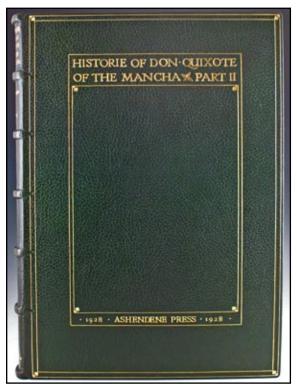


1. [ARION PRESS]. *Poems of W. B. Yeats*. San Francisco, 1990. Quarto. xxviii, 173pp. One of 400 copies signed by the illustrator. Richard Diebenkorn has supplied six etchings, comprising a double map of Ireland and five images on the Yeatsian theme of the empty coat. Faint sunning to slipcase, else fine in green cloth with red morocco spine and matching slipcase. Together with the text of Helen Vendler's lecture at the Press entitled "Yeats's Paradises" and the prospectus, both in matching red wrappers. One of the scarcest Arion Press books. (*Bibliography of the Arion Press* 31). \$4,000

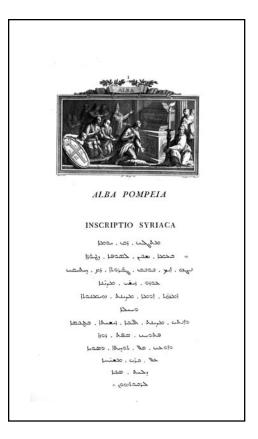


IN DELUXE VARIANT BINDING

2. [ASHENDENE PRESS]. Cervantes, Miguel de. *The History of the Valorous and Wittie Knight-Errant Don Quixote of the Mancha. Parts I and II*. Chelsea, 1927; 1928. Two folio volumes. xiii, 268; x, 256pp. One of 225 copies. Printed in red and black in double columns with floriated initials by Louise Powell. This book marks the first appearance of "Ptolemy" type and is one of the most impressive productions of the Ashendene Press. Colin Franklin writes "Of [Hornby's] grand works, Don Quixote in two folio volumes may be preferred; easier to read and turn pages of prose, and very fine in his later type with Louise Powell's initials." A very fine set in a sumptuous variant binding of full green morocco with gilt-titling and seven raised bands on the spine, and full gilt rules and titling on covers. Housed in morocco-trimmed cloth slipcases. Small booklabel of George Abrams in both volumes. (Franklin, p. 57).

BODONI'S EXOTIC TYPE SPECIMEN

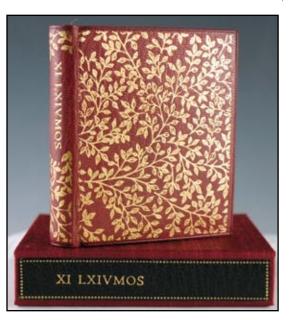
3. [BODONI, GIAMBATTISTA]. *Epithalamia Exoticis Linguis Reddita*. Parmae, Ex Regio Typographeo, 1775. Folio. 124ff. First edition, Brooks's state "b." With engraved title-page vignette, headand tailpieces, and historiated initials after Ferrari. Considered one



of Bodoni's finest type specimen books, Epithalamia contains the text of twenty-five languages, including Tibetan, Phoenician and Coptic. The book was published to celebrate the wedding of Carlo Emanuele, Prince of Piedmont, to Maria Adelaide Clothilde, sister of King Louis XVI; the couple would eventually become the king and queen of Sardinia. A group effort, taking the work of three artists and four authors in addition to Count Rezzonico and Bodoni himself, the text consists of good wishes for the couple in each of the languages. Each page also bears an allegorical illustration and the name of a different city in the Piedmont. The book was incredibly well-received, and the Prince was so pleased that he rewarded Bodoni with a golden casket full of gold coins. Following its release, Bodoni was bombarded with orders from printers requesting his type — not only for the name recognition of Bodoni type, but also because of the increasing demand for type to print scholarly works from Asia and the Near East. Bound in gilt-decorated full polished calf, which has some rubbing to edges and corners, inner hinges reinforced with cloth. Overall, a fine, internally bright copy in a contemporary binding. Housed in cloth folding case. A.e.g. (Brooks 70; Lester, pp. 94-96). \$22,500

4. [BODONI, GIAMBATTISTA]. Pitture di Antonio Allegri detto Il Correggio esistenti in Parma nel Monistero di San Paolo. Parma, Bodoni, 1800. Folio. Three parts in one. 8, xxvii; 14, xliii; 11, xxxiii pp., + (35)ff. Contains thirty-five stipple-engraved plates, all but one in sepia, showing frescoes by the famed Renaissance painter Correggio at the Monastero de San Paolo in Parma. The engravings were done by Francesco Rosaspina after the Portuguese artist Francisco Vieira. Text printed in three parts: Italian (by De Rossi), French (by De Lama), and Spanish (by Baroni and Arteaga). Dedicated to the recently married Louis of Bourbon-Parma and the Infanta Ma-

ria Luisa of Spain. Although the Duke of Parma first approved the project in 1790, the artists were not allowed into the Camera di San Paolo until 1795. They spent one full day in the room recording the frescoes. The drawings were to have been sent to Rome for engraving by Raffaello Sanzio Morghen. Much to the dissatisfaction of Bodoni's patron, Morghen could not take on the project. Bodoni instead selected his friend Francesco Rosaspina, who had been one of the artists allowed into the Camera in 1795. Despite the disparaging comments of his patron, Bodoni's choice was a wise one — the finished result is beautiful. In an early twentieth-century binding of half red morocco and marbled boards. Gilt lettering and ornamentation to the spine, which is in six compartments. Marbled endpapers. Bottom two inches of upper hinge starting, some rubbing and bumping to corners, light interior foxing, else a fine copy of an elegant Bodoni work, printed for Regal Palazzo. T.e.g. This volume is from the collection of Robert Hoe and bears his booklabel to the inside front cover, as well as that of his son. One of Bodoni's most sophisticated and exceptional works. (Brooks 774; Lester, pp. 133-\$8,500



Boston & Vancouver, Bromer Booksellers & HM Editions, 2015. 72pp. From an edition of 120, this is one of thirty-five deluxe copies. Designed and printed at Heavenly Monkey, this lovely miniature memoir and bibliography contains stories of pleasure, coincidence, and difficulty for each of the eleven miniature books published by Anne and David Bromer between 1977 and 1989, followed by detailed bibliographic descriptions. The text is set in eight-point Centaur and Arrighi types and printed on dampened F.J. Head handmade paper. The deluxe edition includes sample leaves from four Bromer miniatures and original calligraphy on the title page by Francesca Lohmann. These copies are bound in full leather by Sarah Creighton with an elaborate vine pattern designed by Lohmann stamped in gilt. Housed in a raw silk drop-back box with a leather spine label. An elegant production. (2 3/4 by 2 1/4; 72x58mm).

6. — Regular edition. One of eight-five numbered copies, bound in printed vine-patterned paper over boards. \$150





BURNE-JONES DESIGNS HIS OWN COAT OF ARMS

[BURNE-JONES, EDWARD]. Burne-Jones coat of arms bookplate design. (c. 1894). 2ff. Two designs for Sir Edward Burne-Jones's coat-of-arms bookplate. The first design is done in pencil, with various studies sketched in the margins; pencil notes on the recto and verso by Robert Catterson-Smith, signed and dated 30 December 1927, explain that the design was intended for Catterson-Smith to translate into an ink line drawing. The second sheet features the same design in a rough pen and ink wash. Burne-Jones was offered a Baronetcy in November 1893 on the recommendation of Prime Minister William Ewart Gladstone. The title was formalized on May 3, 1894, after which Burne-Jones took the necessary steps of creating a family crest and motto. This bookplate shows an early try at creating that heraldry. In the sketch, the crest is made up of two wings against stylized fire and an estoile, a star with six wavy rays, in the center. Below, the coat of arms has a diagonal band with three sets of wings over a field spangled with seven estoiles and a hand, which represents the baronetcy. A curling banner shows the family motto, also chosen by Burne-Jones, "sequar et attingam," which means "I will follow and attain." The set likely shows an attempt at actually designing the coat of arms, rather than simply transferring the finished design onto a bookplate, as there are several key differences between the sketches and the final, formalized heraldry. In the official design, the hand is absent, and the wavy-legged estoiles are simple straight-legged stars. Also, the helmet sketches in the margins suggest that Burne-Jones was considering other ideas for the crest before he settled on the wings and fire. This set offers an interesting glimpse into the process of an artist becoming a peer. Light soiling to both pages, and some spotting to the pencil design. (Memorials of Edward Burne-Jones, p. 241; The Art of Heraldry, p. 70; Fairbairn's Book of Crests of the Families of Great Britain and Ireland, \$15,000

8. [BURNE-JONES, EDWARD]. Morris, William. *The Story of Cupid and Psyche*. London & Cambridge, Clover Hill Editions, 1974. Two quarto volumes, plus a portfolio. xiv, 36, 26; (v), 92pp. From an edition of 500 copies, this is one of 130 deluxe copies bound in full

blue morocco by Sangorski & Sutcliffe, with an accompanying portfolio of plates. In 1865 William Morris and Edward Burne-Jones began work on an edition of Cupid and Psyche and, for want of an appropriate typeface, did not complete it. Nonetheless, Burne-Jones had completed fifty drawings and Morris had cut the blocks for at least thirty-eight of them. The existence of these woodblocks was brought to the attention of Will and Sebastian Carter of the Rampant Lions Press by Colin Franklin. They decided to print an edition using Morris's Troy type, which was made available by Brooke Crutchley. The current edition is the result and is as close as one can hope to get to the original intent of Morris and Burne-Jones. Volume I is a monograph by A.R. Dufty, secretary of the Society of Antiquaries of London (owner of the original woodblocks), with plates from the original blocks, printed on J. Green mould-made paper. The portfolio contains collotypes of 47 original drawings and proofs pulled from the 44 extant engravings. Slipcase lightly toned, minor rubbing to spine ends of portfolio case, else fine.



