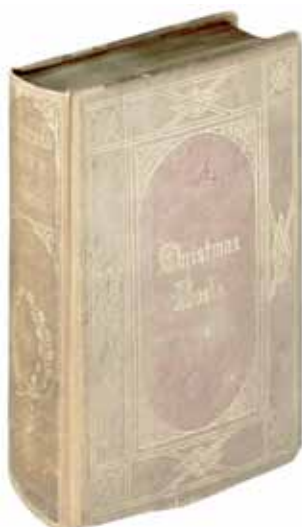
London: William Heinemann, 1919. A very nice association copy. Beerbohm signed and inscribed the book "For CS Evans from his friend Max 1919." Evans was the chairman of Beerbohm's publishing company, Heinemann, and he and Evans were close friends. Max Beerbohm, of course, is known as one of the leading critics, caricaturists, and writers of his day. This book is the first edition in the primary binding of dark blue cloth with gilt title and author to spine and front board. It is in very good plus condition with a small nick to the top of the front board, some chipping to corners and spine, and four darker blue spots to front. No dust jacket. Interior pages are clean with some browning to margins of pages. 219 pages plus four pages of publisher advertisements. **\$1,200**



79. Dickens, Charles
Illustrated by F.O.C. Darley

CHRISTMAS BOOKS / CHRISTMAS STORIES

New York: Sheldon and Company, 1864. A scarce edition. Includes: *A Christmas Carol*, *The Chimes*, *The Cricket on the Hearth*, *The Battle of Life*, *The Haunted Man*, and *A Christmas Tree*. A new edition. Illustrated by F.O.C. Darley. Bound in the original brown cloth boards with gilt title to spine and front cover.



This book has been rebacked with the original material showing along the hinges and spine ends. A few spots of soiling and a few smudge marks, but clean overall. All edges gilt. 594 pages. **\$175**



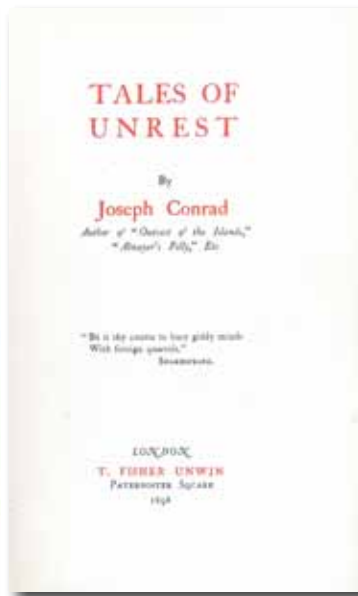
80. [Dickens, Charles] Boz

THE TUGG'S AT RAMSGATE AND OTHER SKETCHES ILLUSTRATIVE OF EVERY-DAY LIFE AND EVERY-DAY PEOPLE ... TO WHICH IS ADDED THE PANTOMIME OF LIFE

Philadelphia: Carey, Lea, & Blanchard, 1837. First Edition. This uncommon book contains 22 stories including: "The Tugg's at Ramsgate," "The Streets by Morning," "The Streets by Night," "Making a Night of It," "Criminal Courts," "Our Next-Door Neighbour," "The Hospital Patient," "The Mistaken Milliner," "The Drunkard's Death" and several others. In original paper covered boards with tan linen spine. The edges of the boards and corners are well worn and the covers are stained. The paper title label to spine is heavily chipped and scuffed. Lacks front free endpaper and there is an open tear to the rear

endpaper. Split to interior front hinge. Small spots of foxing and dampstaining throughout, although text remains bright and legible. 204 pages. **\$300**

First Edition, Inscribed by Conrad to his agent

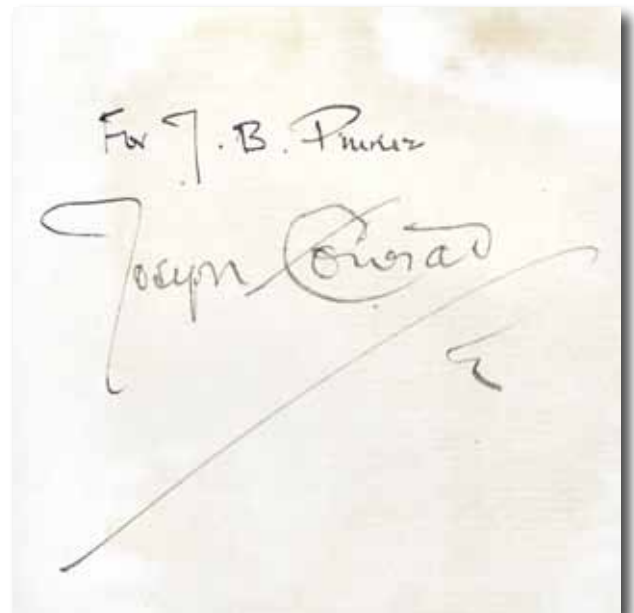


81. Conrad, Joseph

TALES OF UNREST

London: T. Unwin Fisher, 1898. First English edition of Conrad's first collection of short stories, published in both America and England in 1898. Author's presentation copy, inscribed "For J. B. Pinker, Joseph Conrad." The book marks the first stage of Conrad learning to write for popular magazines: "in that book I come nearer to the popular notion of tale-telling than in any previous work of mine" (writing to Unwin, *Collected Letters*, II., p.48). Pinker was one of the first literary agents in London, and became one of the most important agents of the twentieth century, with such clients as H.G. Wells, Stephen Crane, Henry James, and Ford Madox Ford. Pinker was "superbly attuned to the changing economic climate of the 1890s publishing market and served

the interests of several 'difficult' writers with a skillful blend of shrewdness, tact, generosity, and long-suffering" (Knowles and Moore). This could not have been better demonstrated than with his relationship with Conrad, in which the agent was required to play many roles: friend, banker, father-figure and general factotum. Pinker could see Conrad's potential, but in many ways the author was ill-placed to survive the cutthroat market of the time, committed as he was "to a form of experimental novel, the unpredictable gestation of which involved an enormous amount of energy, time, and living costs" (op.cit.) As Conrad later gratefully acknowledged, Pinker believed in him and backed him for the long term, bankrolling him through the lean years when he had yet to be a commercial success, in the hope of future payments and royalties. Conrad was forced to split himself between his long serious projects like *Nostromo* and *Under Western Eyes* and more commercial journalistic material. Tensions were high between author and agent in these years between 1904 and 1910, with Pinker being asked for larger and larger advances to fund medical costs, household bills and overseas trips. The agent's requests for itemization and justification were resented by Conrad, and he sometimes resisted his agent's attempts to link payments to fixed amounts of delivered copy. In December 1909 Pinker's patience finally snapped after the author had been working on *Under Western Eyes* for two years and then broke off, against his agent's wishes, to write for the *English Review*. Pinker threatened to cut off all funds; his author retaliated by threatening to throw the manuscript into the fire. After an explosive row the two did not speak for two years. After the dramatic upturn in Conrad's popularity and finances after 1914 the author could finally begin to settle his debts, and the two men resumed their relationship, meeting weekly, spending weekends at each other's homes, and even collaborating on a screenplay. Conrad later wrote: "those books which, people say, are an asset of English Literature owe their existence to Mr. Pinker as much as to me. For 15 years of my writing life he has seen me through periods of unproductiveness[,] through illnesses[,] through all sorts of troubles..." (*Collected Letters*, V, p.619). Conrad was deeply affected by his agent's sudden death in 1922. Bound in original green cloth with light bumping to corners. Offsetting to free front endpaper not affecting the legibility of inscription. Text block has pulled away from front hinge but still tight although some interior gutters visible. Library stamp on rear pastedown, offsetting and piece of rear free endpaper torn away. Housed in a green cloth slipcase. With bookplate of book collector Stanley J. Seeger. Very good condition despite noted flaws. 297 pages. **\$10,000**



