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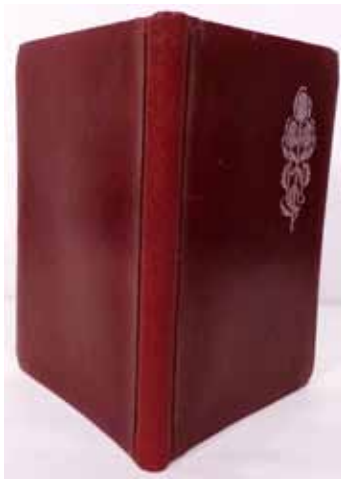
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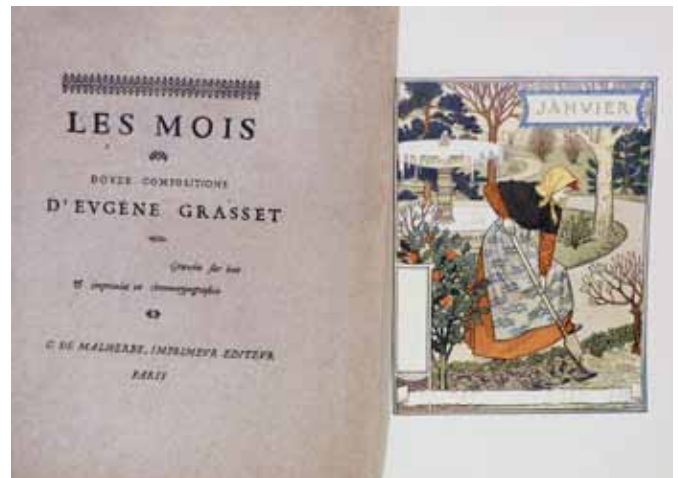
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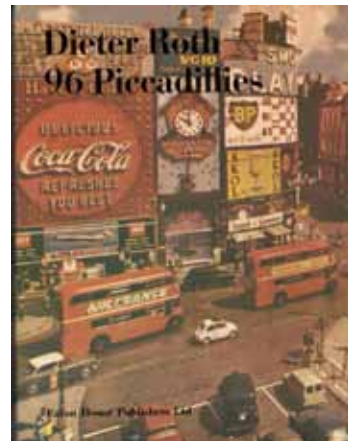
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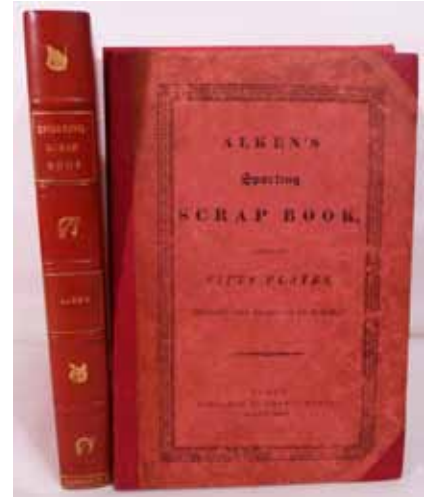
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BOOK ARTS, DECORATIVE ARTS, LITERATURE, PHOTOGRAPHY, PRIVATE PRESS

1. [50 HAND-COLORED PLATES]

Alken, Henry. *Sporting Scrap Book*.

London: Thomas McLean, [1824]. First edition. No text. 27 x 19 cm. 50 hand-colored plates, many with multiple images, of the fifty plates, twenty are full paged sporting scenes, well drawn and nicely coloured, and printed on heavy paper. All plates printed recto only. Bright, clean copy, most plates titled at head, the frontispiece, "Wild Fowl Shooting." DIXON 67; MELLON/PODESCHI 120. Orig. deep rose boards, front cover text within rectangular border, backstrip rebaked in modern red morocco with red morocco corners housed in red cloth chemise in matching half red morocco slipcase, the latter with raised bands, spines lettered and decorated in gilt. Fine.



2. [JUGENDSTIL DESIGNS]

Andersen, Hans Christian. *Andersen Kalender 1911 Translated by Hugo Salus*.

