

ONE OF TEN SPECIALLY BOUND

[ALLEN PRESS]. Romeo and Juliet: A Tragedy, by William Shakespeare. Greenbrae, CA, 1988. Small quarto. 136pp. One of ten copies bound in full vellum by Jenifer Lindsay. Handsomely illustrated with black & white drawings by Michèle Forgeois. Calligraphic variations on the letters "R" and "J" by Mark Livingston are printed in the margins in lush purple, orange, green, blue, and brown. Lindsay's binding is beautifully supple. The heads and tails of the upper and lower covers display an impressive interlocking design of white silk threads. Spine motifs and a newly designed typeface (Tügeltitle calligraphed in black ink. A beautiful binding befitting Lewis and Dorothy Allen's sumptuous typographic tableau. \$3.000

[ARION PRESS]. Flatland: A Romance of Many Dimensions. San Francisco, 1980. Tall quarto. Unpaginated. One of 275 copies, signed by Andrew Hoyem, the printer, and by Ray Bradbury, who wrote the Introduction. A strikingly visual presentation of this science fiction classic. Illustrated with die cutouts of geometric shapes, all of which have been handcolored. Bound concertina-style in silk-screened aluminum, which allows the book to open up to a 33-foot panorama. It can also be read in the conventional manner by opening the front cover, reading to the end, turning the book over and finishing back at the front cover. Book is protected by an aluminum frame, which unlatches to let the book slide out. Top and bottom edges black. A fine copy overall, free from the usual scuffing to the aluminum. A successful tour-de-force and an excellent example of the nontraditional book so popular in the last decade. \$5,000

Arion Press. See also: Item 73.

(Art Deco). GOETHE, WOLFGANG VON. Prometheus und Ganymed. Worpswede, 100 copies, this is copy number one of version "no. 4." Signed by all the contributors: Ludwig Tügel, who designed the type, Carl Emil Uphoff, one of the printers and one of the founders of the Worpswede artists' colony, with his brother

etchings and the ornamental giltwork throughout. Fritz Uphoff's signature also appears on each of the etchings. His illustrations, all of which center on the figure of a man contorted against himself or against an unseen external force, capture the dichotomy of these paired Goethe poems. By juxtaposing Prometheus, the ultimate rebel, with Ganymede, the ultimate acolyte, Goethe posited the human condition as a continual paradox between conformity and defiance. Uphoff's etchings evoke that internal dissonance. The book itself, by opting for a thoroughly modern design hinging on Art Deco Antiqua) over more Classical or Germanic conventions, embodies Goethe's philosophy. With its sumptuous giltwork on every page's border and on every letter of text, it exalts its content and one of Germany's most celebrated writers. Bound in full vellum with the title tooled in gold to upper cover and the number "4" in gold at the spine. Endpapers boast full gilt design, matching those found throughout the book. Housed in fleece-lined slipcase likewise covered in vellum and with a gilt motif to match the one found on the volume's first page. A fine copy, with only trace rubbing. (Rodenberg, p. 138). \$16,500

[BAGGULEY, G. T.]. The Poetical Works of Robert Burns. Glasgow, David Bryce T & Son, (c. 1900). 64mo. 512pp. Engraved frontispiece shows the Burns monument and the new Brig O'Doon, located in Ayr, Scotland. A complete anthology of Burns' poetry, and a testament to his legacy among the Scots. Although unsigned, this copy was bound by G. T. Bagguley, and likely finished by Thomas E. Caley, in full green morocco with a gilt thistle and vine design to covers and spine. The turn-ins continue the motif, which borders marbled endpapers. A fine example, housed in a morocco pull-off slipcase, from which a small section at the top of the spine lid is missing. A.e.g. Laid in is a note from 1924. Quarto. (20)ff. Within an edition of Caley, presenting the copy in 1919 to "E. M. B.," possibly one of Bagguley's siblings. \$1,250

(Children's Book). [HARRIS, JOHN]. The Children in the Wood; or, the Norfolk Gentleman's Last Will and Testament. Fritz, who was responsible for the four full-page London, 1818. 32mo. 15pp., + 12 plates of en-

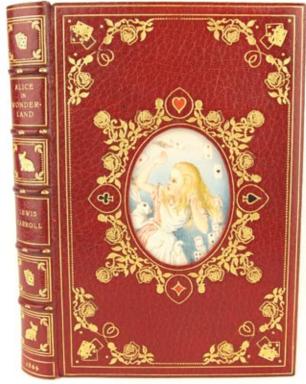


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gravings. Each illustration is fully colored and shows a remarkable depth of field and detail. These are not hasty sketches brushed by a disinterested hand; rather, they evince artful care and an eye for pleasing palettes. They grant a particular uniqueness to this edition of a well-known moral tale, here told in verse, of unfortunate children caught up in the conflicting greed and integrity of adults. Bound in tan printed wrappers, with publisher's advertisement to rear cover. Inch-long splits to head and tail of spine, else an impressively preserved copy, near fine. (Moon 126.2).

Children's Book). [MARSHALL, JOHN]. Jackey Dandy's Delight; or, The History of Birds and Beasts in Verse and Prose. London, (c. 1780). 48mo. 28pp., + (3)pp. of advertisements for other publications printed and sold by John Marshall. Twenty-two woodcut vignettes, mostly of the birds and beasts described in the text. A remarkable early example of entrepreneurial children's book publishing, as evidenced by the title page's introductory text, which claims "The Author" as the primary motivator of the production. The simultaneously familiar and exotic motif of the bestiary is here put to good use, educating young readers on the temperaments of animals with which they may or may not be already aware. Front paste-down features the rhyme, "Handy Dandy, Jackey Dandy." Bound in Dutch paper wrappers, variously colored and mildly rubbed. A bright, near fine copy of a rare children's book, known in only two institutional holdings. \$5,500

(Cosway-Style Binding). ALICE'S AD-VENTURES IN WONDERLAND, by Lewis Carroll. NY, D. Appleton and Co., 1866. First edition, second issue. With John Tenniel's forty-two iconic, surreal illustrations throughout, capturing the playful and bizarre events of Alice's first journey into Wonderland. Carroll's enduring tale of a child's dreamworld was first issued in 1865 by Macmillan and Company of London, but Carroll and Tenniel were unhappy with the print quality of the illustrations and canceled the issue, insisting that the book be reprinted. Few copies of that first issue were ever released; fewer still are known to exist today.



Many of the sheets had vet to be bound when Carroll suppressed the edition, and a number of these unbound sheets had been sold to Carroll's American publisher, Appleton, who added its own title page. Thus, the first American edition is comprised of the sheets from the suppressed London edition. Bound by Baytun-Rivière in a Cosway-style binding, with a miniature of Alice, the White Rabbit, and airborne playing cards at the center of the upper cover, surrounded by gilt roses and the four playing card suits in onlaid red and black leather, and a likewise gilt border of roses, looping hearts, playing cards, and rules. The rear cover boasts the same border, with the Cheshire Cat grinning at the center, recreating the same design from the original cloth. The giltwork continues on the spine, with the titling, floral patterns, cards and two rabbits; and on the turn-ins and edges. A beautiful copy, uncommonly bright and clean internally. Housed in a morocco-backed folding case. \$12,500

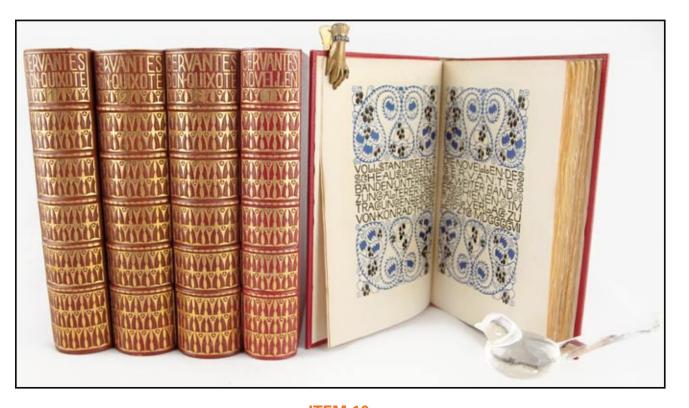
[CRANACH PRESS]. Cantique des Cantiques de Salomon. (Weimar), 1931. Tall octavo. 32, (2)pp. From the French edition of 164 copies, this is one of 50 on Japon. Printed in blue and black, and illustrated throughout with eleven wood engravings and decorative initials by Eric Gill. This ancient dialogue between the Bride and Groom is one of the most lyrical love

passages of all time. Bound in full orange morocco by Otto Dorfner, with gilt tooling and titling to covers. T.e.g. Small spot of discoloration to upper cover, otherwise a fine copy of a book of distinction, sought after as a major illustrated private press book and one of the outstanding efforts of the Cranach Press. Housed in a fleecelined drop-back box. (Müller Krumbach 56; Gill 284; *The Artist & the Book* 121). \$8,500

(Cranach Press). RILKE, RAINER MARIA. Gesammelte Gedichte. Leipzig, Insel-Verlag, 1903-1933. Four small quarto volumes. 273; 285; 223; 267pp. One of 200 numbered copies printed on handmade Maillol-Kessler paper. The title was designed by Eric Gill, and the initials were done by Aristide Maillol, all of which are printed in red. Volumes 1 through 3 were printed at the Cranach Press under the supervision of Harry Graf Kessler. In 1933, Kessler immigrated to Paris, so Volume 4 was printed at Offizin Poeschel & Trepte, Leipzig, using the Cranach Press type. In the original publisher's bindings by Gerhard Prade of vellum-backed tan paper over boards, with giltwork to spine. Bindings are stamp-signed on lower turn-ins. Some edgewear, else a near fine set of a celebrated publication, all housed in slipcases. \$10,000

[CZESCHKA, CARL]. Don Quixote. Together with: Die Novellen, by Miguel de Cervantes. Leipzig, Insel Verlag, 1907-1908. Five small octavo volumes. xvi, 498; (v), 573; (v), 582; xvi, 453; (iii), 383pp. One of 100 copies. Three volumes of the set are devoted to Don Quixote; the other two contain Cervantes' novellas. Each receives a matching save for the text—double-page title spread of a black and blue floral and paisley Secession design by Carl Czeschka. Czeschka was closely associated with the Weiner Werkstätte and is best known for his celebrated edition of Die Nibelungen, of which this set is a polished, staightforward predecessor. Czeschka is also responsible for the design of the binding of these present volumes. Each is in full red morocco with a gilt arch design on the spine. Three of five spines show slight toning, minor rubs to some corners, else a near fine set. Signature of former owner, Heinrich Stinnes, on front flyleaves. \$6,500

(Designer Binding). [BROWN, HAN-NAH]. À Outrance. Fyfield, UK, Oak Tree Fine Press, 2009. Quarto. (43)pp. One of fifteen copies of the Ruscombe letterpress art edition, the sheets of which were sent to fifteen of the world's finest designer book-



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binders. The completed collection of bindings of embroidery, sequins, and leather and metal graced an exhibition at the Bodleian Library and went on to be sold at a charity auction. The ultimate altruistic auctioning of the edition keeps after the fashion of the press, which sends all profits from their sales to support children living with or affected by HIV/AIDS. Signed by the author, Philip Pullman, who precedes his autograph with a manuscript transcription of a passage from the story. The story itself, printed in black and red, hails from Pullman's Northern *Lights*, the first book in the His Dark Materials series, recounting a fight to the death between two competing bear-kings. Internally, woodcuts from Chris Daunt, Harry Brockway, and Andy English evoke the romance and nobility of the tale, showing the bear-kings in all their strength, as well as the main character, Lyra, in her compassion and bravery.