BY RUSSIAN CONSTRUCTIVIST PHOTOGRAPHER

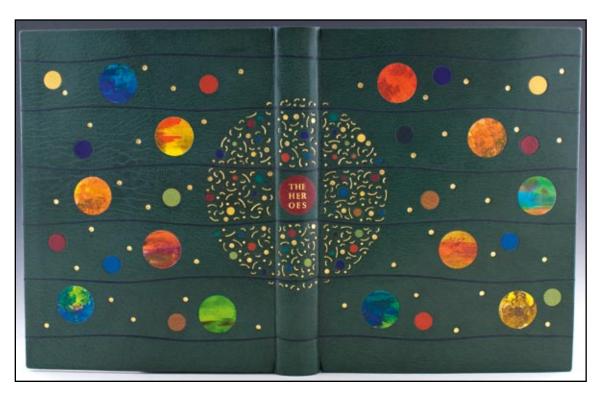
(Christmas). [GRIUNTAL, VLADIMIR TEOBAL-DOVICH]. Kukly na elke [Dolls Under the Christmas Tree]. Moscow, Diafoto, 1938. Complete set of twenty-six glass projection slides of a Christmas story acted out by toys. As the viewer progresses from slide to slide, a doll and a bear (with both the help and hindrance of their dog) work together to prepare a Christmas celebration for their friends. The story includes some especially charming shots, such as the bear cutting down the Christmas tree with a tiny axe, a visit from Santa, and a pair of images showing the toys getting ready in which the doll combs the bear's hair and the bear holds a mirror for the doll while she primps. In the final slide, the group of toys circle the Christmas tree, decked out in all its splendor. This series of slides is somewhat out of character for photographer Vladimir Teobaldovich Griuntal. Griuntal was an active member of the Constructivist movement in the Soviet Union, which was strongly tied to

politics and made frequent use of bold compositional elements such as diagonal framing and dramatic close-ups. The simple but heartwarming Christmas story presented here lacks both the propaganda and overt drama of the Constructivist photographs, and thus shows a different side to Griuntal's art. Housed in the original cardboard box, which shows wear and discoloration, and a few flaps split. Waterstaining to paper and image of title slide, and a hairline fracture in the corner of one pane of slide 8 not affecting the image, otherwise the slides are in remarkably fine condition. (Slides measure 2 3/8 by 1 3/4 inches [60x45mm]. Box measures 4 by 2 3/4 by 2 inches [100x70x50mm]). \$5,500

D'ESSLING, PRINCE. Les Livres a Figures Vénetiens de la of Burne-Jones' preparatory drawings. Volume II contains the text fin du XVe Siècle et du Commencement du XVIe. Paris, Libraire Henri of Cupid and Psyche printed in Morris's Troy type, with illustrations LeClerc, 1907-1914. Folio. Six volumes (Première Partie Tomes I-III, Seconde Partie Tomes I-II, Troisième Partie). Variously paginated. First edition. One of 300 copies. Extensively illustrated with reproductions of 2,000 woodcuts. A monumental and exhaustive bibliography on the illustrated book in Venice from 1450-1525. Essling provides lengthy and thorough descriptions for 3,585 titles, including collations, locations of known copies, and annotations. The final volume provides printers, engravers, titles, illustrations, and a chronological index. An invaluable reference for Italian Renaissance art and early printed books. Original paper covers, printed in black and red. To the center of the upper cover is the Lion of St. Mark, the symbol of Venice, hand-colored in red, blue, green, and gold. Expected wear, soiling, and chipping to covers and deckle edges; professionally repaired. Bindings secure, and interiors bright and \$3,500

> (Designer Binding). [CAPON, LESTER]. The Heroes, or Greek Fairy Tales for My Children. London, Medici Society Ltd., 1912. Small quarto. xvii, 113pp. From an edition of 512 copies, this is number two of twelve printed on vellum. Illustrated with twelve mounted color plates by Sir William Russell Flint. These reproductions of watercolor paintings were originally grouped together at the back of the book, but were distributed throughout the text in their relevant places when it was rebound. Together with an additional portfolio of twelve duplicate plates. The text was written by Charles Kingsley, who tells the tales of Perseus, the Argonauts, and Theseus, for "there are no fairy tales like these old Greek ones...."

> This volume features a designer binding by Lester Capon. Trained in the art of bookbinding by James Brockman, Capon is known for employing traditional bookbinding methods and materials within a modern context. Bound in green goatskin, with multi-colored and hand-stained leather and paper inlays and gold tooling. At the center of the spine extending over both covers is a circular design filled with small curved gold lines and dots and multicolor circular inlays; at the center, like the boss of a shield, the gilt title rests on a red circle. In the background, inlays and gold tooling resemble a field of stars and planets, and undulating navy lines run lengthwise across both covers. Capon says of the design: "The central massing of gold and coloured inlays is mainly based on shields, but I don't do 'literal' or illustration, so it's invented and imagined. Or it could be



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the sun! — the presence of ancient gods is prevalent and relevant, which is why, also, the hand stained inlays are suggestive of the heavens." Sewn silk endbands, orange Finnish reindeer suede doublures, and Ingres endpapers in harvest gold and merlot finish this finely executed binding. T.e.g. Housed in felt-lined, drop-back box with restraining wedge and a separate compartment for the cloth folder containing the additional plates. Extremely fine.

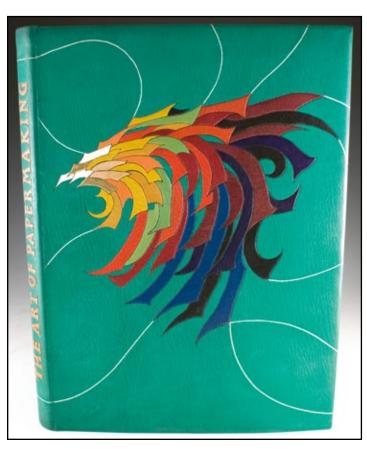
FEATURED IN DESIGNER BOOKBINDERS EXHIBIT

(Designer Binding). [ESSER, MARK]. Of Woodland Pools, Spring-Holes & Ditches. Petersham, MA, Lone Oak Press, 2005. Oblong quarto. 89pp. From an edition of fourteen deluxe copies and 70 standard copies, this is one of five deluxe copies chosen to be specially bound for the international traveling exhibit "InsideOUT: Contemporary Bindings of Private Press Books," and as such, it does not include the extra suite or block as listed on the colophon. The exhibit, organized by British binding society Designer Bookbinders, married the works of nine private presses with the artistry of 59 binders from the United Kingdom and the United States.

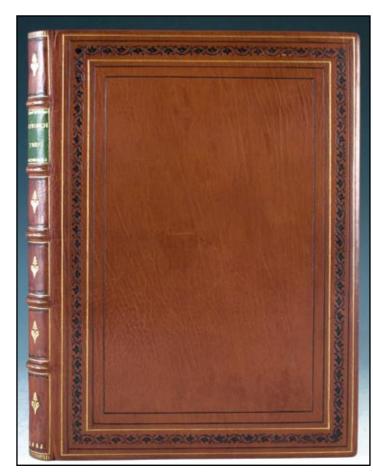
The text consists of selections from Henry David Thoreau's journal, which describe the vernal pools of New England that serve as breeding habitats for all manner of amphibians. Accompanying the text are twenty-eight engravings by Lone Oak Press founder Abigail Rorer, some of which are hand-colored by the artist. The detailed



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drawings brilliantly capture the teeming life and varied textures of these small pools. The book was designed by Michael Russem of the Kat Ran Press and includes an introduction by Thoreau scholar Bradley P. Dean.

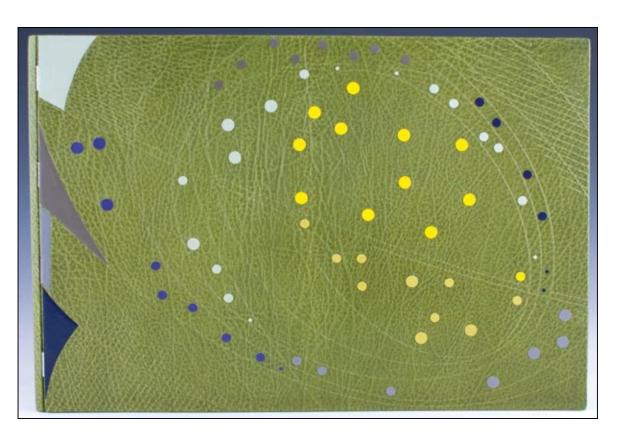
The designer binding, specially commissioned for the exhibit, is by Mark Esser. The boards are covered in full brown goatskin with leather onlays and gold and blind tooling that depict green reeds entering a rippling pool. The reeds are cleverly refracted as they pierce the water's surface. A repeating yellow leaf design frames the image, continuing inside onto the green goatskin doublures. Opposite, the marbled paper flyleaves are reminiscent of stones and pebbles. Housed in a brown cloth clamshell box. As a whole, Esser's work evokes the deep peace found in nature and the surprises that lurk just below the surface. Esser developed the curriculum and was the first instructor for the hand bookbinding program at the North Bennet Street School in Boston, and now works as a private binder in Massachusetts. T.e.g. Extremely fine.

