NEW YORK ANTIQUARIAN BOOK FAIR 2012
BOOTH # E-4


AUBREY BEARDSLEY
ORIGINAL INK DRAWING
(see Item #10)
1. Adams, Ansel; Nancy Newhall (text). *The Pageant of History and the Panorama of Today in Northern California. A Photographic Interpretation*. San Francisco: American Trust Company, 1954. First Edition. SIGNED BY ADAMS and dated May 25th 1980, Carmel on the dedication page. This book was commissioned by the American Trust Company on its one hundredth anniversary. Includes sixty photographs by Ansel Adams printed on high gloss paper. In soft covers bound with clear plastic spiral comb which has broken in several places but continues to hold the pages together. There are a few scuff marks to the covers and minor wear to the edges. This copy is ex-library from the Carmel Valley Manor with an unobtrusive stamp on the dedication page. This is the only library marking. Unpaginated. $1,200

2. Allingham, William. *Autograph Letter to Moncure Conway*. [1867]. An interesting four page handwritten letter dated August 27 [1867] and sent from Lymington. In the letter, Allingham writes: "Dear Conway, I received your note with pleasure this evening at 6. If you...came down here tomorrow, Wednesday, (as you say) you shall be most welcome, & I will do all my little best. I must tell you how the land lies: Tennyson is away, in Devonshire or thereabouts. I went down with him last week & returned here for business reasons yesterday - am to rejoin him in a few days if I can.. He will probably not be at Freshwater for a month or more. I myself cannot leave here (, that is for a whole day [underlined]) before Saturday afternoon ... Meanwhile I am good for half a day or so. I cannot be explicit, because my circumstances are vague. Do come if you can - & send a telegram [underlined]. I am only in a lodging - will feed you most gladly, - cannot sleep you. (my ink is dried out). Trains leave Waterloo - arrives Lymington [gives three times]. I shall look out for you tomorrow, & hope you will come. Send a telegram - yours W. Allingham. I may be here on tomorrow week, but it's quite uncertain." Moncure Conway (1832-1907) was an American abolitionist, Unitarian clergyman, and author. He moved to England in the 1860s and became part of the artistic, intellectual, and non-conformist social circles of London. His friends included Dickens, Carlyle, Browning, and Darwin. In very good condition with light creases from being folded. $350

3. [Anvil Press]. *Bible The Gospels] The Newe Testamente: The Gospells of S. Mathew, S. Marke, S. Luke, and S. John*. 4 Volumes. Lexington, KY: Anvil Press, 1954-1955. 1 of 300 copies. A lovely fine press production designed by Victor Hammer. It is a beautifully presented text of the four gospels based on the Tyndale translation of 1526, which was the first translation of the bible into English. According to an article by Burton Millward, "Private Press Tradition in Lexington, Kentucky," published in 1992 in the Kentucky Review, the Anvil Press was part of the resurgence of fine press printing in Lexington, led by Joseph Graves, who was influenced and taught by Victor Hammer. The Anvil Press was unusual in that it was an association comprised of ten members, and was inspired and guided by Hammer and his second wife, Carolyn Hammer. Their books were printed on any one of the several presses owned by members of the group, and were sold at cost. The volumes are bound in light beige paper boards with paper spine labels. Covers are slightly soiled, particularly the third volume on S. Luke, which also has a split on the rear joint. There are very light splatter stains on the front cover of the S. John volume. The interiors are fine and unmarked. Each title page is preceded by a pair of woodcuts from the Holkham Bible depicting the four Apostles in their symbolic representations of Angel, Lion, Bull, and Eagle. Volumes are paginated on recto only. Volume 1: lxxv pages; Volume 2: lv pages: Volume 3: xciii pages: Volume 4: lxix pages. $1,200

**FIRST EDITION, FIRST PRINTING**

4. [Arbus, Diane]. *Diane Arbus*. New York: Aperture, 1972. First edition, first printing of this Aperture monograph. This is one of the most important photography books of the 20th century. It has been hailed as such in many books on photography, including Andrew Roth's *The Book of 101 Books: Seminal Photographic Books of the Twentieth Century*. It was published in conjunction with a 1972 retrospective exhibition of Arbus's photographs at the Museum of Modern Art, the year after she committed suicide. The book has never been out of print since it was first published. This is the true first edition, which is the only edition to include a photograph titled "Two girls in identical raincoats," which was removed from subsequent editions for legal reasons. So much has been written about the photographs of Diane Arbus (1923-1971) that there is little add. They have been described as pitiless and engaged, tough and tender. The book includes text taken from talks she gave and classes she taught, and her comments best captures what her work means. In the original dust jacket with her photo of identical twins on the cover of the jacket as well as on the front cover of the book. The jacket is in near fine condition, with just the slightest wear along the top edge. The book is in fine condition except for some small bumps along the bottom edge of the front cover. The boards are white paper with the twins' picture on the front and the title and publisher on spine. Several articles about the exhibit are laid in and have caused the lightest of offsetting to the free front end page. Owner's tidy signature in ink on the front end page. The book was designed and edited by Doon Arbus, Diane's daughter, and Marvin Israel, Diane's friend. Unpaginated. $1,800
Archer, Sir Geoffrey and Eva M. Godman; Archibald Thorburn and Henrik Gronvold (illustrators).  *The Birds of British Somaliland and the Gulf of Aden: Their Life Histories, Breeding Habits, and Eggs*. 2 Volumes. London: Gurney and Jackson, 1937. Includes sixteen colored plates of birds by Thorburn and four colored plates of eggs by Gronvold. Two fold-out maps, multiple black and white photographic reproductions, and several diagrams are also included. The color illustrations of both birds and eggs were reproduced from paintings of specimens collected by the author. The author remarks that the illustrations "so characteristic of the birds and their surroundings, are the more remarkable as [Thorburn] had never visited Africa nor any dry semitropical country." Bound in green cloth boards with gilt titles to spines. There is a gilt Verreaux's Eagle to the front board of volume one and a gilt Somali Chestnut-naped Francolin to the front board of volume two. There is minor fading to the spines, rubbing to the boards, and minor wear to the edges of both volumes. A previous owner has signed the front endpages of both volumes. There are occasional light spots of foxing to both volumes but overall the text is very clean. One page in volume one is soiled and one of the plates has been repaired with tape on the verso. Each illustration is proceeded by a captioned tissue guard. The rear hinge of volume one is cracked and the front hinge of volume two is starting. 626 pages. $450

6.  [Arion Press] Ferlinghetti, Lawrence; R.B. Kitaj, illustrator.  *A Coney Island of the Mind*. San Francisco: Arion Press, 2005. Number 257 of 300 copies, SIGNED BY THE POET AND ARTIST. This is the seventy-fourth publication of the Arion Press and is a deluxe limited edition of this famous poetry collection first published in 1958. It has continued since that time to be perhaps the most popular book of poetry in the United States. For this handsome edition, the artist R.B. Kititz made two charcoal drawings of the poet. The folio volume was designed and produced under the direction of Andrew Hoyem. Handset in Goudy Light and Goudy Heavy and printed on mouldmade Hahnemühle Burgra paper, as is the prospectus. Bound in light brown paper boards with dark brown linen spine. Housed in a paper covered slipcase in light and dark brown. Prospectus laid in. In fine condition. 48 pages. $650

7.  [Arion Press] Williams, William Carlos; Mel Kendrick, illustrator; Lawrence Kart, introduction.  *Kora in Hell: Improvisations*. San Francisco: Arion Press, 1998. Number 47 of 300 numbered copies, (there were also 26 lettered copies hors de commerce). Signed by the illustrator. This beautifully designed and printed book was the fifty-sixth of the press. William Carlos Williams (1883-1964) was one of the most important American poets of the twentieth century. He won the Pulitzer Prize for Pictures from Brueghel, published in 1963. As described in the Arion Press announcement, Kora in Hell was the most significant of Williams’s combinations of prose and poetry. The illustrator, Mel Kendrick, is an important American artist who is known primarily for his sculptural work. The book, which is ten inches square, has a black goatskin spine with the title stamped in red. On the boards are laser-cut oak-veneer replicas of woodblocks by Kendrick. The book is printed in Stymie Bold and Franklin Gothic types on Zerkell German Mouldmade paper. Laid in is the Arion Press’s eight-page announcement of the book. 106 pages, including 42 unnumbered pages for the 21 leaves bearing the prints on rectos. In fine condition. $525

8.  [Barbarian Press] Clough, Arthur Hugh.  *Amours de Voyage: An Epistolary Novella in Verse*. Mission, B.C.: Barbarian Press, 2007. 1 of 125 copies. The prospectus is laid in. The text is taken from an edition by Patrick Scott. This is the 37th beautiful book from this esteemed press. It received the 2007 Judges’ Award at the Oxford Fine Press Book Fair. In his afterward, printer Crispin Elsted says that he was first introduced to this work by the Victorian poet, Clough, while in college. It was not until he was in his 50s, however, that he came to be “bowled over” by the poem. The prospectus states that Crispin and his wife Jan believe that this is the first fine press edition of this all-but-forgotten masterpiece. The poem is structured as a series of letters by Claude, an Englishman making the Grand Tour during which he falls in love. The text is set in Van Dijck type and printed on Zerkall Soft White wove paper. It is bound in hand-made orange paper boards with a quarter burgundy cloth spine and paper spine label. The front board is decorated with the title and a design by calligrapher Martin Jackson. Illustrated with five full page and three smaller black and white wood engravings by the wonderful artist Rorer. In fine condition. 78 pages. $425
RARE PHOTOGRAVURE PRINTED ON SILK

9. Beardsley, Aubrey. Mademoiselle de Maupin [Photogravure]. Leonard Smithers, [1897]. Rare Photogravure Printed on Silk. Inscribed "no. 4 of 10 copies" on verso by the publisher, Leonard Smithers. Beardsley completed six illustrations for a version of Theophile Gautier's Mademoiselle de Maupin for Smithers. He intended to illustrate the entire book, but the project proved too demanding and expensive and was abandoned. In addition to the fifty copies of a folio ultimately printed of the completed illustrations, Mademoiselle de Maupin was also printed in editions of ten copies on white satin and fifteen on Japanese vellum. Accompanied by another print produced by David March in D'Albert S' Expose in 1985 from another illustration in the Smithers portfolio. The photogravure is printed on fine sheet of light pink satin measuring 10.5 x 15 inches. The lovely color illustration measures 3 x 5 inches. The 3 X 4 inch print from D'Albert S' Expose is in black and white on paper and mounted on a larger sheet. Both are in fine condition. $1,000

ORIGINAL DRAWING BY BEARDSLEY

10. Beardsley, Aubrey. Original Pencil and Ink Drawing of Design for Front Cover of Evelina. [1893]. This is the original drawing for the cover of Fanny Burney's Evelina used on the small paper issue of J.M. Dent's 1893 edition of Evelina. With alteration of the book title, the same design was used for Dent's editions of Burney's Cecilia and Madame de Staël's Corinne. Provenance: From the archives of J.M. Dent; sold at Sotheby's in June 1987; and most recently the collection of the scholar and collector Mark Samuels Lasner. The drawing was part of the exhibit Beautiful Decadence in Japan in 1998. References: The Letters of Aubrey Beardsley, ed. H.H. Maas and W.G. Good, 1972, p. 205; Brian Reade, Beardsley, 1966, p. 34; Reade and J. Dickinson, Aubrey Beardsley Exhibition at the Victoria and Albert Museum, 1966, p. 282; Mark Samels Lasner, A Selective Checklist of the Published Work of Aubrey Beardsley, number 24. The drawing will be included in Linda Zatlin's catalogue raisonné of Beardsley's drawings. 6.5 x 8.5 inches. In fine condition. $14,000

11. Beardsley, Aubrey; Jacques-É Blanche, preface; A-H Cornette, translator. Sous La Colline. Paris: H. Floury, Editeur, 1908. 1 of 1000 copies. First French Edition. Under the Hill was Beardsley's unfinished erotic novel, based on the legend of Tannhauser. He began writing it in 1894 but had not completed it by the time of his death in 1898. This French translation is bound with translations of four other Beardsley pieces. There are thirteen Beardsley illustrations and two portraits of him including the photographic frontispiece of him at Menton and a portrait by J. Blanche. All are protected by tissue guards. Bound in modern black half calf with marbled paper covered boards. Foxing to frontispiece and last few pages, affecting last illustration. Otherwise in very good condition. 122 pages. $275

12. Beerbohm, Max. A Book of Caricatures. London: Methuen, [1907]. Folio. A nice collection of Beerbohm’s fine caricatures. The forty-nine subjects include Henry James, G.K. Chesterton, John Singer Sargent, H.G. Wells, Bernard Shaw, and Winston Churchill. Each is protected by a tissue guard with a facsimile of Max’s handwriting describing the subject. Bound in the original red cloth backed red cloth boards, with printed paper label on front cover and gilt title and author to spine. Spine has a few splits, boards are faded and rubbed, with bumping to corners. Foxing to endpapers but plates are clean. In very good condition. $750

ORIGINAL WATERCOLOR BY BEERBOHM

13. Beerbohm, Max. Original Ink and Watercolor Drawing [Keepsake]. An original ink and watercolor drawing by Max Beerbohm, inscribed by him with the title “Keepsake The Twinsicsa Century pressed the brown rose of England between the pages of History.” The work depicts a Victorian woman pressing the flower into a book, with a wall portrait behind her, and is similar to a cartoon in Beerbohm’s 1901 series, The Second Childhood of John Bull (published in 1911). Done on light brown paper, with the woman’s hair painted brown and her dress light blue. Worn a bit along old folds and a small piece is missing from the bottom of her skirt and is colored in. Matted and framed. Drawing is 8 x 12 inches. In the frame the work is 13.5 x 18 inches. Undocumented here, but this is from the collection of the English bookseller Douglas Cleverdon. $3,500
14. Beerbohm, Max. *Original Ink Wash Drawing of Mr. Nick Goodwin*. n.d. An original ink wash drawing by Beerbohm of Mr. Nick Goodwin. Inscribed with name of subject and signed by Max. Not dated, but from the early 1900s. Nathaniel Goodwin (1857-1919) was a leading American actor and vaudevillian, also known for his colorful personal life. (He was married five times and was engaged again at the time of his sudden death from apoplexy.) He was the subject of Beerbohm’s radio broadcast, “Nat Goodwin - and Another,” published in the Radio Times, accompanied by a reproduction of this caricature. The drawing shows an unsmiling profile of Goodwin in white tie, smoking a cigar. Done in black and white wash on dark cream colored paper. In near fine condition, in a gold frame with white matte. This came from the collection of Douglas Cleverdon, who produced Max’s broadcasts. Drawing measures 7 x 10.5 inches. In the frame it is 13 x 17.5 inches. Near Fine. $6,000

15. Beerbohm, Max. *Zuleika Dobson*. London: William Heinemann, 1911. IN THE RARE DUST JACKET. First Edition of Beerbohm’s famous novel. According to Mark Samuels Lasner, the Beerbohm scholar and bibliographer, there have only been five copies identified as still having their dust jackets. Two are in institutions, two have been in private hands, and the location of the remaining copy is not currently known. The front cover of the plain brown dust jacket is cleanly detached, and there are small chips and tears along top edges, but otherwise in very good condition. Title, author, price, and publisher in brown to spine. Bound in original reddish brown cloth with light bumping and soiling. Some spotting to fore-edges and very occasional light foxing to text pages but in very good condition. 350 pages. $8,000

16. *[Bieler Press]* Gilgun, John; Michael McCurdy (wood engravings). *Everything That Has Been Shall Be Again, The Reincarnation Fables of John Gilgun*. St. Paul: The Bieler Press, 1981. 113 of 150 hardcover copies signed by the author and artist. Brown cloth spine with grey cloth boards and white paper title label to spine. Features nine fables and nine charming wood engravings of animals by Michael McCurdy. The typography and presswork are by Gerald Lange with assistance from Sue Rexford. The binding is Scott Husby. 68 pages. $150

17. *[Bird and Bull Press]* Craig, Edward Gordon, Colin Franklin, editor and prologue. *Paris Diary 1932-1933*. North Hill PA : Bird & Bull Press, 1982. Number 311 of 350 copies. Edward Gordon Craig (1872-1966) was the son of famed actress Ellen Terry and stage designer Edward William Godwin. Gordon in turn became a well known actor, director, and stage designer. Early in his career as an actor, he also became interested in graphic design and wood cuts, studying under well-known artists of the day. This diary, written when he was sixty, recounts a difficult period in Craig’s life, when he was experiencing health and money worries. As Franklin notes in his prologue, this was a low period for Craig and was also for Europe, as Hitler was rising in power. The text was composed in Baskerville types and printed on mouldmade Bugrbotton paper and bound in brown quarter leather by Gray Parrot. Red leather spine label with title, and boards in yellow and white striped paper. In fine condition. 154 pages. $200