This copy has been bound by Hannah Brown with a characteristically textured design evocative of the adventurousness of the tale and the expansive fantastical universe in which it takes place. Full slate-gray goatskin with snowflakes March 2008. Beyond its award-winning interior

onlays. The tundra is rendered in silver, white, and blue embroidery, and on the upper cover is seen a bear made from pierced and lacquered brass, whose footprints appear behind him in gilt. At the lower cover is Lyra, formed from red leather onlay, with footprints likewise in gilt. Endpapers of red paper feature a variety of snowflakes, as does the lid of the accompanying red-cloth covered box. A fine binding, both playful and sensual, and as impactful as the story within. \$3,250

INTERACTIVE BINDING

(Designer Binding). [CLAES, EDGARD]. Miniature Books: 4,000 Years of Tiny Treasures. NY, Abrams and The Grolier Club, (2007). Small quarto. 215pp. One of 250 deluxe copies for sale, signed by the authors and including a facsimile of the book in miniature format. Lavishly illustrated in full color throughout, this set won first place in the Gift Book category at the prestigious New York Book Show in



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design, this copy has been specially bound by Brother Edgard Claes of the Holy Cross Fathers in Diest, Belgium. Claes' kinetic binding, which encompasses the miniature book, the full-size book, and a matching box with a slide closure, in shades of red, orange, gray, and black, is a striking feat of engineering, consisting of 388 parts in total. The miniature book hinges on its ten-part polycarbonate boards, which form a protective clamshell around it. The full-size book consists of four milled plates with twenty-nine movable history both present and past. gears and shafts that create a kaleidoscopic effect when turned. The result is a testament to Claes' expertise with machined materials, and the gadgetry reflects the larger mechanisms, both philosophical and literal, of millennia of miniature book production.

After training in art, design, and layout, Claes studied binding with Renatus de Cock and August Kulche at the Rijksinstitut in Malines, where he was later appointed professor. His original intent was to do restoration work in the monastery library, but his creativity and zeal led him to the use of innovative materials and cutting-edge abstract designs which emphasize the structure of the book. He won the Prix International de Reliure d'Art in 1986 and was given a one-man show in Paris in 1993. In spite of his many monastic duties, he does all the work painstakingly himself, and master binder August Kulche said of his student, "He is one of the few whose hands obey his brain to perfection." Box protected with suede cloth bag. The whole in fine condition. (Box measures 11 by 10 3/8 [288x262mm]; fullsize book 10 5/8 by 9 13/16 [270x250mm]; miniature facsimile 3 1/16 by 2 7/8 [78x72mm]). See image on front cover. \$22,500

A SENSUOUS SWEEP OF DESERT SANDS

(Designer Binding). [MATHIEU, MO-NIQUE]. Pasargades. Paris, Éditions de Livres de Pierre Lecuire, 1977. Oblong 24mo. (16)ff. One of twenty copies, with an additional suite of seven engravings by Vera Pagara, bound in at rear. Of these, two are abandoned earlier attempts. All images in the suite are signed and numbered out of twenty or thirty copies. Additionally, the book is a presentation

copy, inscribed by the publisher to Colin Clarg. Lecuire's dreamy publication intersects art and archaeology, taking as its subject Pasargadae, the capital of the Achaemenid Empire under Cyrus the Great and home of the tombs for Cyrus and his son and successor, Cambyses II. Pagara's supplementary engravings offer hazy views of these landmarks, and more, which the reader finds among layers of thin Japanese paper, as if sifting through sand and time to see a

Bound by Monique Mathieu in full tan calf with snakeskin inlays in two columns on both covers, echoing the long lines of the engravings emerging from the heated desert like a mirage. Spine title, Mathieu's initials, and the date of creation in black, these latter appearing on turn-ins. Chemise of calf-backed textured boards with yapp edges and spine titling in black and blind. For more than fifty years, Mathieu has been one of France's most preeminent bookbinders, counting the National Library of France among those commissioning her work. The present volume highlights her precision in abstraction, her mastery of texture, and her discerning ability to make what is internal external. Matching slipcase. Minor wear to enclosures, else fine. \$4,000

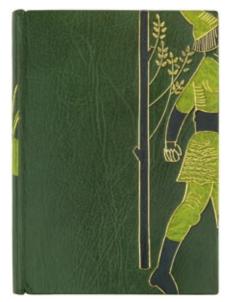


(Designer Binding). [ROUSSEAU, FLORENT]. La Méthode. Colombes, France, Collectif Génération, 1990.

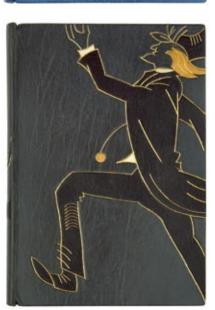


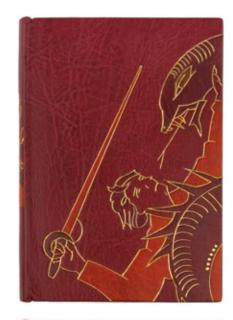


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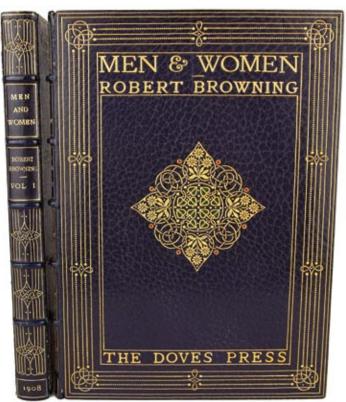


Square octavo. (15)ff. One of 60 copies, signed by the author, Marcelin Pleynet, and the illustrator, Bertrand Dorny. With imaginative engraved and blind-stamped illustrations throughout, to accompany Pleynet's modernist text. Many of the pages fold out to give the reader the feeling of discovery and thorough study. Bound in 2015 by Florent Rousseau, one of the few European binders with consistent mastery of unique materials. The volume is bound with a metallic fabric spine and glittering covers of industrial plastic, resembling chrome, with dozens of diecut squares through which are seen all manner of colors. Eight overlays, four on each cover, of the same plastic mimic Dorny's illustrations; two extend to the paste-downs, on which Rousseau has signed and dated the work. Finished with suede free endleaves and housed in a bright yel-\$7,500 low chemise and slipcase. Fine.

(Designer Bindings). [SANGORSKI & SUTCLIFFE]. The Chronicles of Narnia. London, Geoffrey Bles; The Bodley Head, 1950-56. Complete set of first editions. Beginning with The Lion, the Witch, and the Wardrobe and ending with The Last Battle, The Chronicles of Narnia is C. S. Lewis' crowning achievement. Deep with lore, the series follows the events in the land of Narnia, a place with a tenuous border with our world, bringing earthly children into it to act as protagonists. Its mythological and medieval influences and its philosophical and spiritual nuances have given the series incredible staying power as a classic read for both children and adults.

This set is specially bound, with each book in a differently colored full morocco binding, gilt-edged leather onlays positioned so that, when organized in publication order, the books spell "Narnia" along their spines. The covers of each bear onlaid designs that reflect their respective stories. The Lion, the Witch, and the Wardrobe is in full tan morocco with an onlaid lion. Prince Caspian is in evergreen with a young Caspian stealing through a wood, and The Voyage of the Dawn Treader is fittingly bound in blue with the prow of the titular ship. The Silver Chair shows Prince Rillian fending off a serpent on a field of maroon morocco, while The Horse and His Boy

features a rearing horse on brown morocco. *The Magician's Nephew* is in slate gray with a frolicking magician, and, finally, *The Last Battle* is in orange with the evil Tash looking on. A very fine set, whose whimsical bindings honor the imagination of the tale. \$18,500



[DOVES PRESS]. Men and Women, by Robert Browning. (London, 1908). Two large octavo volumes. 192; 200pp. One of 250 copies. Printed in red and black by T. J. Cobden-Sanderson and Emery Walker. This collection of Browning's poems explores the many aspects of love between men and women. The colophon is beautifully inscribed in red "Flourished by Edward Johnston. May 1908/ November 1908." The table of contents shows calligraphic flourishes in blue, green, and red by the master calligrapher, while larger flourishes decorate headings throughout the book. The set shows the Doves Press at its most ornate, the severe typography softened to the subject by Johnston's lovely decorations. This title is also notable for being the last book from the Doves Press bearing Walker's name on the colophon. In beautiful Doves-style bindings of gilt-decorated dark blue morocco by Sangorski & Sutcliffe. The bindings feature a central gilt arabesque with small red and green onlays framed within a wide

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work corners. Title in gilt on upper covers and spine, which is in six compartments and carries front endpaper. the rules and strapwork from the upper covers. Doublures of brown morocco, gilt-decorated and framed by wide turn-ins which also echo the tooling from the covers. Red silk endleaves. A.e.g. According to the stamp-signing on the this is one of fifty printed on Japon. Title-page front turn-ins, these bindings were executed for the Torch Press, making them roughly contemporary with publication. Trace rubbing to spine ends and outer hinges, else fine. Housed in folding case. (Tidcombe DP15). \$25,000

[EDWARDS OF HALIFAX]. Travels, or Observations Relating to Several Parts of Barbary and the Levant, by Thomas Shaw. London, for A. Millar and W. Sandby, 1757. Quarto. v, [2], xviii, [2], 513, [1] pp. Second edition. Illustrated with 15 maps (of which 9 are folding), 23 plates (of which 3 are folding), and numerous ornaments and initials from copper engravings. Considered by many to be the best description of North Africa of its epoch, Shaw's narrative was composed during his appointment as Chaplain to the English factory at Algiers, where he served from 1720 to 1733. The work is especially praised for its botanical and zoological descriptions and plates. This copy has been bound in full vellum, featuring a central circular underpainting of a classical statue on a gray wash background surrounded by pale blue and terracotta wash borders on the upper cover, and a monochrome underpainting of a ruined abbey on the lower cover. Both covers have a gilt border on a blue wash background, with an inner floral border. The smooth spine is divided into six compartments by blue wash and gilt bands: the title in gilt against a blue wash in one compartment, the remaining five compartments decorated in gilt. Housed in a modern cloth slipcase. A.e.g. The binding bears all the hallmarks of Edwards of Halifax, who perlum. Contents show occasional light foxing, and several plates show older repairs. Minor soiling to vellum, wear to few spine bands, couple minor scratches to upper cover painting. Overall, a crisp copy in a pleasing binding. With the book paintings. label of Estelle Doheny on the front paste-down,

gilt ornamental rule, pointillé borders and strap- with that of Sir R. S. Milnes, and British traveler and folklorist Rachel Busk's on the verso of the \$6,500

> [ERNST LUDWIG PRESSE]. Die Psalmen. (Darmstadt, 1911). Quarto. (120) pp. From an edition of 500 copies, calligraphy and 150 decorated initials designed by Friedrich Wilhem Kleukens. The text of the Press's fifteenth book is Martin Luther's translation from the last edition of the German Bible (Wittenberg 1545). In the original full red morocco binding by Carl Sonntag, Jr., incorporating a cover design by Kleukens. Few tiny rubbed spots to spine hubs, else a fine copy of a handsome edition, housed in the publisher's board slipcase. (Rodenberg, p. 75). \$8,500

> (Fore-edge Painting). [EDWARDS OF HALIFAX]. The Seasons. London, J. Murray, 1778. Octavo. xlv, 256pp. This copy is extra-illustrated with four inserted plates by Bartolozzi, which are printed in bistre. Bound in full vellum by Edwards of Halifax. Both covers are underpainted in black, with a bucolic scene of a couple courting beneath a tree in a park on the front panel, while the rear panel depicts another couple fleeing a lightning storm. Goldtooled borders over a blue wash background on each cover, and the spine gilt with dark blue wash. The fore-edge is painted in green, brown, and black showing a large country manor foregrounded by a field dotted with small figures riding horses. Faint wear to binding, some light foxing, else a fine copy. A.e.g. Bookplates of previous owners on front endpapers. Housed in the original green morocco slipcase.