WITH ORIGINAL DESIGN MAQUETTE

(Designer Binding). [JOHNSON, ARTHUR]. The Art of Papermaking. Kilmurry, Ireland, Ashling Press, 1976. Folio. One of 355 copies signed by Ian V. O'Casey, the papermaker and publisher. This copy is in an original designer binding by Arthur Johnson of bright viridian morocco. Onlays of morocco in a rainbow of hues, from ivory and gold to deep indigo and black, emanate from a point and curl outwards, evoking flying sheets of paper. Curving lines tooled in white continue the sense of motion across the covers. On the lower board, a small swirl of multi-colored onlays echo the motif. Titled to spine with orange morocco inlaid letters. Signed with the binder's stamp and date inside the lower cover. Accompanied by the artist's maquette for the front cover and spine, hand-painted in gouache on heavy paper and numbered "3." Affixed to the margin of the page are swatches of teal and brown leather. Comparing the plan to the executed binding, one can see how Johnson added additional colors, flourishes, and complexity to the final version. A founding member of Designer Bookbinders, Johnson was known for his bold sense of color and design. This first English language edition of an important work on papermaking is illustrated throughout with plates printed on blue handmade paper, one folding. Some slight, possibly natural variation to the texture of the morocco on the front cover, else very fine. In a dark green cloth-covered box bearing a cloth strip to the spine with cut-out letters forming the title. T.e.g. \$7,500

DAME CUMMING'S FAVORITE BOOK

14. (Designer Binding). [MIDDLETON, BERNARD]. *Patriarch Tree: Thirty Poems*. Worcester, England, Stanbrook Abbey Press, 1965. Small quarto. 81pp. One of 500 copies beautifully printed in red, black, and green on handmade paper. Title-page decorations by Margaret Adams. Lithographed portrait of the author tipped in. With an English translation on each page facing the original French text by Raissa Maritain, who was the wife of French philosopher Jacques Maritain. This copy has been specially bound



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by Bernard Middleton in full russet crushed levant, elaborately paneled on both covers with alternating rules of black and gilt and a single ivy border tooled in black. Spine in six compartments with a single wheat tool in five, and a green morocco lettering piece. Richly tooled turn-ins frame a doublure of handmade Japanese paper, which also forms the endleaves. Signed by the printer, Dame Hildelith Cumming, on the colophon, with an additional note in ink indicating that this copy was bound by Middleton for the V&A exhibition entitled "Stanbrook Abbey Press and Sir Sydney Cockerell: A Centenary," which ran from November 1976 to February 1977. Laid in is an ALs from Dame Cumming to the owner of the present copy. Also laid in is the prospectus, which has been corrected in ink by Dame Cumming, and an offprint of the English title page, which has been annotated by her in pencil. According to Butcher, Patriarch Tree was Cumming's "personal favorite of all the books she printed at Stanbrook." This elegant piece of printing is completed with a sumptuous binding, which is housed in a morocco trimmed slipcase. (Butcher A12). \$3,500

BEN SHAHN'S COPY

15. (Designer Binding). [SHEATS, SONYA]. Some Arachnids. (Northampton, MA), Apiary Press, 1961. Oblong quarto. (10)ff., + single letterpress sheet laid in. One of twenty-five copies signed by the illustrator, Joyce Sills. This copy bears a presentation inscription from Sills to social-realist artist Ben Shahn and his wife, Bernarda. The colophon notes that the Shahns' son, Ezra, had a part in the production of this book. Completed under the Apiary Press imprint, the name given to works produced by Leonard Baskin's

students when he taught at Smith College, this work contains ten etchings of spiders, including one printed in green. Sills went on to enjoy a reputation as an award-winning printmaker.

In a handsome designer binding by Sonya Sheats of full green Oasis morocco with enamel onlays. The binding features an abstract relief pattern formed by pressing the design into the leather using engraved plastic panels. Across both panels are a series of circular onlays of enamel-colored calf. The overall design is a series of concentric circles surrounded by perpendicular lines, which one can see as either a spider's web, or reminiscent of the shape of the spider's abdomen. The design for the covers is taken directly from the decorative endsheets, which show a web pattern made with India ink and thread. Housed in a slipcase of walnut veneer over plastic, which made the artist "think of a box in which one might store specimens," with a plastic sliding tab engraved with the book's title. An uncommon book with a great association in an elegant modern binding.

16. [DOVES PRESS]. Sartor Resartus: The Life and Opinions of Herr Teufelsdroeckh. (Hammersmith, 1907). Octavo. (342)pp. One of 300 copies printed by T. J. Cobden-Sanderson and Emery Walker at the Doves Press. The main text body is printed in black; shoulder notes, chapter headings, and Edward Johnston's calligraphic initials are printed in red. Finely bound at the Doves Bindery in full navy blue morocco, with gilt floral decorations to spine and turn-ins. Light wear to extremities, else a fine copy. From the collection of Cortlandt F. Bishop, with his bookplate to front paste-down. \$3,500



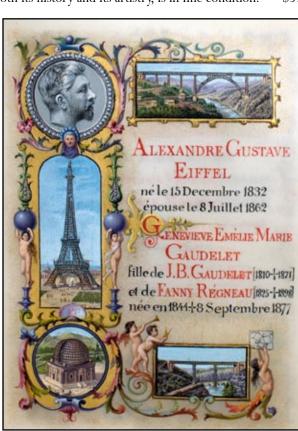
EIFFEL'S STUNNING GIFT TO HIS DAUGHTER

17. (Eiffel, Gustave). [VERGA, NAPOLÉONE]. *Livre de Prières*. (Nice, France, 1898-1899). 12mo. (66)ff. A sumptuous illuminated prayer book on vellum, commissioned by architect Gustave Eiffel as a gift for his favorite daughter, Claire. Eiffel was especially close with Claire, as she had managed his household after the early death of her mother. Not even marriage could separate Claire and her father; after her wedding to engineer Adolphe Salles in 1885, she and her husband continued to live with Eiffel. It is evident that the beauty of this gift was a direct reflection of his deep affection and of the light that Claire and her family brought to his life.

Every page of this prayer book is lavishly illuminated, either partially or in full, with gold and silver leaf and rich colors. Ornate, Renaissance-style borders frame the text and the numerous miniature paintings copied from artists such Raphael, Titian, Correggio, and Botticelli. The most striking aspect of the illuminations is the prevalence of delicate lavenders and airy light blues, which stand out amongst the richer, more traditional colors. The text itself, handwritten in black and red to resemble Roman type, is a selection of classical and contemporary prayers, including prayers written by Father Didon, who officiated at the marriage ceremony of Claire and Adolphe Salles. This prayer book was not meant to be just a beautiful object, but rather a personalized family heirloom. Claire's initials are featured frequently throughout, and the last section of the text is dedicated to Claire's own family. Each of her three children, Robert, Georges, and Geneviève, was given a full-page illustration dedicated to their patron saint, followed by a page listing the dates of the child's baptism and first communion; space was allotted below for

marriage and death dates, although they were never filled in. A list of Claire's Eiffel ancestry is decorated with a black & white profile portrait of her father, Gustave Eiffel, and four miniature images of his most notable works: the Eiffel Tower in Paris, the Viaduct of Rouzat in central France, the Pia Maria Bridge in Portugal, and the Observatory in Nice. A two-page spread shows the Salles family tree against an exquisite purple background and is the only illuminated verso in the work. Deaths post-dating the commission of the work have been neatly added in pencil. The text is finished with a table of contents, which includes attributions (occasionally incorrect) for the illustrations, and a colophon crediting the artist, Napoléone Verga.

Verga, although little-known today, was a skillful and successful illuminator in the nineteenth century, called "...superior to almost all other ancient magnates in the art of illuminations on vellum" in an 1862 issue of News and Architectural Review. He exhibited his work at the International Exhibitions in London in 1862 and Paris in 1867. Though he primarily worked out of Perugia, Italy, where he was employed as a professor of design, he moved to Nice, France in 1867 and remained there until his death in 1916. This prayer book, which is dated 12 August 1898 on the frontispiece and 1898-1899 on the colophon, would have been commissioned soon after Verga's relocation to France. Bound in 1900 by notable French binder Pétrus Ruban in red morocco, with green leather inlays in two shades and gilt stamping. Claire's initials, CS, are at the center of the Art Nouveau design and are repeated on the generous turn-ins. A red, yellow, and green-striped ribbon, matching the cover and headbands, is included as a bookmark. All edges gauffered. Text block slightly cockled, with a few pages showing minor chipping to the paint; some gilt loss on lower board. This unique work, remarkable for both its history and its artistry, is in fine condition. \$35,000





(Embroidered Binding). ALMANACH PACIFIQUE OU L'ECOLE DE LA VERTU. Paris, Janet Doreur, 1793. 48mo. 24, 24pp., + 12ff. In a richly embroidered binding, this near-miniature almanac is illustrated with twelve brightly hand-colored plates, which accompany Bible stories in verse. Folding leaves at the beginning and end of the text are printed with holidays, while a separately paginated section in the center contains the calendar pages. Beautifully presented in an elegant silk embroidered binding featuring floral motifs in gold thread, with sequins, metal plaquettes, and white crystals. In the center of each cover is a watercolor miniature, which depicts a boy in period garb standing in front of a wheelbarrow holding a potted tree on the front, while the rear miniature shows a young woman in a yellow dress holding a crown of flowers over two white doves. The miniatures are protected by a thin layer of glass. Inside the front cover, a beveled mirror is held in place with pink silk and gold trim, and the rear cover has a small pocket formed by pink silk and Dutch gilt paper. Housed in the original elaborately gilt-stamped leather pull-off box, which is, in turn, placed in a cloth chemise and half-leather slipcase. One sequin missing from outer border of front cover, else a very fine example of an exquisite embroidered almanac. A.e.g. (3 7/8 by 2 3/8; 98x60mm).