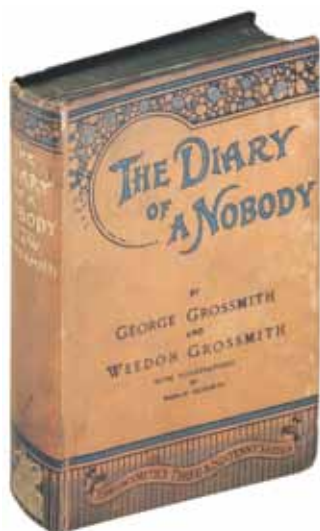
Inscribed by Galsworthy to author W.H. Hudson



82. Galsworthy, John
THE ISLAND PHARISEES

London: William Heinemann, 1904. First Edition, written when Galsworthy was only 37 years old and the first book published under his own name. An important literary association copy, inscribed "Jan 29 1904. To W. H. Hudson from John Galsworthy." The book had been published the day before. W.H. Hudson, author of *Green Mansions*, for which Galsworthy wrote the introduction, was one of Galsworthy's close friends and the dedicatee of his 1907 novel *The Country House*. While signed copies of Galsworthy's early books are not uncommon,

contemporary presentation copies are rare. Bound in original green cloth with gilt title and author to spine and gilt title in script across front cover. Some fading and rubbing. Hinges are tender but text block is solid. Housed in a handsome green quarter leather slipcase. With bookplate of Joseph Fisher Loewi to front pastedown and Hugh Roberts Parrish on slipcase. Very good condition. 311 pages. **\$3,000**

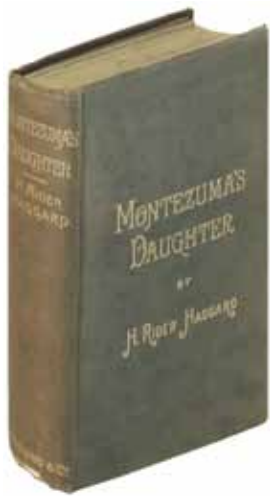


83. Grossmith, George
Illustrated by Weedon Grossmith
THE DIARY OF A NOBODY

Bristol UK: J.W. Arrowsmith; Simpkin, Marshall, Hamilton, Kent and Co., [1892]. First Edition. Author's presentation copy inscribed "To Mrs. King Hall by George Grossmith." The recipient, Isabella Maud Preston Hall, was the wife of composer Charles King Hall, and the couple had many connections with the theater and the Grossmiths. Presentation copies of this classic of British humor are quite rare. The novel was published as part of Arrowsmith's Three & Sixpenny Series. George Grossmith (1847–1912) was an English comedian, writer, composer, actor, and singer. His performing career spanned more than four decades. As a writer and composer, he created 18 comic operas, nearly 100 musical sketches, some 600 songs and piano pieces, three books and both serious and comic pieces for newspapers and magazines. Grossmith is now best remembered for two aspects of his career. First, he created a series of memorable characters in the comic operas of Gilbert and Sullivan from 1877 to 1889,

including Sir Joseph Porter, in *H.M.S. Pinafore* (1878), the Major-General in *The Pirates of Penzance* (1880) and Ko-Ko in *The Mikado* (1885–87). Second, he wrote, in collaboration with his brother Weedon, the 1892 comic novel *The Diary of a Nobody*. Grossmith had collaborated with his brother Weedon Grossmith to expand a series of amusing columns they had written in 1888–89 for *Punch* to publish *The Diary of a Nobody* as a novel. The book is a sharp analysis of social insecurity, and Charles Pooter, the middle-aged, middle class "nobody," was immediately recognized as one of the great comic characters of English literature. Bound in original orange cloth with black and blue designs, title and authors to spine and front cover. Some bumping and soiling but still nice. Light offsetting to front and rear free endpaper. Tender hinges but textblock is tight. Frontispiece portraits of George and Weedon, and Weedon's black and white illustrations throughout. Very good condition. 300 pages plus two pages of advertisements. **\$1,250**

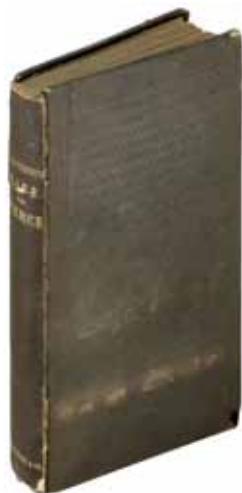




84. Haggard, H. Rider; Illustrated by Maurice Greiffenhagen
MONTEZUMA'S DAUGHTER

London: Longmans, Green, and Co., 1893. First Edition of this Aztec romance. Author's Presentation Copy, inscribed "To Andrew from his affec brother H Rider Haggard 1894." Henry Rider Haggard (1856-1925) was the author of a number of adventure novels set in exotic locales. His books, including *She* and *King Solomon's Mines*, are still popular today. Haggard traveled to Mexico in 1891 to do research for this book and sadly his young son died while he was away. The book describes the first interactions between the Spanish and South American natives, as well as murders, shipwrecks, and slavery. Colonel Andrew Haggard, who had a distinguished military career - he was one of the first British

officers to command in the Egyptian army - was also a successful novelist, travel writer and poet. It is known that Andrew helped Rider with the writing of *Dawn* and he likely played an important role in helping his younger brother with the several bestsellers that revolved around Egypt and mummies. There are 25 black and white illustrations by the British painter and illustrator Maurice Greiffenhagen. He was Haggard's friend, which led him to illustrate several of his adventure books, starting with *She* in 1889. Bound in the original publisher's blue-green cloth with gilt author and title to front cover and spine. Light bumping, small chip to bottom of faded spine. Hinges a bit tender but text block is tight. Interior pages are clean. Bookplate of collector Mark Samuels Lasner to front pastedown. Very good condition. 325 pages plus 24 page publisher's catalog. **\$2,400**



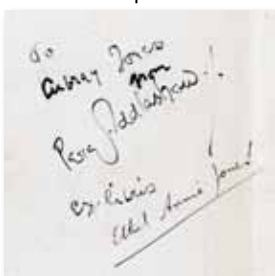
85. Hawthorne, Nathaniel
LIFE OF FRANKLIN PIERCE