The family of Edwards of Halifax developed the technique of rendering vellum transparent in 1785, which made it possible to underpaint a picture thus rendering it impervious to wear. fected the technique of underpainting on vel- This same family also perfected the technique of painting the fore-edge of a book in a fanned position. According to Weber, the sixty year period in which the Edwards family flourished is unequalled in the entire history of fore-edge \$12,500

(Fore-edge Painting). [FAZAKERLEY OF LIVERPOOL]. The Book of Gems: The Poets and Artists of Great Britain. London, Saunders and Otley, 1836-38. Three octavo vols. 304; 304pp. Engraved titles with vignettes, as well as nearly 150 engravings throughout the set. A testament to British literature and artistry, with the poetic pillars of Chaucer, Shakespeare, Shelley, and myriad other writers comprising the anthology. Along with these are brief biographical sketches, facsimile autographs, and portraits rendered after paintings and designs by notable British artists. Gorgeously bound by Fazakerley of Liverpool in maroon morocco with giltwork, intricate rose onlays, moiré silk doublures, and gauffered edges highlighting three fore-edge vignettes of bucolic villages, seacoast towns, and storm-blown ships. Hint of wear to extremities, else fine, housed in a morocco-backed cloth folding case. See image on page 12. \$25,000

(Fore-edge Painting). ["MISS C. B. CURRIE"]. The Concise Dictionary of National Biography. London, Oxford University Press, (1925). Octavo. (ix), 1456, (iv), (130)pp. Later printing. With a large fore-edge painting by Miss C. B. Currie (Caroline Billin Curry), which, according to the signed statement on the front endleaf, depicts "(a) view of the entrance to the avenue from Clare Hall Piece, Cambridge." It is identified as number 138 of her fore-edge paintings. Between 1910 and 1931, Miss Currie executed 164 numbered fore-edge paintings for the bookseller, Henry Sotheran and is the only practitioner of this particular art form to have set out to create a signed, numbered series of paintings. This was perhaps the result of her partnership with Sotheran's and the binder, Robert Rivière, for whom she also created miniature paintings on ivory that formed the main feature of the famous "Cosway" bindings. This example is bound in a handsome dark green straight-grained morocco by Rivière, gilt and blind-tooled decorations on both covers. A.e.g. Minute rubbing to corners, lower spine ends, and rear inner dentelle, else fine and bright. (Weber 138; Maggs Bookbinding in the British Isles 1075, part II, number 358). See image on page 12. \$9,500



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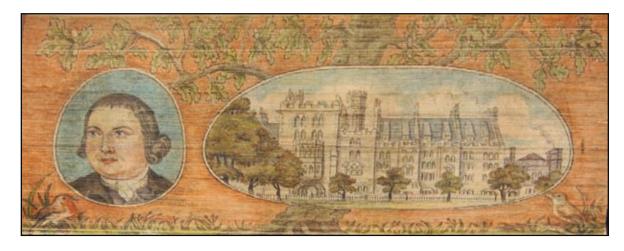


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(Fore-edge Painting). ["MISS C. B. CURRIE"]. Highways and Byways in Hertfordshire, by Herbert W. Tompkins. London, Macmillan and Co., 1902. Octavo. xiv, 348pp. Illustrated throughout with etchings of Hertfordshire's landmarks, both natural and manmade, by Frederick L. Griggs. Concludes with a fold-out map of the region. Signed, numbered, and titled by Miss C. B. Currie (Caroline Billin Curry), artist of the fore-edge painting. Miss Currie's bright, lush fore-edge painting depicts Frogmore, a royal residence in Windsor, Berkshire, England. With her precise details and complex array of colors, Currie captures the beauty of the country estate, giving equal grandeur to its edifice as to its lush gardens. Bound by Rivière & Son for bookseller Henry Sotheran in full orange morocco highly tooled in gilt and blind on covers, edges, turn-ins, and spine. Rubbing to corners and faint edgewear. Near fine, A.e.a. Armorial bookplate of Mary Louise Maxwell-Scott, second wife of Sir Walter Scott's great, great grandson, on front paste-down. (Weber

DOUBLE DOUBLE

\$4,800

61). See image on page 12.

(Fore-edge Painting). ["THISTLE PAINT-ER"]. Poems, by William Cowper. London, J. Johnson, 1808. Two octavo volumes. 432; 412pp. Frontispiece portrait of Cowper to first volume; both volumes replete with head- and tail-pieces designed by Thurston and engraved by Nesbit, Clennel, and Branston. The illustrations pair well with Cowper's proto-Romantic poetry, elevating country life and rustic scenes to a laudable level of spiritual wonder and mystery. Included is also Cowper's abolitionist poetry, which was fostered by his friendship with John Newton, the composer of "Amazing Grace."

The pride of this particular set is its pair of double fore-edge paintings attributed to the "Thistle Painter." The hallmarks of the Thistle Painter's designs are evident here: the double paintings, the multiple subjects in separate frames, and the penciled labels on the flyleaves with the artist's characteristic spelling of "foredge." When spread to the right, the first volume shows a portrait of Cowper, Weston Lodge, and a surround of a

blooming chestnut tree. In reverse, upon a surround of roses, it shows British folk hero Boudicea in her uprising against the Roman conquerers at the city now known as Colchester. When spread to the right, the second volume depicts Edward Thurlow and Olney church surrounded by apple blossoms. In reverse is a portrait of Churchill, the Westminster School, and a surround of an oak tree, a robin, and a nightingale. According to Jeff Weber, the Thistle Painter was active in the years immediately following the second World War, and "probably invented" the technique of embellishing a scene with decorative border devices. (p. 252).

Both volumes bound in full plum straight-grained morocco with giltwork on all panels, including in the six spine compartments. A.e.g. A charming set, skillfully adorned. Held in fleece-lined blue cloth slipcase. Bookplate laid in. See images on \$11,500

Fore-edge Painting. See also: Item 66

WATERCOLORS AND BLOCK

[GEHENNA PRESS]. The Gehenna Florilegium. (Rockport, ME), 1998. Folio. (65)pp. From an edition of fifty, this is one of ten de-



luxe copies, accompanied by a page of Anthony Hecht's manuscript, three watercolor drawings by Leonard Baskin, one of the original woodcut blocks, and a suite of woodcuts printed in black with several hand-colored by Baskin. Signed by both Hecht and Baskin at the colophon; Baskin has also signed each of the prints in the book. Hecht's poems, rich with earthy imagery to communicate

the individual and common depths of grief and joy, are each faced with a colorful woodcut of a flower. Baskin's signature dark shading and rough edges capture both the gritty beauty of the plants themselves and their untidy but profound reflection of humanity. Bound by Claudia Cohen in full peach morocco, with rules in both blind and gilt, an artful gilt laurel design and yellow leather onlays to covers, matching gilt spine decoration onlaid. Drawings and extra suite housed in cloth-covered chemise. All held in a clamshell box. \$20,000

■ [GEHENNA PRESS]. *Tiresias*, by Alfred, Lord Tennyson. Northampton, MA, 1970. Small octavo. (28)pp. One of fifty copies, signed by the artist, Leonard Baskin. Illustrated with a frontispiece etched portrait of Alfred, Lord Tennyson, by Baskin and four additional etchings that accompany Tennyson's poem. The title is cut in wood and printed blue background in red from the block after a design by John E. Benson. Baskin first became interested in Tiresias, the blind prophet of Thebes, after creating a series of sculptures of mythological figures. pears, along with According to the exhibition notes from *Artifex:* Leonard Baskin and the Gehenna Press, Baskin was fascinated both by the image of Tiresias as a backward-looking seer, as depicted in Dante's Inferno, and by the tale of Tiresias's transformation into a woman for seven years. One of the most elegant books of the Gehenna Press. Bound by Arno Werner in full vellum with yapp edges. A fine copy, housed in a vellum-backed clamshell box. (Brook 67). \$2,750

[GILL, ERIC]. A Typographical Masterpiece: An Account by John Dreyfus of Eric Gill's collaboration with Robert Gibbings in Producing the Golden Cockerel Press Edition of 'The Four Gospels' in 1931, by John Dreyfus. London, Bain & Williams Limited, 1991. Quarto. (xiv), 106pp. One of forty deluxe copies hand-bound by Clare Skelton, which also includes a proof taken from one of Gill's original woodblocks for *The Four Gospels*. Illustrated throughout with photographs of the Press, examples of types designed by Gill, and reproductions of his work. Gibbings took over the Golden Cockerel Press in 1924 and was ded-

icated to finding a harmonious balance between a book's text and illustration. He felt that wood engraving was the ideal means of book illustration, and his collaboration with Gill proved to be very fruitful, as expressed in this publication. A striking binding in goatskin-backed bright red cloth, with triangular onlays of iridescent bluegreen Thai silks. Housed in a morocco-edged brown cloth slipcase. Fine. \$950

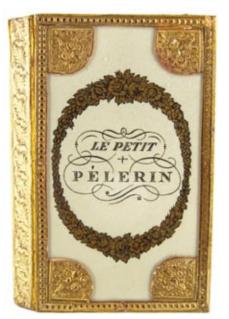
(Glass Binding). LE GENTIL-BERNARD. Paris, Louis Janet, (c. 1830). 48mo. 48pp., + engraved title page and six plates of engravings. A collection of titularly genteel love poetry, with images of lovers in pastoral settings. Bound in a glass binding, with

spine and edges in embossed gold. The upper cover boasts a cerulean against which the titling "Hommage aux Dames" apan airborne cherub carrying aloft an urn. The rear cover is likewise painted blue, at the center of which is a motif of a rural building set in a field.



Gilt remarkably intact, with only minor spots of rubbing, some paint loss to lower corner of upper panel, faint interior toning. Near fine overall, housed in the original pale pink slipcase. \$1,750

(Glass Binding). LE PETIT PÉLERIN. Paris, Louis Janet, (c. 1820). 48mo. (ii), 48, (24)pp., + 6 plates. Engraved plates, title-page image, and decorative borders adorn this selection of pastoral and romantic poems. Throughout each verse are images of the lush French countryside, underscoring the expansive spiritual and emotional longing between lovers. After the poems is bound Janet's "Petit Souvenir des Dames," a datebook with divisions by day and month. All encased in a glass binding, backed in metal covered by highly ornate



floral giltwork illuminates bone-white painted covers, themselves showing the title wreathed by flowers on the front and another bouquet on the gold. Faint foxing throughout, scant loss to exterior gold, else near fine. Unrecorded in OCLC. \$2,850

[GOLDEN COCKEREL PRESS]. The Garden of Caresses. (London, 1934). Octavo. 91pp. From an edition of 275 copies, this is one of approximately twenty-five specially bound, with an extra suite of six erotic engravings. Eight copper-engraved chapter in gilt. Fine, housed in slipcase. headpieces by Gertrude Hermes evoke the sensuousness and rhythm of the text. Translated from the Arabic into French by Franz Toussaint and thence into English by Christopher Sanford. Few areas of rubbing, else a fine, crisp copy in publisher's full vellum, spine and cover giltstamped. Extra suite held in a pocket at the rear board. T.e.g. (Chanticleer 100).

[GOLDEN COCKEREL PRESS]. Woman in Detail. London, 1947. Octavo. 64pp. From an edition of 550 copies, this is one of 100 printed on Arnold's English mould-made paper, containing an extra suite of A78b). illustrations, and specially bound. Signed by the author and the illustrator. Six drawings by Mark Severin depict larger-than-life, almost deific, women, whose bodies and heads appear to be as much landscape as figure, with the tiny people around them evoking the Lilliputians of Gulliver's Travels. Patrick Miller's text offers a literary exploration of their forms, from toe to head. His exposition adopts the tone of the casual but eager philosopher, offering artistic instruction through historical, sensual, and aesthetic lenses. Specially bound by Sangorski & Sutcliffe in

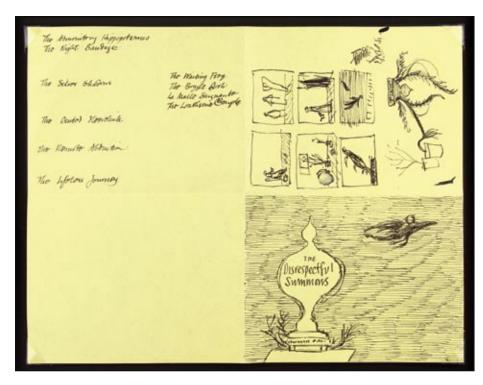
gold. The bright quarter navy morocco and yellow leather over boards, gilt title to spine, and pocket on rear the paste-down for the extra suite. Mild toning and rubbing to spine, else near fine in a matching cloth and leather-covered slipcase that has a small ink stain near opening. T.e.g. \$1,850

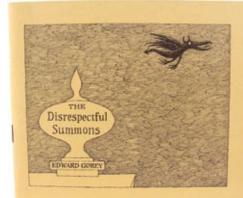
[GOODEN, STEPHEN]. Aesop's Fables. London, George G. Harrap and Co., 1936. Large octavo. 314pp. One rear, likewise in of 525 copies. Title page portrait of Aesop and eleven full page illustrations from copper engravings by Stephen Gooden, who also designed the seven-line historiated initials throughout. Gooden's illustrations offer a depth of detail that captures the personification and personality necessary to the fables, continuing the tradition of fine, illustrated Aesops going back to Francis Barlow. Bound in full vellum over boards. Covers ornamented with double-ruled borders and grapes at corners, all in gilt, as well as a gilt fox at the center of the upper board. Spine with five raised bands ruled in blind, with title, grapes, and date \$1,000