18. *[Black Sun Press]* Carroll, Lewis; Marie Laurencin, illustrator. *Alice in Wonderland*. Paris: The Black Sun Press, 1930. Number 64 of 370 copies of the edition for European collectors. There were also 420 copies printed for the American market. This is a beautiful production from The Black Sun Press, founded by American expatriates, the poet Harry Crosby and his wife Caresse, issued the year after Harry’s notorious suicide at the age of 31. The press was continued under the supervision of Caresse until the 1950s. The book is a fine representation of the quality of the books done by the press. There are six lovely signed lithographic illustrations by the noted French artist, Marie Laurencin. The book is a softbound oblong quarto with title and author in red to front cover and spine. Small discolorations at top of front cover and bottom of spine, and light signs of handling; otherwise in very good plus condition. Interior pages are clean and bright, as are the illustrations, which are protected by tissue guards. The chemise in which the book came is in pieces, with the boards and spine present but detached. The slipcase is in very good condition, with the pink leather backing and cream paper boards showing only the slightest signs of handling. 114 pages. $2,350
19. [Book Club of California] Bullen, Henry Lewis. *The Nuremberg Chronicle or, The Book of Chronicles from the Beginning of the World, the most Famous of German Picture Books of the Fifteenth Century, printed in the Free City of Nuremberg in Fourteen Hundred & Ninety-three: Its Background, its Provenance, its Creators, its Patrons, its Illustrations and its Literary Plan: A Monography by Henry Lewis Bullen, Founder and Curator of the Typographic Library and Museum in Jersey City, New Jersey. With Two Leaves From the First Latin Edition*. San Francisco: John Henry Nash for The Book Club of California, 1930. Number 14 of 300 copies, with two original leaves. Of the 300 copies printed of this book, 280 were published with one original leaf from the Chronicle. Eighteen were published with two original leaves having a double page illustration, and two copies included three or four leaves. According to a notice included with this copy, the twenty special copies were over-subscribed by Club members at the time of publication, and a lottery was necessary to award these copies. The two leaves in this copy, xLIII and xLIIII, are quite stunning, with a double page illustration of Venice, a half page wood cut of Padua, and small portraits of various persons on the remaining page. As the extended title describes, this fascinating study by Henry Bullen is the first detailed study of the writing, printing, and publication of this monumental work from the first half century following the invention of moveable type. The book was enormous, with 327 leaves, and was exceedingly popular. The first Latin edition was published in July 1493, followed by the second edition, in German, in December 1493. This is a folio bound in orange and brown marbled paper boards with a brown leather spine and corners. Red leather title label to spine. In very good condition with light chipping to top and bottom edges of the boards. Interior pages are clean and bright, with light aging and offsetting to margins. The original leaves have some smudging and browning, with a couple of small brown spots on Padua illustration, and light fraying to page edges. Printed on Dutch mould-made paper in 18 Cloister Old-Style type. Prospectus and member notice laid in. XXV pages. $1,500

20. Boos, Florence; Foreword by Jack Waldsdorf. *The Artist & the Capitalist: William Morris and Richard Marsden*. Kirkwood MO: The Printery, 2009. 1 of 100 numbered copies. Includes a facsimile and transcription of a seven page William Morris letter to Richard Marsden, and portraits of Morris, Marsden, and Charles Rowley. This book presents Florence Boos’s research on an important, previously unpublished letter. The book and the letter focus on one of Morris’s most acclaimed lectures, “Art Under Plutocracy,” which was about art and its social environment. The letter is Morris’s response to Richard Marsden’s unfavorable review of the lecture. Florence Boos is a noted Morris scholar and Jack Walsdorf has been a major Morris collector for over forty years. Quarter bound in red leather with Morris inspired covers in gold and orange paper. Title in gilt on spine. Printed in Jenson Old Style types on Somerset Book mould paper. This is a companion volume to On Collecting William Morris: A Memoir, written by Jack Walsdorf in 2006. In fine condition. 41 pages. $475


22. Brittain, Judy; Patrick Kinmonth. *Living in Vogue*. London: Century Publishing, 1984. First Edition. MARK HAMPTON’S COPY, with his ownership signature on front free endpaper. Mark Hampton was one of the most famous interior designers in the United States, and was considered an icon of American style. He died in 1998 at the age of 58. This beautiful book photographs and describes the interiors of some of the most elegant and stylish interiors in almost thirty homes, mainly in Britain, including those of David Hockney, Laura Ashley, Manolo Blahnik, and David Hicks. Bound in black cloth with white title and author to spine. In a black pictorial dust jacket. In near fine condition. 160 pages. $250

23. (Browning) Barrett, Elizabeth B. *The Seraphim and Other Poems*. London: Saunders and Otley, 1838. First Edition of the poet’s first volume of mature poetry published under her own name. Bound in half brown leather with dark red pebbled cloth. Five raised bands to spine with title in gilt in one compartment. Chipping and bumping too corners and some soiling to cloth. A note in pencil on the front pastedown states that this copy belonged to the poet Henry Ellison, who underlined in ink many passages in the book. Ellison (1811-1880) was a poet, mainly of sonnets, about whom it was written in Sonnets of the Century, "perhaps no writer of genuine capacity has ever written so much or lived so long and attracted so little attention [I]." Aside from underlining, the book is in very good condition. 360 pages. $300
24. **Browning, Robert. Sordello.** London: Edward Moxon, 1840. First Edition. Scarce copy of this early Browning poem, which was considered difficult to understand, even by him. It is based on the 13th century Italian troubador, Sordello. Bound in three quarter brown leather with marbled paper boards. Gilt title, author and ornaments to spine. All edges marbled. The leather is worn at the corners and hinges but binding is firm. Interior pages are clean. Very good condition. 253 pages. $400

25. **Caine, Hall. Two Autographed Letters Signed to Robert Leighton from Hall Caine.** Two ALS to Robert Leighton. 4 pages, [ca. 1892] The letters deal with house-hunting and his upcoming trip to Russia, where he went to report on the persecution of the Jews. $250

26. **[Caliban Press]. Lecons de Livre pour Calyban, or Prosper's Parisian Printing Parade.** Canton, NY: Caliban Press, 2008-2009. 1 of about 114 copies. Published in conjunction with Cat's Head Press of Quebec. A book of bon mots, bagatelles, and tableaux de l'imprimerie. Also a sometime type specimen and leaf book. As told to an American. An inventive and fascinating book comprised of fourteen lessons in English and French concerning the Arts of the Book and various other old and new topics. In an announcement for the new book, it states that the lessons and topics are collected from found and fabricated texts by the two main semi-fictional characters, Cal & Prosper, exiles on a visit to Paris to learn the art of printing. As also a sometime type specimen and leaf book, Lecons recalls printers past and present who have produced books in Paris. The English and French translations are by Roy Caldwell, Professor of Modern Languages at the Universite St. Laurent. Bound in flexible quarter dark vellum with grey-brown paper boards, with white spine label to front cover. Printed in several colours on cylinder and hand presses from foundry, monotype, photopolymer and wood types set by hand, machine composition, and computer. The primary type is Garamond, with additional faces that include Fournier, Caslon, and Nicholas Cochin. An international range of papers are used, including Rives and Arches, as well as a vintage Barcham Green handmade, St-Armand handmades from Montreal, Kochi from Japan, and handmade lokta from Nepal. There are striking images and tipped in pieces that include an original pochoir by Jef Aerosol, an original relief print by Melissa Schulenberg, a stencil by Guy Berard, and various found images and stencils. 12 x 8 inches. [48] pages. In fine condition, housed in a grey paper board slipcase. $495

27. **[Caliban Press] Shakespeare, William. The Tempest.** Canton, NY: Caliban Press, 2001. 95 of 125 copies. The Tempest is generally thought to be Shakespeare's last play and is now considered one of his greatest. This beautiful edition was designed, printed, and bound by Mark McMurray at his Caliban Press, which was established by him in 1985. An announcement for the book states that this edition was inspired by a variety of sources, including the First Folio, the Bread & Puppet Theater of Vermont, John Coltrane's Ole, the film Black Orpheus, and Prospero's library. The text is taken chiefly from the First Folio edition of Shakespeare's works published in 1623. Except for the eight songs, the spelling has been modernized. The book is bound in handmade lavender paper covers with a purple morocco spine. A circle has been cut into the front cover and the title is printed underneath on light green paper. The book is printed using seven handmade and mould made papers from several different makers of handmade paper. The type is 14 point Dante, a type that was designed by Giovanni Marderstaag and first released in 1954. There are striking images found within this edition taken from a variety of found and historical sources including relief prints, collage, pochoir, and a volvelle. There is also a linocut by wood engraver Greg Lago. The book is housed in a handmade blue paper portfolio. The spine has a white title label, and the front cover has an image also used in the text. 119 pages. $700

28. **[Caliban Press] Whitman, Walt; Mark McMurray (designer and printer). Notebook Used Along the New Jersey Coast September and October 1883.** Montclair, NJ: Caliban Press, 1992. Number 99 of 125 copies. Signed by the printer and designer, Mark McMurray. A reproduction of the text written in one of Walt Whitman's notebooks. The thirteen page notebook was written by Whitman when he traveled along the New Jersey coast. It was given to Whitman's autobiographer, Horace Traubel and was acquired by Oscar Lion after his death who presented the book to the New York Public Library. This hand printed version of Whitman's notebook is printed on various papers and is illustrated with a map, portrait of Whitman, facsimile pages of the original manuscript, and more. Bound with a beige linen spine and cream paper boards titled in black on the spine and front cover. Fine condition. Unpaginated. $250
FIRST PUBLISHED EDITION, FIRST ISSUE

29. Carroll, Lewis; John Tenniel (illustrator). Alice's Adventures in Wonderland and Through the Looking Glass. London: Macmillan and Co, 1866 and 1872. First published edition, first issue. Illustrated by John Tenniel with forty-two illustrations in volume one and fifty illustrations in volume two. Both volumes are bound in the original cloth with gilt titles to spines and circular gilt illustrations on both covers featuring Alice holding a pig, the Cheshire cat, the Red Queen, and the White Queen. Each volume has been expertly rebacked using the original boards, spines, and endpages with the repair visible in a few places along the spine ends and joints. There is minor fraying and wear to the spine ends, corners, and edges of the boards. The spine of Alice is darkened although the gilt title remains bright. There is minor rubbing and a few small spots of soiling to the boards of both volumes. There are two small dampstains on the rear board of Through the Looking-Glass, one of which effects the gilt illustration. There are a few bubbles under the cloth of Through the Looking-Glass. The interior of Alice is lightly foxed and top margin is lightly browned. The verso of the front free endpage in Through the Looking Glass has remnants of glue where a bookplate was once adhered. The facing half title page is lightly browned as a result. Both volumes have a few light smudge marks and a few small spots of soiling. Alice has pale blue end pages and Through the Looking Glass has dark blue end pages. Full edges gilt. Both volumes are housed in a red cloth box with gilt titles of both volumes to the spine. The spine of the box is faded and the panels have minor rubbing and wear. Very good condition. $20,000

30. [Center for Book Arts] Blake, William. Songs. New York: Center for Book Arts, 2007. Number 12 of 39 copies. Includes twelve of Blake's songs which have all been printed and illustrated by various participants at the Center for Book Arts. Printers / compositors include: Delphi Basilicato, Amy Bronstein, Bonnie McLaughlin, Amber McMillan, Sarah Nicholls, Michelle Raccagni, Rosie Schaap, Louisa Swift, and Barbara Henry. Each song is signed by the printer on the back. The prints are housed in an orange paper portfolio with a white paper title label on the spine. The portfolio is lightly worn along the edges and closure. The prints are in fine condition and the portfolio is in near fine condition. Unpaginated [50 pages.] $400

UNIQUE COPY WITH SET OF ORIGINAL PENCIL DRAWINGS

31. [Cheloniidae Press] Robinson, Alan James (designer and illustrator); Laurie Block (text compiler and annotator). An Odd Bestiary, or a compendium of instructive and entertaining descriptions of animals, culled from five centuries of travelers' accounts, natural histories, zoologies, &c., by authors famous and obscure, arranged as an Abecedary. 2 Volumes. Easthampton, MA : Cheloniidae Press, 1982. UNIQUE COPY WITH SET OF 26 ORIGINAL PENCIL DRAWINGS BY ALAN JAMES ROBINSON. There were 300 copies of this book published; 200 were regular copies, 50 were deluxe copies with quarter leather binding and 50 others done in full leather. Both editions of the deluxe copy came with a set of proofs of the wood-engravings and a set of proofs of the line-cut initials, with a large calligraphic manuscript initial beneath each image. The wood-engraving proofs are lettered and signed by Robinson, and the line-cut proofs are signed both by Robinson and the calligrapher, Elizabeth Curtis. This copy is unique in that it has a set of the original pencil drawings by Alan James Robinson. It also shows some variation from the copies described in the prospectus. The colophon has been signed and number VI of L and internally seems to be a straight forward copy of the full leather edition. The chemise is thicker than the regular chemise because it contains the 26 pencil drawings. This may have been a special copy prepared by Robinson for a particular subscriber/collector.

A folio (13.5 x 10 inches) in two volumes (including a chemise containing an additional suite of illustrations, and a group of original pencil drawings). The bound volume is in full red morocco and was done by David Bourbeau of the Thistle Bindery. The covers have a large central slightly sunken panel, with the title in red and black and with a Sea Turtle device blocked in blind (Cheloniidae is the name for a species of sea turtles). The chemise is unbound as issued within its original red morocco-backed, linen cloth covered boards. Both volumes are housed in a red morocco-backed cloth covered box, with the spine lettered and dated in gilt and a small Sea Turtle device in blind. This wonderful abecedary illustrates each letter of the alphabet with a masterful wood-engraving by Robinson. Each animal is described at the bottom of their page in texts chosen primarily from the earliest first-hand accounts of the animals depicted. The descriptions are printed in red.

The printed source of each text is identified, and at the end of the book is a detailed and useful bibliography of these sources. Each animal's page is preceded by a page with a small, different illustration of the animal, with a calligraphic letter done in red by Curtis. "The blocks were cut by the artist at the Cheloniidae Press & printed by Harold P. McGrath in the summer of 1982....The types were set in monotype by Mackenzie-Harris with some-hand-setting by Arthur Larson. The text was compiled and annotated by Laurie Block. The hand calligraphy is by Betsy Curtis. The paper is Rives lightweight" (from the colophon. The 8 page prospectus is laid in. A remarkable production from this press. In fine condition. $7,900
32. Clark, Larry. **Tulsa**, New York: Self Published [Rapoport Printing], 1971. First Edition. A photo documentary of Clark's experience with the drug culture of Tulsa, Oklahoma from 1963 - 1971. Bound in black cloth covered boards with silver title to spine. In black dust jacket with photographic illustration to front panel. There is minor wear to the jacket along the edges and light rubbing to the rear panel. Previous owner signature to front pastedown; otherwise, the interior is very clean and bright. A fascinating but truly disturbing collection of photographs. Fine in very good dust jacket. Unpaginated. $350

33. [Clemente, Francesco] Vincent Katz (essay and interview). **Life is Paradise, The Portraits of Francesco Clemente**, New York: powerHouse Books, 1999. Signed by the artist and author. First edition. The portraits of Italian painter Francesco Clemente (1952 - ) are quite striking with references to expressionism and surrealism. This book includes over 100 portraits with subjects ranging from poets to artists to actors to friends and family. A few notable examples include Allan Ginsberg, Minnie Driver, Keith Haring, Fran Lebowitz, Gweneth Paltrow, Anne Bancroft, and Robert Mapplethorpe. All portraits were completed from 1980 - 1997 in various medias such as watercolor, oil on wood panel, pastels and more. Near fine in illustrated paper covered boards with red spine panel and yellow title to spine. Gentle bumping to corners, otherwise in fine condition. In very good plus matching jacket with short closed tear to the front panel and Rizzoli price sticker to the spine panel. 186 pages. $400

34. [Clinker Press] Morris, William. **The Months: Being a collection of poems extracted from The Earthly Paradise by the same author and hereby printed as a separate booklet for the delight of individuals of good persuasion who may feel so inclined.** Pasadena: The Clinker Press, 2003. Number 25 of 30 copies. This book reprints the first two, shorter poems from The Earthly Paradise that are related to the months. The Clinker Press was founded by Andre Chaves in 1996. Mr. Chaves prints materials relating to the art of printing and the Arts and Crafts movement at his letterpress studio. This book pays homage to the Kelmscott Press of William Morris with its black and red inks and elaborate floral borders. Printed in handset Eusebius on Somerset paper and bound by David Weinstein in brown cloth with a quarter leather dark brown spine. Title and author in gilt on spine and front cover. In fine condition. Unpaginated. $175

35. Cook, E.T. **Autograph Letter Signed to Alfred Harmsworth.** 1901. E.T. Cook. ALS to Alfred Harmsworth, 4 pages, 16 January 1901. Good literary letter in which journalist and editor Cook gives detailed views on a new periodical Harmsworth was considering to start. $200