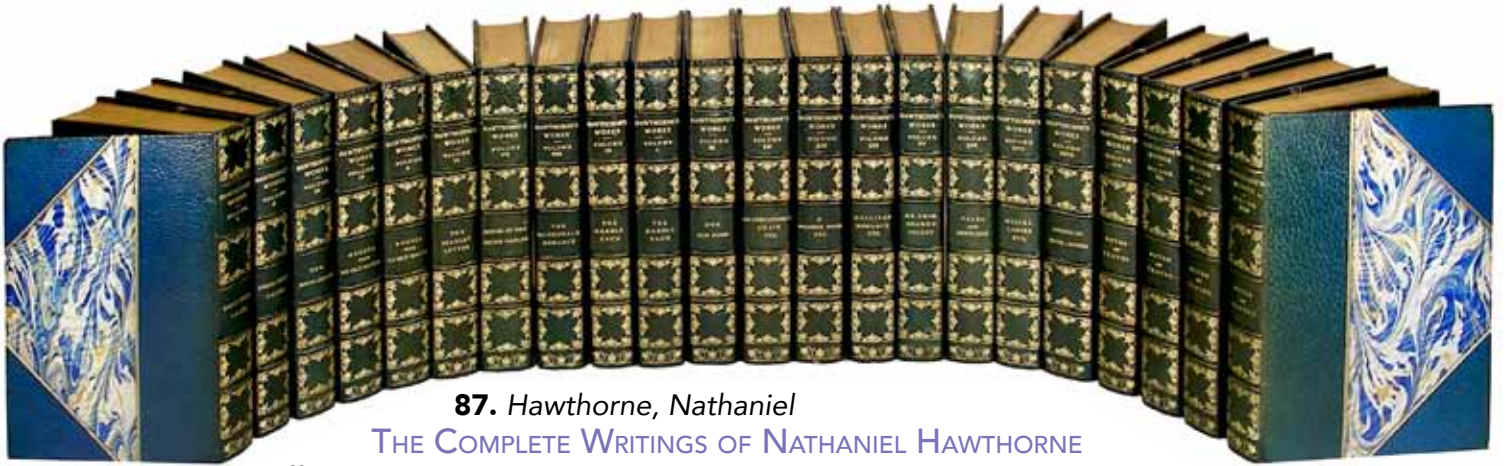
Boston: Ticknor, Reed, and Fields, 1852. First Edition. Nathaniel Hawthorne met future president Franklin Pierce when they were both students at Bowdoin College, and they became close friends. Hawthorne was thus asked to write Pierce's campaign biography when Pierce ran for president. The biography was of course quite positive, glossing over Pierce's shortcomings and avoiding the subjects of Pierce's probable alcoholism and anti-abolitionist views. Pierce's presidency is general regarded as having been a failure. Bound in the publisher's original brown cloth with blind stamps and ruling to covers. Author and title in gilt to spine. Corners are chipped and bumped, spine has been repaired, and some discoloration to front cover. Frontispiece of Pierce is quite foxed but text is otherwise clean.

Four pages of advertisements in front of book. Bookplate of John Louis Ketterlinus, proprietor of the Ketterlinus Printing Company. Very good condition outside of noted flaws. 144 pages. **\$250**

86. Hemingway, Percy [Percy Addleshaw]
THE HAPPY WANDERER AND OTHER VERSE

London: Elkin Mathews, 1896. First Edition. One of 500 copies of this scarce Elkin Mathews title. Inscribed with the author's real name, "To Aubrey Jones from Percy Addleshaw" with the inscription "Ex libris Ethel Annie Jones." Addleshaw (1866-1916) was an English writer and barrister. Bound in original parchment backed grey boards. Browning and staining to spine, label is chipped, and covers are marked and worn. Interior pages very good with attractive Pre-Raphaelite style illustration to title page. 75 pages. **\$150**





87. Hawthorne, Nathaniel

THE COMPLETE WRITINGS OF NATHANIEL HAWTHORNE

Boston: Houghton Mifflin and Company; The Riverside Press, 1900. In 22 volumes. Number 258 of 500 copies of the Autograph Edition, signed in the first volume by the author's daughter, Rose Hawthorne Lathrop, who provided the introduction, and by the publisher. FRONTISPIECE OF EACH VOLUME IS SIGNED BY THAT VOLUME'S ILLUSTRATOR. This beautiful and important set is illustrated by some of the foremost illustrators from the late 19th and early 20th centuries. They include several of the artists of the Brandywine School such as Howard Pyle, Jessie Wilcox Smith, Frank Schoonover and Anna Whelan Betts. Other illustrators include the famed American impressionist artist, Child Hassam. The volumes are signed as follows: Anna Whelan Betts (Volume I); Emlen McConnell (II); Sarah S. Stilwell (III); Jessie Wilcox Smith (IV); Mary Lewis Ayer (V); Eric Pape (VI); Maud Cowles (VII); B. West Clinedinst (VIII); Alice Barber Stephens (IX and X); E.C. Peixotto (XI); Frank T. Merrill (XII); Howard Pyle (XIII); A.I. Keller (XIV); Frederick McCormick (XV); F.C. Yohn (XVI); Albert Herter (XVII); Harry Fenn (XVIII); Child Hassam (XIX); Edmund H. Garrett (XX); Jules Guerin (XXI); and Ross Turner (XXII). Beautifully bound in publisher's deluxe binding of three quarter blue morocco, marbled boards, and gilt decorated spine with titles and floral ornaments between raised bands. Marbled endpapers and top edge gilt. In fine condition. **\$3,900**



Inscribed by Thomas Hardy to the Earl of Lytton (wrote used pseudonym Owen Meredith)

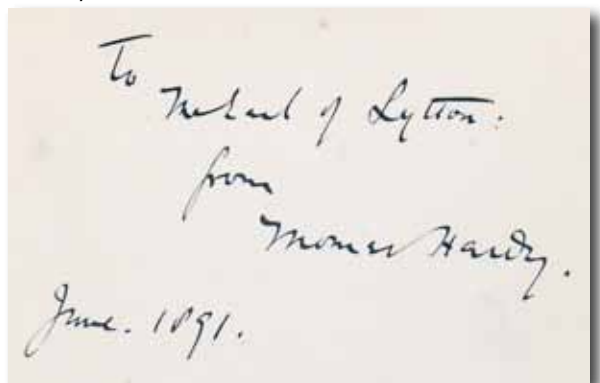


88. Hardy, Thomas

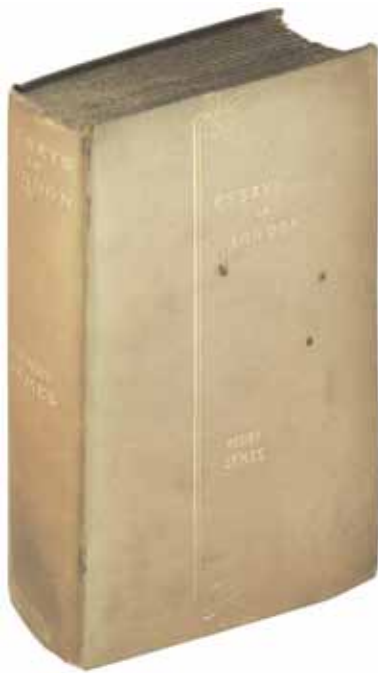
A GROUP OF NOBLE DAMES. THAT IS TO SAY: THE FIRST COUNTESS OF WESSEX, BARBARA OF THE HOUSE OF GREBE, THE MARCHIONESS OF STONEHENGE, LADY MOTTIFONT, THE LADY ICENWAY, SQUIRE PATRICK'S LADY, ANNA, LADY BAXBY, THE LADY PENELOPE, THE DUCHESS OF HAMPTONSHIRE AND THE HONOURABLE LAURA