> [GOREY, EDWARD]. F.M.R.A. NY, Andrew Alpern, 1980. First edition. One of 400 copies, signed by Gorey. A collection of ephemera containing thirtytwo miscellaneous items, including illustrations completed for *The Atlantic* and *Esquire*, a Christ-\$2,750 mas card design featuring a robot, and a copy of Gorey's first published illustration, "Two Professors," which appeared on the front cover of the Harvard Advocate in September, 1950. Loose, as issued, and housed in a beige clamshell box, which shows light spotting. Near fine. (Toledano \$400

> > [GOREY, EDWARD]. The Object-Lesson. NY, Doubleday, 1958. First edition. Gorey's fourth book, "A Moral Tale about Nothing-at-All." Signed by Gorey. An uncommonly fine copy in illustrated boards and with original dust wrapper, with three brief tears along edges. (Toledano A4a). \$550

> > [GOREY, EDWARD]. Preliminary artwork for The Disrespectful Summons. c. 1970. Pen-and-ink on three leaves





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measuring 8 1/2 by 11 inches. The first sheet, on pale yellow stock folded into fourths, contains a panel of six roughed-out storyboards, a more detailed drawing of what became the cover of the published work, and in the upper left, a series of ten titles, only one of which—*The Loathsome* Couple—made it into a realized book. The other two sheets further flesh out the storyboards for this tale—issued as part of the fourth trilogy from Gorey's Fantod Press—that charted the demonic possession of a certain Miss Squill and the consequences thereof. The second page, in particular, shows Gorey's process for developing the principal characters, in this case, the devil, Miss Squill, and a small, fork-tongued demon named Beëlphazoar. Aside from the aforementioned folding to the first sheet, a fine group of rare concept drawings. \$9,500

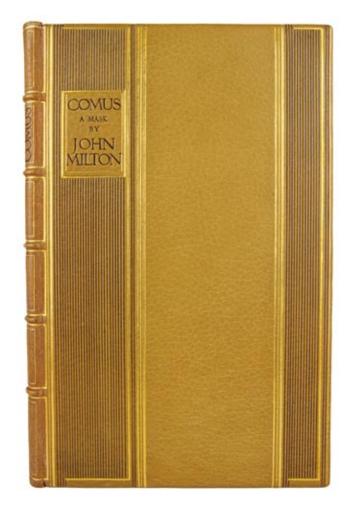
[GOREY, EDWARD]. Three Books from the Fantod Press (IV). (N.p.), Fantod Press, 1973. First edition. One of 500 sets of three books: The Disrespectful Summons. The Abandoned Sock, and The Lost Lions. All volumes signed by Gorey. Fine in original publisher's envelope, which shows some wear and soiling. (Toledano A52b). \$750

[GRABHORN PRESS]. The Subtyl Historyes and Fables of Esope. Translated out of Frensshe in to Englysshe by William Caxton at Westmynstre in the vere of oure Lorde .mcccc.lxxxiii. San Francisco, 1930. Octavo. (viii), 168pp. One of 175 copies, with red initials. Color illustrations by Valenti Angelo cast the ancient fables in the light of their medieval publication by Caxton. Indeed, there is something of the illuminated manuscript in this edition, engendered through the adoption of primary colors alongside touches of gold; the simple yet fantastical flora and fauna as accents to the initials; and the introductory image of the learned scribe in his workshop. This copy has three proof sheets laid in: one for Reynard the Fox and one for the Prologue are printed but otherwise unadorned; a second proof for the Prologue displays an entirely different layout from the final presentation, proposing initials in orange and a greater diversity of colors for the three-line initial and the intertextual illustration for the fable of the cock and the precious stone. These are hand-applied, and do not appear in the published volume. Some sunning to spine and small scratch to lower cover, else a fine copy in full red niger with gilt titling. Housed in black slipcase. (Heller & Magee 142). \$1,250

[GRABHORN PRESS]. The Voiage and Travaile of Sir John Maundevile. San Francisco, 1928. Folio. (iv), 157pp. One of 150 copies. Adorned with thirty-four decorative hand-illuminated initials, manuscript paragraph marks in red and blue, and thirty-two woodcuts derived from early editions and manuscripts of the text, all crafted by Valenti Angelo. This copy boasts coloration to all but two of the woodcuts; according to the laid-in colophon, only four copies were thusly decorated. Angelo's contributions are matched in medievalism by the type, which Rudolph Koch designed and cut and which appears here in America for the first time. The result is widely considered one of the finest publications of the Press, gorgeous in scope and execution, and well-deserving of recognition by the AIGA as one of their 50 Books of the Year for 1928. The binding by William Wheeler is likewise impressive, in Philippine mahogany boards backed with brown Niger morocco, with raised bands and spine title in blind. Unique to this copy is a monogram, "TKD," stamped onto the front board. Hint of wear to corners, else fine. (Heller & Magee 107). \$4,500

[GREGYNOG PRESS]. The Fables of Esope. Translated out of Frensshe into Englysshe by: William Caxton. Newtown, 1931. Quarto. (iii), 146pp. One of 250 copies. Illustrated with thirty-seven wood engravings by Agnes Miller Parker and woodengraved initials by William McCance, her husband. This title was Parker's first collaboration with the Press. Together with Gertrude Hermes and Blair Hughes-Stanton, Parker helped to usher in a period of great illustrated editions at Gregynog, and the *Esope* is considered one of the masterpieces of the Press. Bound in publisher's tanned sheepskin, title blocked in black on spine. Minor losses to black on spine, some rubbing to extremities, else a fine copy of a book that is seldom encountered in such bright condition. Housed in the original slipcase, which infrequently survives. Prospectus laid in. (Harrop 20). \$12,500

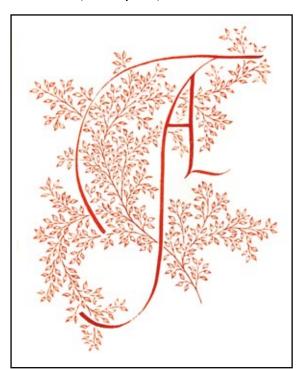
[GREGYNOG PRESS]. Comus: A Mask, by John Milton. Newtown, 1931. Octavo. (10), 25, (3)pp. From



an edition of 250 copies, this is one of twentyfive printed on Japanese vellum and bound after a design by Blair Hughes-Stanton. It marks Hughes-Stanton's first contribution to the Press' run of special bindings, and the advent of a shift in the style of those bindings toward modernity, embracing restraint while highlighting line and form. Hughes-Stanton likewise supplied as wood engravings the frontispiece, title vignette, and illustrations of all six costumed characters. This is the first book of the Press arranged by William McCance, though set and printed by Idris Jones. Its artistic and critical success helped turn the Press' fortunes and added to its growing reputation as a pinnacle of not only Welsh bookmaking, but of Western printing as a whole. Hughes-Stanton's binding is of full dun-colored levant morocco, with covers bearing vertical panels of blind lines, bordered by gilt frames. Upper cover shows the title in blind on its own panel. Spine offers five raised bands, with panels outlined in gilt and title in blind. Signed on the turn-in of the upper cover "Gregynog Press Bindery" and on the back cover with the names of both Hughes-Stanton and George Fisher, who executed the

binding. Near fine, showing some light rubbing and toning to the spine. Housed in a matching solander box by Paul Delrue.

This copy is further inscribed by the Davies sisters, Margaret and Gwendoline, to Georgian poet and critic, Lascelles Abercrombie. The Davies sisters, in addition to founding the Press, instituted the Gregynog Festival, Wales' oldest classical music festival. A selection of 1930s programs for the festival are included with this copy. Abercrombie was himself published by the Press in 1940, and the prospectus for that edition, entitled *Lyrics and Unfinished Poems*, is also included. (Harrop 19). \$40,000



[HEAVENLY MONKEY]. An Alphabetical Accumulation. (Vancouver), 2017. 16mo. (30)ff., printed rectos only. An artist's proof of an eventual edition of thirty-six copies. Signed by the calligrapher at the colophon. Inspired by a previous manuscript by calligrapher Francesca Lohmann, this publication is a calligraphic ABC consisting of twenty-six designs. The sequence begins with a majuscule A and each subsequent recto adds the next letter of the alphabet. The layout for each page changes to best present the next letter. The entire work is calligraphic—there is no type used. Each new letter has been added by hand in red ink, while all previous letters are reproductions

of Lohmann's calligraphy printed in black with polymer plates. Three different English papers are intermingled throughout the book —Crown & Sceptre, J. Whatman, and T.H. Saunders. The printed portions were finished by Rollin Milroy at the Heavenly Monkey, and the work was bound by Claudia Cohen. Signatures have been sewn into a parchment chemise, which has then been laced into a gold-tooled limp vellum case with red-ink calligraphy on the spine by Lohmann. Housed in a clamshell box covered in black cloth with red paper labels and red-ink calligraphy on spine. As new. Prospectus laid in. \$1,000

[HEAVENLY MONKEY]. Cutting Paper. Vancouver, BC, 2013. Large quarto. (2), (9), (15), (4)ff. From an edition of thirty-six copies, this is one of six contributor's copies, signed by the authors, Claudia Cohen and Barbara Hodgson. Illustrated throughout with many examples of cut-paper art from around the world, both selected from the authors' personal collections and created especially for the book. The text is a series of brief essays describing the art of cutting paper throughout history and in a variety of cultures. A portfolio section follows the text, providing examples of the cut-paper traditions and techniques described in the essays. Bound in gray handmade paper-covered boards with the title and patterns cut out to reveal brightly-colored paste paper beneath, and with endpapers that feature cut-paper ornamentation. Housed in a box that also incorporates cut-paper designs. This copy lacks the laid-in folder containing a reproduction of a Libro Illeggibile by Bruno Munari from 1953. Fine. Prospectus laid in, which also incorporates cut-paper elements. \$7,500

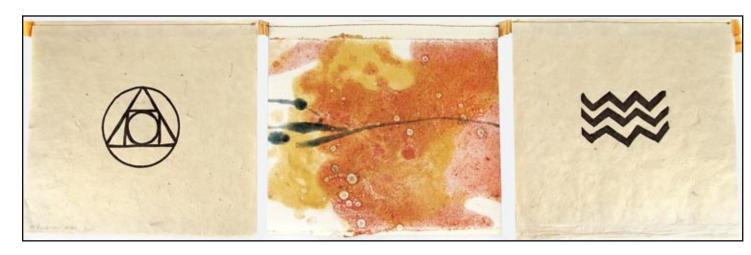
[HEAVENLY MONKEY]. Decorating Paper: Pattern & Technique. (Vancouver, 2015). Two large quarto volumes. (55); (50)ff. From an edition of thirty-six copies, this is one of thirty, signed by the two authors, Claudia Cohen and Barbara Hodgson, for their sixth collaborative work. This staggering sample book includes hundreds of papers originating from Europe, Asia, and North America between the late 1700s and modern day. These samples span the spectrum of decorating

methods, including marbling, paste, embossing, pulp manipulation, and stenciling. The text is interspersed among the samples and includes descriptions of techniques and history. While each specimen is beautiful in its own right, each page of the painstaking labor of love was created with an eye to the design, from the careful selection of black or white background paper to best complement the papers, to artistic cut-paper designs featuring multiple samples and tiny details, like handwritten sample numbers. A sheet of vintage notepad paper is inserted into each volume with a handwritten list of sources for the paper samples. Letterpress printed by David Clifford. Bound by Claudia Cohen in decorated paper over leather-edged boards with a leather spine. Volume One features blue and gray paste papers, while Volume Two is in bold red and navy stenciled papers. Housed in a blue cloth clamshell box, with marbled paper spine label and decorated paper accent to the interior. Prospectus laid-in. A breathtaking work. Fine. \$15,000