36. Dass, Dean. **The Age of Partial Objects.** 2005. 18 of 25 copies. Dean Dass is a noted artist, printmaker, and book artist. There have been many exhibits of his work, which can be found in both public and private collections. He has taught at the University of Virginia since 1985. Until this book, all of his books over the past twenty years have been manuscripts and thus unique. The Age of Partial Objects is his first editioned book. He worked on it for 18 months in order to not compromise his ideas of what is a book. For him the tension between the unique and the reproducible is vital. According to his artist's statement, this book turns Melanie Klein's clinical term "partial objects" into a metaphor for an age consisting of fragments and fragmented knowledge. The result of his efforts is a stunning book that conveys mystery, the incomplete, and the melancholy of existence. On various papers, Dass used gouache, collage, pencil, inkjet, etching lithography, Xerox and Xerox transfer, and letterpress to create this book. Bound in grey and silver paper laminated on cotton with letter press text of title on cover. Quarto in fine condition. 150 pages. $1,800

37. Dickens, Charles; H.K. Browne (illustrator). **The Personal History of David Copperfield.** London: Bradbury and Evans, 1850. First Edition, First State with all of the first edition issue points except for page 132 (this copy has "screwed" instead of "screamed"). Includes 39 illustrations by H.K. Browne (Phiz). In an attractive modern binding of three quarter red morocco with red cloth covered boards. The title and author are stamped in gilt to the spine and a facsimile of the author's signature is stamped in gilt to the front board. The spine is ruled in gilt with five raised bands. An gift inscription dating from 1993 is on one of the modern first free endpages. Some of the illustrations have minor browning and a few spots of foxing which are visible mainly along the margins. The bottom left corners of most of the illustrations are dampstained. The pages of text all remain very clean. They are printed on a different type of paper and while some are slightly cockled in the margin of the bottom left corner, none are dampstained. A small newspaper article has been laid in and this has resulted in minor browning on each facing page. Clean and bright overall with a tight binding. Marbled endpages. 624 pages. Binding is in fine condition; interior is in very good condition. $925
38. Dickens, Charles. Illustrated by Doyle, R.; Leech, J.; Maclise, D.; Stanfield, C. *The Battle of Life. A Love Story*. London: Bradbury & Evans, 1846. First Edition, Fourth Issue. Very good original red cloth 16mo., intricate blindstamped borders. Detailed, bright gilt vignette to cover and spine. Boards are lightly soiled; wear to head and foot of spine; bottom corners are slightly bumped; full gilt. Interior is tight and mostly clean (some light smudging in areas), pages lightly browned w/age; faint foxing in spots. Contains a beautiful wood-engraved frontispiece and title page (fourth variant of the vignette title page), as well as 11 more engravings interspersed throughout the text. Binding is strong. This book has been expertly rebacked; the repair is hardly noticeable. Slight cock to spine. A lovely book. 175 pages. $525

39. *[Doves Press]. Original vellum leaf from the Doves Press*. Doves Press, [1908]. A beautiful original vellum leaf from the Doves Press, hand flourished by Edward Johnson, who is often called the father of modern calligraphy. The leaf is from Men and Women by Robert Browning. There were 250 copies of the book printed on paper, and only 13 printed on vellum. This leaf is for pages 183-184. Page 183 is the poem Misconceptions. It is printed in black with the title in red in the right margin. Johnson has added a delicate blue and red flourish to the left and top margins. Page 184 has the first twenty lines of One Word More, dedicated to E.B.B. in 1855. Johnson has drawn a green decoration around the red title in the left margin. Except for two small and light dots to the margin of page 184, the leaf is in fine condition. A lovely sample of the printing done by one of the most important private presses of the twentieth century. Fine condition. $375

40. Duncan, Isadora. *My Life*, New York: Boni and Liveright, 1927. Limited Edition. Number 445 of 650 copies. Facsimile signature of Duncan on front free endpaper. This book was published posthumously on the basis of Duncan's handwritten text and illustrated with 24 black and white photographs of her (two by Arnold Genthe). As one of the great free spirits of the early 20th century, Duncan's account of her life was as uninhibited as her career. This is one of the “presentation copies” published as a limited edition for authors and other friends of Boni and Liveright. Very good condition in black cloth boards with red leather label titled in gilt on spine. Light rubbing to boards, wear to spine ends, and a few small chips to title label. Clean and bright interior. 359 pages. $250

41. Ellis, Richard. *Book Illustration: A Survey of its History & Development Shown by the Work of Various Artists, Together with Critical Comments*. Kingsport, TN: The Kingsport Press, 1952. First Edition. SIGNED BY CLARE LEIGHTON, LYND WARD, AND FRITZ EICHENBERG. The contents of this book originally were published once a month as a series on book illustration in Publishers' Weekly. Because of many requests, the series was published in book format. According to the publisher's note, this book was not for sale, but distributed to those requesting a copy and to their many friends in the publishing, bookmaking, and others interested in the book arts. The series begins with medieval manuscripts and Renaissance books, and includes well known artists ranging from Durer, Hogarth, Blake, Cruickshank, Dore, Burne-Jones, Crane, Pyle; to Parrish, Beardsley, Dulac, Kent, Gill, and De Angel. One page is devoted to each artist. Ward, Leighton, and Eisenberg signed the page on his/her work. A b&w illustration accompanies each artist. Bound in original black cloth backed orange cloth, with gilt title to spine. Minor wear and bumping to corners, otherwise near fine. 76 pages. $235

42. *[Eragny Press] Binyon, Laurence; Lucien Pissarro. Dream Come True*. Hammersmith: Eragny Press, 1905. First Edition. Limited to 175 paper copies and 10 vellum copies of which 150 paper and 8 vellum were originally offered for sale. This is a lovely volume of poetry. The frontispiece was designed and cut by him. The decorations were designed by Lucien Pissarro and engraved by Esther Pissarro. Bound in the original decorated paper covered boards with paper title label to the front board. There is light chipping to spine ends and the paper along the hinges has partially split; however, the book remains tightly bound. There is light soiling to front board and a small spot on the title label. There is offsetting to the endpages, otherwise the interior remains clean and bright. The frontis and first page of text are beautifully printed with olive green decorations, orange initials, and black text. Each poem begins with a ornamented initial. A charming book. 28 pages. In very good condition. $1,200

43. *[Eragny Press] Milton, John; Lucien Pissarro. Areopagitica*. London: Eragny Press, 1904. Second issue of the Eragny Press edition, the first printing having been lost in a fire at the press (except for 40 unbound copies). Limited to 160 numbered copies of which 134 were offered for sale. A very nice copy of Milton’s appeal “for the liberty of unlicenc’d printing to the Parliament of England” of 1644, written to oppose Parliament’s intention to pass censorship laws, an appeal for free speech still relevant today. Lucien Pissarro designed the initial letters and border decorations, and the woodblocks were cut by his wife Esther. Bound in the original patterned papers and rebacked with a new vellum spine. Chips, bumping and soiling to boards. Some foxing to free front endpaper and half title page. In very good condition. 37 pages. $975
44. [Eragny Press] Perrault, Charles; Lucien Pissarro. Deux Contes de Ma Mere Loye: La Belle Au Bois Dormant & Le Petit Chaperon Rouge [Sleeping Beauty and Little Red Riding Hood]. London: Eragny Press, 1899. 1 of 224 copies. A particularly charming Eragny edition of two favorite tales from Mother Goose [in French] with decorations, initials, and frontispieces by Lucien Pissarro, cut in wood by his wife Esther. The frontispiece to Sleeping Beauty is an elaborate two-page image with a highly decorated border tinted in gray and gold leaf. Pissarro’s woodcut illustration of Little Red Riding Hood has become a classic Eragny image. The bookplate of Frederick H. Evans, a noted British photographer, is on the front pastedown. In very good condition. 39 pages. $1,300

45. [Eragny Press] Ronsard, Pierre de; Lucien Pissarro. L'Abrege de L'Art Poetique Francois. Hammersmith: Eragny Press, 1903. 1 of 226 copies of which only 200 were offered for sale. A classic Eragny work, published in Vale type on Arches hand-made paper with wood-engraved borders and initials designed by Lucien Pissarro and engraved by Lucien and his wife, Esther. Bound in the Eragny floral patterned paper with paper spine and gilt title on the front board. Slight bumping to corners and spine otherwise in very good condition. Usual offsetting to pastedowns. A lovely copy with a very impressive coat of arms bookplate of Lord Battersea on the front pastedown. 44 pages. $1,400

46. [Essex House Press] Bunyan, John. The Pilgrim's Progress From This World to That Which is to Come. Delivered Under the Similitude of a Dream. Wherein is Discovered the Manner of his Setting Out; His Dangerous Journey and Safe Arrival at the Desired Country. London: Essex House Press, 1899. Number 627 of 750 copies. This was the third book published by the Essex House Press. Founded by C.R. Ashbee and Laurence Hodson "in the hope to keep living the tradition of good printing that William Morris had revived, and with the help of T. Binning and J. Tippett, compositors, and S. Mowlem, pressman, who came from the Kelmscott Press to that end." (from the Printer's Note). Small octavo. A lovely book bound and signed by Bickers and Son in brown crushed pigskin with five bands on spine and blind embossed title on spine, top edges gilt and marbled endpapers. Front hinge repaired. Printed in black and red type on fine handmade paper. Frontispiece illustration by Reginald Savage protected by tissue guard. Very good plus condition. 426 pages. $450

47. [Essex House Press] Erasmus, Desiderius ; William Strang, illustrator. The Praise of Folie. London: Essex House Press, 1901. Number 219 of 250 copies. A beautiful Essex House production by C. R. Ashbee, using the translation of Challoner (“in the reign of Elizabeth”), as edited by Janet Ashbee. The woodcut illustrations, designs, and ornaments were designed by William Strang. Strang (1859-1921) was a renowned Scottish painter and engraver. Bound in parchment covers with red, brown, and black designs within a diamond pattern. Boards are soiled and bumped, with light staining to spine. Interior pages are in very good condition save for very light soiling to free endpapers and a couple of stray spots of foxing. Printed in Caslon type on Batchelor paper. 87 pages plus colophon. $475

48. [Essex House Press] Penn, William. Some Fruits of Solitude in Reflexions and Maxims, Relating to the Conduct of Human Life. London: Essex House Press, 1901. Number 52 of 250 copies. Printed under the care of C.R. Ashbee, with a title page woodcut by T. Sturge Moore. An interesting collection of Penn's thoughts on a wide range of subjects, arranged alphabetically. They include avarice, discipline, moderation, secrecy, servants, temperance, wit, and many more. Octavo bound in full vellum with yapp edges and black author and title to spine. The spine has darkened around the lettering but the binding is otherwise in very good plus condition. Printed in red and black on Batchelor paper. Decorated initial letters and floral design on verso of colophon. Near fine condition. 258 pages. $575

49. Evans, Walker; Lincoln Kirstein (introduction); Monroie Wheeler (foreword). Walker Evans American Photographs. New York: Museum of Modern Art, 1962. Second edition. This MoMA monograph is a landmark book in 20th century photography. In very good condition in black cloth boards with gilt title to spine. A few speckles to boards and minor foxing to fore-edge, else a clean copy. In an off-white illustrated dust jacket with black title to spine and front panel. The jacket has a few small chips to the edges and minor dampstaining, foxing, and toning along the edges. 195 pages. $375
50. Faulkner, William. *Pylon*. New York: Harrison Smith and Robert Hass, Inc, 1935. First edition, second printing. SIGNED BY FAULKNER. Very good in original light blue cloth boards with black title to spine. There is very slight fading to the spine and top edges of the boards. The interior is clean and bright. In a very good price clipped dust jacket with off-white title to blue spine panel. There are a few small chips to the spine ends, hinges, and corners of the jacket. 315 pages. $1,100

51. [Fleece Press] Yorke, Malcolm. *Today I Worked Well - the Picture Fell Off the Brush: The Artistry of Leslie Cole Told for the First Time by Malcolm Yorke with a Note on the Interesting Life of Brenda Cole*. England: The Fleece Press, 2010. 1 of 500 copies. The artist Leslie Cole, who trained under Bawden and Ravilious at the Royal College of Art in the 1930s, produced some of the finest wartime paintings when appointed an Official War Artist, his watercolors being particularly fine, many in a Ravilious influenced style. Cole traveled through Germany (recording the scenes of horrific trauma at Belsen a week after its liberation), France, Malta and the Far East, where he recorded the action in Borneo and Singapore, a theatre of the war largely forgotten by Europeans today. Cole’s work was the equal of any other war artist, and yet he was unable, for personal or other reasons, to maintain the momentum after the war, when he seems to have slid very slowly downhill, and his early promise was unfulfilled.

The book also writes of Cole’s wife Brenda. She had a very colorful teenage history, being the chief prosecution witness for the Church of England when they prosecuted the Rector of Stiffkey for importuning young girls. She disguised this past very ably through her life, even changing her name, and may not even have told her husband. Her true identity was revealed to friends before she died. This handsome work was designed and type set by Simon Lawrence, the publisher. Bound in quarter dark blue cloth with beautiful blue marbled paper made by Louise Brockman for the front and rear covers. Printed in Miller display type. Over 130 illustrations of Cole’s works and photographs of him and his wife. 198 pages including index. $365


53. [Foolscap Press] Van Velzer, Lawrence G.; Peggy Gotthold (illustrator). *Herkules and the Eurysthesian Twelve-Step Program*. Foolscap Press, 2009. This is number 32 of 110 copies (10 hors de commerce). Includes a CD of the play prepared by the Foolscap Press and acted out with shadow puppets. This is an inventive and amusing interpretation of the twelve labors of Hercules, here using the Greek Herakles. Inspired by Greek mythology, the authors take the set of labors and expand the meaning by calling them the twelve step program, which could be applied to any area of human endeavor. The binding is designed to separate the twelve steps or labors into single pages that fold out and terminate with an illustration of a vase. Several vases are displayed at once when the pages are extended. Bound in grey cloth with paper title label with illustration from a vase. Orange paper end pages, with the vases being printed on white paper backed by the orange. In a brown paper jacket with title in orange on spine. Leather strips with twine as closures. Designed, printed, and bound by Lawrence G. Van Velzer and Peggy Gotthold. Letterpress printed on Curtis Holcomb text and Hahnemuhle Bugra paper. 51 pages. $475

54. Ford, Tom; Anna Wintour (foreword); Graydon Carter (Introduction); Bridget Foley (interview and text). *Tom Ford*. New York: Rizzoli, 2004. American fashion designer and film director Tom Ford (1961 -) is best known for his transformation of Gucci and Yves Saint Laurent and for the creation of his own fashion label. He also directed and produced "A Single Man" (2009) starring Colin Firth and Julianne Morre. Ford, the cast, the film, and the score were all nominated for multiple awards. This book is filled with color and black and white photographs of Ford and his work. It also includes a brief interview, foreword, introduction and some biographical information. Photographers include Richard Avedon, Eric Weiss, Mario Testino, Annie Leibowitz, Michael Thompson, Herb Ritts, Andres Serrano, Steven Meisel, and many more. Fine in black cloth boards with white title to spine and front cover. There is a black and white photographic illustration of Ford pasted down to the rear cover. Light rubbing to the title on the spine. The interior is pristine. Housed in a near fine black cloth slipcase with white title to front panel. Light rubbing to case and original price sticker to bottom panel. 414 pages. $450


57.  **[Golden Eagle Press]** Roesch, Kurt. *Sprig and Turfy*. Mount Vernon, NY: The Golden Eagle Press, [1938]. Number VI of 108 copies. Signed and numbered by the artist. Includes fifteen plates. Thirteen are original watercolors by the noted artist, Kurt Roesch, twelve of which are hand-colored. The frontispiece and a second hors-text plate are lithographs. This is an overlooked livre d'artiste, published six years before the press printed Orpheus, a book recognized in The Artist and the Book 1860-1960. This work is the whimsical and mysterious story of a boy, Sprig, and his horse Turfy, and their nighttime adventure and transformation. In the colophon, Roesch writes: “This Archetype Edition of Sprig and Turfy is not only the first but unique in the history of the printed book. It is conveniently limited to one hundred and eight copies, each containing original paintings in watercolor over a key plate in black, printed by S.A. Jacobs, The Golden Eagle Press, Mount Vernon, N.Y.”. Bound in tan buckram with a gilt device on the front board, cloth ties, in a tri-fold chemise in a slipcase, both also covered in tan buckram. Book in near fine condition. Slipcase and chemise are very good with light wear. Unpaginated. $1,400

**MARYANNE GREBENSTEIN: CALLIGRAPHER**

Calligrapher and book artist Maryanne Grebenstein (Hingham, MA) is a student of Sheila Waters, Jeanpee Wong, Robert Boyajian and others. She owns The Abbey Studio which offers professional calligraphy services and classes and Turn-in-the-Path Books which produces unique and limited edition books and broadsides. Maryanne also teaches at the North Bennet Street School in Boston and is a Visiting Artist at the Corcoran College of Art+Design in Washington, DC.