London: Osgood Mcllvaine, 1891. First edition. Uncommon author's presentation copy, inscribed "To the Earl of Lytton from Thomas Hardy. June. 1891." Robert, 2nd Earl of Lytton, the former Viceroy of India and, at the time of presentation, British Ambassador to France, wrote under the pseudonym Owen Meredith. Hardy and the Earl met and became friends in 1887. This is a collection of short stories written by the great English writer. The short stories were first published in serial magazines, some quite early in Hardy's career. The stories form a frame narrative, with ten members of a club each telling a story about a noble woman of the 17th or 18th century. Hardy gathered the stories together to publish them in book form. Bound in the original beige cloth, with the title page, contents page, and

cover design by Charles Ricketts. The earl's thank-you letter praising the book elicited a long reply from the author (dated 15 July 1891) printed in *The Collected Letters of Thomas Hardy*, ed. R. L. Purdy and M. Millgate, 1978, v. 1, p. 239-240. See also the reference in Michael Millgate, *Thomas Hardy*, 1982, p. 316. Purdy, p. 61-67; Sadleir 1106; Wolff 2976. In very good condition. **\$9,000**



Inscribed by Henry James to novelist & close friend Lucy Clifford

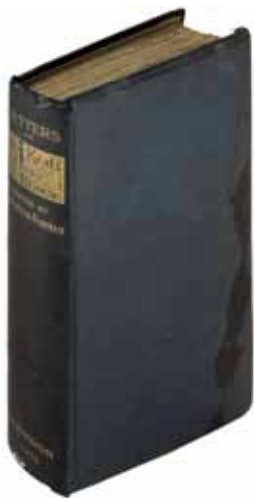
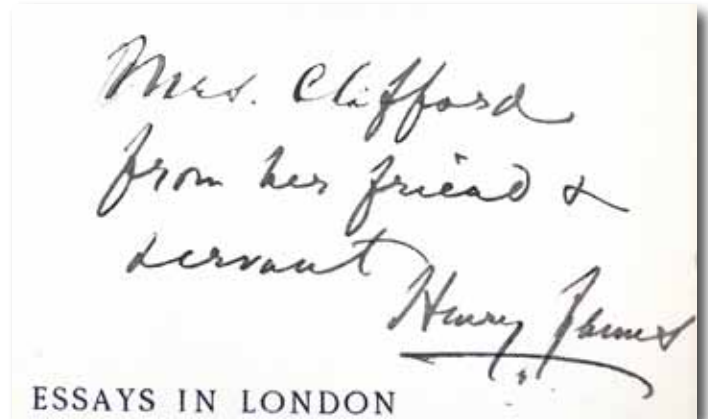


89. James, Henry

ESSAYS IN LONDON AND ELSEWHERE

London: James R. Osgood, McIlvaine & Co., 1893. First edition. An excellent association copy of one of James's major books of essays. It is his presentation copy to Lucy Clifford, "Mrs. Clifford from her friend & servant Henry James." Henry James (1843-1916) was one of the most important writers in American letters as well as one of its most productive and influential. Lucy Clifford (1846-1921) was a British novelist and dramatist with a wide circle of literary friends, most notably Henry James. From their letters it is clear that she held a special place in his affections and was one of his closest friends and confidantes. (See "Bravest of women, finest of friends": Henry James's Letters to Lucy Clifford, ed. Marysa Demoor and Monty Chisholm, 1999). The essays include pieces on James Russell Lowell, Fanny Kemble, Gustave Flaubert, Henrik Ibsen, and Mrs. Humphrey Ward. Bound in original beige cloth with gilt author and

title to spine and front cover, and an Art Nouveau style decoration on front. Light rubbing, bumping, and three ink stains on front cover. Interior pages show slight aging to margins but are otherwise clean. A nice copy in very good condition. 320 pages. **\$8,500**



90. Keats, John; Harry Buxton Forman (introduction and notes)

LETTERS OF JOHN KEATS TO FANNY BRAWNE WRITTEN IN THE YEARS MDCCCXIX AND MDCCCXX AND NOW GIVEN FROM THE ORIGINAL MANUSCRIPTS WITH INTRODUCTION AND NOTES BY HARRY BUXTON FORMAN

London: Reeves and Turner, 1878. First Edition. Author's presentation copy, inscribed, "W.M. Rossetti with H. Buxton Forman's kind regards 1 Feb '78." Beneath the inscription is the ownership inscription of Mary E. Madox Rossetti, recording her inheritance of the book from her father. The connections between Buxton Forman, editor of the Romantics, bibliophile, and (with Thomas J. Wise and alone) literary forger and the Rossettis are many and complicated. Forman began by writing positive critical comment on Dante

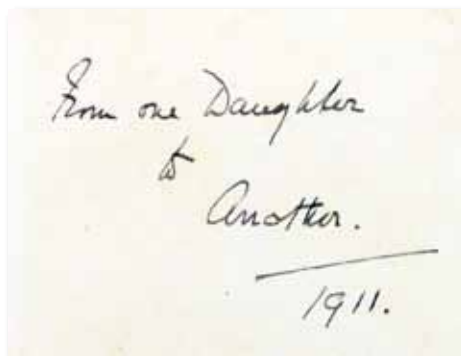
Gabriel Rossetti in 1869, leading to acquaintance with the painter-poet and then to a close friendship with William Michael, himself an editor of Keats, Blake, and Shelley, that lasted until their deaths. Over time, William Rossetti sold and gave Forman much Rossetti material, but he resisted authenticating the Wise-Forman forgeries of his brother's work. Bound in the original navy blue cloth boards with gilt title to spine. It has been restored with the repair visible along both hinges. There is a repaired short closed tear to the cloth along the front hinge. Rubbing to gilt on spine and large black ink stain to front cover and margins of several pages. As the cloth is a deep navy blue, the black stain is not particularly visible on the cover. Offsetting to verso of signature page from a laid in newspaper clipping relating to Keats. Includes three illustrations: a portrait of Keats, silhouette of Fanny Browne, and facsimile of letter XXVII. From the collection of Stuart B. Schimmel. **\$1,250**



91. Kitcat, Mabel [Mabel Murray Hickson]

SOME VERSES

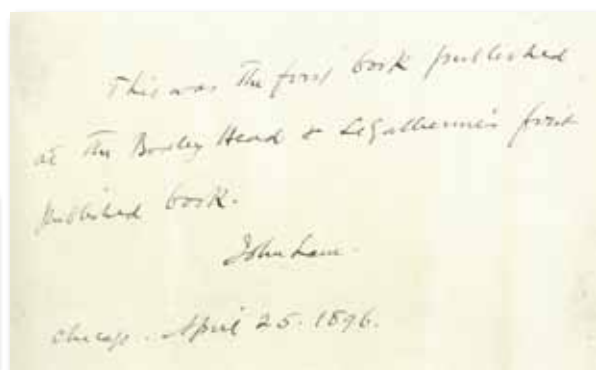
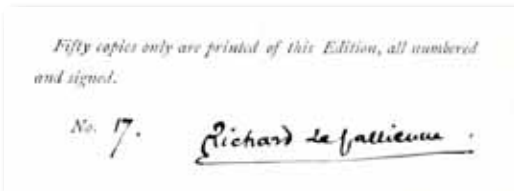
London: Ballantyne, 1911. First Edition. Scarce. Presentation copy, possibly from the author, inscribed "From one daughter to another 1911." English author Mabel Greenhow Kitcat also known as Mabel Murray Hickson (1859 - 1922) contributed short stories to many periodicals during the 1890s. She also wrote a short novel and some poetry. Bound in original white cloth spine with blue cloth covered boards titled in gilt on the spine and front cover. Light soiling to spine and boards, but clean overall. Slight offsetting to endpapers, else clean interior. 52 pages. **\$150**