[HEAVENLY MONKEY]. Folding Paper: Technique, Design, Obsession. (Vancouver), 2017. Large quarto. 81pp. From an edition of thirty-six copies, this is one of thirty, signed by the two authors, Claudia Cohen and Barbara Hodgson. Following in the pattern of Decorating Paper and Cutting Paper, Folding Paper features brief essays on the history and technique of the art of folding paper, as well as some 150 hand-folded, tipped-in examples from education, computational geometry, origami, and more. The box contains additional three-dimensional pieces. Designed and set by

Hodgson, and printed by David Clifford at Black Stone Press. The folded title page was printed on the Heavenly Monkey handpress. Bound by Cohen in gray paper with black leather spine and red leather edge and onlays. A square of red leather is set on point on the front cover, and gilt-ruled to look like an unfolded sheet of origami. Set into a matching box. Strips of red and light gray paper zigzag across the box, arranged to look like a strip of paper folding on itself. Prospectus laid-in. Fine. \$9,500

[HEEBNER, MARY]. Prayer Flags and a Tale of Longing. (Santa Barbara, CA), Simplemente Maria Press, 2020. Octavo volume, strand of ten paper prayer flags. (22)ff., + 20ff. One of twenty copies, signed by the artist. Heebner's flags bear her five invocations to a distressed planet, with one prayer for each element: fire, earth, air, water, and aether. Written in cursive sharply reproduced by photopolymer plates, the texts follow the format of traditional Tibetan prayer flags and are printed on Khadi paper paired with sheets of handmade pulp-painted paper. These alternate with folded Nepalese lokta paper, stamped with a lotus design on one side and ink-printed with elemental icons on the other. The two-sided strand of flags is then sewn on a length of bronze satin ribbon and housed in a sleeve of silk and ribbon. Alongside the flags is "A Tale of Longing," a wire-bound journal with hand-painted and foil-stamped covers. Likewise rendered in cursive reproduced by photopolymer plate, the journal's narrative follows Heebner's own 1993 journey to Sikkim, an Indian state near Bhutan, Tibet, and Nepal, where



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monk printing prayer flags from carved wooden blocks. The journal's scattered illustrations are hand-painted with the five colors representing each of the elements. The materials—together a profound rumination on human and environmental connection—are all housed with a paper tray in a beveled acrylic case. Mint. \$2,800

(Illuminated Manuscript). [HOLTZ, JOHANN]. *I Korinther* 13. 1928. Small octavo. (5)ff. An illuminated manuscript on vellum of the Apostle Paul's famous discourse on love, as written in his epistle to the Corinthians. Holtz's hand evinces calligraphic sharpness via his Gothic letterforms and the outlines of his initials, and his eye for color and illumination shows careful study, as displayed through his creative use of blue, teal, orange, yellow, and burgundy. Each page receives a lush floral border, at the head of which is a small heart. The design of the initials owes to medieval customs, heralded by the opening "W," which is four lines tall and boasts a long vine-like descender. Bound in full orange calf over boards with gilt decoration to both covers and embroidered silk doublures. Protected by an orange paper wrapper and matching slipcase. Trace instances of wear to exterior and silk, else \$2,750 near fine. See image on page 22.

(Illuminated Prayer Book). LA SAINTE MESSE, SUIVIE DE PRIÈRES POUR LA CONFESSION ET LA COMMUNION. ET DE PRIÈRES DIVERSES. (N.p.), 1910. 16mo. (ii), 60, (4)pp. A lush hand-embellished prayer book, with an array of finely executed original illustrations, including three full-page compositions and around fifty smaller miniatures. Each spread receives a unique border, illuminated and using a vast variety of colors, all of which show impressive brightness of hue and exactness of application. Animals, fantastic beasts, insects, and birds play among gardens of vines and flowers. Interspersed are images of angels and saints, coats of arms and other heraldic images, both indicative of the owner and of the contemporary pope, Pius X. The text itself is printed in black Gothic and is rampant with illuminated initials. The opening dedication page states that the vol-

she visited Rumtek Monastery and observed a ume was commissioned in 1910 by Eugenie Patricia Prou-Gaillard for her husband, Marius Deluy. Bound in full brown morocco with double gilt rule, within which is a blindstamped border of the four symbols of the Gospel writers, oak leaves, thistles, and dragons. Another double rule, inside which is a metal "ED" monogram. Spine ruled and titled in gilt and decorated in blind. Beige silk doublures and guards, along with further gilt detailing on the turn-ins. Silk ribbon bookmark. Held in a hinged silk-lined leather box specially made in Paris by E & A Lesort, whose ticket is on the front free endpaper of the book. Lesort is likely behind this remarkable production, which would have represented a considerable token of affection. Very fine. A.e.g., with a hidden marbled edge design. See image on page 22. \$6,500

> [JANSCHKA, FRITZ]. Ulysses-Alphabet, by James Joyce. Frankfurt, Berlin and Vienna, Propyläen, 1973. Folio. (30)ff., + 26 plates laid in. One of sixty copies. Each plate is signed and numbered by the artist. The twenty-six color etchings each depict a letter of the alphabet in a bizarre, fantastic, and sometimes grotesque manner fitting the excerpt from Joyce's *Ulysses* that appears in English on the facing page. The plates themselves are not in alphabetical order, a further bafflement. The quasi-serious nature of the etchings mirrors the tenor of Joyce's famed text, embodying a similar cov realism reliant on a tangled stream of consciousness, physical existence, and permeability between intellectualism and superstition. Fritz Janschka was a student of the Vienna School of Fantastic Realism, a movement closely related to Surrealism. Bound in full gray cloth with leather title inlaid to upper cover. Housed in matching dropback box. Fine. \$2,500

[JANUS PRESS]. Woven and Interlocking Book Structures from the Janus, Steiner and Gefn Presses.

Newark, VT, 2002. Quarto text volume, plus sixteen 32mo. samples. 142pp.; samples variously paginated. One of 200 copies, signed by Claire Van Vliet. A trade copy of Van Vliet and Elizabeth Steiner's how-to manual on creating non-adhesive book structures is accompanied by minia-



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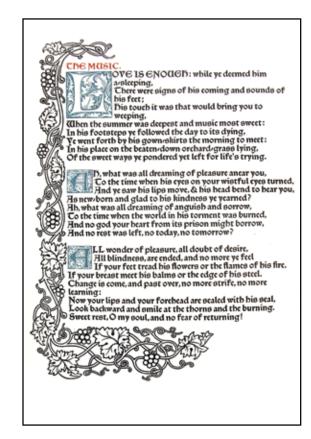
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ture models of each of the techniques described therein, executed by Audrey Holden. The models serve to make clear in three dimensions what is often difficult to discern in two and, as Ruth Fine notes in *The Janus Press—Fifty Years*, are elegant and skillfully executed book objects in their own right. The models are divided into four non-adhesive slipcases with the names of the represented techniques printed on each. A letter from Van Vliet is laid in. All components housed together in a drop-back box with the colophon printed on the inside front board. Fine. (Janus checklist pp. 40-43, 58-59).

[KELMSCOTT PRESS]. Love Is Enough, or the Freeing of Pharamond: A Morality. (Hammersmith, 1897). Quarto. 91pp. One of 300 copies on paper. Illustrated with two full-page woodcuts by Edward Burne-Jones and numerous ornamental initials and borders by William Morris. With pale blue foliate initials. This was one of only two books printed in three colors at the Kelmscott Press, in addition to being the penultimate book of the Press. A bright, creamy copy in the original full limp vellum with fore-edge ties lacking. One of Morris' handsomest books. (Peterson A52).

[KELMSCOTT PRESS]. Maud, a Monodrama, by Alfred, Lord Tennyson. (Hammersmith, 1893). Octavo. 72pp. One of 500 copies. This is the second issue, with four cancellans leaves replacing pp. 15-16, 19-20, 25-26, and 69-70. With wide leaf and blossom borders to the opening page and to the title-page, which is printed against a floral background. Contains many marginal decorations and initials of six-, ten- and twelve-line size. The borders, which were designed especially for this book, were used later in *The Poems of John* Keats. A very fine copy in creamy limp vellum, with gilt titling to spine and all ribbon ties present. Original slipcase also present, split at head and tail. (Peterson A17). \$2,850

[LIMITED EDITIONS CLUB]. The Declaration of Independence. NY, 2010. Folio. 37pp. One of 500 copies, signed by the photographer, Robert Frank, and David

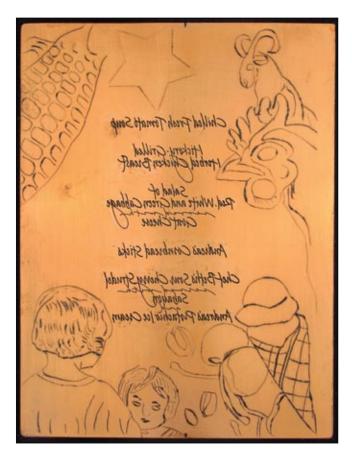


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Armitage, who contributed the Afterword, with a frontispiece photogravure of Frank's "Jay, New York" (1954). Frank's photograph, on its surface, captures the nostalgia and national pride characteristic of 1950s America. A massive American flag blankets most of the scene, with playful children, men in earnest conversation, and coiffed women in cardigans framing it. However, upon closer inspection the scene grows surreal and broaches the uncomfortable. The flag shows patches and a significant tear; it conceals some figures while highlighting others; it ultimately dominates the composition of the photograph, pushing aside the people at its fringes. The duality Frank imbues into his photograph mirrors that found in one of the United States' most valuable founding documents. Written with hope and promise, the Declaration of Independence was as riddled with shortcomings as progressive and revolutionary ideals. It embraced as much as it denied. But its bright promises have given it a nuanced longevity, much in the same way as the flag. This particular edition offers it its due honor and analysis. Bound in full blue cloth with leather inlay bearing title in gilt. Housed in \$2,500 a suede-lined clamshell box. Mint.

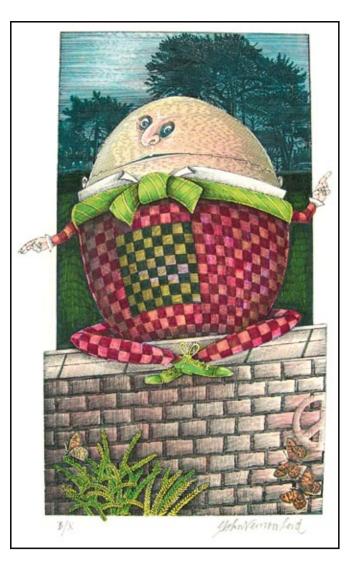
[LOGAN ELM PRESS]. Solche Sensationen / Such Sensations: Food • & Philosophical Reflections of Chef Hubert Seifert, by Louisa Bertch Green, Columbus, OH, 2010. Folio. (151)pp. One of twenty-six copies, signed by the contributors below the colophon. Each of the twelve chapters begins with a drypoint monoprint menu, drawn and painted by Anthony H. Rice, with calligraphy by Andy Barkus, followed by a six-line initial by Ann Alaïa Woods. Imagined as a confluence of Edmund Spenser's The Shepheardes Calender and Robert Rey's Onze Menus de Paul Gaugin, the book presents a life surrounded by food with food. Seifert's adventurous culinary life is presented in twelve meals, each recreated to mark a particular milestone and introduced by text transcribed from hours of conversations with Seifert. From a Christmas dinner for his family in Germany, to Palma, Mallorca (where Seifert served as executive chef to King Juan Carlos of Spain) and Ohio, this narrative cookbook provides candid recipes for the serious amateur. Bound in black paper wrappers with a calligraphed paper label to upper cover. Housed in a dropback box with an original plate affixed to the lid from the printing of the menu for chapter four, "A Fourth-of-July Celebration in Sunbury, Ohio." Fine. \$3,500

[LORD, JOHN VERNON]. Through the Looking-Glass, and What Alice Found There, by Lewis Carroll. London, Artists' Choice Editions, 2011. Quarto. 138, (6)pp. From an edition of 420 copies, this is one of ten "Exemplary" copies in a deluxe binding and accompanied by a suite of four prints and Lord's List: A Selection of Publications by John Vernon Lord. Signed by Lord below the colophon. The illustrations—some full-page, some intertextual, some marginal—balance the lush surrealism and quirky childishness of Carroll's text. Some images are more straightforward woodcuts, while others adopt Escher-like illusion, photoreproductive accuracy, or collage. Introduction by Selwyn Goodacre. Printed in black, blue, and orange. Bound in full black leather with a chessboard design and gilt pawn on the front cover. Housed with additional materials in a folding case with a mirrored interior. Fine. \$1,750





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(Miniature Book). [BRYCE, DAVID, & SON]. My Tiny Alphabet Book. Glasgow, (1896). (58)ff. Contains two books bound as one: Tiny Alphabet of Animals and Tiny Alphabet of Birds. The smallest color plate book ever published. Each letter is illustrated with a full-page chromolithograph, totaling 52 color plates. A fine copy in limp morocco, gilt-stamped with the title and a picture of two schoolchildren. Held in a custom book-style box by Wilbur Macey Stone. (Bondy, p. 72; Spielmann 489). (1 1/8 by 7/8; 29x21mm). \$350

(Miniature Book). [CHAMBERLAIN, SARAH]. *A Bestiary*. (Watertown), Anne & David Bromer, 1979. 19ff. From an edition of 125 copies signed by the artist, this is one of twenty-five in the first binding by Sallie Ruff. Illustrated with images of fifteen

exotic animals, including the panda, the koala, and the Siberian tiger. Mint in boards hand-painted in an intricate criss-cross design of gold, silver, and black on orange paste-paper. The dust wrapper is painted with the same exquisite, labor-intensive finish. Later bindings of the regular edition were in marbled papers. (2 1/16 by 2 1/4; 53x58mm).