59.  Grebenstein, Maryanne.  **Sawfish**. 2008. A unique hand written manuscript describing the legend of the Sawfish, a medieval tale about resisting evil temptations. This book includes two hand written pages with a history of the Sawfish legend on the first page and an illustrated passage in Latin on the facing page. The six line Latin passage begins with an illuminated initial and beneath it is a hand painted miniature illustration of a ship with a saw fish flying above it. The illustration is based on a medieval miniature. This book has been hand lettered on exquisitely prepared calfskin vellum. It was lettered and decorated with 23K gold leaf over gesso, Winsor and Newton designers gouache, Moon Palace Sumi ink, and Soennecken pen nibs. Bound in red silk by Bexx Caswell of the White Sparrow Bindery (Somerville, MA). Signed and dated by the artist. $1,800

60.  Grebenstein, Maryanne (book artist and calligrapher); Edgar Allan Poe.  **Annabel Lee**. 2011. Unique Artists' Book. Signed and dated by the book artist and binder. This is a hand-lettered manuscript of Poe's classic poem "Annabel Lee" which was designed, hand-written, gilded, and decorated by Maryanne Grebenstein. Each page is decorated with an elaborate floral motif border with flourishes and initials in gold. Bound in three quarter purple cloth with marbled paper covered boards by Elizabeth Rideout of Charlotte, VT. This manuscript was hand lettered in the Italic style using Moon Palace Sumi ink and Leonardt and Soennecken pen nibs on Pergamenata stationery weight paper in antique. The gold leaf is 23.75 karat on gesso and the decorations are with Winsor & Newton gouache. Unpaginated [8 pages] $4,500
61. Grebenstein, Maryanne (book artist); Donne, John. *For Whom the Bell Tolls*. Hingham, MA: Maryanne Grebenstein, 2011. A unique artists' book hand written, decorated, and bound by book artist Maryanne Grebenstein. Signed and dated by the artist. Using the same materials and techniques that have been employed by scribes for centuries, calligrapher Maryanne Grebenstein (Hingham, MA) has created a one-of-a-kind manuscript containing 'For Whom the Bell Tolls,' a poem by John Donne (1572-1631). Recognized by its well-known opening line “No man is an island” Donne speaks to the connectedness of all humanity. This is an accordion book bound in decorative paper covered boards with purple ribbon closure. It is hand lettered in the italic style using Moon Palace Sumi ink and Leonardt and Soennecken pen nibs on lavender-colored stock. The raised palladium-leaf decorative letters are hand tooled by a stylus to create a delicate pattern on the metal. The accordion binding allows its pages can be turned, as with a traditionally bound book, or it can be stood-up and displayed in its accordion fashion, revealing all the text at one time. A beautiful presentation of this classic poem. Measures 4.75 inches by 6.75 inches and opens to 26 inches. Unpaginated. [6 pages.] $750

62. Grebenstein, Maryanne (calligraphy and gilding). *Pangur B'an*. 2011. Hand-lettered Manuscript. Using the same materials and techniques that have been employed by scribes for centuries, calligrapher Maryanne Grebenstein has created a unique manuscript containing *Pangur B'an*, a ninth century poem written by an Irish monk. The poem is a playful story, told by the monk, of the similarities between his work and that of his cat, Pangur B'an. The artist successfully captures the playful tone of the poem with her calligraphy, layout, and embellishments. Bound by Bexx Caswell at the White Sparrow Bindery (Somerville, MA) in green and black paper covered boards with hand written title label pasted down on the front cover. The paper used for the cover was handmade by Cave paper. The manuscript was hand lettered in the Uncial style, using Moon Palace Sumi ink and Soennecken pen nibs on Ingres d'Arches MBM text paper. It is decorated with raised 23 karat gold leaf and Winsor & Newton gouache. Each page contains a unique layout. The manuscript is signed and dated by the book artist and binder, and described in the colophon. Measures 10 inches by 7 inches. [16 pages.] $2,000


64. [Gregynog Press] Herbert, George; the Earl of Powis (editor), Sarah Van Niekerk (illustrator). *Sundrie Pieces: A New Selection of George Herbert's Poetry, with Samples of His Prose*. Wales: Gwasg Gregynog, 2003. 141 of 200 copies (copies I to XV were in a special binding). George Herbert (1593-1633), a religious poet and Anglican priest, is still a poet of major stature from the 17th century. This handsome book offers an extensive collection of Herbert's poetry and prose, beautifully presented with its fine typography and striking wood engravings. Designed by David Vickers and printed by him in Monotype Bell on Waterford mould-made paper. Sarah van Niekerk's wood engravings were printed from the original blocks. Bound in quarter purple leather with gilt title to spine and marbled paper boards. Housed in purple slipcase with paper boards and linen spine. In fine condition. 99 pages. $725

66. **[Gregynog Press]** Pennant, Thomas; Gwyn, Walters editor and introduction: Rigby Graham, illustrator. *Pennant and his Welsh Landscapes: Selected Readings from A Tour of Wales (1778-1784)*. Wales: Gwasg Gregynog Press, 2006. 1 of 150 copies in quarter leather. An additional twenty copies were printed in a special binding. This copy is out of series, and there is a label attached to a free front endpaper stating that this copy is a display copy and not for sale. This is a particularly beautiful book from this press, It was one of its most popular, and it sold out right away. The text is taken from the works of famed Welsh traveler and naturalist Thomas Pennant. The introduction by Gwyn Walters provides an informative and interesting account of Pennant's life and travels. There are stunning color woodcuts throughout done by Rigby Graham, one of the most noted landscape artists of the late twentieth century. Throughout his career Graham worked in many media to create paintings in oil and acrylic, limited edition prints, drawings, and book illustrations. Folio volume designed by Robert Meyrick. Printed in Monotype Baskerville Series 169 type on Velin Arches mould-made paper. Graham's woodcuts were printed from blocks using inks specially formatted by Cranfield Colors. Bound in yellow leather spine with orange linen covered boards, with title in gilt to spine and gilt outline illustrations to front and back covers. Housed in purple cloth covered slipcase. In Fine Condition. 135 pages. $1,350

67. Hanmer, Karen. *Mirage*. 2009. Number 28 of 100, each unique. A photographic, conceptual documentation of a journey across a rural Midwestern landscape. Winner of the award for best 3D entry in the 2010 Midwestern Biennial exhibition at the Rockford Art Museum (Rockford, IL). "Mirage beautifully represents the concepts of time and motion through a sequence of dreamlike images that whirl across the pages. The photographs, blurred as if taken from a speeding car, describe place and memory in a manner that is melancholic yet detached. The book is a diary of sorts, documenting the quickly passing and often unperceived moments that later prompt recollection. " Jeff Rathersel, Minnesota Center for Book Arts. A drum leaf binding with dark brown cloth spine and illustrated paper covered boards. Titled in brown on the spine. Pigment inkjet printed. Full edges brown. Housed in an archival paper case with the artist's contact information and edition number on the front panel. Unpaginated. [16 pages.] $200

68. Hanmer, Karen. *Nevermore, Again. Poe Exhumed*. Karen Hanmer, 2010. Deluxe Edition. Number 6 of 25 copies in the deluxe edition. The edition consists of 125 copies of which 25 are deluxe, 50 are standard, and 50 were printed as chapbooks. Karen Hanmer examines the writings of Edgar Allan Poe and compares modern events to his stories. "The physical structure, typography, and design for the paper wrapper ... are based on the first edition of Poe's first published work, Tamerlane and Other Poems. Only twelve copies of this modest pamphlet are known to exist of the fifty printed in Boston in 1827" (Hanmer). This deluxe edition copy is presented in an early 19th century boarded binding based upon a technique researched and taught by Jeff Peachey. Bound in marbled paper covered boards with beige paper spine and title label to the front board. The paper was marbled by Pamela Smith. Inkjet printed on Ruscombe Mill pale wove handmade paper. Housed in an archival folding case with replica of the title page pasted down to the front cover. The case has a velcro closure. 36 pages. $450

69. Hanmer, Karen. *Random Passions*. 2008. 1 of 100 copies. Each page depicts the outline of a couple from a romance novel cover. The translucent paper allows the images to interact and form new combinations. According to Sarah Bodman of the University of West England "That shameful temptress Karen Hanmer has really done it this time! Under that tantalizing red cover is a heady series of swooning ladies and masterful men. In a whirlwind of passion, dozens of romance novels have been condensed into one steamy artist's book of multiple outlines emerging through transparent papers." Fine in red velvet covered boards with gilt title to front cover. The interior is laser printed on vellum paper. Unpaginated [16 pages]. $100

70. Hanmer, Karen. *Succession*. 2002. Number 7 of 20 copies. “Chicago binder, book and installation artist Karen Hanmer’s intimate, playful works fragment and layer text and image to intertwine memory, cultural history, and the history of science. Her work weds the ancient act of book binding with the high tech use of the computer to aid her process. The intimate scale and the gestures of exploration required to travel through each piece evoke the experience of looking through an album, a diary, or the belongings of a loved one. However, her works often take the forms of games or puzzles, and many include witty text” (Karen Hanmer). This work is a history of an immigrant farming family told through photographs. The family is depicted on both inside covers with one picture dating from the 1920s and the other from the 1960s. Connecting the pictures is a flowing field of corn, which is blurred on one side and detailed on the other. As you open the book the interlocking pages and imagery create a flowing movement that simulates the passage of time. The result is an engaging book that tells a story despite the lack of text. Housed in an archival paper case with the artist’s contact information and edition number on the front panel. In fine condition. Unpaginated. $400

72. Hänni, Romano. **Merciless Execution, Friendly Pardon, or Gnadenlos hinhinrichten. Freundlich begnadigen,** Basel, Switzerland: Romano Hänni, 2007. This new work by Swiss book artist, Romano Hänni is a handprinted eight page altarfold with banderole and a card with a poem. The text is in German and an eight page pictorial supplement with translation in English is also included. This work is about the horrors of war and military injustice. There are multiple stories about war and murder including a piece about 306 British soldiers who were court-martialed for 'cowardice in the face of the enemy' and shot during World War I by their comrades. In 2006 - ninety years later - these men were pardoned. The enclosed poem is 'Glory of Women' by Sigfried Sassoon. The banderole which is printed on toilet paper represents the blindfolds of the executed men. It features a wood engraving of a French Military Cross on the front and a statement about four French soldiers who were court marshaled and shot in 1915 on the back. A powerful piece. [8 pages]. $140

73. Hänni, Romano [Hanni, Haenni]. **Typographic Notes I (Typografische Notizen I) From the Setting Boards and Sketchbooks of a Hand-setting Print Room,** Basel: Romano Hänni, 1992. 1 of 175 copies. A collection of observations on elements of the universe such as time, energy, and more. Most of the notes are illustrated with symbols and type. For example one page shows a large black dot and the caption reads "A black hole is a star in which matter has imploded in on itself, creating an incredibly dense object whose gravity is so strong that even light cannot escape it. This is no black hole." Bound in the accordion style with white illustrated dust jacket titled in black. The paper is slightly browned along the margins, as is true of all copies. Handcomposed and handprinted in black, red, and blue ink. An accordion structure bound in boards with an illustrated white dust jacket and a paper band closure. Includes a two page laid in supplement featuring the title of the work and the colophon. Unpaginated [10 pages]. $95

74. Hänni, Romano [Hanni, Haenni]. **Worte machen das Unendliche endlich or Words Make the Infinite Finite,** Basel: Romano Hänni, 2008. Limited Edition. Number 107 of 290 copies. Swiss book artist and typographer Romano Hänni (1956 - ) has been experimenting with unusual compositions of letter forms and symbols since the early 1980s. This book was handcomposed and handprinted in black, red, and blue ink. An accordion structure bound in boards with an illustrated white dust jacket and a paper band closure. Includes a two page laid in supplement featuring the title of the work and the colophon. Unpaginated [10 pages]. $95

**Harper's Weekly – Covers the Entire Civil War**

75. **Harper's Weekly: Journal of Civilization, 5 Volumes,** New York: Harper & Brothers, 1861-1865. This extremely popular and historically important periodical provides a comprehensive and detailed record of American history and culture in the 19th century. These five volumes include the issues from March 1861 to December 1865, the entire period of the Civil War, and Lincoln's assassination just weeks after the end of the war. Each issue reports the war's events of the previous week, and there are thousands of illustrations. This is almost a complete run. Two issues from January 1866 are bound into the 1864 volume and there are three repeat issues in 1864 as well. Five issues are missing from 1863. The interior is in very good condition with a few defects: a damaged map, a few loose pages in one of the volumes, and creases to the free fep and the first pages of the first issue bound in the volume. The volume for 1861 is missing pages 713–716 and there is a torn fold-out map of the Southern states. The volume for 1865 has a few loose pages and a tear through p. 44. Otherwise, except for occasional foxing and aging, the set is generally in very good condition. Four of the large folio volumes are bound in contemporary half leather with brown or black cloth covers. The fifth volume is in half leather with battered paper boards. All of the volumes show nicks and bumping but are in reasonably good condition. $5,900

76. Henley, W.E. **Autograph Letter Signed to Arthur Lawrence,** W.E. Henley. ALS to Arthur Lawrence. 1 page, 2 February 1902. $100
77. Hoff, Lloyd. [Original Art] Portrait of George Arliss by Lloyd Hoff. 1928. An attractive original ink drawing on paper by Lloyd Hoff of the head of famous British actor, George Arliss. It is signed by both the artist and the subject. Arliss writes: “They flatter me” Shylock in The Merchant of Venice / George Arliss.” Hoff signed the portrait as “Hoff / From Life 11-3-28.” Hoff was a well-known illustrator who did the art for two Beerbohm parodies privately printed by the Hart Press, founded in California by James D. Hart. In fine condition. 8 1/2 x 10 inches. $350

78. Holub, Dr. Emil and Aug. von Pelzeln. Beiträge zur Ornithologie Südafrikas mit besonderer Berücksichtigung der von Dr. Holub auf seinen südafrikanischen Reisen gesammelten und im Pavillon des Amateurs zu Wien ausgestellten Arten. Wien: Alfred Holder, 1882. Illustrated with three hand colored plates, a colored foldout map, and numerous black and white vignettes. Very good in original beige cloth boards with gilt title and black decoration to spine and front cover. The front cover features an illustration of a bird's nest. There are a few light smudge marks to the covers and the spine is slightly darkened. Minor rubbing to edges of boards. The color plates are foxed and the margins of the textual pages are browned. Full marbled edges and silk moire endpapers. Overall, a clean nice copy. 584 plus Errata and map. $450

79. Housman, Laurence. Autograph Letter from Laurence Housman dated October 5, 1906. Laurence Housman (1865-1959) was a noted and prolific English writer, playwright, and illustrator. He was the younger brother of famed poet A.E. Housman. This interesting forty line letter was written to an unnamed male correspondent. It appears that he is responding to the editor of a literary anthology on the editor's proposed selections from Housman’s poetry. Housman writes that the “only one I demur to is “Undergrowth”, not because I do not set value on what it tries to say, but because I think it is lacking both in form and expression.” He goes on to say that he will add a list of pieces “based on the judgment of better critics than myself”. The eleven poems he suggests include “The Elfin Bride,” “Love Through the Night,” and “The Settlers.” He concludes with saying that he had no wish to dictate or veto the editor’s choice of “Undergrowth.” Written on 4.5 by 7 inch notepaper with four pages. The paper is lightly aged and slightly creased where folded for an envelope but is otherwise in very good condition. $300

80. Hueffer, Ford M. Ford Madox Brown: A Record of His Life and Work. London: Longmans, Green, and Co., 1896. TIPPED IN 2 PAGE AUTOGRAPH LETTER FROM FORD MADOX BROWN AND INSCRIBED BY THE AUTHOR. The book was inscribed in 1929 to noted book collector Frank Irving Fletcher from Ford Madox Hueffer, with "Mr. Ford" in parentheses. The letter from Ford Madox Brown is dated November 27, 1892, and is written to the poet William Allingham. The letter says "My dear Allingham, I am putting in for the Slade Professorship at Cambridge and I don't think it likely that anyone more to your tastes is likely to come forward - If you know any that are high in office there and find yourself able at any time to say a good word for me, will you remember it. I shall most likely print some address, but print [crossed out] offer no testimonials and make no canvass - we have not been [?] for a good while but have ourselves been very quiet and in part of the time [?] since Cathy's marriage. Trusting soon to meet again believe me ever yours sincerely Ford Madox Brown." This extensive biography of one of the great artists of the Victorian age was written by his also famous grandson, the author Ford Madox Ford, who later changed his last name from Hueffer in homage to his grandfather. Although Madox Brown was never a member of the Pre-Raphaelite Brotherhood, he was closely associated with them, in particular, with Dante Gabriel Rossetti. Bound in white cloth with beautiful and intricate green, blue, red design by Walter Crane, with gilt stamped title and author to front board and bright gilt title author and title to spine. The covers are generally quite bright and clean, although there is some browning to the spine and minor rubbing to cloth along head of spine as well as some smudging to the rear board and minor wear to the corners. The interior is in beautiful condition. The frontispiece and many of the 40+ black or sepia and white illustrations are protected with labeled tissue guards. Bookplate of noted oilman and collector Frank Hadley affixed to front pastedown. The bookplate appropriately depicts oil wells. An exceptional copy of an interesting association copy. 459 pages including appendices and index. $1,100