92. Le Gallienne, Richard

VOLUMES IN FOLIO

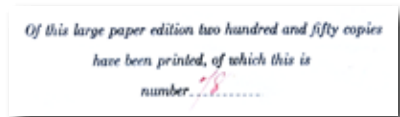
London: C. Elkin Mathews, 1889. Number 7 of 50 copies of this large paper edition, signed and numbered by the author. Inscribed by the publisher, John Lane: "This is the first book published at The Bodley Head & Le Gallienne's first published book John Lane Chicago April 25 1896." This is a collection of poems for book lovers. It is a very nice copy bound in blue paper boards with cream paper spine and author/title label to spine. Binding is near fine. There is light offsetting and a small tear to bottom of Lane inscription page. Interior otherwise very good. With a blue cloth jacket and housed in a quarter morocco blue slipcase. 89 pages. **\$1,100**

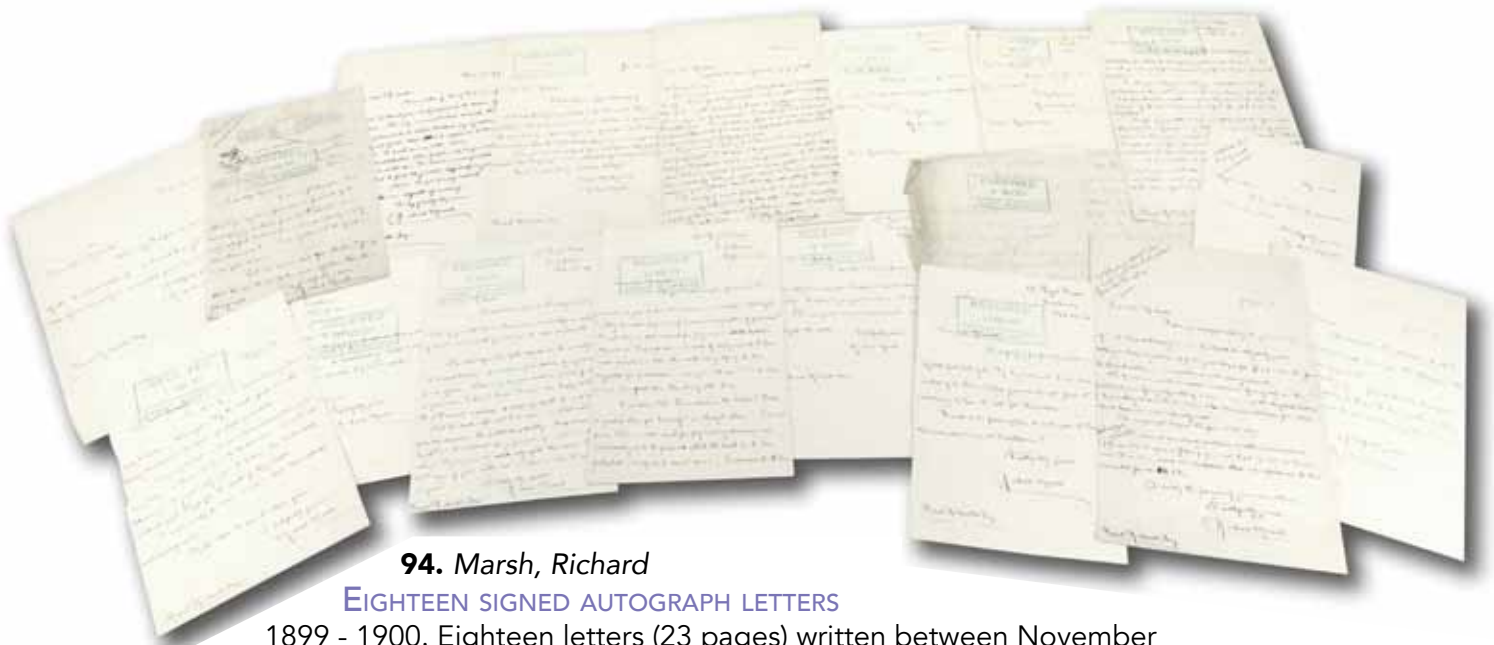


**93. Malory, Sir Thomas; Alfred W. Pollard, editor
Illustrated by Arthur Rackham**

THE ROMANCE OF KING ARTHUR AND HIS KNIGHTS OF THE ROUND TABLE. ABRIDGED FROM MORTE D'ARTHUR

New York: The Macmillan Company, 1917. Number 78 of 250 large paper copies. First American Edition. Near fine in full white leather boards with gilt title to spine and front board. Light rubbing to boards, else the binding is in fine condition. There are a few very light speckles of foxing to several pages, but most of the interior is pristine. There is a short closed tear to the edge of one tissue guard. Lengthy but sweet gift inscription from previous owner to front endpaper. Includes 16 color plates with captioned tissue guards, 7 black and white plates, head and tailpieces, and other small decorations within the text. Housed in original brown paper covered box. The box is browned and worn along the joints with minor dampstaining and scuffing to front panel. The sides of the top of the box are no longer present. Includes laid-in facsimiles of several letters written by Rackham. 517 pages. **\$2,300**





94. Marsh, Richard

EIGHTEEN SIGNED AUTOGRAPH LETTERS

1899 - 1900. Eighteen letters (23 pages) written between November 1899-October 1900 to publisher Grant Richards detailing the arrangements for his novel, *A Second Coming*, published by Richards in 1900. Letters by Marsh are extremely rare. The letters, in Marsh's tiny, meticulous handwriting, offer a revealing and somewhat acrimonious correspondence, most often about money matters. At one point, Marsh threatens to involve his solicitors to force the payment of royalties. One of the last letters written a few months after the book was published acknowledges that the reviews thus far had been poor. Richard Marsh (1857-1915) was the pseudonym of Richard Bernard Heldmann. It is believed that Heldmann began using his pseudonym because he had once been in jail for forgery. Marsh was a best selling and prolific writer at the end of the 19th and beginning of the 20th centuries. He is best known for *The Beetle*, published the same year as *Dracula* and initially more popular. The subject of this correspondence, his book *A Second Coming*, imagines Christ returning to early 20th century London. With this work Marsh was striving for a more literary production. Most of the letters are written on embossed 5 x 8 inch stationery. Many are stamped in green "Received...Grant Richards" with the date. Three of the letters are written on small pieces of paper and one is written in pencil. The one in pencil is chipped and faded but the others are in very good condition. **\$2,200**



95. Mason, Stuart [pseudonym of Christopher Millard] Robert Ross, note

BIBLIOGRAPHY OF OSCAR WILDE. 2 VOLUMES

London: T. Werner Laurie, 1914. First Edition, edition de luxe. This is number 29 of 100 copies, numbered and signed. Volume I includes periodical publications in alphabetical order and Volume II includes works issued in book form. Near fine in beige cloth boards with gilt titles to spines and front boards. A few spots of foxing to top edges of boards and interiors, but overall very clean. Frontispiece of Wilde by Aubrey Beardsley to Volume I and frontispiece by Max Beerbohm to Volume II.