ORIGINAL TROILUS AND CRISEYDE BORDER DESIGN

19. [GILL, ERIC]. Original pen and ink drawing for *Troilus and Criseyde*. (c. 1927). Pen and ink on paper, measuring 8 by 2 3/4 inches, matted and framed. This is Gill's design for a border that ap-

pears three times in the Golden Cockerel Press edition of Troilus and Criseyde, and it shows Chaucer sitting in a tree writing "Troilus" in a book. The design appears on pages 179, 243, and 310 of the published work. The drawing is double-matted, and the older, inner mat bears a pencil notation: "Museum study of modern book illustration by Eric Gill," suggesting that the drawing was once part of an exhibit. A fine drawing from one of the highspots of Gill's work as a book illustrator, in a tasteful gilded frame that measures 18 1/4 by 12 1/2 inches (463x317mm).(Skelton \$4,500





Item 24

MORRIS COX'S MAGNUM OPUS

[GOGMAGOG PRESS]. The Four Seasons. An Impression of Spring, Summer, Autumn and Winter: a Landscape Panorama. London, (1965-66). Four small octavo volumes, each (26)pp. One of 100 copies printed on Hosho paper, signed by the artist/printer Morris Cox. Each volume contains a colorful panorama of nature printed from heavily textured blocks, which give the offset prints an embossed effect. The changing seasons appear in a flowing image with delicate natural forms and subtle hues. Colin Franklin says that the group is "reckoned as the peak of his achievement as a printer." The texture of the prints derives from the unusual printing blocks used to create them. Cox mounted sheets of cardboard onto plywood and layered them with gesso, next adding materials from nature like seeds, leaves, and twigs. These natural elements were then varnished for strength. Printing these unconventional blocks required an inventive approach. According to David Chambers, "These were printed by using the office copying press and then screwing this down several times as the blocks were drawn through on a long car- 22. riage." Slight spine slant on Autumn, light, uniform toning, else a fine set in monotype-printed pictorial boards and original acetate wrappers. Considered to be the magnum opus of the Press. (Chambers 14-17, pp. 20, 136).

FINE, BRIGHT COPY WITH PROSPECTUS

- 21. [GOLDEN COCKEREL PRESS]. Chaucer, Geoffrey. *The Canterbury Tales. With Wood Engravings by Eric Gill*. Waltham St. Lawrence, 1929-1931. Four quarto volumes. 151; 189; 197; 219pp. One of 485 copies printed in red, black, and blue on handmade paper. Illustrated on every page with wood engravings by Gill, including leafy borders with figures, vignettes, and decorated initials. All of these are beautifully described by Colin Franklin as "affectionate and cheeky, erotic, enjoyable and relevant, decorative and explanatory, a balance of taste and eye." Bound in original morocco-backed patterned paper boards by Sangorski & Sutcliffe. Slight rubbing and light bumps to some corners. Boards are bright and spines show only slight color variances. Overall, a fine copy of a landmark press book that is seldom encountered without flaws. T.e.g. Prospectus laid in. (Chanticleer 63; Gill 281; Franklin, *The Private Presses*, p. 144).
- 22. [GOREY, EDWARD]. Beckett, Samuel. *All Strange Away*. NY, Gotham Book Mart, 1976. First edition. From an edition of 226 copies, this is one of twenty-six lettered copies, signed by the author, Samuel Beckett, and artist, Edward Gorey. The first appearance in print of Beckett's text, illustrated with small tan & black vignettes in

the margins by Gorey. Fine in printed paper-covered boards backed in black leather. Housed in a brown slipcase, which has the faintest sunning around the open edge. (Toledano B61b). \$3,500

BOUND BY JANE GRABHORN

[GRABHORN PRESS]. Complete set of the bibliographies of the Grabhorn Press. San Francisco, 1940; 1957; 1977. Three folio volumes. xx, 195; xxxii, 120; xxx, 121pp. The three volumes are limited to 210, 225, and 225 copies respectively. Volume I, Bibliography of the Grabhorn Press 1915-1940, has a preface by the compilers, several short essays on the history of the Press, and reprints Frederic Goudy's essay "The Craft of the Printer." The second volume, Bibliography of the Grabhorn Press 1940-1956, has a preface by Dorothy and David Magee and an introduction by Elmer Adler. Volume III, Bibliography of the Grabhorn Press 1957-1966 & Grabhorn-Hoyem 1966-1973, has a preface by Robert D. Harlan and an introduction by Sherwood Grover. Each of the volumes presents a complete and detailed bibliography of all of the non-ephemeral productions of the presses, as well as a checklist of the same. Few private presses have produced their own bibliography, and only the Ashendene Press Bibliography is in the same class as these three impressive volumes. Volume I contains a letter from a previous owner to Robert Grabhorn requesting that the volume, bought as sheets, be bound uniform with Volume II. This was completed by Jane Grabhorn, and Volumes I and II are bound in patterned paper with red morocco spines. Both have plain wrappers and are housed in a black cloth slipcase. Volume III is in patterned cloth with a green morocco spine, and contains a prospectus laid in. Dust wrappers on Volumes I and II tanned and chipped, with some loss at edges; Volume III slightly faded at spine. Otherwise a fine set. (Chalmers 86).

RARE HUXLEY STILL LIFE

24. [HUXLEY, ALDOUS]. Still life of hydrangeas in a nautilus-shaped vase. c. 1930s. Gouache on canvas measuring 25 by 21 1/4 inches (635x540mm). Framed. Signed in the upper left corner. A still life depicting blue hydrangeas held in a vase in the shape of a nautilus shell. The vase sits upon a table, its base surrounded by artfully arranged fabric, with mauve drapery hanging in the background. Best known as the author of *Brave New World* and *The Doors of Perception*, Aldous Huxley was also a great lover of art. He wrote numerous articles on the subject, and the visual arts make their way into several of his books. He began drawing and painting as a student at Eton, and even after an illness as a teenager left him legally

blind, Huxley continued to produce art for most of his life. His most prolific years were in the 1930s, when he broke from writing to paint, noting, "I'm taking a holiday from writing in painting in oils...a most exhausting process, I find, but extraordinarily pleasure-giving" (Bedford 247).

Huxley's subjects included portraits of his family, landscapes, and still lifes, which he took great pains to arrange. In a letter to his father, he wrote, "Painting is obviously the most delightful of the arts to practise. There is the intellectual pleasure of composing your picture, and the semi-physical pleasure of using your hands skillfully. Furthermore the problems (if you dont [sic] paint elaborate subjectpieces) are purely internal to the work of art—problems of relations within the picture and of relations to the object represented. You dont [sic] have to bother yourself, as in literature, with ethics, politics, sociology, psychology and all the rest. It's a small closed universe with its own private laws" (Letters 361). In some ways, Huxley was more confident in his ability as an amateur painter than he was in his professional career as an author, which he expressed in a letter to Robert Nichols: "The Zeitgeist is a most dismal animal and I wish to heaven one cd [sic] escape from its clutches. There wd [sic] be more chance of doing so, I think, in an art which wasn't really one's own, an art one practised en amateur and for fun" (Letters 374). It does not appear that he ever considered exhibiting his artwork, and most of his pieces remained with his family and therefore rarely appear on the market (AHA 70).

The canvas is framed in gold-painted wood with a cream cloth mat. The verso of the canvas stamped Lechertier Barbe Ltd. Painting shows a hint of craquelure, but otherwise the painting and frame are in fine condition. (Bedford, *Aldous Huxley: A Biography; Letters of Aldous Huxley; Aldous Huxley Annual*, Vol. 10/11). \$15,000

VERY PERSONAL SELF PORTRAIT

25. [JAFFE, SHERYL]. My Mountain Self. (c. 2009). Quarto. Eight-panel, life-sized self-portrait of fiber artist Sheryl Jaffe. Numbered "1/1" and signed by Jaffe to the interior of the box. In this "sculptural artist book," Jaffe is drawn lying on her back, nude, against a background of earthy greens, sunny yellows, and liquid blues. Climbing over the mountains of her knees and dipping into the valleys of her face, a handwritten poem describing the body as a landscape winds its way around her form. Each panel is drawn on handmade paper; the panels are connected together using twine and locks of the artist's own hair, and each is supported on two sticks.