81. Hughes, Langston; E. McKnight Kauffer (illustrator). Shakespeare in Harlem. New York: Alfred A. Knopf, 1945. PRESENTATION COPY signed by the author “to Gay Dallman, with the good wishes of Langston Hughes New York, July 12, 1947.” Elaine Gay Dallman was a poet, bibliophile, and socialite in San Francisco. This is a nice copy of the second printing. Very good in black cloth with orange cloth spine and purple title to front board and spine. Slight fading to spine and bumping to bottom corners. In a very good price clipped dust jacket with green spine panel and black title to spine. The jacket is worn along the edges including a chip to the head of the spine and a short closed tear. There is also a scuffmark to the front panel and the interior of the front flap has light dampstaining. There is no evidence of dampstaining to the boards or to the exterior of the jacket. 125 pages. $950
82. **[In Cahoots Press]** Chadwick, Macy. *Pathways*. San Francisco: In Cahoots Press, 2010. Number 6 of 50 copies. Signed and numbered by the book artist. According to the artist: "Pathways is a limited edition artist's book exploring the interior landscape of a relationship in flux. The organic shapes within the pages hint at both neurology and geography. Turning the pages echoes the experience of focusing a microscope, layer by layer on a dense, complex slide." Macy's work often addresses memory, communication, and connections between people. She is currently teaching book arts and letterpress at the Academy of Art University, the San Francisco Art Institute, and the San Francisco Center for the Book. She studied with master book artist Julie Chen and her work reflects the high level of craftsmanship and poignant text typical to Julie's work. Bound in flexible translucent paper covers with a grey cloth spine. All of the interior pages are also translucent which allows the reader to view layers of illustrations. All pages feature pochoir illustrations laser printed on Kimodesk film with text printed letterpress from handset type. The pages are handbound and stitched along the perimeters. Housed in a box with a glass lid and base both of which are printed with illustrations from the book. The sides of the box are covered in red cloth. [16 pages] $1,200

83. **[Incline Press]** A Selection of Poems on the Theme of Water. Oldham: Incline Press, 2008. 94 of 150 copies bound by the Incline Press. Another 450 sets of sheets were issued for the use of the 2008 International Competition of Designer Bookbinders. In 2009, selected examples of the results will by shown at the Bodleian Library, Oxford. The theme of water was chosen in order to offer the competition a subject of universal application, allowing for inspiration of a binding design regardless of the language or culture of the binder. The text comprises poems in their original languages. The poems range from an early Greek work to several written by contemporary poets. Original color prints that respond directly to the theme were done by various artists, including Clare Curtis, Bert Eastman, and Rigby Graham. Printed in Monotype Garamond on Zerkall paper. Finely bound in unique decorated paper created by Mark Walmsley. Unpaginated. $190

84. **[Incline Press]** Alan Powers, Barry Kitts, Ronald Maddox; Eric Ravilious (illustrator). *In Place of Toothpaste: Eric Ravilious and the Revival of Water-colour Painting in England*. Oldham, England: Incline Press, 2004. 35 of 250 copies. Contains three essays about the English watercolor painter Eric Ravilious (1903 - 1942). He was an official war artist during World War II and died during a rescue mission near Iceland. Bound in quarter blue cloth with printed paper covered boards and gilt title label to spine. The top corners of both boards are bumped, else this is a fine copy. Illustrated with five tipped in color plates of Ravilious's paintings, a facsimile of a letter, and several decorations which Ravilious designed for the Dent Everyman series. An attractive book in near fine condition. 32 pages. $200


86. **[Jackson, Sir Frederick John; W.L. Sclater (editor); George Lodge (illustrator). The Birds of Kenya Colony and the Uganda Protectorate.** 3 Volumes. London: Gurney and Jackson, 1938. Illustrated with 24 color plates reproduced from paintings by George Lodge and many black and white figures drawn by Gronvold. Sir Frederick John Jackson (1860 - 1929) spent over thirty years in Eastern Africa, eventually serving as the Governor of Uganda. The specimens and notes used to complete this book (which was published posthumously) were collected during the late 1800s. Very good in black cloth boards with gilt titles to spines. There is minor rubbing to the boards and minor wear to the edges and corners of all volumes. The prospectus which includes a color plate of a crane is laid in. The rear free endpaper of volume one has been removed and both free endpapers of volume 2 have been removed. The interiors are clean and bright overall with a few light spots of foxing. A pencil drawing of a bird from a previous owner has been laid in. Volume 1 is 532 pages; Volume 2 is ; Volume 3 is . $600
87. James, Henry. The Two Magics. The Turn of the Screw and The Covering End. New York: The Macmillan Company, 1898. FIRST AMERICAN EDITION, First printing. This is the first U.S. edition of two classic ghost stories by James, including his well known The Turn of the Screw. The first printing consisted of only 2250 copies and was most likely printed simultaneously with the first English edition. [Leon Edel and Dan H. Laurence; Bibliography of Henry James] The Turn of the Screw needs no introduction. The Covering End has a complicated backstory: it was 'converted' by James from his original one-act play 'Summer of,' which was written for Ellen Terry but never performed. In it, a rich American widow saves an impoverished English aristocrat and his country-house property from the clutches of a business man, but not at the expense of her 'conservative' principles. A later impresario persuaded James to turn the tale back into a play which he titled 'The High Bid.' It was produced briefly in 1907. In very good condition. Tightly bound in the original red linen-grain cloth with gilt title to spine. There is minor fraying to the spine ends and gentle wear to corners, with minor darkening to the spine. The spine ends have been repaired with just a hint of glue. The front endpages are browned where an item had been laid in (now absent) but aside from that, the interior is clean and bright. Top edge gilt with the other two edges uncut. 393 pages plus 3 pages of ads. $600

88. Johnson, Diana L; George P. Landow [essay]. Fantastic Illustration and Design in Britain 1850-1930. Providence, RI: Museum of Art, Rhode Island School of Design, 1979. Inscribed by author. This was the catalogue that accompanied an exhibit held at the Rhode Island School of Design and at the Cooper-Hewitt Museum in New York. 7000 copies of the catalogue were printed. Begins with interesting overview of the artists and trends of that time, followed by a listing by author of each item in the exhibition. The final section has b&w and color copies of each of the illustrations shown. Included are such well known artists as Beardsley, Blake, Burne-Jones, Clarke, Housman, Lear, Rackham, and Rossetti, as well as many who are less famous today. Bound in light red cloth in near fine condition, with a near fine white dust jacket with black title to spine and pictorial cover. Interior also in fine condition. 240 pages. $125

89. [Joumblatt, Kumal] Kamal Joumblatt: Images d'un Destin. Beirut: Almassar, n.d. [ca. 2000]. First Edition. In French. Inscribed by Joumblatt's son, Walid Joumblatt: "To Congressman Shays /With all my respect and friendship/ W. Joumblatt 7/7/2007" Kamal Joumblatt was an important Lebanese political leader who headed the anti-government forces in the Lebanese Civil War until he was assassinated in 1977. His son, Walid, is the Lebanese Druze leader. An admiring biography with b&w photographs throughout that document Joumblatt's life as an important world figure. Folio volume bound in black cloth with silver title to spine and blind stamped title and portrait on front cover. In very good plus condition. Pictorial dust jacket with red title to spine and front, which also has photograph of Joumblatt. In very good condition with slight bumping and minor chips. Interior is in fine condition. 224 pages. $200

90. [Kelmscott Press] Meinhold, William. Translated by Francisca Speranza, Lady Wilde. Sidonia the Sorceress. Hammersmith: Kelmscott Press, 1893. 1 of 300 paper copies. Ten other copies were printed on vellum. As discussed by William Peterson in his bibliography of the Kelmscott Press, William Morris considered Sidonia to be a masterpiece of its kind. It was also a great favorite of many Pre-Raphaelite writers and artists, including Edward Burne-Jones and Dante Gabriel Rossetti. Burne-Jones did two water-color paintings based on the story. This favored translation was done by Lady Wilde, the mother of Oscar Wilde. Despite the book's importance to Morris and his colleagues, the Kelmscott Press edition did not sell well and 30 copies, including this one, were bound in half holland and donated to British and American libraries (Peterson A19). This copy has a label attached to the front pastedown that reads "Given by Mrs. William Morris in Memory of Her Husband." It was given to the Camberwell Public Libraries in London. The bookplate of the reference department is affixed to the front pastedown and there is a small, inconspicuous ownership stamp on the colophon page. The book is a large octavo in size. There are general signs of handling and use to the exterior. The binding has chipped in the corners of the front and rear boards, and the linen spine edges are worn. The paper label is wrinkled but present. The book is printed in Golden type on Flower paper. There are beautiful borders and initials throughout. The side notes and chapter titles are printed in red. The interior is pristine save for some splitting along the front and back joints. 455 pages. $2,900
WALTER CRANE’S COPY – INCLUDES AN ORIGINAL ILLUSTRATION BY CRANE, HIS BOOK PLATE, INSCRIPTION TO HIS MOTHER-IN-LAW, & A SIGNED LETTER FROM WILLIAM MORRIS

91. [Kelmscott Press] Morris, William. The Story of the Glittering Plain, Which Has Also Been Called The Land Of the Living Men Or The Acre Of The Undying. Hammersmith: Kelmscott Press, 1894. 11 of 250 copies on paper. Seven additional copies were printed on vellum. AN IMPORTANT ASSOCIATION COPY. This was the illustrator Walter Crane’s own copy with his bookplate, an original illustration, and an inscription to his mother-in-law. It also includes a signed letter to Crane from the printer William Morris. SIGNED AND INSCRIBED BY WALTER CRANE to his mother-in-law: “Mrs. Andrews: from your affectionate son-in-law Walter Crane Feb: 1895.” Includes an ORIGINAL INK DRAWING BY CRANE of a man building a boat. The woodcut of this illustration is printed in the book on page 130. The original illustration is toned and has a few spots of foxing. The axe blade and a few other details have been covered over in white, presumably in preparation for the wood engraver. Crane’s bookplate featuring a quote from the Rubaiyat of Omar Khayyam is also laid-in. AN AUTOGRAPH LETTER SIGNED BY WILLIAM MORRIS TO CRANE is laid-in as well. Written on Kelmscott House letterhead, it reads: “Jan. 5 [1883 - date supplied in pencil, source unknown] Dear Crane Many thanks; but I have engaged myself to lecture at the Somerville Club on Tuesday, so I can’t come; very sorry. Yours very truly, William Morris.” The Story of the Glittering Plain was the first book printed by the Kelmscott Press (1891) and it is the only text to be printed twice at the press. Morris wanted to have Crane illustrate the first version, but as Crane recalls, ‘he was so eager to get his first book out that he could not wait for the pictures, and so the Glittering Plain first appeared simply with his own initials and ornaments’ (Peterson A1). Crane did eventually produce illustrations for the book and a new version was printed in 1894. In very good condition in the original full limp vellum with gilt title to spine and yapp edges. Lacks all six brown ribbon ties, as is common. Printed in black and red in Troy type with the Table of Contents in Chaucer type. Illustrated with 23 woodcuts by A. Leverett after designs by Walter Crane. The title page, borders, and initials are by William Morris. Very clean and bright although there is very light foxing to the endpapers. 180 pages. $14,000

92. [Kelmscott Press] Morris, William. The Water of the Wondrous Isles. Hammersmith: Kelmscott Press, 1897. 1 of 250 paper copies. Six copies were printed on vellum. This work was published in April 1897, several months after the death of William Morris. It is one of four romances he wrote in his final years. He died while the book was still in proofs, and his daughter May helped in its completion. This copy is beautifully rebound in modern fine black leather. The front cover has gold ruling along the edges, a red-tooled leather border within it, and a yellow and black leather border inside the red. The title and author are stamped in gilt on the front cover along with a small ornament. Marbled endpapers. The interior pages are in fine condition with light browning to fore-edge. Printed on Flower paper, with the text in Chaucer type, and the colophon and transitional passages in Troy type [Peterson A45]. The text is printed in black, with red chapter and shoulder titles in red. Morris designed the beautiful borders and initials. In fine condition. 340 pages plus colophon. $3,500

93. [Kelmscott Press] Rossetti, Dante Gabriel. Sonnets and Lyrical Poems. Hammersmith: Kelmscott Press, 1894. 1 of 310 copies. This is a beautiful Kelmscott book with some of Rossetti’s loveliest poetry. Bound in original limp vellum with gilt title to spine. The boards are in very good condition with the fragile ties missing, minor rubbing and discoloring, as is common with vellum, and some spotting to the pastedowns, apparently from the original gluing. The interior is beautifully printed in red and black with an elaborate woodcut border to title page and many ornate woodcut initials throughout the text. The text is in near fine condition with just a little aging along the fore-edges. The book is printed on Morris’s Flower paper in Golden type. Bookplate of John Villers Farwell III and book label of H.V. willing affixed to front pastedown. 197 pages. $2,700

94. [Kelmscott Press] Tennyson, Alfred Lord. Maud: A Monodrama. Hammersmith: Kelmscott Press, 1893. 1 of 500 copies. This is a particularly nice copy of this beautiful Kelmscott Press work. The limp vellum binding is in very good condition with typical light smudging and handling. The fragile original ties are present. The interior is pristine, with Morris’s lovely borders, ornaments, and initials. The borders were designed for this book. Printed in red and black Golden type on Flower paper. The Peterson bibliography recounts an interesting story about the book’s publishing history. A customer noted typographical errors in three places. Ultimately four cancellations with corrections were issued and inserted in some copies. This copy has the typographical errors noted but does not have the cancellations. Housed in a beige cloth covered clamshell box with brown and gilt title label to spine. 69 pages. $2,400
95. [Knight Library Press] Rogers, Pattiann; Margot Voorhies Thompson (illust). Animals and People. The Human Heart in Conflict with Itself. Knight Library Press / University of Oregon, 2002. Number 36 of 100 copies. There were 10 additional lettered copies for participants. Signed by the artist and author. A haunting essay by Pattiann Rogers about the relationship between animals and people. Pattiann has won numerous awards for her poetry including a Guggenheim Fellowship and the Lannan Award for Poetry. Bound in flexible boards with black morocco spine and red paste paper covered boards. Features four etchings by Margot Voorhies Thompson printed on Mulberry paper. Includes a CD of the author reading her work. Printed on Heine in handsewn Bembo for the body text. Housed in a red cloth clamshell box. Flexible covers. Fine in fine box. $500

96. Krause, Dorothy Simpson. Little Red: A Cautionary Tale for Girls of All Ages. 2007. Number 12 of 26 copies. This book was inspired by a little red riding hood doll that the artist had as a child. "When Little Red is turned upside down, the wolf, in grandmother's clothing, is revealed under her skirts. A long lost music box, embedded in her back, played 'Who's Afraid of the Big Bad Wolf.'" Includes text from the poem "Silver and Gold" by Ellen Steiber (1994). The featured wood engraving is by Gustav Dore (1869). Fine in red cloth boards with black title and illustration printed on front cover. The book is accordinb bound and printed in black and red. Unpaginated (6 pages). $450


98. Levitt, Helen (photographs); James Agee (essay). A Way of Seeing. Durham: Duke University Press, 1989. Third Edition. Originally published in the sixties and now a classic photography book, this is a revised and enlarged edition with 20 additional photographs by Levitt. Near fine in blue cloth boards with gilt title to spine. Very slight fading to edges of boards. The interior is very clean overall although a previous owner has penned in check marks along the top margins of several pages. In a very good illustrated grey dust jacket with white title to spine panel. Very minor wear to edges of jacket. 86 pages. $300

99. [Limited Editions Club] Hersey, John; Robert Penn Warren, poem; Jacob Lawrence, illustrator. Hiroshima. New York: Limited Editions Club, 1983. Number 117 of 1500 copies. SIGNED BY JOHN HERSEY, ROBERT PENN WARREN, AND JACOB LAWRENCE. This was one of the Limited Editions Club’s most impressive productions. Hersey’s powerful and tragic novel is illustrated with eight original Lawrence silkscreen illustrations done in 11 colors. Folio bound in fine black aniline leather by Robert Burlen & Son, with care instructions for the leather laid into the book. Title is blind stamped to cover. Printed at the Wild Carrot Letterpress. In fine condition. Housed in black cloth slipcase showing wear. Unpaginated. $975

100. Lynch, Ilbery. Original Drawing By Ilbery Lynch. Original pen and ink drawing by Ilbery Lynch. The drawing is of a robed man with long hair. Little is known about Lynch, though he was a follower of Aubrey Beardsley and contemporary of Oscar Wilde. Lynch illustrated Dunsany’s Five Plays and Bramah’s Transmutation of Ling, among other works. The drawing is unsigned and undated, but would be early 20th century. 6.5" x 3.5" on cream paper. $300