(Miniature Books). [HUNTER, DARD]. The Making of Books. (Chillicothe, OH, Mountain House Press, 1987). Four volumes. Unpaginated. One of 50 copies, printed by Dard Hunter II at the Mountain House Press. The text, written by Dard Hunter in 1915, is reprinted from *The Miscellany*, Volume II, No. 1, a quarterly published by Alfred Fowler. The first miniature volume contains the essay "The Lost Art of Making Books"; the second "Ancient Paper-Making"; the third "Seventeenth Century Type-Making"; and the fourth contains thirteen paper samples folded into twenty-six pages. The Foreword by Dard Hunter II indicates that the paper on which the books are printed is very likely the last papers to be made in Hunter's mill in Lime Rock, CT. Bound by Gray Parrot in tan morocco, gilt-titled. A handsome set in original matching morocco slipcase. (1 7/8 by 1 5/16; 48x33mm). \$650

(Miniature Book). [HUNTER, DARD]. Master Papermakers: Dard Hunter and Harrison Elliott. (New Britain, CT), Robert E. Massmann, 1980. (6); (6); (10)ff., frenchfold. One of 68 copies printed at Art Press. Fascinating in form and content, this book addresses two great papermakers in an octagonally-shaped book bound as a triple dosà-dos. The first part is about Hunter, the second about Elliott. The third part contains tipped-in photographs and paper samples. Bound in maroon leatherette with paper label. Housed in an octagonal stiff paper box and slipcase. Very fine. (2 9/16 by 2 9/16; 66x66mm). \$550

Dard Hunter. See also: Items 75-77

(Miniature Book). FABLES DE LA FONTAINE. Paris, Laurent et Deberny, 1850. 250pp. A beautiful edi-

tion, printed by Plon Frères in wonderfully clear and hand-colored in gold and jewel-like colors, type. A copy of this edition was shown as a star exhibit at the 1850 Paris Exposition, according to Bondy. Fine in black morocco, spine in five compartments with raised bands, stamped in blind with gilt spine title. A.e.g. (Bondy, pp. 92-3; Welsh 4227). (2 3/4 by 2; 72x50mm).

(Miniature Book). THE LITTLE ESOP. London, Tilt & Bogue, (c. 1835). 191pp. Contains forty-eight wood engravings illustrating Aesop's fables, including two portraits of Aesop himself. Bondy writes of Tilt's Handbooks series: "Their apparently everlasting popularity has resulted in making it increasingly difficult to find complete copies of these pleasing little volumes." Bound in half mottled tan calf with marbled paper covers and gilt tooling. Later binding, with original cloth covers and spine bound in at rear. Minor rubbing to exterior corners, else fine. A.e.g. (Bondy, p. 67; Welsh 62). (2 15/16 by 2 1/2; 75x63mm).

(Miniature Book). PETRARCH (FRAN-CESCO PETRARCA). Le Rime. Venice, Ferd. Ongania, 1879. Two miniature volumes bound as one. 354; 231pp. One of 1000 copies. With two frontispiece portraits and numerous exquisite engraved vignettes throughout. Contains six sonnets which had recently been discovered by G. Veludo, the dedicatee. Ongania explains in his preface that this edition is uniform with Salmin's famous "fly's eye type" miniature Dante of the previous year. A superb copy in likely publisher's deluxe full vellum binding stamped in gold with recessed diamondshaped panel on upper and lower covers, at the center of which is a circular gilt-tooled morocco onlay. This panel is bordered with a triple rule of gold, red, and blue. Morocco lettering piece on gilt-tooled spine with raised hubs. A.e.g. One of the best copies of the fly's-eye Petrarch we have handled. (Houghton 270; Bondy, pp. 96-7; Mikrobiblion 189; Welsh 5665). (2 1/4 by 1 1/2; 58x39mm). \$2,500

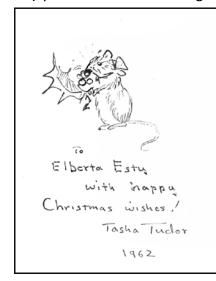
(Miniature Book). [RAHEB, BARBA-RA]. A Book of Beasts, Based on a Medieval Bestiary. (Tarzana, CA), 1999. (61)pp. One of 100 copies. Lavishly illustrated,

with images and descriptions of creatures both real and mythical. Mint in full brown morocco, with gilt motif to upper cover and titles. (1 1/16 by 7/8; 28x22mm). \$625

FIRST ILLUSTRATED THUMB BIBLE

(Miniature Book). TAYLOR, J(OHN). Verbum Sempiternum. London, Tho. James, (c. 1700). The Third Edition with amendments. 32mo., [144]ff. The presence of the woodcut frontispiece portrait of the Duke of Gloucester makes this the first illustrated Thumb Bible. It precedes the dated edition of 1701 and is not recorded in Adomeit. This is the first James printing (before which the printer was alive) with the first dedication to the Duke of Gloucester who died in 1700. The English Nonconformist minister and hymn-writer Philip Doddridge's copy, with a gift inscription presenting \$450 the book to him in 1709. A friend of Isaac Watts, Doddridge's work in making Biblical texts accessible lends a certain poignancy to this Thumb Bible, which he received at the age of seven. Insignificant wear to spine ends and corners, else a remarkably well-preserved copy in contemporary, black crushed morocco, gilt, with the original clasp. A.e.g. (Wing T527; Welsh 1179). (2 3/8 by 1 7/8; 54x49mm). \$12,500

> (Miniature Book). [TUDOR, TASHA]. The Night Before Christmas. Worcester, MA, Achille J. St. Onge, (1962). 28ff. Illustrated in full color by Tasha Tudor. This copy bears a Christmas greeting from Tudor to



Elbert Hubbard's niece, Elberta Esty. The inscription is dated 1962 and is accompanied by a pen-andink drawing of a mouse holding a sprig of holly. Also included with the book are two letters from Tudor's then-husband, T. L. McReady, con-



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cerning availability and pricing for Tudor's artwork. Fine in gilt-titled red leather, with equally fine pictorial dust jacket. A.e.g. (Massmann VIII). (3 5/8 by 2 5/8; 93x67mm).

(Miniature—Embroidered Binding). *LES* ACCIDENS HEUREUX OU L'AMOUR EN GAYETE ALMANACH LYRICO-RECRE-**ATIF.** Paris, Janet, (1786). 24, 24pp., + engraved

title page and 12ff. engravings. An almanac for 1787, with the customary data on moon phases and eclipses (these indicated by quaint interlinear illustrations) and saints' days. Inserted within the almanac pages are verses of love poetry, each with an engraved illustration of courtly affection. The text has been sumptuously bound in embroidered ivory silk. On both covers, double borders of sequins and purl surround a bouquet formed from more seguins, some painted blue and red, and purl. Red, blue, and purple flowers grace the crown of each bouquet, with purl radiating outward as petals. The interior of the upper board holds a mirror framed in gilt fabric; the interior of the lower has a pocket made from Dutch gilt paper affixed with silk. Binding has benefitted from professional conservation and shows light soiling to silk; mirror tarnished, as usual, else near fine. A.e.g. Bookplate on front \$3,500 flyleaf. (2 3/4 x 1 3/4; 70x45mm).

(Miniature—Fore-edge Painting). [FROST, MARTIN]. The Vicar of Wakefield, by Oliver Goldsmith. London, Henry Frowde, (c. 1905). 584pp. With a portrait of Goldsmith as frontispiece. "A handsome edition on thin paper." Hidden beneath the fore-edge gilding on this copy is a fine fore-edge painting by Martin Frost, the subject of which is "Dining in the Hayfields" from Vol. I, Ch. VIII of the text. Fine in red morocco, gilt on spine and panels. A.e.g. (Welsh 3103; Spielmann 171; AAS 149). (2 3/16 by 1 7/8; 55x47mm). \$850



ITEM 65

(Miniature—Illuminated Manuscript).

MANIÈRE D'ENTENDRE LA MESSE EN L'HONNEUR DE LA TRÈS SAINTE VI-ERGE. (France), 1883. (38)ff. Miniature-sized illuminated manuscript on vellum of a Mass for the Virgin Mary. The volume begins with a full-page miniature of Mary and Joseph among a congregation. The manuscript itself is replete with elaborate borders, unique on each page, featuring flowers, vines, dragons, and heraldic devices.



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The text is written in black with two-line initials, titles in red, and ruling. All elements are illuminated, and the work boasts a stunning array of colors. The decorations also exhibit an interesting intersection of styles, with traditional medieval-style page decorations interspersed with more contemporary designs. Bound in full contemporary brown morocco, gilt-lace doublures inset with embroidered silk, and tri-color ribbon. Some wear along hinges, with a few small holes at joints. Housed in purple percaline case, lined in burgundy silk, with gilded mark "E. & A. Lesort Editeurs Relieurs." Fine. A.e.g. Bookseller tag to front free endpaper. Previous owner's annotation to 3f. (2 7/8 by 2 1/2; 75x64mm). \$4,500

(Miniature—Leaf Book). ADOMEIT, RUTH. Original Leaf from the Kleine Print Bybel c. 1750. Los Angeles, Dawson's Book Shop, 1991. 21pp. One of 60 copies printed by Pall Bohne. With an illustrated leaf from an extremely rare two-volume picture-Bible, printed in The Hague by Daniel Langeweg, circa 1750. The original leaf is tipped in and contains a full-page wood engraving executed by Jan Besoet. Includes a brief essay by Ruth Adomeit on the history of this Bible, and a note from Bohne about making the endpapers using the Dutch gilt technique, which is contemporary with Langeweg's Bybel. Fine in leather-backed

patterned boards. (Adomeit C51; Bradbury, p. 66). (2 1/2 by 1 7/8; 64x48mm). \$500

(Miniature—Leaf Book). ADOMEIT, RUTH. Original Leaf from the Newbery Bible, 1780. Los Angeles, Dawson's Book Shop, 1980. 22pp. One of 125 copies, printed by William Cheney. With an original leaf from The Bible in Miniature, or a Concise History of the Old and New Testament, the best-known and one of the smallest Thumb Bibles. It was published by Elizabeth Newbery, the widow of the publisher Francis Newbery. With an essay by Adomeit. Fine in leather-backed marbled boards. (Bradbury, p. 65). (1 7/8 by 1 1/2; 46x39mm).