Item 25

The piece can either be stretched out to its full length of six feet, Jaffe's actual height, or it can be folded up and read as diptychs, progressing page by page from her feet to her head. Housed in a drop-back box decorated with an image of the artist's feet and hair. Very fine. \$2,500



26. (Juvenile). [BELL, KENDRICK]. At the Zoo. A Book of Block-prints. Milwaukee, WI, Milwaukee WPA, (c. 1935). Quarto. 14ff. First and presumably only edition. Title-page vignette and eleven brightly colored prints by Kendrick Bell. The accompanying rhyming verse touches upon each animal depicted. The Milwaukee Handicraft Project was an offshoot of the WPA that was founded by a faculty member of the Milwaukee Teachers College, and it provided work to unskilled women on welfare. Between 1935 and 1942, the program grew to become the largest public works project in Milwaukee and was considered enough of a success that it was contin-

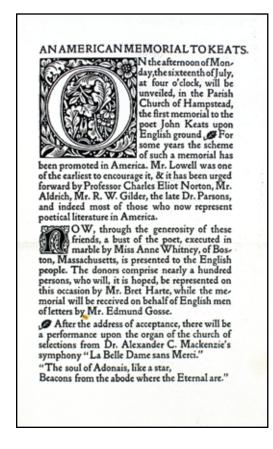
ued well into the 1940s. Bound in brown cloth with the title-page layout reproduced on the front cover. Some minor wear to cloth and light internal spotting, else nearly fine. \$2,650

RELIEF MAPS FOR CLASSROOM INSTRUCTION

(Juvenile Maps). [RAVENSTEIN, A.]. Plastischer schul-atlas für die erste stufe des unterrichts in der erdkunde : enthaltend die karten von Deutschland, Europa, Asien, Afrika, Nord- und Süd-Amerika und Australien, nebst einem ideal-bild physisch-geographischen verhältnisse. Frankfurt, Berhnard Dondorf, (1854). Likely third edition. Set of eight chromolithographed three-dimensional topographic relief maps, each measuring 10 7/16 by 8 5/8 inches [265x219mm], in wooden frames. Each panel in this educational set demonstrates the topography, countries, and major features of a region: Australia and Polynesia, South America, Africa, Europe, Asia, North and Middle America with the North Pole, and Germany. Six of the maps also feature an etching showing the traditional people, landscape, and animals of that region, along with a written description. The title panel is illustrated with a world map showing the east and west hemispheres and a legend. Accompanied by a second set of the maps, printed flat and housed in a contemporary wrapper of yellow and black paper. The flat maps make greater use of color to delineate different areas and are partially hand-colored. Drawn and modeled by cartographer A. Ravenstein, and produced by Bernhard Dondorf, a playing card manufacturer based in Frankfurt. Housed in a later wooden box. Wooden frames and flat maps show wear and staining, and some cracking to the peaks of the highest ranges of the topographical maps. A rare survival. (Map frames measure 11 by 9 1/8 inches [278x231mm]. Box measures 11 3/4 by 9 1/2 by 3 1/4 \$5,500 inches [300x242x86mm]).



[KALDEWEY PRESS]. Cage, John. Quotations on Zen. Poestenkill, NY, 2015. Tall folio, measuring 18 7/8 inches tall by 7 1/8 inches wide. (16)ff. Kaldewey Press Volume 83. From an edition of forty-five copies, this is one of ten deluxe copies signed by the artist, with an extra suite of illustrations on Japanese paper. The text, printed on translucent hemp paper, is accompanied by twelve woodand metal-cut illustrations reminiscent of water and sky, wood and earth. In the early 1990s, Gunnar Kaldewey agreed to work on a book together with John Cage titled "Observations on Zen," but the collaboration was unrealized due to Cage's death in 1992. More than twenty years later, Kaldewey decided to finish the project, using quotations from Cage's work for the text. In the deluxe binding by Thomas Zwang of soft yellow calf and an ebony wood spine sewn with light blue thread. Three grommets along the front show silver metal at their centers, and the inside covers are lined with translucent teal-patterned paper over gray. In contrast to the bold colors of the main volume, the accompanying suite highlights subtle textures. A fibrous handmade paper cover reveals a smooth, crisp title page, which in turn cradles the cottony pages of the suite. The first illustration is signed, and the rest are stamped with a red chop mark. The book and suite are housed together in a gilt-stamped gray slipcase. Mint.



UNCOMMON KELMSCOTT EPHEMERA

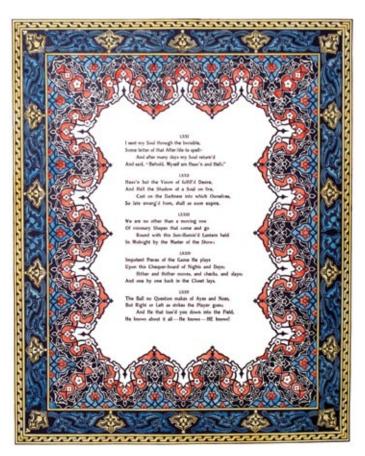
29. [KELMSCOTT PRESS]. An American Memorial to Keats. (Hammersmith, 1894). Single bifolium leaf folded to make (4)pp. Printed on recto of first page only. This is the program for the 16 July 1894 unveiling of the Keats memorial at the Parish Church in Hampstead, which was printed by the Kelmscott Press. The item

being unveiled was the bust of Keats by American sculptor Anne Whitney, which was commissioned by Charles Eliot Norton, and other American literary luminaries. According to the program, the memorial was the first on English soil. There was an earlier version of this pamphlet that stated Bret Harte would represent the nearly 100 donors in presenting the memorial, and that Dr. Alexander Mackenzie would perform on the organ; when Mackenzie cancelled and it was unclear whether Harte could attend, the Morris reworked the pamphlet to say that "it is hoped" Harte would be present, and that selections from Mackenzie's La Belle Dame Sans Merci symphony would be performed. Printed in Golden type with a ten- and a sixline decorated initial by Morris. The pamphlet is accompanied by the invitation card, also printed at Kelmscott, which contains a sixline initial and is printed in Golden type as well. Peterson notes that Morris generally "disliked job printing," and so ephemeral items not directly related to the output of the press are quite rare. Apart from a tiny spot on the printed part of the program, and light adhesive residue on the very back page, this is a fine example of a fugitive piece of Kelmscott ephemera. Housed in a cloth chemise. (Peterson D4).



WITH TWO PROOFS LAID-IN

30. [KELMSCOTT PRESS]. *The Life and Death of Jason*. (Hammersmith, 1895). Quarto. (iv) 355pp. One of 200 copies. Printed in red and black, with two full-page illustrations by Edward Burne-Jones and initials and decorations by Morris. Proofs without borders of the two Burne-Jones illustrations are laid in. A beautiful and highly prized volume, originally intended to be part of *The Earthly Paradise*. Overall, a fine copy in original limp vellum, which shows very faint soiling. Silk ties are present, and one has been repaired. (Peterson A34; Sparling 34).



Item 33: Hand-colored borders



Item 33: Original watercolor frontispiece

SUMPTUOUS SET

31. [KELMSCOTT PRESS]. Rossetti, Dante Gabriel. *Sonnets and Lyrical Poems*. Together with: *Ballads and Poems*. Hammersmith, 1893; 1894. Two octavo volumes. (xii) 197; (iv) 227pp. Each volume is one of 310 copies. Designed and printed by William Morris at the Kelmscott Press in Hammersmith. This set has been bound in full blue levant morocco by Rivière. The bindings were executed in the Doves style, featuring double-ruled panels forming small square cornerpieces, each containing small concentric circle devices. Spines richly gilt with triple heart leaf ornaments and central flower devices in five of six compartments. Triple-ruled turn-ins with repeated flower, heart leaf, and circlet devices. T.e.g. Housed in titled chemises and within a morocco-backed double slipcase. This is the Saks copy, with his booklabel on front paste-downs. A handsome set. (Peterson A20, A20a).

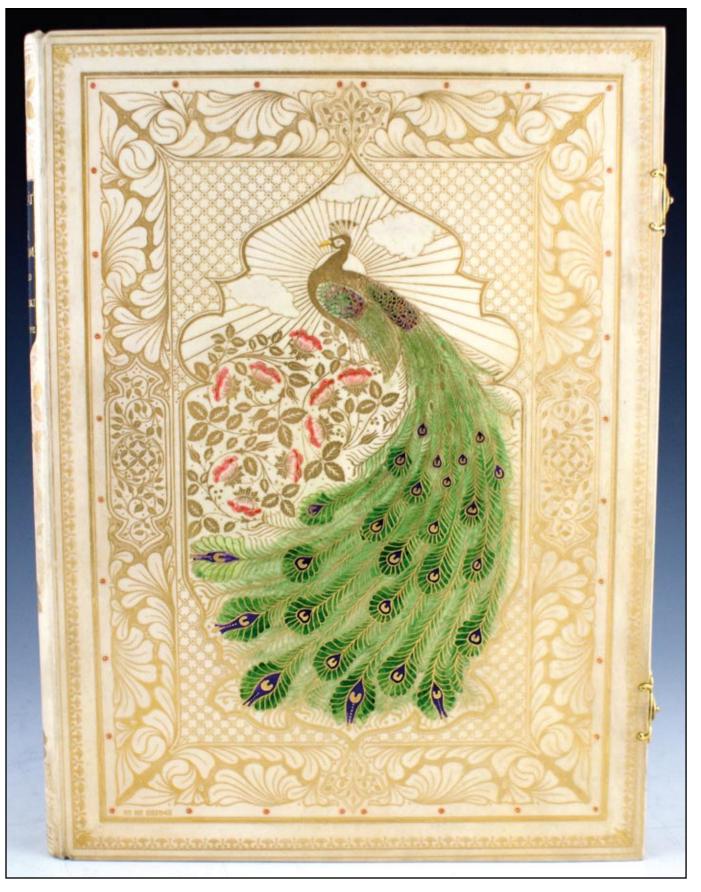
PROTOTYPE FOR "THE GREAT OMAR"?

32. KHAYYAM, OMAR. *Rubaiyat of Omar Khayyam*. London, Siegle, Hill & Co., (1910). Folio. (120)pp. From an edition of 575 copies, this is one of twenty-five printed on Japanese vellum. Signed by Francis Sangorski and George Sutcliffe. Title spread elaborately illuminated in gold with white vine-style borders, and with embellished capitals throughout the text in shades of red, blue, and purple, frequently illuminated in gold. The borders and initials are credited to A. Sutcliffe. Also includes eleven illustrations by E. Gleddes. The text comprises an introduction by A. C. Benson, an English verse translation of the *Rubaiyat* by Edward Fitzgerald, a biography of Khayyam, notes on the text, and a list of illustrations. The whole was reproduced from a manuscript created by Sangorski and Sutcliffe. This edition was published in 1910, two years before Sangorski and Sutcliffe produced the jeweled *Rubaiyat* that famously sank with the Titanic.