101. Malory, Sir Thomas. Le Morte D’Arthur. London: J.M. Dent & Sons, 1927. Third Edition. 1 of 1600 copies “after printing which the type was distributed.” The text was taken as written by Malory and printed by William Caxton in 1485, but with modern spelling. The introduction is by Professor John Rhys and there is a note by Aymer Vallance on Aubrey Beardsley. This edition of Malory’s masterwork has the first appearance of Vallance’s interesting discussion of Beardsley’s work for this book, as well as a chapter heading inadvertently omitted from previous editions, and a sketch for an unused front wrapper design [see Lasner bibliography 22c]. This was the last edition published until Dent issued the 4th edition in 1972. Beardsley was only 20 years old when Dent commissioned him to do all of the designs and illustrations for this work. It was a leap of faith by Dent in taking a chance on an unproven artist. The illustrations were done during 1892-1894 for the initial issue in parts. There are ten full page illustrations for the first section, seven for the second and five for the third. There are also 43 borders, and over 285 chapter headings, initial letters, and ornaments. This large quarto is bound in the publisher’s black cloth with beautiful gilt floral designs to the front cover and spine. There is a bump to the head of the spine, otherwise in near fine condition. The interior is bright and clean save for usual light toning to margins and edges of untrimmed pages. Offset to title page from tissue guard protecting frontispiece. 538 pages. $1,600
102. McCullers, Carson. The Member of the Wedding. New York: Houghton Mifflin Co, 1946. First Edition. SIGNED and INSCRIBED by the author on the front free end page "To Larry and Muriel from Carson McCullers" undated. Very good minus in yellow cloth with black title to spine and front cover. Dampstaining to top corner of boards and spine. None of the interior pages are affected. Fraying to foot of spine and bottom edge of front board. There are also a few small smudge marks on the front cover. Previous owner signature on front pastedown and occasional light spots of foxing, else clean. In an orange and olive green dust jacket with black title to the spine and front panel. The jacket has a few chips along the edges, a few closed tears, a few creases, and light soiling to the spine panel. It is also dampstained along the edges of both flaps. The interiors of the flaps are a bit rubbed, possibly from glue which has since been removed. The jacket is protected from further wear with an archival cover. 195 pages. $2,500

103. Meinertzhagen, Colonel R. Nicoll's Birds of Egypt. 2 volumes. London: Hugh Rees Ltd, 1930. Includes prospectus. Illustrated with 38 colored plates, 3 maps, and several black and white illustrations. Very good in original olive green boards with gilt titles to spines and front boards. Bookplate of Captain H.F. Stoneham to front pastedown of both volumes. There are a few discolored spots to the boards and minor wear to the edges. The first and last few pages and top margins of several pages are foxed in volume one. The endpapers are foxed and there are a few spots of foxing to the top margins of volume two. There are occasional light pencil notes to the margins. 700 pages. This set may require an extra shipping fee. $325

HAND WRITTEN, SIGNED COPY

104. Meynell, Alice Christiana. The Wind is Blind [autograph copy]. AUTOGRAPH COPY. Alice Meynell (1847-1922) was a poet, essayist, and journalist who is now remembered chiefly for her fine poetry. This is an undated fair copy of one of Meynell's best known poems. It is on one page, with four five-line stanzas, includes the subtitle “Eyeless, in Gaza, at the mill, with slaves” (from John Milton's Samson) and is signed by her. It is written in brown ink on faintly lined paper and mounted on card stock. It had at one point been folded and the fold lines are visible. It is slightly trimmed at the bottom, just touching the signature at the foot. $275

105. Michel Butor et Harold Rosenberg; [Saul Steinberg]. Steinberg. Le Masque. Maeght Editeur, 1966. Photography by D'inge Morath. Includes two essays - one by Butor entitled "Le Masque" and one by Rosenberg entitled "L’ "Art World" de Steinberg" by Rosenberg. A majority of the interior is reproductions of Steinberg's illustrations and photographs. The illustrations (in pen, pencil, and colored pencil) are reproduced in full color. White paper covered boards. White illustrated dust jacket with black title to spine panel. Pristine. Housed in original tan cardboard slipcase with illustration pasted down to front panel. Previous owner has hand written title in pen to side panel of slipcase. Minor wear to edges of case. Laid in is an exhibition catalog for a 1978 exhibition of Steinberg's work at the Whitney Museum on American Art. Two relevant articles are also laid-in. Unpaginated. This is not the limited edition. $250

106. Millais, John Everett. The Life and Letters of John Everett Millais. London: Metheun, 1899. First Edition. 8vo. Two volumes. INCLUDES HAND WRITTEN LETTER FROM MILLAIS on front pastedown. The letter, written in the third person, expresses his regret that he cannot accept an invitation from Mrs. Adolphus because of a prior engagement. On Millais's monogrammed notepaper. This is a detailed and extensively illustrated biography by the son of Millais provides not just a portrait of Millais but also of those in his circle and of his times. Includes a chronology of his life, followed by separate chronologies of his works in oil, watercolor, drawings, and engravings. Dark blue cloth covers with gilt Art Nouveau style decorations on front and spine. Lower front corner of Volume 1 is bumped and has slight bubbling of cloth. Volume 2 is fine. 7 photogravures and 410 b&w illustrations. Interior is bright, with light discoloration of end papers, and typical foxing to the photogravures in Volume. 1. Volume.1: 446 pages; Volume.2: 511 pages including an extensive index. $325

107. Milne, A.A. Now We Are Six. London: Methuen, 1927. First Trade Edition. This is the third of Milne's Pooh titles. It is a book of poems for children, with wonderful black and white illustrations by Ernest H. Shepard on every page. 8vo. Bound in original dark red cloth with gilt title and design on spine, and a gold pictorial stamp of Christopher Robin with a fishing rod. Binding is in near fine condition save for some rubbing to spine edges. All edges gilt. End papers have Shepard illustrations in blue and white. Interior is in beautiful condition with the red ribbon bookmark still attached. 103 pages. $475
FIRST DELUXE EDITION

108. Milne, A.A.; Ernest H. Shepard (illustrator). *Winnie the Pooh*. London: Methuen and Co. Ltd, 1926. First Deluxe Edition bound in full red calf. Methuen published several deluxe editions within a few years of *Winnie the Pooh*, bound in red, green, or blue leather. The copies bound in red are scarcer than the green and blue. Winnie the Pooh and its companion books have never been out of print. It was said that Milne was in fact not happy that his children's books were so successful and thus defining him as a child's writer. Red leather binding is in very good condition except for the spine which has faded along with its gilt design. The front and rear covers are in lovely condition with slight bumping to corners. The gilt illustration of Pooh and Christopher Robin, and the gilt double ruling and corner flowers are in lovely condition. Interior pages are in fine condition with light ripples to end pages from the tightness of the binding. Shepard's charming black and white illustrations throughout and on end pages. 158 pages. $1,800


UNUSUAL PRESENTATION COPY FROM WILLIAM MORRIS

110. Morris, William. *The Earthly Paradise*. London: Reeves and Turner, 1890. Inscribed by Morris on the half-title, "to Miss Edith Lamb from William Morris July 15, 1891." Edith Lamb was the family's nurse, primarily for Jenny Morris, who suffered from epilepsy most of her life, having her first seizures at the age of 15. One of the inexpensive one volume editions published by Reeves and Turner, who offered a choice of cloth or leather binding. This edition contains corrections made by Morris which were incorporated into the Kelmscott Press edition. This volume is bound in three quarter vellum with black leather title, author, and date spine labels and gilt decorated compartments. Boards are marbled blue, gilt, and cream paper, as are the end pages. Bumping and some chipping to top of boards and spine, and along edge of rear board. Vellum has light smudging. Paper boards have faded. Interior in very good condition. 445 pages. $3,000

111. Nash, John; Jeremy Greenwood (compiler). *The Wood-Engravings of John Nash. A Catalogue of the wood-engravings, early lithographs, etchings and engravings on metal*. Liverpool: The Wood Lea Press, 1987. Folio. 1 of 750 copies of the standard edition. Perhaps best known for his paintings, John Nash (1893 - 1977) was also an accomplished printmaker. He was one of the founding members of the Society of Wood Engravers and illustrated many books for private presses including Jonathan Swift's "Directions to Servants" printed by the Golden Cockerel Press (1925). A variety of subjects are included in this book, the most striking of which are his botanical prints. A series of nudes, illustrations from books, and images of farm life are also included. Fine bound in green cloth with printed paper covered boards and gilt title to spine. In addition to the catalog, there is an introduction, brief biography, and bibliography. The illustrations include three tipped in color prints, a tipped-in photographic frontispiece, and many reproductions of Nash's black and white engravings, lithographs, and etchings. Housed in a near fine green cloth slipcase with minor wear to edges. 150 pages. $195

PRESENTATION COPY FROM EDITH NESBIT

112. Nesbit, E. (Edith). *The Rainbow and the Rose*. London: Longmans, Green & Co., 1905. First Edition. Edith Nesbit (1858-1924) was an English author and poet who is best known today for her children's books. Publishing under E. Nesbit, she wrote or collaborated on over sixty books for children. She was a follower of William Morris and one of the founders of the Fabian Society, the British socialist movement. This book is inscribed to Olindo Malagodi, “To Olindo Malagodi from E. Nesbit July 1905.” Malagodi (1870-1934) was a prominent Italian liberal journalist and writer. He trained as a journalist in Britain, became the London correspondent for several newspapers, and eventually became the editor of La Tribuna in Rome. He was a close friend of Nesbit and her husband, Hubert Bland, eventually living near them as he raised his family. His son, Giovanni became an important Italian politician. Bound in original green cloth with lovely floral and fleur-de-lis design in gilt on front cover along with author and title. Light bumping and small light stain to top of rear cover; otherwise in beautiful condition. Front and rear endpapers are foxed but interior pages are bright and clean. Each section is preceded by a blank page with a flower illustration. Each flower is a different color. Nesbit’s books of verse are uncommon and nearly impossible to find signed. 143 pages plus 4 pages of ads for Nesbit’s books. $2,000
113. [New Albion Press] Shakespeare, William. **Shakespeare's Sonnets: Quatercentenary Edition.** Camptonville CA: The New Albion Press, 2009. Number 8 of 75 copies (26 specially bound copies lettered A through Z also printed). Signed and numbered by printer Jonathan E. Finegold. This was published in commemoration of the four hundredth anniversary of the first printing of Shakespeare's Sonnets and the one hundredth anniversary of the Doves Press edition. The result is a beautiful production, with the text set in Doves Type on Zerkall Ingres paper. It was bound by Coriander Reisbord. The Doves type is that revived in modern times by Torbjorn Olssen. The text was edited by the printer so as to update its spelling and punctuation "in keeping with the suggestions of the best scholarship to date." Bound in white linen with gilt author and title to spine and front cover. The cover also bears a gilt floral design and the years 1609, 1909, and 2009. A lovely tribute in fine condition. Prospectus laid in. 83 pages. $450

114. Nicholson, William; Words by Rudyard Kipling. **An Almanac of Twelve Sports by William Nicholson: Words by Rudyard Kipling.** London: William Heinemann, 1898. Signed by William Nicholson. This is the popular edition of Nicholson's almanac, a classic of early British modernism, with his striking color woodcuts illustrating twelve different sports. They are: hunting, coursing, racing, boating, fishing, cricket, archery, coaching, shooting, golf, boxing, and skating. Kipling provided the text for each sport, which faces the illustration. Signed by Nicholson on front free endpaper and at the bottom of the print for January. Folio in brown paper boards with title, author(s), and hunting illustration to front cover. Boards are chipped along edges and slightly soiled. Linen spine has darkened and has tears along front hinge. The interior pages are in very good condition, with the usual offsetting of the illustrations to the text pages and with age-toning. The illustrations themselves are not affected. Small book seller sticker on rear pastedown. Unpaginated. $1,100

115. Northrop, Henry Davenport. **Earth, Sea and Sky or Marvels of the Universe Being a Full and Graphic Description of All That is Wonderful in Every Continent of the Globe, in the World of Waters and the Starry Heavens.** Chicago: National Publishing Co, 1891. Embellished with over 300 fine engravings. Includes chapters on animals, monsters, the solar system, volcanoes, shipwrecks, the ocean, and much more. Near fine in original turquoise cloth boards with black, red, and gilt illustrations to spine and front board. The rear board is embossed. Slight browning to spine and minor wear to edges of boards. Clean, bright covers and clean interior filled with illustrations. A fascinating book. 864 pages. $300

116. [Old Stile Press] Brown, George Mackay; Michael Onken (illustrator). **The Girl From the Sea: A Play for Voices.** Monmouthshire, England: The Old Stile Press, 2008. 1 of 195 copies in Main Edition. Illustrated by Michael Onken and signed by him. This book came when the McDowells, proprietors of the press, discovered this text among the papers of Brown. He wrote it in 1984 and it had a single public reading. The play draws on the tales of the Selkie folk. The American artist, Onken, has found Orkney to be his "spiritual" home, and also was drawn to the Selkie legends. This book is a result of the play's discovery. 4to. Bound in cream cloth front cover with illustration in brown. Backing and rear board are blue linen. Housed in fine slipcase with paper illustration of Mackay Brown affixed to front. Designed and printed by Nicolas McDowell in Albertina type on grey Velin Arches paper. The artist's wood engravings woodcut and linocut images were printed in black and white from the original blocks. Binding by The Fine Book Bindery using paper printed at The Old Stile Press. Unpaginated. $300

117. [Old Stile Press] d'Arbeloff, Natalie. **Scenes from the Life of Jesus.** Monmouthshire, UK: The Old Stile Press, 2010. 1 of 60 copies. Illustrated with textual descriptions by Natalie d'Arbeloff. The artist created these gestural pen and ink figure drawings over fifty years ago while she was a student in New York City studying under Jack Tworkov, a prominent abstract expressionist. D'Arbeloff is now a printmaker, cartoonist, and book artist with work in collections around the world. Bound in blue paper covered boards with gilt title to spine and black illustration to front cover. Printed on Velin Arches Blanc in Aries type. The images were printed at original size with photopolymer plates. The text is printed in grey with titles in blue and illustrations in black. In fine condition. Unpaginated. $225

118. [Old Stile Press] Gross, Philip. **The Abstract Garden.** Monmouthshire, England: The Old Stile Press, 2006. 1 of 200 copies. Illustrated by Philip Reddick and signed by him. On the colophon Nicolas McDowall, the proprietor of The Old Stile Press, writes that while the by-way-of - a-prefaces implies, this book is a three way collaboration of the word's (the poet's) and the image (the engraver's) and the space between (the printer/book designer's) They did not want the work to be just one art form responding to another. He continues to say that they have all done work that they would never have planned in advance, and "that has been the joy of it." Gross wrote the poems for this volume, with the book's title taken from one of them, and Reddick's engravings were printed from the original blocks. 4to. Bound in rust and white paper with design taken from a Reddick print. Brown cloth spine with poet, artist, and title in gilt. Interior is pristine and book is in fine condition. Housed in fine dark red slipcase. Unpaginated. $300
119.  [Old Stile Press] Gwilym, Dafydd ap; Rachel Bromwich (translator); John Elwyn (illustrator). **Houses of Leaves. A Selection of Poems in Translation.** Llandogo: The Old Stile Press, 1993. Number 130 of 250 copies. Signed by the artist. Immediate but timeless words of the Welsh poet, Dafydd ap Gwilym (c. 1320 - c. 1370) are echoed by the twentieth century neo-romantic artist, John Elwyn. Prior to working on this project, Elwyn greatly admired Gwilym and read his poems in the original Welsh. He was eager to develop images that reflected the timelessness of the poetic subjects of love and the natural world and to bridge the gap from mediaeval words to twentieth century images. Printed in Garamond type set by Bill Hughes in Upton upon Severn. Includes thirty pen and ink drawings which were reproduced from line blocks and printed in grey. The paper is Zerkall mould made. The binding, incorporating drawings by the artist, was designed at The Old Stile Press and executed by The Fine Bindery, Wellingborough. Fine with yellow cloth spine and light blue paper covered boards with grey title to spine and illustration to both boards. Pristine interior featuring thirty drawings. Housed in a dark blue cloth slipcase with printed illustration by the artist pasted down in a recessed panel. Unpaginated. [62 pages] $160

120.  Pattison, Todd. **Illusions of Control,** Massachusetts: 2011. Unique Artists' Book which is an altered Webster's Dictionary from the 1960s. Todd Pattison is the senior book conservator at the Northeast Document Conservation Center. He studied binding with Fred Jordan, Hugo Peller, and Edwin Heim. He is currently a Ticknor Society officer. This creative and thought-provoking work was done by producing 28 books from pieces cut from a dictionary, rearranging them, and binding them with a text page for the cover. There is a volume for each letter of the alphabet and a volume for "Webster's" and one for "Dictionary." The following is from the artist's statement. "A book is the ultimate symbol of control. Every page of a book has a certain numbering system and position and how they are organized is extremely important - not one page should be out of its place. In the library, books are in a particular arrangement on the shelves, [and] they have call numbers to keep them in order....This concept of organization is not just confined to books and libraries: Almost every facet of our life is organized - our work, our homes....and on most days, our time. However, this order only masks the randomness or chaos of life and the fact that we don't really control any of it. I decided to alter a dictionary because it symbolizes order and arrangement - not just every page but every word on the page....to change this I mixed up all the pages so that no two were in the original order and cut those pages into pieces so even various parts of pages were disbursed randomly. To create the illusion that one can order the dictionary again I bound 28 books out of the text and put the title and individual letters on the spine of each. I created a box to hold all the 'books' which allows the reader to place them in order from A to Z giving the feeling that the dictionary is systematically arranged and can be used accordingly....This piece forces the random gathering of knowledge...because there is no longer any true order to it - whatever you find is decided by chance." Each volume is 2" x 3". The set is housed in a pigskin box with two shelves, each lined with pages from the dictionary. The box is in an archival covering and contained in paper box. This fascinating production is in fine condition. $1,250