Vienna: Munk, 1911. First edition. 24 unnumbered pages. 31 x 26 cm. Twelve Jugendstil full page color designs by the brother-in-laws, Heinrich Lefler and Josef Urban, each plate surrounded by wide decorative borders of flowers, animals, crests and other motifs relating to the image – enhanced by platinum gray and gilt colors, each border in different designs. Front cover and title page are also gilt decorated with latter a chromolithograph heightened in gold. Text in German. Repair to front cover upper corner head, interior contents clean, bookplate. Orig. cream decorated stiff wrappers. Very good.



ARION PRESS

3. [SIGNED BY DINE]

James, Henry. *The Madonna of the Future*.

San Francisco: Arion Press, 1997. First edition thus. 67 pages. 32 x 22.5 cm. With an introduction by Arthur C. Danto and a photogravure by Jim Dine. Limited edition, copy 111 of 125 signed by Jim Dine. Laid-in, an accordion fold announcement of the book by Arion Press explicating the genesis of the tale. James had not yet published a novel, this story appeared in The Atlantic Monthly in the spring of 1873. Orig. illustrated cream boards and brown cloth spine. Near fine. Orig. tan lettered cloth. Fine.

4. [ORIGINAL DINE DRY-POINT]

Milosz, Czeslaw. *Swait/The World*.

San Francisco: Arion Press, 1989. First edition thus. 57 pages. 36 x 26 cm. Limited edition, one of 250 copies, and a portrait of the poet, an original dry-point engraving by Jim Dine signed by Dine on the "Artist's Statement" describing his meeting with the author. Also, signed in pencil by Milosz on half title. A sequence of twenty poems in Polish, translated into English by the poet, with an introduction by Helen Vendler. Laid-in, the original announcement of this publication, plus a publication list of Arion Press books for the Fall 1989, most are french-leaved. A few marks to boards. Orig. illustrated cream boards and brown cloth spine. Near fine.

5.

Wittgenstein, Ludwig. *On Certainty Uber Gewissheit*.

San Francisco: Arion Press, 1991. First edition thus. 676 propositions on 148 pages. 38 x 35 cm. Introduction by Arthur C. Danto, and twelve prints by Mel Bochner. Limited edition, copy 53 of 300, on Rives Heavyweight, a French mould-made paper with Plantin type. The planographic prints were produced from the artist's drawings in black and red on mylar. This is the last writings of the philosopher Ludwig Wittgenstein, text in German and English. The author is recognized as the dominate philosophical thinker in the first half of the twentieth century. Lain-in, the Arion Press eight page prospectus. Orig. navy cloth front and back cover borders frame light blue cloth interior, paper spine label. Fine in fine matching cloth slipcase.



6. [ASHENDENE PRESS]

Longus. *Les Amours Pastorales De Daphnis Et Chloe Traduction de Messire J. Amyot editee et corrige par Paul-Louis Courier*.

Chelsea: Ashendene Press, 1933. First edition thus. 163 pages. 25.5 x 18.5 cm. One of 290 unnumbered copies, of which 250 for sale. Printed in red and black in Ptolemy type. Initials hand-colored in blue by Graily Hewitt, wood-engravings throughout by Gwen Raverat. HORNBY XXXIX. This edition was initially printed in 1931, the ink used was very slow to dry, the sheets packed before the ink dried. When discovered at the binder Hornsby decided to destroy the entire edition. Fresh, very bright copy. Orig. vellum-backed green boards, gilt device front cover. Fine in slipcase rubbed at edges.