Bound by Sangorski and Sutcliffe in original gilt-stamped vellum over boards. The upper cover features a sweeping peacock design, highlighted with green, red, yellow, and deep purple. Gilt flowers and leaves decorate the back cover and spine. The title, author, and designers are gilt-stamped to a black leather spine label, with the publisher in gilt to the base of the spine. The gilt decoration continues onto the edges of the boards and around onto the turn-ins, which surround a red silk lining. Two gold-plated clasps are each set with three garnets. Housed in a drop-back box lined with soft white cloth, which shows staining, wear to edges, and a weak front hinge. Light toning to extremities, gilt on spine rubbed, evidence of bookplate removal on verso of front flyleaf, else a fine copy of a rare Sangorski and Sutcliffe special edition. T.e.g. \$12,500

EXTRA-ILLUSTRATED

33. KHAYYAM, OMAR. The Second Version of the Translations by Edward Fitzgerald from Rubaiyat of Omar Khayyam. Wasau, WI, Philosopher Press, (1901). Quarto. 14ff., frenchfold. One of 100 copies. With original watercolor frontispiece by Charles M. Plein, who also



Item 32



Item 36

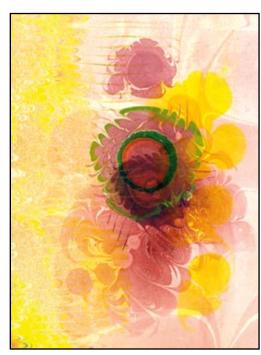
hand-colored all the printed borders in the volume. According to the inscription on the title page, the extra-illustration was done in 1915, which is about a decade after the Philosopher Press published its last volume. Of the seventeen titles issued by the Press between 1896 and 1904, several were hand-colored or extra-illustrated, so it is possible that sheets were sold off at a later date with illuminations. The fact that Plein was the chief colorist at the photography studio of the noted Native American portraitist, Frank Rinehart, makes this theory more plausible. A handsome and scarce edition, made even more appealing by the addition of color. Fine in burgundy moroccobacked marbled boards, housed in a cloth slipcase. \$3,000

AMERICAN PRINTING MASTERPIECE

- 34. [MERRYMOUNT PRESS]. The Book of Common Prayer and Administration of the Sacraments and Other Rites and Ceremonies of the Church. According to the Use of the Protestant Episcopal Church in the United States of America. Printed for the Commission A.D. MDCCCCXXVIII. (Boston, 1930). Folio. xlii, 613pp. One of 500 copies. Besides the copies printed on paper, five examples were printed on vellum. The book was begun in 1928 (the year of Prayer Book revision) and was finished in autumn of 1930. J. P. Morgan, Jr. underwrote the lavish expenditures required. Martin Hutner called it "one of the most famous and beautiful books ever printed in America." Bound in publisher's full red, blind-stamped morocco. A fine copy, housed in a cloth case with blind-tooled leather lettering pieces. The Doheny copy, with her leather booklabel on front paste-down. \$6,500
- 35. [NONESUCH PRESS]. *Genesis*. Soho, 1924. Large octavo. (28)pp., frenchfold. One of 375 copies printed on Zanders handmade paper at the Curwen Press. Illustrated with twelve woodcuts by Paul Nash. This book represented the first use of Rudolph Koch's Neuland typeface in England, and Paul Nash's woodcuts provide the perfect counterpoint for the bold blackness of the type. Two minuscule rubs to lower front corners, else a fine copy in gilt-stamped black cloth. In the publisher's rare dust wrapper, which shows a few chips and closed tears at extremities. (Dreyfus 14). \$2,750

UNRECORDED MOVEABLE HORSE TOY, WITH SIX RIDERS

(Paper Toy). DER SPATZIER-RITT, ZUM FREUNDLICHEN DOERFCHEN ODER DAS WIETH PFERD / LA PROMENADE À CHEVAL, OU VILLAGE RIANT OU LE CHEVAL A LOUAGE. c. 1835. Movable figure of a black Arabian horse mounted to a hand-colored landscape backdrop that measures 10 by 8 3/4 inches (251x196mm). The horse is articulated using a series of metal pins that allow it to be manipulated into various positions. Accompanied by eight interchangeable rider figures, all of which are hand-colored. These have a tab on the reverse side that allows them to slip onto the horse. The riders consist of two women and six men. The ladies are shown riding side-saddle and wearing full period costume. Among the men are a jockey, a Prussian Hussar, an officer with a plumed hat, and several gentlemen with various costumes, riding crops and saddle styles. This very rare paper toy is virtually unknown to reference works: a single mention of it appears in the Königlich Württembergisches allgemeines Amts- und Intelligenz-Blatt for the year 1835. No maker is identified, but a small monogram appearing at the bottom of the title label on the front of the original marbled paper slipcase shows the initials "JMB." Some trivial rubbing to slipcase, minor creases to background sheet, else fine. \$3,500



FRIGGE'S FABULOUS FLOWERS

37. (Paper). FRIGGE, KARLI. *Marbled Flowers*. (Netherlands), Frits Knuf, (n.d.). Oblong folio, measuring 16 1/2 by 21 inches. (19)ff. One of 55 copies, signed and numbered. The text, which describes how Frigge came to create these beautiful flowers, is followed by five samples of her marbled paper, dated and signed. This copy is in the first of two binding states, bound with red and black painted wooden boards with a black leather spine and housed in a grey cloth drop-back box with black ties and a calligraphy title to upper cover. Very fine. \$3,500



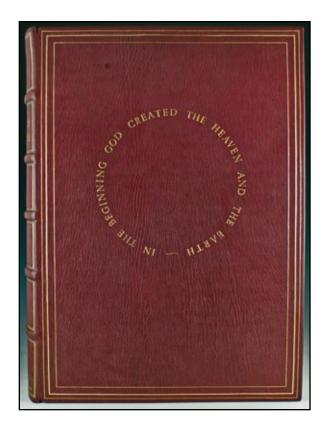
LARGE-FORMAT PEEP SHOW OF 1867 WORLD'S FAIR

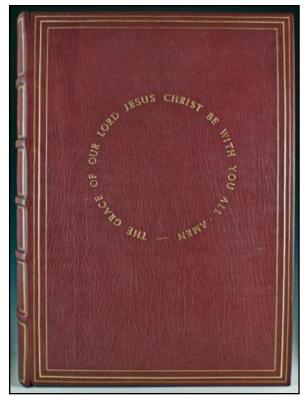
38. (Peep Show). EXPOSITION UNIVERSELLE DE 1867, PARIS. Paris, Lemercier, (1867). Four panel, accordion-folding peepshow of the 1867 Exposition Universelle, held on the Champ-de-Mars in Paris. The front-face shows a bird's-eye view of the exposition complex as seen from the north bank of the Seine. Beneath the image, the title is written in five languages, along with the publisher information. Three small, circular peep holes cross the center. The cut-out panels inside the peepshow depict the crowded interior of the circular Vestibule and Palace. The visitors, of all shapes and sizes and wearing all manner of dress, wander between the booths in the glass-ceilinged exhibition area. The booths themselves, colored in rich warm tones, represent a range of Eastern cultures, lending the entire spectacle an air of the exotic. The back-scene shows the open garden at the center of the Palace. Curtained entrances ring the green, labeled with the names and flags of the participating na-

tions. These wonderfully detailed crowd scenes offer something new each time the viewer returns to them. The front and back boards are covered in a patterned purple cloth, with a gold border along the edges of the front-face. Light wear to covers and two small segments of gold border missing, else, this rare peepshow is in fine working order. (*Gestetner Collection*, p. 57, Cat. 67). \$5,500

THE OXFORD LECTERN BIBLE

[ROGERS, BRUCE]. The Holy Bible. Containing the Old and New Testaments: Translated out of the Original Tongues and with the former Translations diligently compared and revised by His Majesty's special Command. Oxford, The University Press, 1935. Two folio volumes. xix, 1216pp., continuous pagination. One of 200 copies printed on Batchelor's handmade paper in modified Centaur type. This copy includes the limitation leaf, which is often missing. "Every book designed by Rogers was an individual accomplishment... The monument to his life work is the superb large folio Bible he designed and supervised at the University Press, Oxford. It will long remain as the finest of all presentations of the King James Version." (The Typographic Book, p. 56). Elsewhere, Blumenthal called the Oxford Bible "the most important printed book of the twentieth century" (Art of the Printed Book, pp. 50-1). Four-page prospectus in the seldomseen Oxford Press wrapper is laid in. The copy has been handsomely bound in full red morocco by the Bookends Bindery. The design features circular lettering on the upper covers of each volume, bearing scriptural verse relevant to each book. In the case of the Old Testament, it is the opening line of Genesis; in the New Testament, it is the last line of Revelations. Each volume is housed in cloth clamshell cases. Magnificent bindings on a landmark typographic book.