(Miniature—Pop-up Book). SHAKE-SPEARE, WILLIAM. A Pop-Up Book: A Midsummer Night's Dream. (Riverside, CA), Bo Press, 2012. (22)ff. According to the printer, one of perhaps half a dozen copies, so limited because of the sheer workload required of its construction. The most famous scenes of Shakespeare's A Midsummer Night's Dream are here rendered as a three-dimensional toy theater, capturing the imagination of the full production. The full text of the play-within-the-play, the tale of Pyramus and Thisbe, appears in a separate string-bound pamphlet held at the rear

of the book. Bound in glittery green and gold paper over boards with paper labels. Fine. (2 7/16 by 1 7/8; 55x48mm). \$750

(Movable Book). [CIRCLE PRESS]. The Left-Handed Punch. Guildford, 1986. Small folio. (36)pp., frenchfold. From an edition of 80 copies, this one is designated "A.P." Signed by the illustrator, Ronald King, and the poet, Roy Fisher. Illustrated in color with numerous photo-collage vignettes, seven tableaux from drawings, and twelve movable puppet designs by King. The puppets alone, according to the prospectus, required 120 printings. This is the fifth collaboration between King and Fisher, and it stands as one of the highspots of the Press. The text of the original Punch and Judy play, taken from an 1860 Routledge edition, is set to appear as footnotes. To this, Fisher has added a Prologue and an Epilogue, as well as on-stage and off-stage commentaries. King's movable puppets, themselves a surreal combination of whimsy and the grotesque, add the final touch to what one critic called "a sinister carnival of invention." Loose, as issued, in wrappers, housed in a red cloth chemise, with the title in white and gilt on cover and spine and a striped cloth slipcase, with a cut-out on the front panel, reminiscent of a Punch and Judy stage, through which the title shows. Fine. \$4,500

[OFFICINA BODONI]. The Fables of Aesop. Verona, 1973. Two octavo volumes. 278; 120pp. One of 160 copies on handmade paper. Volume One contains the text from the Veronese Edition of 1479, printed by Giovanni Alvise. The fables are in Latin verse, followed by the Italian of Accio Zucco. The 68 beautiful woodcuts are newly engraved by Anna Bramanti after those in the 1479 edition, and delicately hand-colored after a copy in the British Museum. Like the originals, they are framed in borders of printing ornaments. Volume Two contains the first three books of Caxton's Aesop. Some of the fables are newly translated into English by Betty Radice. Both volumes are fine in vellum boards with a Renaissance-style gilt strapwork border, and gilt-titled green morocco spines, T.e.g. Morocco-trimmed slipcase. Prospectus laid in. (Mardersteig 182). \$6,750

(Paper). [ARION PRESS]. Specimens of Polynesian Tapa Assembled from Various Institutions and Private Collections. Hawaii, printed for the author by Andrew Hoyem at the Arion Press, 1983. Folio. From an edition of 95 copies, this is one of twelve containing thirty-five tapa samples from the Hawaiian Islands, Fiji, Futuna, Marquesas, Mangreva, Tahiti, Samoa, etc. Each sample is identified and housed in its own paper folder. Two specimens were never recovered and therefore were never included in the edition. Text by D.R. Severson, including a checklist. Small abrasion to spine, bump to upper chemise panel, else fine in a portfolio. Announcement and author's handling instructions laid in (with a packet of heat tissue adhesive and one of the two white cotton gloves). (Arion bibliography, p. 275). \$6,000

(Paper). [BIRD & BULL PRESS]. Five on Paper. (North Hills), 1963. Octavo. 59pp. One of 169 copies. A collection of five essays on hand papermaking, with contributions by Dard Hunter, J. Barcham Green, John Mason, Henry Morris, and Norman H. Strouse. Six wood engravings and many amusing drawings illustrate the process of hand papermaking. This is Morris's second book about paper, and only the third to be published under the Bird & Bull imprint. In his bibliography of Bird & Bull, Morris notes that he went about making the paper for the book the wrong way, so it browned rapidly. Pages tanned from the high acidity, but is otherwise fine, in full brown morocco with \$875 gilt-titling. (Taylor A4).

(Paper). HUNTER, DARD. Chinese Ceremonial Paper: A Monograph Relating to the Fabrication of Paper and Tinfoil and the Use of Paper in Chinese Rites and Religious Ceremonies. (Chillicothe), Mountain House Press, 1937. Quarto. (82)pp. One of only 125 copies "due to the limited number of original specimens available," numbered and signed by the author. "The present volume deals not only with the use of paper in Chinese sacrificial offerings, but a part of the book, with illustrations, is devoted to the making and decorating of the holy paper." Contains "48 original examples of spirit and related papers, ... 6 folding

plates, 2 specimens of old paper, 2 collotypes ... and 7 illustrations." A luxuriously produced book bound in quarter red morocco with red and gold printed paper boards. Some offsetting from the samples, as usual, very slight spine fade, lacking slipcase, else a near fine copy of Dard Hunter's most beautiful publication. (Hunter II, Vol. II, pp. 107-8).

(Paper). HUNTER, DARD. Papermaking by Hand in India. NY, Pynson Printers, 1939. Quarto. 134pp. One of 370 copies, signed by Hunter and by Elmer Adler, the printer. Contains 85 photogravure illustrations, many from photographs taken by Hunter, and twenty-seven paper samples tipped-in. In this companion to his *Papermaking Pilgrimage* to Japan, Korea and China, Dard Hunter highlights the difficulties particular to papermaking in India, warning, "the handmade paper industry of India will be a thing of the past within ten years. British officials in India do not encourage the making of paper by hand, for every ream so made naturally diminishes the revenue from imported paper." Bound in colorful Indian handblocked tapestry, backed in black leather with gilt title set off by blue rules. Few scuffs to spine, else a near fine copy with prospectus and origi-\$1,500 nal paper slipcase.

(Paper). HUNTER, DARD. Papermaking in Southern Siam. (Chillicothe, Mountain House Press), 1936. Quarto. (36)pp., + 25ff. plates and specimens. One of 115 copies printed on Hunter's handmade paper and signed by the author. Hunter was the first Western traveler to visit the Niltongkum family, who had been "making paper by hand along the small canals of Southern Siam for more than 200 years.... This book not only describes in detail the making of the various kinds of Siamese paper from the bark of the khoi tree...but also the journey from Singapore to Bangkok through the rubber plantations and jungles of the Malay peninsula." Contains a specimen of khoi bark and Siamese mould cloth, three additional fullpage specimens of Siamese paper, as well as photogravures. Bound in quarter-black morocco with vellum tips and paper boards with a continuous design of Buddhas in black, red, and gold.

plates, 2 specimens of old paper, 2 collotypes ... Light wear to extremities, else a fine copy. The and 7 illustrations." A luxuriously produced book scarcest of all of Hunter's papermaking books. bound in quarter red morocco with red and gold (Hunter II, Vol. II, pp. 103-105). \$7,500

(Paper). TINDALE, THOMAS KEITH. The Handmade Papers of Japan. Rutland, VT and Tokyo, Tuttle, 1952. \$4,000 Four small folio volumes. Schlosser (No. 63) notes that 250 copies were planned, "but there is no indication as to the final size of the edition." This is one of the finest studies of Japanese papermaking, brimming with specimens, including old and rare documented papers from the eighth and ninth centuries. Volume I contains a history and description of Japanese papermaking, illustrated with photographs of a papermaking village and a hand-colored facsimile of the earliest Japanese illustrated work on papermaking (with an English translation). Volume II contains 187 specimens from the Nara period (710-793) to the present day. Volume III contains the Contemporary Collection of 139 full-page specimens from twenty districts, with descriptions. Volume IV is the Watermark Collection, with twenty exquisite and complex pictorial light-and-shade watermarks, made by a hand-rubbing process unknown in the West. An envelope contains papermaking fibers. The first three volumes are stab-bound in color woodblock-printed paper wrappers with silk head and tailpieces. The fourth volume is unbound and laid into a portfolio of matching paper with ivory clasps. The four volumes and envelope are housed together in a portfolio. A fine set of this rare and important work on paper. \$7,250

(Paper). [VAN DAAL, GEERT]. Marmerpapier. Buren, Frits Knuf, 1980. Folio. (71)pp. One of 55 copies, signed by the author at the colophon and also inscribed by him at the half-title: "For Faith Shannon, with kind regards! / May 1981." Twenty large samples of van Daal's marbled papers exhibit his skillful precision, his eye for both color and detail, and his innovation. They are prefaced by a bibliography of books on marbling, a short history of the art, and basic details of the materials required; these latter two are presented in Dutch, French, German, and English. A wonderful selection, bound in tan cloth over boards with

marbled paper band and slipcase. Faint spots to upper cover and spine, else fine. \$2,250

SELDOM SEEN SIGNED

[RACKHAM, ARTHUR]. Alice's Adventures in Wonderland, by Lewis Carroll. London/NY, William Heineman/Doubleday Page, (1907). Quarto. xi, 162pp., + 12ff. plates. One of 1,100 copies. Because Rackham was away from London while this book was in production, most copies of the deluxe edition went unsigned; however, this copy has been signed by Rackham on the limitation page. Contains thirteen large tipped-in color plates and many black & white drawings, which offer Rackham's distinctive, new interpretation of scenes made famous in Tenniel's classic illustrations. Hudson describes Rackham's undertaking as "the most controversial of his career," but concludes that "he has certainly made the

greatest impression of all Tenniel's multitude of successors." The book opens with a "proem" by Austin Dobson that cheekily addresses the challenge of illustrating such a classic work, saying, "here comes a fresh costumier" to interpret the story according to his own taste. In the publisher's gilt-stamped white cloth bearing the title and a design of the Gryphon and Mock Turtle on the front cover. Cloth shows light finger soiling and minute toning to spine and endpapers; rear hinge started. T.e.g. A pleasing copy. (Latimore & Haskell, p. 28; Hudson, pp. 70-78). \$11,500

(Rubaiyat). [NEUDOLD, M. K.]. *Die Sinnsprüche Omar Chajjam*. Frankfurt am Main, 1954/55. Octavo. Entirely manuscript, with eight miniature paintings in a delightful array of colors, all with flourished backgrounds and borders by M. K. Neudold. Neudold's exacting hand here renders the well-known verses of the Rubaiyat into German, ex-





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tending to some Arabic lines facing the title page an ambitious effort to imbue the modern printand appearing on some of the paintings. These, brightly and romantically executed, punctuate the text at careful moments, carrying its literary and visual charm across the work. Neudold left his mark in unique manuscript works similar to this, taking medieval and early modern texts and rendering them anew in a balance of classical style and modern artistry. Bound in vellum lushly painted on both covers and on the spine in the style of the interior. Fine, with protective dust wrapper. \$5,500

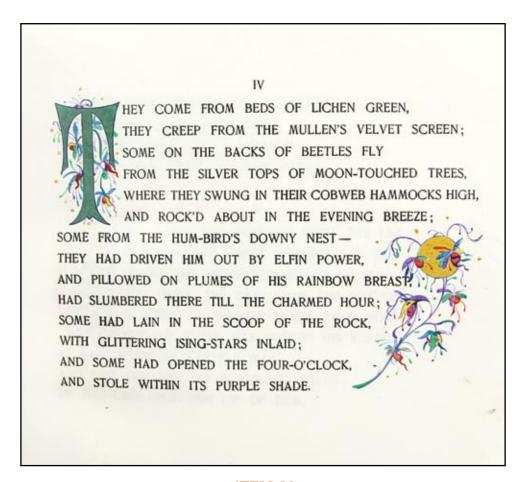
Gay. Together with: The Fables of Aesop. London, 1793. Four quarto volumes. xi, 225; vii, 188; lxv, 189 (misnumbered 891); xi, 228pp. First editions, first issues, of both sets, printed with the long "s." The Gay volumes are illustrated with an engraved title page and engravings by various artists, including William Blake, who freely adapted his twelve illustrations from earlier editions. Also contains the advertisement, dated February 2, 1793, for *Aesop's* Fables, apparently printed after the Gay, indicating Blake as one of the engravers after Barlow's designs. Small, marginal repair to one leaf, else a fine, unusually clean set, handsomely bound in green half morocco and marbled boards by Tout, spines tooled in gilt. A.e.g. All four volumes with red ribbon bookmark. (Bentley 371A; Keynes 106; Ray/English 1). \$4,500