This is the first publication of both caricatures. Bookplate of Willis Vickery to front pastedowns of both volumes.

In good - but rare - brown dust jackets with black titles to spines and front panels. Heavy chipping, rubbing, browning, and wear to jackets. They are protected from further wear with an archival plastic cover. Continuously paginated: 605 pages plus one page of advertisements. **\$975**



This Edition de Luxe (in two Volumes) consists of 100 Copies, numbered and signed.

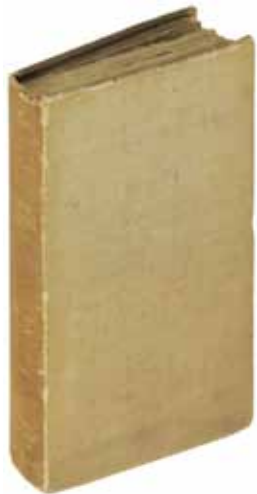
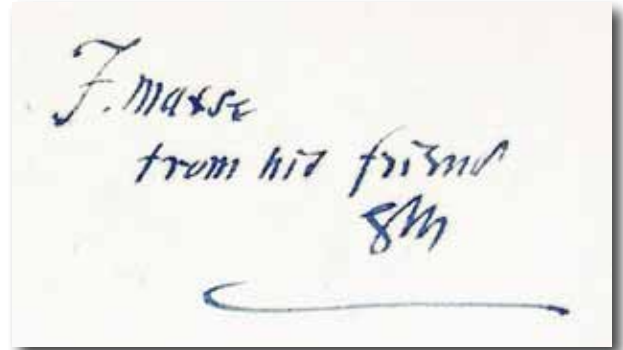
This is No. 29 Stuart Mason



96. Meredith, George
FARINA: A LEGEND OF COLOGNE

London: Smith, Elder & Co., 1857. First Edition of author's second novel. RARE INSCRIBED COPY: "F. Maxse/ from his friend/ GM." George Meredith (1828-1909) was an important author and poet of the Victorian era. He was a friend to many major figures of his time including William and Dante Gabriel Rossetti, Algernon Charles Swinburne, Robert Louis Stevenson, and J.M. Barrie. This book is inscribed to Frederick Augustus Maxse, his dearest friend, who was a hero of the Crimean War. Meredith's book, *Beauchamp's Career*, was based on the political career of Maxse. In his bibliography of Victorian fiction, Michael Sadleir described *Farina* as scarce, saying "few Victorian fictions are more seldom seen than [this and three others]." Bound in the original apple-green cloth. It has been professionally recased. The binding is rubbed and soiled but still very nice (According to Sadleir, the binding was both unusual and easily soiled.) Interior pages are clean and bright. Includes July 1857 publisher's catalog. With bookplate of the noted book collector, H. Bradley Martin. Housed in a green cloth clamshell box with paper title and author label to spine. An exceptional association copy in the extremely scarce original cloth. 244 pages plus 16 page publisher catalog. **\$4900**

Interior pages are clean and bright. Includes July 1857 publisher's catalog. With bookplate of the noted book collector, H. Bradley Martin. Housed in a green cloth clamshell box with paper title and author label to spine. An exceptional association copy in the extremely scarce original cloth. 244 pages plus 16 page publisher catalog. **\$4900**



97. Meynell, Alice
THE COLOUR OF LIFE: AND OTHER ESSAYS ON THINGS SEEN AND HEARD

London: John Lane, 1896. First Edition. Alice Meynell (1847 - 1922) was a popular English writer, poet, editor, critic, and suffragette. She is best remembered today for her poetry, although she thought her essays were superior. Bound in original tan cloth. Spine somewhat faded as usual and light bumping to corners but still very good condition. Occasional very light pencil in margin marking a passage. With bookplates of author Richard Le Gallienne and Hollywood director George Cukor. 103 pages plus four pages of reviews of Meynell's poetry and a 16 page John Lane catalog. **\$150**

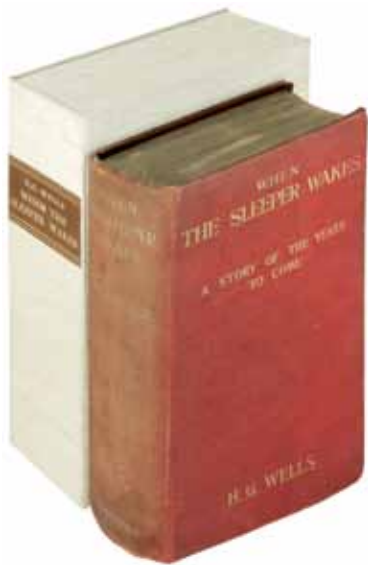
98. Trollope, Anthony
SIGNED AUTOGRAPH LETTER

England, [1882]. An interesting two-page letter written on April 28th 1882 by Trollope to D. Macleod. Trollope died the same year on December 6. Donald Macleod was the editor of *Good Words*, which published Trollope's short work *The Two Heroines of Plumpington* in 1882, so the letter may refer to that story. Trollope writes on stationery engraved Harting, Petersfield: "April 28, 1882, My dear D. Macleod, I find that 25 of your pages will considerably exceed 100 ordinary novel pages. I could not do this amount of work for [pound sign] 75 guineas. I will do it, if you like, for 100 guineas, making the payment nearly equal to the [pound sign] 1 a novel page. In that case the copyright should be left to me. I can let you have it by the end of July.



But I shall not be sorry to see the task go elsewhere, as it is always hard for me to cudgel my brain for a Xmas story. Where is your brother George and when does he leave town Yours always Anthony Trollope." Written on both sides of 4.5 x 7 inch paper. Two small spots on left margin of front page. Very good condition. **\$1,500**

Inscribed by Wells to architect & designer, Charles Voysey



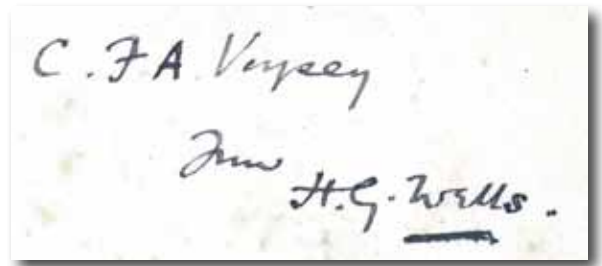
99. Wells, H.G.