BRUCE ROGERS'S COPY

[ROGERS, BRUCE]. The Odyssey of Homer. Translated by T. E. Lawrence with a three-page note by him at the end of the text. (London), 1932. Quarto. Unpaginated. One of 530 copies, printed and published by Rogers, Sir Emery Walker, and Wilfred Merton. This is Bruce Rogers's copy, with his bookplate on front paste-down. Additionally, it bears his presentation inscription on the half-title. Illustrated with twenty-six decorations of Homeric figures printed in black on round backgrounds of gold. It was Rogers who, upon reading Seven Pillars of Wisdom, decided that T. E. Lawrence would be an ideal translator for a new edition of the Odyssey — a process that was expected to take two years and ended up taking four. The famous gold roundels, one of the signature features of this edition each illustrate something from Homer's epic, based on Rogers's drawings of figures from Greek vases. These illustrations famously required seven passes through the press. Even the ink was specially made from an early 19th-century formula, using an oily resinous balsam that resulted in "a depth of black without gloss" in the roundels, as well as lending the book a slightly spicy aroma. One of Rogers's most beautiful books and, according to Joseph Blumenthal, "Indisputably among the most beautiful books ever produced...with only type and paper and ink, with consummate skill, Rogers created a masterpiece." Aside from some negligible rubs to lower corners from the slipcase and a few small surface imperfections to covers, this is a very fine, bright copy. Housed in the original slipcase, which shows some wear and rubbing along extremities. Sample page and original order form laid in. (A BR30 title; Warde 157; Blumenthal, p. 134; O'Brien A141).

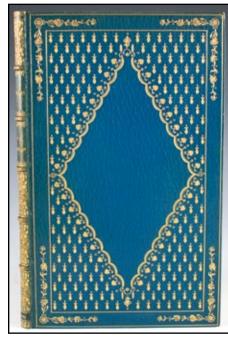
41. [ROGERS, BRUCE]. Morison, Stanley. Fra Luca de Pacioli of Borgo S. Sepolcro. NY, Grolier Club, 1933. Large quarto. 100pp. One of 390 copies. Designed and printed by Bruce Rogers at the University Press in Cambridge. Initialed by Stanley Morison at the close of the Preface. Beautifully printed with decorative initials and ornaments in red, photogravure frontispiece, and large reproductions of Pacioli's roman letters. Fredrick Adams' copy, with his Rockwell Kent-designed bookplate on front paste-down. Slight natural discol-



oration to vellum spine, else a fine copy, in vellum-backed paste-paper boards. Original slipcase shows light rubbing to edges. (A BR30 title; AIGA 384; Haas 162).

42. SHELLEY, PERCY BYSSHE. *Hellas: A Lyrical Drama*. London, Charles and James Ollier, 1822. Octavo. 60pp. First edition, complete with half title. Hellas was released only three months be-

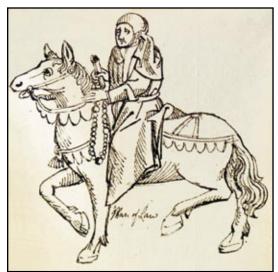
fore Shelley's death by drowning in the Bay of Spezzia at age thirty, and was the last poem published during his brief life. Inspired by the Greek battle for independence from the Ottoman Empire during the fall of 1821, Shelley dedicates the poem to Greek statesman Prince Alexander Mavrocordato. This copy has been beautifully rebound by Rivière and Son in giltstamped crushed blue morocco with cream moiré silk endpapers.



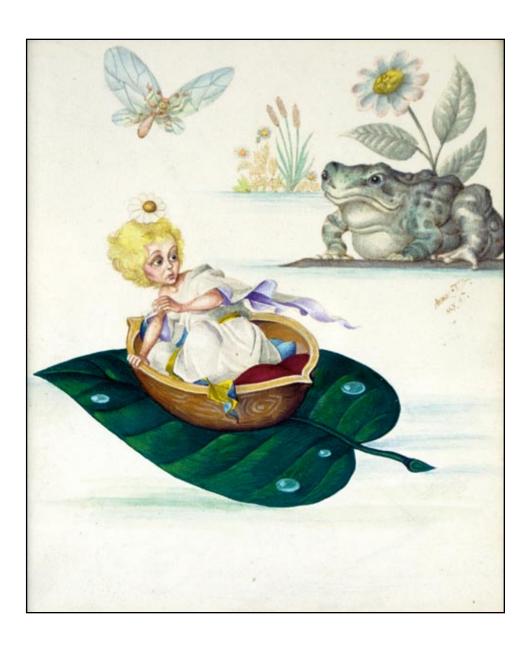
A.e.g. With the bookplate of Willis Vickery, distinguished Cleveland lawyer and jurist. Spine darkened, and occasional light pencil marking, otherwise fine. \$3,500

THE COMMISSION THAT KILLED A FRIENDSHIP

43. [STOTHARD, THOMAS]. Thirteen original drawings for *The Canterbury Tales*. (c. 1800). 12mo. 15ff. One page of handwritten text followed by thirteen pen-and-ink drawings by the English book illustrator Thomas Stothard. According to the text, these drawings were "sketched" by Stothard "from old wood engravings meant to



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illustrate the characters of Chaucer." Stothard was a prolific illustrator, who has been credited with over five thousand contributions, including Robinson Crusoe (1790); Young's Night Thoughts (1802), and an edition of Burns's Poems (1802). It is likely this work was a study for a watercolor painting showing all the Canterbury pilgrims that he executed for the engraver Robert Cromek in 1806. This commission caused a rift between Stothard and William Blake, who had been friends. Blake and Cromek had already scuffled over the illustrations to Robert Blair's The Grave, and as Blake was preparing to engrave his own illustration to The Canterbury Tales, Cromek suggested the idea to Stothard, whose resulting work became more popular than Blake's. The handwriting in the front of this volume may indeed be Cromek's, as his initials can be made out below; this hypothesis is further strengthened by the presence of the signature of Cromek's son, Thomas Harley Cromek. A fascinating work with considerable artistic intrigue, bound in contemporary full vellum, decorated in gilt. \$5,500

SUBLIME SZYK GOUACHE

44. [SZYK, ARTHUR]. "Thumbelina." NY, 1945. Original gouache illustration of Thumbelina from Arthur Szyk's illustrated edition of *Andersen's Fairy Tales*, signed and dated by the artist. In the illustration, Thumbelina, nestled in her walnut shell, shrinks away from a fat toad. In the story, the toad's mother had kidnapped Thumbelina as a bride for her son. In the printed version, the image is captioned: "'Croak, croak, croak,' was all her son could say for himself." Compared to the printed version, the gouache is much more delicate, with muted colors and greater sensitivity. The illustration is double-matted in gold and cream and framed in a gold-painted wooden frame. (Illustration measures 6 1/8 by 5 1/4 inches [155x133mm]. Frame measures 19 1/2 by 16 1/2 inches [500x415mm].) Together with: *Andersen's Fairy Tales*. NY, Grosset & Dunlap, (1945). Octavo. 327pp. Illustrated by Szyk with black & white illustrations throughout and ten colored plates. Part of the Il-

lustrated Junior Library collection. Bound in pictorial boards, with original acetate jacket with "Andersen's Fairy Tales" printed to upper right corner. All edges dyed purple. Fading to dye at top and fore-edge, bookplate removed from inside front cover, and some chipping to edges of acetate jacket, else fine. \$12,500

IMPORTANT EXAMPLE OF JAPONISTE ART IN AUSTRALIA

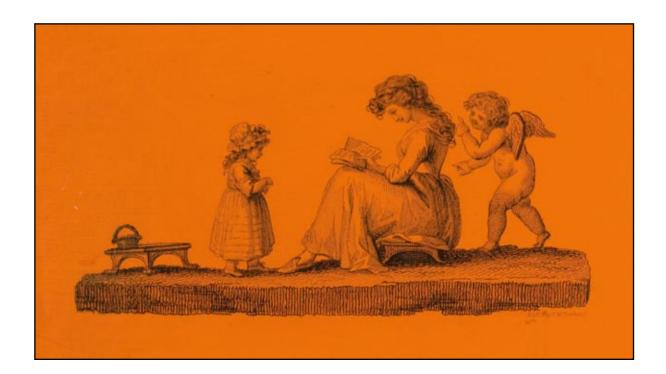
45. [TEAGUE, VIOLET AND GERALDINE REED]. *Night Fall in the Ti-Tree*. Melbourne, Sign of the Rabbit, 1905. Small quarto. (32)pp. Extremely rare first edition. Illustrated with sixteen woodcut illustrations in the Japanese style, six of which are double-page spreads. All but four minor illustrations are hand-initialed in ink by the contributing artist. Set opposite the illustrations, the letterpress-printed verse is a cautionary tale, warning rabbits in their dens to avoid hunter's traps. The atmospheric images, rendered in earth tones, deftly capture both the danger lurking in the night, as well as the peace of a rabbit's simple life.

Entirely handmade by Violet Teague and her friend Geraldine Reed in Teague's Melbourne home, Night Fall in the Ti-Tree is the first book in Australia to be produced and illustrated in the Japanese style using colored woodcuts. Teague, who was probably introduced to Japanese prints while studying in England and Europe in the late 1800s, tried to imitate Japanese production techniques as closely as she could. The illustrations were created using water-based inks brushed directly onto the woodblocks, which had been cut along the grain rather than against it, as in Western woodcuts. The binding is also in the Japanese style, with the pages folded at the foreedge, and stab-sewn through the spine with a green ribbon. Two common techniques in Japanese illustration were also employed to great advantage: asymmetrical illustrations that extend past the edge of the page, and the division of an illustration into two parts for a double-page spread. Taken as a whole, the work is a beautiful and compelling tribute to Japanese style, as well as an important example of Japoniste art in Australia. Teague went on to become a great promoter of Japanese woodblock prints, writing articles and giving demonstrations on technique. Reed published her own book of woodcut illustrations with verse in 1909, titled A Little Book of Trees.