7. [ASHENDENE PRESS]

Seton, Walter W. *Vita Di Santa Chiara Vergine Composta Per Vgolino Verino Cittadino Florentino Reprinted from the original Manuscript with an Introduction and Notes by Walter Seton.*

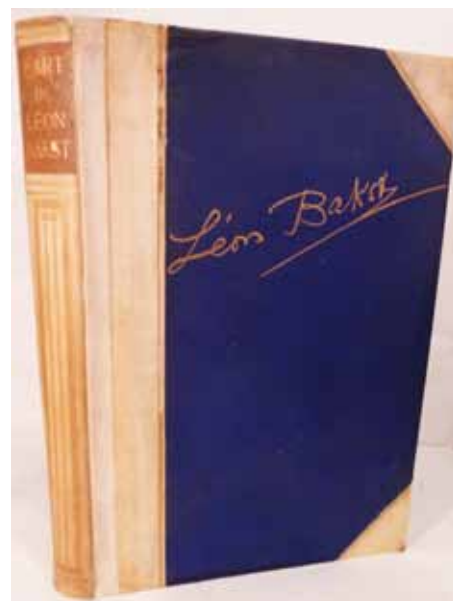
Chelsea: Ashendene Press, 1921. First edition thus. 95 pages. 20.5 x 15 cm. Limited edition, one of 236 copies. The legend of Saint Clare interwoven with the rise of the Franciscan Order and of the Order of Poor Clares taken from the manuscript of 1496 which C.H. St. John Hornby purchased at the Vernon sale in 1918. Presented is a reproduction in Facsimile of the first four pages of the original manuscript. The rubricated portion of the original printed in red and initials printed in blue. Wide text margins, as new copy. Orig. full vellum with green ties. Fine in fine clamshell box crafted by Laurie Hulse, Conservation Librarian, The University Club Library, New York.

LEON BAKST

8. [55 COLOR LITHOGRAPHS]

Alexandre, Arsene. *L'Art Decoratif De Leon Bakst.*

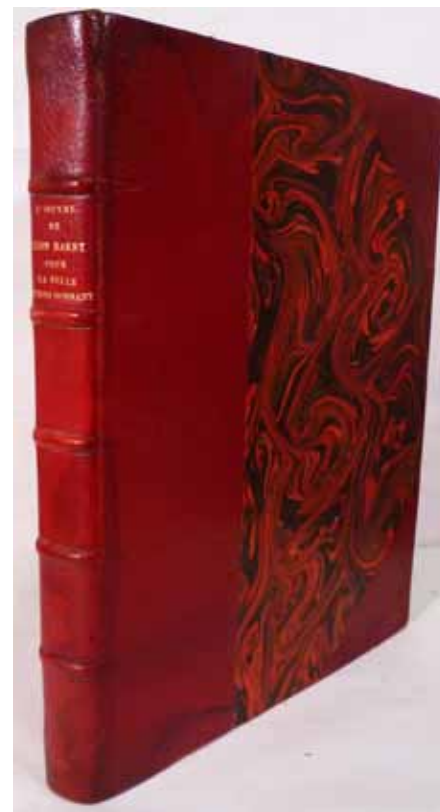
Paris: Maurice De Brunoff, 1913. First edition. 49 pages in text. Folio, 41 x 28 cm. Fifty tipped-in color lithographs, and twenty-seven tipped-in black and white plates, mounted on gray paper. Notes on the Ballet by Jean Cocteau. Lev Samoylovich Rosenberg (Bakst), painter and stage designer realized his greatest artistic success in the Alesandrinsky and Maryinsky theaters, and latter from 1901 to 1921 with Diaghilev at the Ballet Russe where he designed more productions than any other artist. A fine example of Leon Bakst's contribution to the Russian ballet of the Diaghilev period. It includes a fine text by Alexandre and Cocteau, and numerous plates representing the various scenes and costumes he created for Diaghilev's ballet company. Bakst's greatest works are included in this volume, such as Scheherazade, Cleopatre, Daphnis and Chloe, and the notorious L'Apres-Midi d'un Faun, the erotic ballet choreographed and performed by the legendary Nijinsky. Interior contents fresh and clean, small nick to backstrip label, owner inscription front cover pastedown dated 1913. Three quarter vellum and blue cloth. Very good.