121.  Penn, Irving. **Momenti: Otto Saggi in Immagini e Parole** [Italian Edition of Moments Preserved]. Milano: Domus. First Italian Edition. An important survey of Penn's work with an introduction by Alexander Liberman. Very good in white cloth boards with black title to spine. Light smudge mark to front board and previous owner signature to front endpage, else fine. In a white dust jacket with black title to spine. The spine of the jacket is browned and all but detached from the other panels. There is minor wear to the edges of the jacket and a few scuff markings to the rear panel. Housed in a very good paper covered slipcase with black title to spine. The slipcase is rubbed, worn along the edges, and lightly scuffed. Quarto. Text in Italian. 183 pages. $400

**IN ORIGINAL BOX**

122.  Poe, Edgar Allan; Harry Clarke, illustrator. **Tales of Mystery and Imagination.** New York: Abrams, 1936. This edition of Poe's incomparable tales marries his famous stories with the strange and beautiful illustrations of Harry Clarke. The grotesque and fantastic nature of Clarke's illustrations are perfect representations of the same qualities in Poe's stories. There are eight tipped-in color plates and 24 full page black and white drawings. Bound in black cloth with pictorial paper label to front cover with title, author, and illustrator; and gilt title, author, and illustrator to spine. Small remnants of sticker on front pastedown and unobtrusive ownership signature on title page and on one page of text. Otherwise in near fine condition with clean and bright text and illustrations. In very good plus dust jacket in black, cream, and green with pictorial cover and spine label. Housed in original publisher's box, which shows some wear and chipping. A particularly lovely copy of this book. 412 pages. $750.
123. [Press of Appletree Alley] Jacobsen, Josephine; Illustrated by Barnard Taylor. **Dances**, Pennsylvania: Bucknell University & The Press of Appletree Alley, 1991. 8 of 150 copies. Signed by Author and Artist and Inscribed by Ms. Jacobsen. This scarce volume was published as part of The Bucknell University Fine Editions: A Series in Contemporary Poetry, published annually. Other poets included Maxine Kumin, Hayden Carruth, Karl Shapiro, and Wendell Berry. Josephine Jacobsen (1908-2003) was a poet, short-story writer, and critic, who from 1971-73 held the post of consultant in poetry to the Library of Congress. In 1986 that title was changed to poet laureate. She received numerous other awards during her long career. Bound in cream paper boards over red cloth with bright design in yellow, red, and green, with red title and author to spine. Printed in Spectrum and Perpetua on mould-made Frankfurt laid printer. Designed by Barnard Taylor, the founder of The Press of Appletree Alley, who created the colorful linoleum illustrations which were printed directly from the blocks. Hand bound by Don Rash. A lovely volume in fine condition. 45 pages. $175


125. [Red Howler Press] Moyer, David; Gretchen Heinze (preface). **Daniel’s Dream**, Red Howler Press, 2000. Number 29 of 75 copies. Folio. This “is a collection of seven wood engravings inspired by the apocalyptic visions described in the seventh chapter of the Book of Daniel in the Old Testament. The Book takes its name, not from the author, who is unknown, but from its hero, a young man named Daniel. Apocalyptic literature was a type of writing which began about 250 B.C. and continued into the opening centuries A.D. The Aim of the stories was to comfort the faithful in their suffering condition, to reconcile their plight with God's righteousness by prefiguring the future triumph of Israel or with Messianic Kingdom. Very simply put, the moral of the story is that people of faith can overcome evil. The source of the text is the Catholic translation of the New American Bible.” Fine in black cloth boards with gilt title to front board. Includes six large illustrations and a small vignette on the title page. Composed in Fette Fraktur black letter type and printed on Somerset Satin paper. The images were printed from end grain maple blocks. Kevin Auer of Portland, ME was the printer. Unpaginated. Approximately 20 pages. $350

**OVER 50 ORIGINAL DRAWINGS BY LOUIS RHEAD**

126. Rhead, Louis. **Louis Rhead original drawings**. A delightful collection of original book art by this important illustrator. Louis Rhead (1857-1926) was a British-born American artist. His talent was evident early, and he studied art in Paris before being named at the age of twenty-four as the Art Director for D. Appleton, a U.S. publishing firm. In the early 1890s Rhead became a prominent poster artist. As the interest in posters waned in the late 1890s he turned to book illustration. He illustrated numerous children’s books, including *Heidi*, *Robinson Crusoe*, *Hans Brinker*, and *Swiss Family Robinson*. This is a collection of 15 finished drawings and 46 preliminary studies he did for several of his books. These accomplished and charming works are done in both pen and ink and pencil. They vary in size and paper used. There are drawings for *Hans Brinker*, *Heidi*, *Pilgrim's Progress*, and *Arabian Nights*, as well as many others. Original Illustrations. Near Fine. $6,500

127. Rossetti, Christina. **Speaking Likenesses**. London: Macmillan & Co., 1874. FIRST EDITION WITH AUTHOR’S SIGNATURE TIPPED IN. This book contains three charming and fantastical children's tales which involve talking animals, odd creatures, and more. Bound in beautiful contemporary red three quarter leather with red cloth boards, gilt tooling, and title stamp to banded spine. Original blue cloth cover and spine piece bound into book in rear. The leather has only slight rubbing to corners and front board, with minor sunning to spine. Beautiful marbled endpapers and gilt edges. Interior is clean and bright with twelve illustrations by Hughes, including a nice black and white frontispiece. The author’s autograph is tipped into the page following the title. A lovely copy of Christina Rossetti’s stories. 96 pages. $625
128. Rossetti, Dante Gabriel. *Poems*. London: F.S. Ellis, 1870. A fine association copy inscribed to Arthur Hughes from Rossetti. The inscription reads: "To Arthur Hughes, from his friend, Dante Gabriel Rossetti, April 1870." These men were two of the most important artists of the Pre-Raphaelite movement. This is one of only a few copies personally inscribed to Rossetti's close friends (see D.G.R. Letters to Publishers). Dark green cloth boards with gilt title to spine. Attractive gilt floral decoration to spine and boards. Minor wear to edges and slight discoloration to boards. Clean, bright interior with decorative end pages and a tight binding. Housed in a black cloth covered clamshell box with gilt label to spine. 282 pages plus 4 pages of ads. $7,150

129. Rossetti, William Michael. *Autograph Letter to Hall Caine*. 1889. A nice three page handwritten letter from William Michael Rossetti to Hall Caine. Caine was friends with both William and Dante Gabriel Rossetti and, in fact, had served as Gabriel's secretary. The note is interesting because it is in regard to sonnets. Caine was fascinated by the sonnet, which led to him editing an important anthology in 1882, Sonnets of Three Centuries. He had tried to write sonnets himself, but was not particularly successful with this poetic form. In the letter Rossetti writes from 5 Endsleigh Gardens, N.W.: "15 Jan./89 Dear Mr. Caine, I received your note of the 7th enclosing 3 sonnets, & am perfectly willing that you should use in your collection the other 3 wh. (which) you have retained. I think I mentioned before that I don't possess any extra copy of my various sonnets. As the fate of the 3 wh. [which] remain in your hands is necessarily subject to the chances & changes of this mortal life, I shd [should] feel obliged to you if you w. [would] have them transcribed at your earliest convenience, & return me the originals. The transcripts cd [could] be consigned by you to the printer. If by possibility there were any inaccuracy in them, that cd [could] be corrected when I receive the proof. Of course I shd. [should] wish to receive to receive [second time crossed out] a proof whenever the proper time arrives. Yours very truly, WM Rossetti." In very good condition with slight aging to paper and light crease where folded. 4 x 6 inches. $450

130. Rossetti, William Michael. *Memoir of Shelley*. [London]: [1870]. First separate edition. A rare book with a fine association. INSCRIBED BY WILLIAM MICHAEL ROSSETTI TO FREDERIC GEORGE STEPHENS, "Extra copy of the Memoir from the new Edition of Shelley. F.G. Stephens from his old friend W.M. Rossetti. 1870" Rossetti and Stephens were two of the original members of the Pre-Raphaelite Brotherhood - the two non-artists. Both were writers and critics. This volume contains the sheets from Rossetti's introductory memoir in his three volume The Complete Poetical Works of Percy Bysshe Shelley, published in 1870. This is one of a very small number of copies bound thus in contemporary olive green cloth with gilt title and author to spine. There are several newspaper clippings pertaining to Shelley affixed to the endpapers dated in Stephens's hand. Binding has light wear, otherwise in near fine condition. clxxix pages. $1,250


132. [S. Dominic's Press] Gill, Eric; Fr. Vincent McNabb (preface). *Songs Without Clothes. Being a Dissertation on the Song of Solomon and Such-like Songs*. Ditchling Sussex: S. Dominic's Press, 1921. Bound in grey paper covered boards with white linen spine and white paper title label to front board. The spine and edges of the boards are browned, the top corners are bumped, and there is minor wear to the edges of the boards. There are a few light smudge marks to the interior but overall it remains very clean. Bookplate of Albert Parsons Sachs to front endpage. 46 pages. $250

133. Saint Laurent, Yves. *Yves Saint Laurent: Forty Years of Creation*. New York: International Festival of Fashion Photography, 1998. First Edition. A stunning overview of the work of Saint Laurent, one of the 20th century's greatest fashion designers. It features beautiful photographs of his creations taken over the years, and tributes from fellow designers and others in the fashion world. In near fine condition. Bound in black cloth with title in red and white to spine. Very slight bumping to lower right edge. In pictorial dust jacket with photograph of a model in his gown on cover. Jacket also has slight bumping to lower right edge. Interior is pristine. 198 pages. $160
134. Sawyer, Charles J. and F.J. Harvey Darton. English Books 1475-1900: A Signpost for Collectors. 2 Volumes. Westminster and New York: Charles J. Sawyer Ltd. and E.P. Dutton, 1927. 1 of 2000 copies. This informative and entertaining book has been cited as one of the best guides ever written on collecting English books. There are 100 illustrations and facsimiles throughout, mostly full-page. A fine, bright set in the original red buckram, with gilt lettering to spines, t.e.g., and in the scarce original dust jackets. Jackets are brown with black lettering. Some chipping to spines, with the largest touching the "ish" in "English" at the top of Volume I. Light offsetting to end pages, otherwise interior pages are clean. Volume I: 368 pages; Volume II:423 pages including index. $300

135. Scharf, Thomas J. History of Delaware, 1609 - 1888. 2 volume set. Philadelphia: L.J. Richards & Co., 1888. Very good in three quarter brown leather with marbled paper covered boards. There are six compartments to each spine ruled in gilt with gilt title, author, volume number, and decorations. Minor rubbing and wear to spines, hinges, and corners of boards. There are a few scuff marks to the marbled paper covering both volumes. The interiors are very clean overall; however, there is light foxing to the fore edges and margins of both volumes and there is highlighting on two pages of volume two. Signed by previous owner on front endpages of both volumes. Illustrated. 1358 pages plus appendix. $750

7 LETTERS BY GEORGE BERNARD SHAW

136. Shaw, George Bernard. Archive of seven letters. England: 1899-1922. A notable collection of George Bernard Shaw letters, which includes five autograph letters signed and two typed letters signed, one with handwritten emendations. There are also two envelopes, one handwritten and one typed. The letters total twelve pages and were written on various sizes of paper, sent from Haslemere, London, and Keswick between December 7, 1898 and January 7, 1922. They were all written to James Douglas (1867-1940), the British journalist, newspaper editor, and author. Only one of the letters has been published. They are witty, entertaining, and serious, concerning his views on World War I, his refusal to travel to America, plays, journalism, and the authenticity of a manuscript attributed to Shelley. $6,000

137. Shaylor, Joseph (compiler); Andrew Lang (Introduction). The Pleasures of Literature and the Solace of Books. London: Wells Gardner Darton & Co., (1898). First Edition. Near fine in original dark green cloth boards with bright gilt title and decoration to spine and front board. Slight bump to head of spine and to bottom corner of front board, else fine. In a near fine blue dust jacket with black title and illustrations which match the binding of the book. Minor sunning to spine panel and top edges of jacket. There are also a few small chips to the head of the spine panel of jacket. The jacket and cover design are by Scott Calder. Index, 120 pages. $450

HAND COLORED PLATES

138. Shelley, G. E. [George Ernest Shelley] and William Lutley Sclater; Henrik Gronvold (illustartor). Birds of Africa, Comprising All the Species Which Occur in the Ethiopian Region, 5 volumes bound into 7. London: R.H. Porter, 1896 - 1912. Beautifully bound in three quarter red morocco with red cloth covered boards. Each spine has multiple compartments with elaborate gilt decorations featuring small birds. The title, author, volume number, and date are also stamped in gilt on each spine. The bookplate of Captain H.F. Stoneham, author and editor of several ornithology books, is affixed to the front pastedown of each volume. The inner hinges of one volume have been repaired. There is a bump to the top edge of one volume. Minor rubbing / light wear / small markings to hinges, boards, and edges of all volumes. The interiors are very clean overall with occasional spots of foxing - some of which do effect the plates. Includes 57 hand colored plates by Henrik Gronvold. A beautiful set. (Sitwell, 142). $8,500

UNIQUE CRAFT BINDING

139. Shelley, Percy Bysshe. Poems. Edinburgh: Otto Schulze & Co., 1903. 1 of 500 copies printed on Whatman handmade paper. Beautifully rebound in 1915 by American craft binder, Miss Florence Helen Towne, with her gilded initials to the inner dentelle of the rear board. Her card has also been laid in. In addition to book binding, Miss Towne taught school in Worchester, Massachusetts. Bound in full tan leather with blind stamping and gilt tooling to both boards, spine, and dentelles. Gilt title, author, and date to spine along with four raised bands. There is minor sunning to the spine and edges of the boards. The interior remains very clean and bright although there is browning to the edges of the end papers. The title page is printed in red and black with a woodcut border. Woodcut initials are printed throughout. There is an inscription to the front free end paper which gives some information about the binder and states that the specially bound book was given as a wedding gift. 289 pages. $1,200
Limited Edition with Unique Encaustic Print

Starn, Mike and Doug; Lafcadio Hearn [text]. Ani-San, Samukaro? Omae Samukaro? New York: Zucker Art Books, 2007/2008. Number 8 of 19 copies, of which only 15 were offered for sale. The text is an excerpt taken from “Glimpses of Unfamiliar Japan” by Lafcadio Hearn (1894). The book retells the poignant story of a brother and sister who, unable to pay rent after the death of their parents, are thrown out of their house by the landlord in the middle of winter without even a blanket. Wrapped in their only remaining belongings, blue kimonos, they huddle together behind their house and are buried by snow. The spirits of the children haunt the blanket that their landlord stole from them before turning them out of their home. Anyone sleeping under the blanket can still hear the children’s voices calling to each other: “Ani-San, Samukaro?” (Elder Brother, are you cold?) “Omae Samukaro” (No, are you cold?). This exquisite book is hand bound using traditional Japanese techniques and is printed on white gampi paper. Nineteen photomicrographs of snow crystals taken by the artists during several snowstorms illustrate the story. The verso of each image is painted with white acrylic and the front is hand-coated with a stroke of varnish. Material from an antique blue patterned kimono wraps around the book and fastens together with a red and white ribbon. Each ribbon end has a small paper flag printed with the questions that form the title. Appropriately, the lining of the kimono is thread bare with several thin tears. A unique snowflake photograph which is printed on gampi paper, coated in encaustic, and signed by both artists accompanies the book. Each book in this edition features a different photograph. A colophon printed on a single sheet of paper and signed by both artists rests beneath the kimono. The book [40 pages], kimono, colophon, and print are housed in a hand crafted bass wood Japanese box which measures 11.75 x 11.75 inches. The widely acclaimed artists who created this masterpiece, Doug and Mike Starn, are identical twins born in New Jersey in 1961. They began collaboratively experimenting with photography at age thirteen and have since expanded into sculpture, installation, video, and painting. The main themes explored in their work involve the relationships between light and dark, past and present, and technology and nature. Images of snowflakes, decaying foliage, ancient statues, Old Master paintings, and nocturnal insects haunt many of their pieces. They are represented in museums around the world including the Metropolitan Museum of Art (New York), the Corcoran Gallery of Art (Washington, D.C.), the National Gallery of Victoria (Melbourne, Australia), the National Museum of Contemporary Art (South Korea), and many more. They have received two National Endowment for the Arts grants (1987 & 1995), the Infinity Award for Fine Art Photography from the International Center for Photography (1992), and many other awards. Their varying interests have led them to collaborate artistically with Russian author Victor Pelevin, American actor Dennis Hopper, NASA scientists and others. Recently they have been commissioned to create a permanent art installation for the New York Metropolitan Transportation Authority which is scheduled to open in 2008. $9,750

Street of Crocodiles Prinery] Faye, Jules Remedios (compiler); Sandra Kroupa (introduction). Ladies Printing Bee, An Anthology of Thirty-Nine Letterpress Printers Addressing the Subject of Women’s Work. Street of Crocodiles Prinery, 1995. 1 of 195 copies (117 of which were for sale). Illustrated with woodcuts, linocuts, and more. §595
143. Sylva, Carmen (Queen of Romania) and Alma Strettell, translators; Helene Vacaresco (compiler). The Bard of the Dimbovitzia: Romanian Folk-Songs Second Series Collected from the Peasants by Helene Vacaresco. London: Osgood, McIlvaine, [1896]. First Edition. Presentation copy from the principal translator, Carmen Sylva (pseudonym of Elizabeth, Queen of Romania) to Benjamin Duryea Woodward. Queen Elizabeth (1860-1936) was the consort of King Carol I of Romania, although she is widely known by her literary name of Carmen Sylva. She was a prolific writer in many languages. Woodward was a professor of romance languages at Columbia University and the American Commissioner for the Paris Exposition Universelle of 1900. The book is inscribed: “To B.D. Woodward, this book was presented by Her Majesty, Queen Elisabeth of Roumania, well-known under the nom-de-plume of Carmen Sylva Sinai, August 1st, 1896.”