Very few copies of this first edition of *Night Fall in the Ti-Tree* were printed or sold, although it was exhibited several times in Australia following its production, even winning an award at the 1907 First Australian Exhibition of Women's Work. In 1906, it was picked up by English publisher Elkin Mathews for a second edition. Teague reworked the title page, crediting herself as the author, changing the year on the rabbit logo, and adding Mathews's information under the original imprint. Compared to the 1906 edition, this first 1905 printing has lighter tonal printing to the plates and blacker printing of the text. Original ties replaced with green ribbon, and protected by a custom-made drop-back box. A fine example of a rare item. Together with the 1988 National Gallery of Australia facsimile of the second edition. *See illustrations on front & back covers.* \$37,500

(Theater). HANDMADE TOY THEATER CHARACTER SET. (c. 1800). Set of twenty early nineteenth-century hand-drawn and hand-colored toy theater characters, mounted on wires. This set of characters is crafted in the tradition of the "penny plain, twopence colored" toy theaters sold throughout Europe in the nineteenth century. These ready-made kits would include all the parts for reproducing a pared-down version of a popular play, including a script, characters, backdrops, and prosceniums. Printed onto paperboard sheets, children or hobbyists could color, cut out, and assemble the set at home. This particular set was made to emulate these mass-produced toy theater kits. The characters are drawn in ink and hand-colored, some showing the original pencil sketches on the backs of the figures. Many come equipped with movable parts attached to wires. While the kits were specific to one particular play, this set includes a large cast of characters that could be used to act out a variety of stories. The cast includes soldiers, women engaged in household tasks like churning butter (complete with movable arms), beggars young and old, merchants, "mon jardinier" pushing a wheelbarrow, and a beautiful young noblewoman in gray. One twofigure piece depicts a quarreling couple: the wife attempts to hit her husband with a broom, while he brandishes a stool. The cast also includes two different Pierrot clown characters, all in white. One is much closer to the original Commedia dell'arte concept with overlong sleeves and a broad-brimmed hat, and the other is more akin to later whiteface clowns with an oversized ruff and a conical hat. Characters are stored on three sheets of Bois & C. paper, sandwiched in a marbled paper-covered portfolio with green ties, detached at the spine. A fine, unique set. \$3,500





47. [TOMKINS, PELTRO WILLIAM]. *To the Queen This Book of Etchings from Papers cut by The Right Honorable Lady Templeton*. London, J. F. Tomkins, 1790. Small oblong quarto. (4)ff., + 12 plates, loosely inserted into marbled wrappers. Engraved title page with vignette, plus twelve plates printed on orange paper, etched by P. W. Tomkins after designs by Elizabeth Upton, Baroness Templetown. This suite of designs features women and children in pastoral attire performing a wide array of activities, including hide-and-seek, dancing, spinning, etc. Most of these scenes include a cherubic Cupid-like figure, who, in what seems to be the last plate in the series, appears lifeless atop a bier before which a woman with a dog on a

Camben New Jersey
April 25- 1890

Yes will sell the London for opposer the entire sheet mittees and back labels for the complete be book of throw in one of my trumb copies (making 101 altogether for \$32.

You to make a pair browns addition for your trouble.

Yespestfull,

You're respectfull,

Item 48

leash weeps. Baroness Templetown is best-known for her cut-paper figures that were used on Wedgewood jasperware. This is very likely a later issue of this portfolio: despite the orange paper bearing tax stamps with the correct date, the paper used in the binding bears an 1840 watermark, and the marbling pattern used on the covers best reflects early 19th-century stylistic cues. This is a very fine example of a book that is quite uncommon in commerce, showing only a few minor defects to the thin paper on which the colored plates are mounted. \$2,750

WALT WHITMAN, BOOKSELLER

48. WHITMAN, WALT. Manuscript letter and portrait. 1890. One-page letter, handwritten and signed in full by Walt Whitman. Dated April 25, 1890 from Camden, New Jersey, Whitman writes to his publisher David McKay with details on the publication of his upcoming *Complete Poems and Prose*. The letter reads: "Yes will sell the London proposer 100 sets of the entire sheets with autograph, plates and back labels for the complete big book & throw in one of my bound copies (making 101 altogether) for \$320 - I to receive that sum in full - you to make a fair bonus addition for your trouble. Very respectfully." The letter was folded in thirds and has a few splits at fold lines, not affecting any text; else fine. Matted and framed with a reproduction of the 1889 oil-on-canvas portrait of Whitman by John Alexander White. (Frame measures 24 1/2 by 14 3/4 inches). (Myerson A 2.7m).

COMPLETE SET OF DELUXE EDITIONS

49. [WHITTINGTON PRESS]. *Matrix: A Review for Printers and Bibliophiles*, Numbers 1 through 33. A complete run of the deluxe issues. Andoversford, Gloucestershire, 1981-2015. Thirty-three



NUMBER OF

AUTUMN 1981

The rachs and galleys of the printing-affice aromatice many things which the printing would like to discontinent a periodical affords a contension until Good verifings and engravings which too can occure will appear in the Thins to So wrote Michael (now Pather Beccard). Sewell and Edward Walters when they launched their literary quarterly The Thing in January 1936, and our reasons for starting Marie are much the same. Many projects and ideas come to us which, while they may not reach the stage of accumulating on our racks and galleys, wait accusingly in files or trays for the compositor's hand, and to these we have added with contributions from friends with specific interests in printing or bibliography to make up the first issue of Marie.

It already seems that Mawis may become more annual than biannual, or perhaps somewhere between the two. The response to the first issue has been highly encouraging both from our contributors and our subscribers, and the result is that Mawis has grown by several sections since its conception as a 33-page single-section booklet, and has absorbed considerably more of the Press's time than it was meant to. We will however continue to limit the edition to around 350 copies so we can handle the printing and distribution ourselves, and so that we can continue to include in Mawis examples of printers' and engravers' work.

The second issue is however already well into the planning stage, and any ideas for contributions to future issues, and books for review, should be sent to Maris, c/o The Whittington Press.

John & Resalind Randle

Opposite: for Allars she Great, wood-engraving by Edward Walton

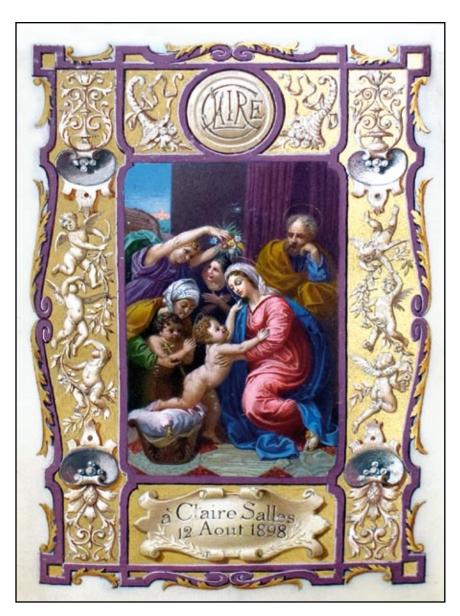
original volumes, plus the reprints of Volumes 1 and 2, as well as two index volumes (1-5 and 1-21). Limitation varies between thirty and eighty copies. A complete set of the deluxe issues of this invaluable periodical, printed at the Whittington Press. Illustrated profusely, including many printing samples, and with the extra information, illustrations, and samples that typically accompany the deluxe issue. *Matrix* has become by far the finest periodical of the book arts produced in the twentieth century, surpassing even the seven-volume *Fleuron* issued in the 1920s. The contents include both retrospective material (Eric Gill, et al.) and information about presses active today. Volumes 1 and 2, far more limited than the later issues, have become very rare indeed. Bound in morocco-backed patterned papers. All volumes have slipcases, except for Volumes 1 and 2, as issued. A few volumes show light sunning, else fine. \$25,000

PROOFS FOR UNPUBLISHED BOOK

50. [WOLF, GUSTAV]. Twelve Wood Engravings to the Psalms. (c. 1947). Folio. 15ff., loose, as issued. A set of twelve proof illustrations, each labeled as such in pencil, plus a title page and Table of Contents, for an unpublished edition of Psalms by Gustav Wolf. The artist's watercolor sketches were in the process of being transferred to engraved blocks when he died in 1947. What remained were notes to himself written on the back of the sketches intended to guide him as he transferred the feel of the multitonal watercolors to the single-color gradients of black & white prints. After Wolf's death, his notes were transcribed onto a single sheet and included with this group of proofs of his final illustrations "to show something of the fitful, unpredictable process of creation."

Wolf, who studied under Hans Thoma, fled Germany in 1938 and settled in the United States, where he continued his work as an illustrator. One of his more noteworthy contributions was the set of thirty-two woodcuts he produced for The Book of Job, published by the Cummington Press in 1944. Reflecting their shared Old Testament inspiration, the illustrations for Psalms and The Book of Job show grand, multi-dimensional landscapes and the awesome power of Jehovah over the heavens and earth. Beyond the similarities in their subject matter, the images in Psalms also depict themes and symbols that were in *The Book of Job*, such as crystalline mountains and stars surrounded by swirling whirlpools of creation. In many ways, this unpublished edition of Psalms would have acted as a follow-up volume to The Book of Job, and was perhaps intended as such while Wolf was alive. The loose leaves are housed together in a paper chemise with a label designed by Wolf. Light toning and minor creasing to leaves and chemise; transcription of Wolf's commentary affixed to cardboard, which is toned and has darkened the inside of the chemise; else fine. Overall a fine portfolio of Gustav Wolf's last unpublished work. \$2,500





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