WHEN THE SLEEPER WAKES

London, 1899. First Edition. An excellent Author's Presentation Copy, inscribed "C.F.A. Voysey from H.G. Wells." Herbert George Wells (1866-1946) was a prolific writer in many genres but is best remembered for his science fiction novels, of which this is one. This dystopian work was first published in 1899, but Wells revised it in 1910 and published it as *When the Sleeper Awakes*. He was dissatisfied with this first version, saying it was written when he was under time pressures. The recipient is Charles Voysey, an important English architect and designer who was influenced by the Arts & Crafts and Art Nouveau movements. In 1900 he was the architect for Spade House, which Wells built in 1900 and lived in for the succeeding



decade. Laid in is a Raphael Tuck and Sons "real photograph" postcard of Wells that is contemporary with the book and signed in ink below the image. Such an early photograph of Wells is uncommon and signed ones are rare. It is very likely that Wells gave this one to Voysey. Bound in original red cloth with gilt title and author to spine and front cover. Spine is faded, bumping to corners. Hinges tender, endpapers smudged, light spotting to half title page not affecting the inscription. An accession number is written in ink on the free front endpaper and there is a blind stamp "W.H. Smith and Son London" below it. Bookplate of John Richard Sofio to front pastedown. Housed in handsome beige cloth box with leather title and author label to spine. Very good condition. 329 pages. **\$8,250**



Inscribed by Yeats to journalist & critic, Clement Shorter



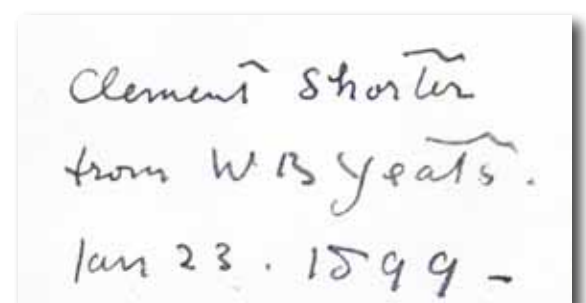
100. Yeats, William Butler

Illustrated by John Butler Yeats

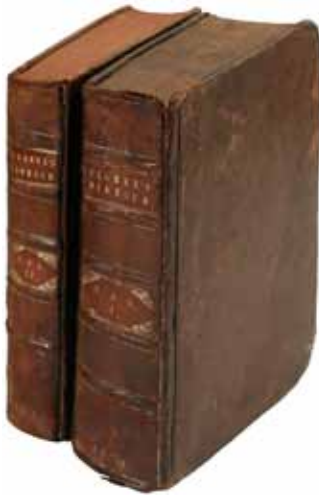
THE SECRET ROSE

London: Lawrence & Bullen, 1897. First Edition. An excellent presentation copy. Inscribed by William Butler Yeats to his friend Clement Shorter: "Clement Shorter from W B Yeats June 23 1899." William Butler Yeats (1865-1939), the famous Irish poet, was one of the most important figures in twentieth century literature and was key figure in Ireland's nationalist movement. Clement Shorter (1857-1926) was a British journalist and critic who was also an avid collector of books and manuscripts, particularly of the Brontes. He was the editor of the *Illustrated London News* and in 1893 founded the periodical *Sketch*. The fourth story in this short story collection, "Where There is Nothing, there is God," was first published in *Sketch* in October 1896. The stories blend Irish with Rosicrucian themes and characters. Bound in the original blue cloth with the famous cover design done for Yeats by Althea Gyles stamped in gilt on covers and spine. At its center is a four-petal rose joined to a cross. The boughs of the tree resemble a serpent; among them, just above the rose, are the kissing faces of a man and

a woman. With six black and white illustrations by William's father, John Butler Yeats. The binding is bright and beautiful with very slight bumping to corners. Interior pages are quite clean with just a trace of aging to margins. Near fine condition. **\$12,000**



HISTORY AND MISCELLANY



101. Clarke, Sa. [Samuel]

A MIRROUR OR LOOKING-GLASS BOTH FOR SAINTS, AND SINNERS, HELD FORTH IN SOME THOUSANDS OF EXAMPLES; WHEREIN IS PRESENTED, AS GODS WONDERFUL MERCIES TO THE ONE, SO HIS SEVERE JUDGEMENTS AGAINST THE OTHER. COLLECTED OUT OF THE MOST CLASSIC AUTHORS, BOTH ANCIENT AND MODERN, WITH SOME LATE EXAMPLES OBSERVED BY MY SELF, AND OTHERS. WHEREUNTO ARE ADDED A GEOGRAPHICAL DESCRIPTION OF ALL THE COUNTRIES IN THE KNOWN WORLD: AS ALSO THE WONDERS OF GOD IN NATURE; AND THE RARE, STUPENDIOUS, AND COSTLY WORKS MADE BY THE ART, AND INDUSTRY OF MAN. AS THE MOST FAMOUS CITIES, TEMPLES, STRUCTURES, STATUES, CABINETS OF RARITIES, ETC. WHICH HAVE BEEN, OR ARE NOW IN THE WORLD. 2 VOLUMES London: Printed by Tho. Milbourn for Robert Clavel, Tho. Passinger, William Cadman, William Whiswood, Tho. Sawbridge, and William Birch, 1671. Fourth Edition very much enlarged. SCARCE. This edition includes the first appearance of descriptions of four American "plantations." English clergyman Samuel Clarke (1599 - 1683) was a noted

Puritan writer. A supporter of Cromwell, he was ejected from the church in 1662 soon after Charles II was restored to power. Clark was a prolific writer who claimed at one point to have written over 8000 pages of text (though much of his writings were really compilations of works of others). This is an interesting collection of works ranging from religion to geography to art. In *A Mirrour or Looking-Glass* (parts I and II), Clarke discusses a variety of attributes & afflictions such as abstinence, adultery, conjugal love, deceit, hypocrites, patience, superstition, and vanity. He cites relevant Bible verses and examples from history to support the views of each subject addressed. The second work *A Geographical Description of all the Countries of the World* gives a brief though opinionated description of each country with the inclusion of random facts. For example: "Bengala is a large country ... the inhabitants are a most subtle, and wicked people: Men, and Women given much to uncleanness ... Adultery is punished with the losse of their noses. In this Country are many Rhinoceroses." The third section discusses the four main plantations of the English in America (Virginia, New England, Bermudas, and Barbados). In the fourth section *Examples of the Wonderful Works of God in the Creatures*, Clarke briefly describes amazing or unusual plants, beasts, fish, rivers, and works by man. The second volume comprised of an addition to *A Mirrour* includes further thoughts on many attributes discussed in part one along with a few new ones. This set is bound in the original leather boards with gilt leather title and volume labels to spines. Both volumes have been expertly rebacked using the original boards. The spines are not original but they are early; they date from the mid to late 1700s. The boards and spines are scuffed and well-worn. The leather along the head of the spine of volume one is chipped and beginning to pull. The interiors are foxed with occasional spots of soiling, closed tears, and worm holes. There is dampstaining to the bottom edges of Volume I. Very good condition. All edges are red. *Looking-Glass*: 702 pages; *Geographical Description of all the Countries of the World*: 293 pages; *Four Chief Plantations of the English in America*: 85 pages; *Examples of the Wonderful Works of God in the Creature*: 35 pages; *Looking-Glass part II*: 772 pages.