The queen also writes her name on the first preliminary leaf. Bound in the original brown cloth with a gilt front cover and spine design by Charles Ricketts, who was presumably also responsible for the typography of the title page. Binding is in very good condition with some rubbing and fading. Some foxing to endpapers but interior pages are clean, with edges untrimmed. 130 pages. $500

144. Trollope, Anthony. The Noble Jilt. London: Constable & Company, 1923. 1 of 500 copies. The first and only edition of a play originally written in 1850. In his autobiography, Trollope writes that: “[I] did give the best of my intellect to the play, and I must own that when it was completed it pleased me much…and I doubt whether some of the scenes be not the brightest and best work I ever did.” His publisher, however, did not agree, thinking the comic play a minor work not suited for publication. The plot was later adapted and became the theme of Can You Forgive Her? The binding replicates that of this novel. It is in red patterned cloth with a heavy blocked decorative frame on front and back. Title and author are printed in gilt on the spine. Except for brief wear at the edges of the binding and along top and bottom of spine, the book is in very nice condition. The text is bright and clean. The bookplate of noted Baltimore collector Henry G. Burke is on pastedown. 182 pages. $350

**SIGNED BY PRESIDENT TRUMAN**


INSCRIBED BY PRESIDENT TRUMAN “To Jane Lingo, a lovely young lady with best wishes for a long and happy life. White House. April 10, 1952. Harry Truman.” In a project to counter negative public opinion polls, Truman allowed a sympathetic journalist (Hillman) a close-in view of the president in action. Hillman was a noted journalist, foreign correspondent, and radio reporter. Laid in on a 3x5 card is a note in a young hand signed by Jane Lingo asking the President to sign the book for her. Jane Lingo was a friend of Margaret Truman and is mentioned in Hillman’s book as having spent a night in the Lincoln bedroom on a sleepover (page 116). The Lingos were family friends of the Trumans. Benjamin Harrison Lingo was a commander in the Navy and his wife Marie was the director of the Washington USO. Their daughter Jane later became the first woman admitted into the National Press Club. Bound in quarter beige cloth with blue cloth covered boards and gilt title label to spine. Toning to edges of boards and small bump along bottom edge of rear board. Clean, bright interior with errata slip laid-in. In a blue dust jacket with red title to spine and front panel. There is a large open tear on the front of the jacket affecting the title and there are a few closed tears along the edges. Very good in a good dust jacket. 253 pages. $1,500


147. Vale Press Field, Michael (Katherine Harris Bradley and Edith Emma Cooper). Julia Domna, A Play. London: Vale Press (printed at the Ballantyne Press for Hacon and Ricketts), 1903. 1 of 240 copies. A nice copy of Field's verse play on Julia Domna (170 – 217), Roman Empress, mother of Emperor Geta and Caracalla, and said to be the most important woman to exercise power behind the throne in the Roman Empire. This work is illustrated with woodcuts and decorations designed and cut by Ricketts and printed on heavy handmade paper. Expertly rebacked with brown cloth spine and original peacock patterned paper covered boards. Modern paper title label on spine, which reads “Julia Domna M.F.” Minor wear to corners and edges of boards. Browning to endpapers and sporadic foxing throughout. Two notes about the Vale Press are tipped-in on the front free endpaper. Previous owner's bookplate to front pastedown (John W. Hancock). 54 pages. $250.00
148. Way, Thomas R., illustrator. Reliques of Old London: Proofs of Twenty-Four Lithographs by T.R. Way. London: George Bell and Sons, 1897. Number 16 of 25 sets numbered and signed by Way. A rare collection of 24 original mounted lithographic proofs of London buildings done by one of the most noted lithographers of his time. Each lithograph is signed by Way. Thomas Robert Way (1861-1913) was an artist whose interest in lithography led to its revival in Britain. He taught the technique to J. McNeil Whistler in 1878 with whom he became close friends. The fine buildings were from the Strand, Holywell Street, Lincoln’s Inn Gateway, Staple Inn, Barnard's Inn, the Old Bell Inn, Fetter Lane, the "George" inn, and the "Queen's Head." The proofs are loose as issued in the original parchment backed folding green cloth portfolio, missing its ties. The proofs are in very good condition. Four of them have some very light foxing, and the adhesive that affixes the prints have left marks to the corners. The set is accompanied by a printed table of contents and a pamphlet of descriptive text by Henry B. Wheatley. Only two copies recorded in Worldcat. $800

149. Weber, Bruce. Blood Sweat and Tears or How I Stopped Worrying and Learned to Love Fashion. New York: TeNeues, 2005. Folio. Near fine in red cloth covered boards with blue title stamp to spine and front cover. In near fine black illustrated dust jacket with white title to spine panel. Light wear to edges of jacket, else fine. The interior is very clean and crisp filled with many color and b/w photographs by Weber. There is one small spot of soiling to the last page - else fine condition. A newspaper article about Weber's book signing event for this book is laid into the front. Housed in the original blue cardboard box with white title to spine and front panel. The box is very good condition with wear and rubbing to the edges and panels. 447 pages. $150

150. Wharton, Edith, editor; Theodore Roosevelt, introduction. The Book of the Homeless: Le Livre des Sans-Foyer. New York and London: Charles Scribner's Sons, 1916. Number 73 of 175 deluxe copies in larger format on VanGelder paper. Signed by the printer, D.B. Updike of the Merrymount Press. An anthology of works by early 20th century writers, poets, musicians, and artists that was published as a fund-raising effort to aid French citizens displaced by WWI. It was aimed at the American public before the U.S. entered the war. There are pieces in prose and poetry by Sarah Bernhardt, Rupert Brooke, Paul Claudel, Jean Cocteau, Joseph Conrad, John Galsworthy, Thomas Hardy, W.B. Yeats and several more. There are illustrations based on works by Leon Baskt, Max Beerbohm, Charles Dana Gibson, Claude Monet, Pierre August Renoir, Auguste Rodin, and John Singer Sargent. Contributions in French also have English translations. Folio with grey paper boards and light brown linen spine. Chipped and bumped but still very good condition. The front and rear pastedowns and free endpapers have dampstaining along the gutter and bottom margins, and there is scattered dampstaining to margins on some interior pages, not affecting the text or illustrations. A few of the tipped in illustrations have some foxing and browning, and there is foxing to some of the text pages. Despite these flaws, this is a nice copy of a scarce literary and artistic collaboration. 155 pages. $1,600

151. Wilde, Oscar; Alastair. The Sphinx. London: John Lane The Bodley Head, 1920. First Edition. 1 of 1000 copies. The Sphinx is Wilde’s poem about the beauty of the sphinx and the mysterious grandeur of the ancient world she represents. Illustrated by the German artist, Alastair, who was known for the decadent spirit and the Art Deco look of his illustrations. There are nine full page illustrations with captioned tissue guards, and two extra illustrations in the front and back which are described elsewhere as advertisements. Unlike other Alastair works, some initial letters or chapter heads of smaller size are in an uncommonly more restrained style. Bound in off-white linen with an elaborate gilt design with a turquoise moon crescent on the front board, said to be by Charles Ricketts. Minor browning to spine, a few light spots of soiling to boards, light foxing and browning to interior, and bookplate to front pastedown. In very good condition. 36 pages. $975

**ORIGINAL RABBIT DRAWINGS BY GARTH WILLIAMS**

152. Williams, Garth. Set of nine preliminary drawings for The Rabbits' Wedding. n.d. [1950s]. Nine delightful original preliminary illustrations for The Rabbits’ Wedding, published in 1958. Rabbits in various poses, done in black and white in pencil on thin paper. All are initialed by Williams and are in very good to fine condition. Garth Williams was one of the foremost illustrators of the twentieth century. In addition to this book, he is known for his illustrations for many classic children's books, including Charlotte's Web, Stuart Little, the Little House series, and Bedtime for Frances. He also illustrated many Little Golden books. His estate, including his art, was sold at auction in 2010-2011. $3,250
153. Williams, Tennessee; David Bruce Smith (creator); Clarice Smith (illustrator); Michael Kahn (preface). Tennessee. Three Plays by Tennessee Williams: These are the Stairs You Got to Watch, Cat on a Hot Tin Roof. The Glass Menagerie. Washington DC: Librix Continuum; David Bruce Smith Publications, 2004. Limited to 750 copies, unnumbered as issued. Elephant Folio. This exquisite production was undertaken in celebration of the Shakespeare Theatre's production of 'Five by Tenn,' fifty-one one-act plays by Tennessee Williams and 'Tennessee Williams Explored' at the John F. Kennedy Center for the Performing Arts in Washington, DC. The director of 'Five by Tenn' Michael Kahn has written the preface and there is an introduction provided by the creator of this publication, David Bruce Smith. Hand bound into three volumes which are all housed in a box. Includes six full page works of 'Tennessee's Women' by Clarice Smith. Each of the three volumes features a color frontispiece by Smith and the additional three illustrations are loose. Each of the loose illustrations is signed by the artist and they fit neatly into a compartment within the box with a snap closure. All volumes and the box are bound in carbon colored faux suede and feature the title labels on the front covers. Handset and letterpress printed in Italy in four colors by Paolo Barbieri. Book design and binding by John Paul Greenawalt and Stephen L. Vanilio. Fine. $3,000

154. [Windhover Press] Pound, Ezra; Charlotte Ward (editor); James Laughlin (introduction). Forked Branches. Translations of Medieval Poems. Iowa City: The Windhover Press, 1985. 1 of 200 copies. Published during the year marking the centennial of Pound's birth. 'These previously uncollected translations, most of which have not been published before, were done between 1905 and 1943. While they include a fragment of Anglo-Saxon verse and two poems by the Minnesinger, Walter von der Vogelweide, the rest are from the works of the Troubadours and the early Italian poets. Professor Ward was able to identify the actual texts from which Pound worked, and these are printed facing the translations' (prospectus). Includes a color wood-engraved frontispiece by Dellas Henke which is based on a watercolor by Pound's wife, Dorothy Shakespear. Bound with a grey cloth spine titled in black and paper covered boards. The spine is slightly faded; however, the title remains bright. The interior is pristine. Letterpress printed on a Washington press from Romance and Lutetia types on Rives Heavy paper. The binding is by William Anthony. Two copies of the prospectus are laid in. 85 pages. $350

155. Wright, John Buckland. Surreal Times. The Abstract Engravings and War Time Letters of John Buckland Wright. Fleece Press, 2000. 1 of 260 copies. This is one of 210 copies of the standard edition. It is the third book in a series of five works dedicated to the wood engravings of John Buckland Wright. The series was not intended to represent a set and to reinforce this, each volume was issued in a different size, format, and quantity. The first volume (1993) included all white-line and silhouette engravings of dancers and bathers. The second volume (1995) contained engravings of bathers or of women in watery landscapes. This third volume (2000) contains all the surrealist and abstract engravings from the time that Wright spent in both London and Paris just after the Second World War. It also contains copies of the letters he wrote to his wife Mary in 1946 which give his account of Paris after the war. The fourth volume (2004) contains free or autonomous prints, war engravings, book illustrations, commercial works, marks and unfinished engravings. The final volume is a descriptive catalog of all the blocks in Wright's studio and provides an index of prints from the previous drawings. Fine in orange cloth backed patterned paper covered boards with black and gilt title label to spine. Filled with illustrations, most of which are tipped-in and several of which are printed in color. Printed on Magnani paper with Van Dijck type set by Peter J. Sanderson at Whittington with plates printed in Sheffield by J.W. Northend. Bound by Smith Settle in Otley. Housed in a matching orange cloth slipcase with grey paper covered panels. Light rubbing to case, else fine. 88 pages. $475'

ROBERT WU – BOOK BINDER & PAPER MARBLER

Wu trained at the American Academy of Bookbinding (AAB) in Colorado with Monique Lallier and at the Canadian Bookbinders and Bookartists Guild (CBBAG) in Toronto. He was the recipient of the first ever Tini Miura scholarship for the study of fine binding at the AAB and later studied privately with master binder Miura in California. His work has been included in numerous exhibitions and can be found in several notable collections including Harvard University.

156. Wu, Robert. Poems. Toronto, Canada: Little Gem Press, 2004. Written, published, typeset, designed, and bound by Robert Wu. The marbled endpages and marbled paper used for the slipcase are also by Wu. The text is number 32 of 50 copies. The binding and colophon are signed by the artist. The full leather binding is unique. Housed in a marbled paper slipcase. The book and case are contained in a purple pouch. $275
157. Wu, Robert (binder); Jules Claretie; Voltaire; Charles Perrault; H. Buffenoir; Madame d’Aulnoy; Charles Nodier. **Set of eight miniature children's books: Boum Boum, Jeannot et Colin, Le Petit Poucet, Jeanne d'Arc, La Souris Blanche, Fortunee, Les Rondes de L'Enfance, La Filleule du Seigneur.** Paris: Pairault et Cie, 1895 - 7. The illustrators include: Ch. Jocas, Steinlen, F. Regamey, G. Marie, M. Moisand, and Henri Pille. Seven of the eight volumes are bound in the original rare publisher's deluxe leather bindings. The eighth volume (Boum Boum) has been bound by book artist Robert Wu in a matching binding. Each book is illustrated and some of the illustrations are in color. Some of the bindings have very gentle wear to the edges but all remains in excellent condition. Each book has the original paper wrappers bound in and each has marbled paper endpages. The case is housed in a modern red leather bookcase with mother of pearl inlay on the top panel and gilt ruling along the edges. The case and set are contained in a red pouch. A charming collection. $2,650

158. Wu, Robert (binder); Lavalette, S. [Charles-Guillaume Sourdille de la Valette]; Grandville [Jean Ignace Isidore Gerard] (illustrator). **Fables de S. Lavalette.** Paris: J. Hetzel, 1847. Third Edition. Includes 62 fables many of which are illustrated with charming etchings by Grandville. Grandville (Jean Ignace Isidore Gerard) was a French illustrator and caricaturist well known for his fantastical depictions of animals and people. In a unique full leather designer binding by Robert Wu. Bound in full terracotta colored French Morroco with gilt author and red onlayed leather title to spine. The front cover features an abstract leather onlay of a fox head which is accented with gold tooling. The rear cover features a similar design. The interior panels are covered in sunken red suede framed with strips of yellow leather. The top edge is gilded and gauffered and the headbands have been handsewn with red, purple, and green silk. The original paper wrappers are bound in. The interior remains clean and bright with page numbers written in pencil in the corners of the unpaginated pages. Fresh tissue guards have been bound in facing each illustration. There are 32 illustrations plus engraved half-title page. One of the plates has a small smudge mark in the bottom margin and the edge of the same page is slightly scuffed. The book is housed in a chemise and slipcase which are covered with decorative created by the binder. The chemise has a leather spine and fore edge, it is titled in gilt, and it is lined with red suede. An exquisite book. 163 pages. $3,859

159. Wu, Robert [compiler and binder]. **Chinese Paper-Cuts.** 2010. UNIQUE ARTISTS' BOOK. Includes a compilation of 37 colored Chinese paper cuts of birds, pandas, butterflies, and flowers. This book has been exquisitely bound by Robert Wu. Robert also marbled the paper covering the box and chemise and he compiled the paper cuts. The book is bound in full red French morocco goatskin with gold hand tooled title on the front cover and blind title on the spine. Both covers depict two overlapping circles which is a traditional Chinese symbol of union, unity, and harmony. The endpages are yellow leather with black half circle onlays. The silk headbands are hand sewn in yellow, red, and black. The title page, colophon, and page numbers have been hand written by the artist. Each page features a colorful, intricate Chinese paper cut which has been mounted on grey German Hanhnemule paper with deckled edges. A chemise wrapper covers the book and fits within a slipcase. The spine and fore edge of the chemise are red French morocco and the panels are covered in marbled paper. The chemise is titled in black along the spine and lined with red pig suede. The book and chemise fit into a marbled paper slipcase edged with red French morocco goatskin and lined with velvet. Unpaginated. [80 pages.] Measures 5.5 inches by 5 inches by 1 inch. Fine. $2,500