ONLY ST. DUNSTAN BY AN AMERICAN

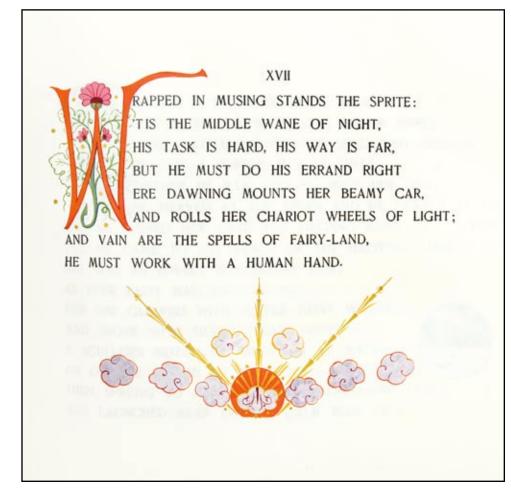
(Vellum Printing). DRAKE, JOSEPH RODMAN. The Culprit Fay. Cambridge, George Sproul & the University Press, 1902. Small quarto. (51)ff. From an edition of thirty copies comprising this installment in Sproul's St. Dunstan series, this is one of eighteen for sale in the United States. Signed by the illuminator, Ross Turner, and Sproul below the edition statement, which additionally announces that this particular copy was printed for Mrs. Adelaide R. Kenny, and that no two copies are alike. Replete with Turner's skillful illuminations and ornamentations, accompanied by sumptuous and practiced printing on vellum. tion. Sproul's St. Dunstan illuminated volumes were

ed book with the artistry, beauty, and individuality found in the traditions of illumination and calligraphy. Some of the most celebrated and fantastical works in the Western world were selected as exemplars. Among the likes of Shakespeare's Sonnets, Spenser's Epithalamion, and Tennyson's Guinevere, Drake's The Culprit Fay distinguishes itself as being the sole American installment, thus demonstrating the weight of American artistic consciousness on the Western creative history at the turn of the twentieth century. Turner's accompanying illumination is suit-[STOCKDALE, JOHN]. Fables by John ably, in Sproul's words, "essentially American, in that it allows the Artist full poetic and artistic license to combine the imaginative excellences of all the various schools" of illumination styles. Indeed, the initials and devices adopt elements both abstract and real, with geometric shading on one page giving way to a butterfly settled on a gothic letter on the next, and Asian-influenced clouds prefacing beasts common to medieval Europe. Adding to the American flavor of Sproul's lavish vision was the humanistic type in which the texts were set by William Dana Orcutt at the University Press in Cambridge.

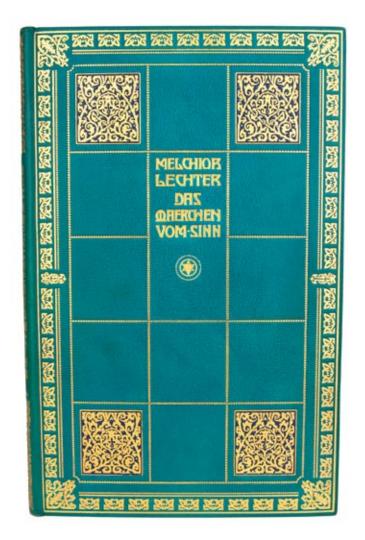
> Bound at the Trautz-Bauzonnet bindery in turquoise morocco with both covers sporting an identical design of a central oval inlay of pink morocco and a tan morocco border. Within and without these are roses and butterflies of onlaid red and purple and green leathers, tooled in gilt and set against a background of gilt stars, rules, dots, and tendrils. Rules and stars also appear at the edges and down the spine, which is titled in gold across five raised bands. The doublures offer a similar motif, replacing the pink and tan with cream and green, and exchanging the green of the butterflies' wings for pink. Here, the central ovals are plain save for a centered gilt circle medallion; at the upper doublure this medallion is ornamented apparently by hand with an abstract geometric design, and at the rear with a butterfly. Spine a bit sunned, scant instances of gilt loss, lower cover has one butterfly lacking a section of green onlay. Otherwise a near fine example of magnificent artistic vision and execu-\$12,500

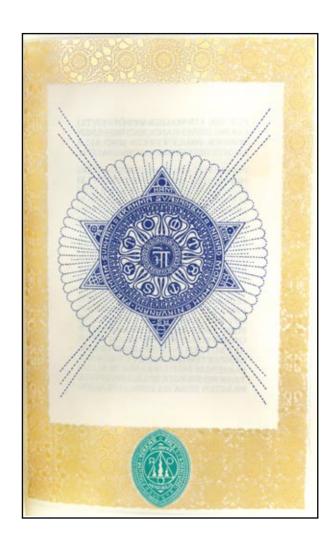


ITEM 82



33





(Vellum Printing). LECHTER, MEL-CHIOR. Das Maerchen vom Sinn: Ein Mysterium. Berlin, Einhorn-Presse, 1927. Tall quarto. (24)pp. From an edition of 600 copies, this is ONE OF FIVE printed on vellum Lechter, a leading graphic designer of the Gerand with text calligraphed by Melchior Lechter. In addition to writing the text, Lechter also designed the book, including initial letters of gold backed with green leather and onlaid to the pages, and the decorated borders, which are printed in gold and bear printed almond-shaped medallions at their lower sections. These medallions, reminiscent of the iconographic mandorla, each show a distinct mystical design. The book is not shy about the Theosophical overtures of its tale or of its author; it begins and concludes with Hindu lettering in gold, as well as, on the final page, a six-pointed star with four rays suffused with Buddhist symbology, its basic floral outline mirrored in the gold borders. The story itself is an allegorical fairy tale grappling with the nature of being, of light and darkness, and of the interconnectedness of all things. Such motifs stem in slipcase.

from Lechter's imagination, which burgeoned with cosmic philosophies after his 1906 journey to the Theosophical Society Adyar in India.

man Jugendstil, founded the Einhorn-Presse in 1911. There he oversaw the typography, ornamentation, decorative initials, illustrations, and bindings of his books. His initial efforts were strongly influenced by the English Pre-Raphaelites and William Morris, but he was soon responsible for freeing typographical thinking within the Jugendstil movement and bringing about a shift from a floral style to greater abstraction. This book is a choice example from this important Press. Bound in full blue-green morocco, with four dark blue square inlays on each cover, all heavily gilt. Bordered with cradle devices and corner pieces, all ornate and stamped in gold. Center ruled lines done in pointillé. All edges gauffered and gilt. Spine lightly faded and hint of rubbing to extremities, else a fine copy. Housed \$65,000

AN ACHIEVEMENT OF DESIGN

PENTIS]. Tres Epistolae Platonis. (Berlin), 1926. Folio. 45pp. From an edition of 340 copies, this is ONE OF SEVEN printed on vellum, with initials added by hand in gold by Hanns Thaddaus Hoyer. A stunning example of manuscript proficiency that highlights typographic expertise, Officina Serpentis' edition of three letters from Plato to his friends and colleagues simultaneously honors and modernizes the customary Early Modern mise-en-page. The original Greek text has been printed in the Greek Tischendorft typeface by Schelter & Giesecke, of which this edition is its first continuous use. Surrounding the Greek is its translation in German,

which is in Gentzsch & Heyse's Elzevier-Cursive. (Vellum Printing). [OFFICINA SER- The stylistic harmony of the printing underscores the thesis behind the selection of these three particular letters; previously questioned for their authenticity of authorship, the unification and aesthetic exaltation of these writings posits their genuine linkage to Plato. It perhaps suggests an even larger conclusion about the relationship between artistic unity and academic accuracy; regardless, the edition, especially in this highly limited deluxe form, stands as an achievement of design. Bound in full orange-red morocco with blind-tooled rules and titling in gilt to upper cover and spine. Spine shows a bit of sunning, instances of rubbing to corners, else \$55,000 near fine. Housed in slipcase.

PLATON WÜNSCHT DEN VERWANDTEN UND FREUNDEN DES DION WOHLERGEHEN.

ORAUF ihr nun bedacht sein müßt, damit es euch wohl ergehe, will ich versuchen. euch nach Möglichkeit darzulegen. Und ich hoffe, nicht nur euch allein mit meinem

Rate zu fördern - wenn auch vor allem euch-zum zweiten auch alle Syrakufaner und zum dritten eure Gegner und Feinde, fofern nicht einer von ihnen ein geborener Frevler ift, denn far einen folchen gibt es weder Rettung noch Sahne. So merkt auf meine Worte: deren die Tyrannis endgültig tilgen. In dieser Lage scheint den meisten von könntet ihr genug Geschichten

erzählen und überall Lehrer sein; da-

ТЕ ОНТШС, ПЕЙАСОНАІ ТАЎОУ УНІН КАТА АЎ-NAMEN ANEXEAGEN, EARLING AE OYX YHU ноновс сунвоухерсеви та сунферонта MAAICTA DE HINN YHIN, KAJ AEYTERDIC DACIN ток ен сугакоусыс, тугток ае унши кы

TOIC EXOPOIC KAI HOAEHOIC, RAHH EI TIC AYTON AHOO OYFOC PEPONEN TAYTA PAP ANIATA KAI OYK AN BOTE TH Seit dem Sturz der Tyrannis dreht ATTA ENHTEREM. HOHCATE AE A AEFON HYPE. CCO YHU fich der Kampf in ganz Sizilien nur KATA CIKEAIAN HACAN AEATHERRIE THE TYTANHAGE HACA noch darum: die Einen wollen die махи пер аутим тоутим, тим мен воухомоним лю AABEIN RAAIN THIN AFXHIN, TOON AS THE THE TYTAHHILAGE Herrschaft wiedereinsetzen, die An- Anochyrhi teaoc eribeihal сумворан ан пер том ток ΟΥΤΩΙΝ ΟΡΟΗ ΔΟΚΕΙ ΕΚΑСΤΌΤΕ ΤΟΙΟ ΠΟΛΑΟΙΟ ΕΙΝΑΙ ΤΑΥΤΑ CYMBOYACYCIN ACIN A TOYC HON BOACHIOYC CIC BACICTI κακα εχεργασεται, τογό με φιλογό ώς πλειστά αγαθά der Rat, den Feinden möglichst viel

το κε σγλλησιας γλιλιού πολλά καλά κριώντα τους αλΒδίεs und den Freunden möglichst
λογς είν ογ κλι παρχεία κγτού πολλά εκτε δεί δε σγ viel Gules zuzufügen, der einzig HANFAN EABONTAC NOR TA TOLAYTA EHAFTUSC IACH, AAA-OCA HYN FEFONEN THIAE, AYTOY THE CIKEMAN, TOON HE richlige zu fein. Doch ist es nicht emixenoyhtum man, tun me amynacom toyc muntac leicht, an anderen viel Böseszu ver- A KAH AAAOIC MYOOAOFOYNTEC IKAHOI FIFHOICE AN EKS aben, ohne nicht felbst das Gleiche CTOTE ALACKANOL TOYTON MEN AN CXEAON OYK AND zu erleiden. Man braucht nicht erst

TE KAI GEROUT AN HIRACH CYP-GEFORTA EXOFOR einen weiten Weg zu gehen, um dies TE PAIAION OPAN OYTE IAONTA EINTEAEIN, EYXIII AE IIPOK deutlich zu sehen: es genügt ein Blick auf die gegenwärtigen Vorgänge in Sieller ein d. Eine Vorgänge in Sieller ein de Vorgänge in Sieller ein Vorgänge in Vorgänge in Sieller ein Vorgänge in Vo in Sizilien, wie die Einen anzugrei- av ein синалноуса инин тоюнае тина логонг нүн униг fen und die Anderen sich gegen die Angreiser zu wehren versuchen. Datoon konntel ihr wer Geschen. Datoon

ran wird es euch kaum fehlen. Was aber allen Feinden wie Freunden in gleicher Weise zum Segen gereichen oder doch wenigstens für beide Teile den geringsten Nachteil mit sich bringen wurde, das ist weder leicht zu erkennen, noch, wenn erkannt, leicht zu verwirklichen. ein dementsprechender Rat und Versuch einer Belehrung mag daher einem frommen Wunsche gleichen. So sei mein Rat ein frommer Wunsch-denn bei den Göttern beginne jedes Wort und jeder Gedanke-doch ein frommer Wunsch, der sich uns nach meinem Wort erfüllen möge. Seit Ausbruch des Krieges herrscht über euch und eigentlich auch über eure Gegner in ununterbrochener Folge ein einziges Geschlecht, das einst eure Vorsahren in Zeiten höchster Not

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