\$1,800



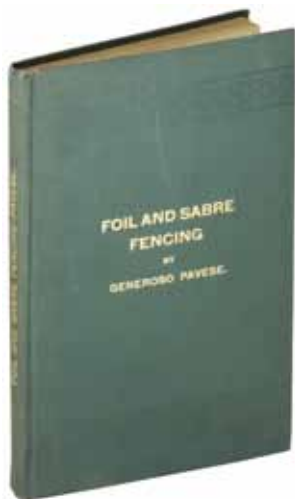


102. Itard, Jean Marc Gaspard

DE L'ÉDUCATION D'UN HOMME SAUVAGE, OU DES PREMIERS DEVELOPPEMENS PHYSIQUES ET MORaux DU JEUNE SAUVAGE DE L'AVEYRON [THE WILD BOY OF AVEYRON]

Paris: Goujon fils, An X, [1801]. First Edition of this famous work. Signed as usual by Itard and Goujon on the verso of the title page to prevent piracy. Jean Itard (1774-1838) was a French doctor who was known as an educator of deaf-mutes. He tried to test his educational theories in the celebrated case of Victor - The Wild Boy of Aveyron. The boy was found in the woods in a feral state and was believed to have lived there for years. Itard worked to make the boy "normal," but failed. In this first report Itard was optimistic about the feral child's prospects for language acquisition and socialization. In his 1807 second report his conclusions were much more pessimistic, as even after a number of years of intensive

education the boy had been unable to learn to speak. Itard's methods, described in his two reports, were based upon the philosopher Condillac's analytical approach to the acquisition of knowledge, which had been used with success in the teaching of deaf-mutes. However, Itard created a new system of pedagogy in adapting this approach to the needs of this extraordinary boy. [Haskell Norman Catalog 1144]. A small octavo bound in modern marbled brown paper covered boards with gilt-stamped spine. Lacking the frontispiece portrait of the "Wild Boy" and trimmed a bit closely at the top margin, otherwise very good with minor foxing. With two minor early corrections to pages 45-46 and early marginal ink comment to page 7. 100 pages. **\$2,500**



103. Pavese, Generoso
FOIL AND SABRE FENCING (SCHERMA DI SPADA E SCIABOLA)

Baltimore: Press of King Brothers, 1905. Scarce original copy of this fencing manual by legendary fencing master Pavese, who was a holder of the Championship Belt. Generoso Pavese (1865 - 1947) was born in Italy where he devoted himself to the study of fencing and took part in all of the principal European fencing tournaments. He came to the United States in 1893

on the occasion of the Chicago Exposition and remained in the country. He was unbeaten in all of his fencing matches and later became a fencing instructor at the U.S. Naval Academy and Loyola University. This copy appears to have been owned by Professor John Sanford, Champion of the Southwest, who participated in many fencing exhibitions with Pavese in the 1920s-30s. There are handwritten pencil notes on the free endpapers about various matches including the date, location, number of rounds, etc. There are newspaper clippings tipped in and inserted about several exhibitions, as well as the newspaper notice of Pavese's death in 1947 at Johns Hopkins Hospital. There are also three photographs, presumably of Sanford, affixed to front and rear pages of book. Bound in dark green cloth with author and title in gilt on spine and front cover. Light bumping to corners but very nice. Interior is also very good, with some wrinkling to the endpapers that have photos or clippings glued on, and some offsetting from newspaper clippings. A unique item in very good condition. 141 pages including index. **\$325**

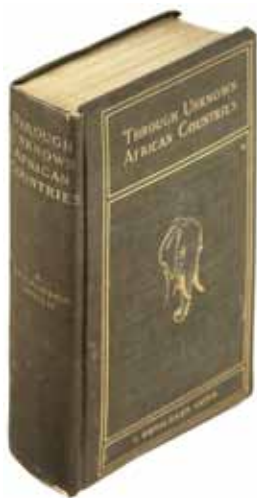




104. PAPER CUTOUTS OF ADVERTISEMENTS FOR FASHION PATTERNS

[New York]: People's Home Journal, [1918-1925]. A charming compilation of meticulously cutout fashion drawings from the *People's Home Journal* advertisements of patterns for women and children's clothing. The magazine was published from 1886-1929. These primarily black and white illustrations are from the years 1918-1925. They provide a detailed picture of the dramatic evolution of fashions over less than a decade. There are several images carefully mounted on each black paper page along with the date of the issue in which they appeared. They are held in a modern red paper folder. The

front has several images and a typed label: "Book #1. *The People's Home Journal Magazines*: paper dolls made from issues 1918-1923" [actually 1925]. In very good condition. Unpaginated. [about 52 pages] **\$150**



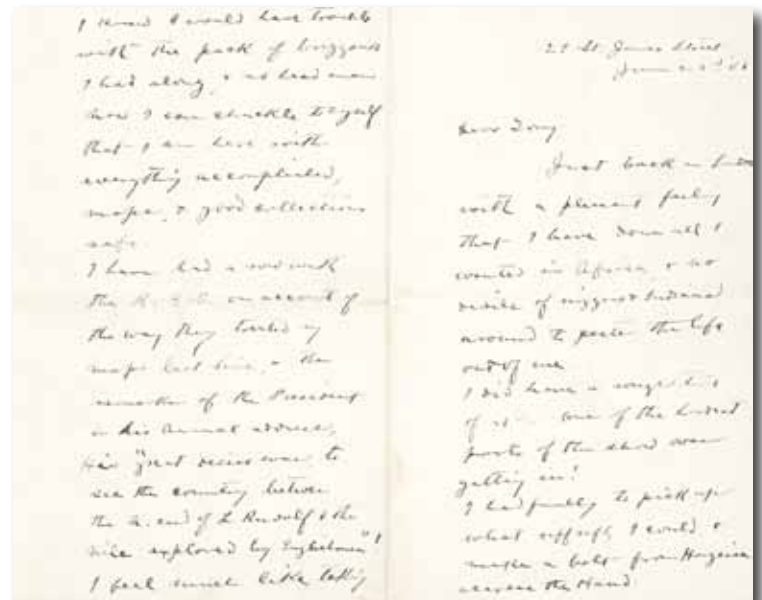
105. Smith, Donaldson A. THROUGH UNKNOWN AFRICAN COUNTRIES: THE FIRST EXPEDITION FROM SOMALILAND TO LAKE LAMU

New York: Edward Arnold, 1897. Signed by author with two important letters inserted. First Edition of Arthur Donaldson Smith's enthralling narrative about his journey in 1894-95 through unexplored areas of Africa, ranging from the Gulf of Aden to the Indian Ocean. Smith, an American doctor and big game hunter took the trip to explore, to gather specimens, and to shoot animals. He was accompanied by a taxidermist, Edward Dodson, and a friend. They were attended by native men and animals. The book recounts their experiences in detail, and is filled with black and white illustrations and photographs from the journey. They include full-page depictions of shooting experiences and encounters with various tribes; and illustrations of animals, birds, and native artifacts There are six partially colored maps, five of which fold out. The maps are in pristine condition. Following the text are several appendices on the

collections brought back. Laid in are two interesting letters from him about his journey. Both are to "Tony" who may have been a fellow physician as Smith thanks him for medications received from him for the trip. The first letter was written March 22, 1900 from Africa while on his way back to England. In it he tells Tony that the medicines were a godsend and that all of the personnel in his caravan arrived out of the Nile without any sickness. He mentions that his collections were all safe, and included 18 elephants and lots of other sport. He also talks about the arrangements made for getting his collections out of Africa and the routes he is taking. The second 4 page letter is written in

London and dated June 23, '00. It begins "Just back in London with a pleasant feeling that - I have done all I wanted in Africa, & no devils...around to pester the life out of me. I did have a rough time of it - but of the hardest parts [sic] of the show was getting in! I had finally to pick up what ruffraff I could & make a bolt." After again expressing relief that he made it back he discusses his problems with the Royal Geological Society. A tipped in *New York Times* article about the R.G.S. award ceremony stated that Smith received the Patron's medal, not the Gold. Bound in the original black cloth with gilt ruling and elephant illustration to the front board along with author and title. In very good condition with bumped corners, chipping to bottom edges, and some discoloring. Some tenderness to hinges but otherwise tight. Interior is in near fine condition with bright text and illustrations. 472 pages plus 4 pages of advertisements.

\$1,500





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