9. [SIGNED BY BAKST AND DE BRUNOFF]

Bakst, Leon. *L'Oeuvre De Leon Bakst Pour La Belle Au Bois Dormant Ballet en Cinq actes d'apres le conte de Perrault Musique de Tchaikovsky.*

Paris: M. De Brunoff, 1922. First edition. 24 pages in text. 39 x 29 cm. Limited edition, copy 157 of 500 signed by Bakst & De Brunoff. Frontispiece, a lithograph of Bakst by Picasso and 54 mounted color lithographs with lettered tissue guards. Based on Perrault's classic fairy tale the ballet *La Belle au Bois Dormant* premiered in the Marinsky Theatre, St. Petersburg, on 15th January, 1890 with choreography by Marius Petipa. Diaghilev's Ballet Russes performed the work as *The Sleeping Beauty* during the 1921 season. Clean, fresh and bright copy. slight wrinkling to front cover free marbled endpaper, raised bands, spine lettered in gilt. Three quarter maroon morocco and marbled boards with matching marbled endpapers. Near fine.



10. [ONE OF 315 COPIES]

Levinson, Andre. *Bakst: The Story Of The Artists Life*.

London: Bayard Press, 1923. First edition. 240 pages. 37.5 x 29 cm. Limited edition, copy 136 of 315. Half title, 68 plates [mostly by Bakst] with printed tissue guards, 52 are color lithographs and mounted, plus illustrations, eleven colored and mounted, some printed in russet, host of black and white text illustrations. Printed by Dr. Selle & Co. A.G., Berlin. Stage decorations for "Orientales, Salome, Phaedra, Blue God, Cleopatra" et al. Costume designs for "Narcissus, Adoration, Bird of Fire, Le Chantre et la Devote," et al. Minor, scattered marginal toning, mostly marginal, vellum covers slightly darkened. Orig. publisher's full vellum, backstrip and cover lettered in brown. Very good.

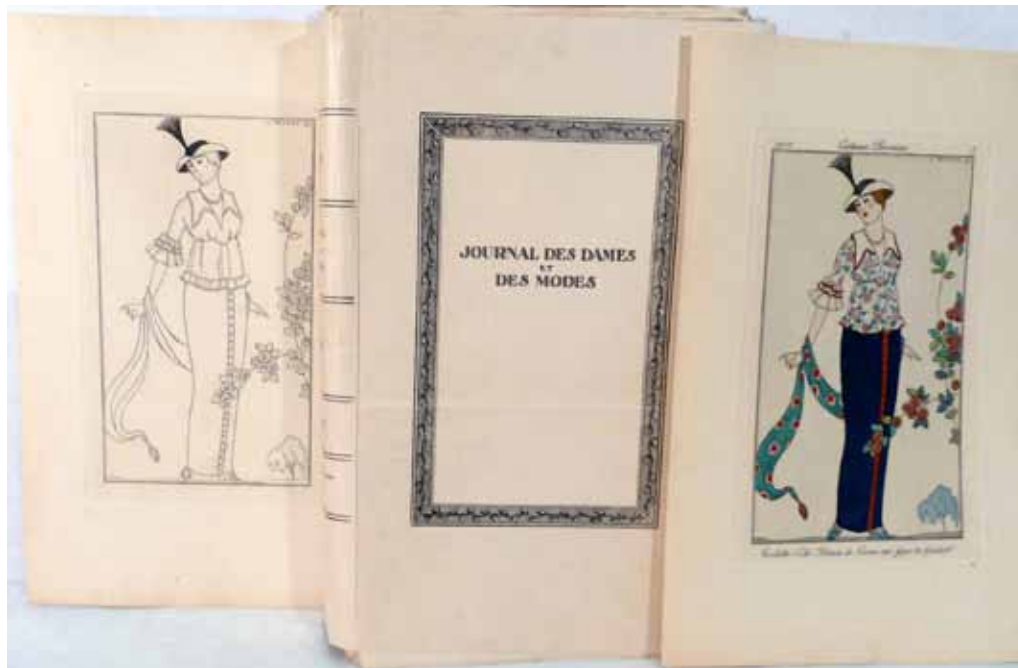


11. [60 BLACK & WHITE LITHOGRAPHS]

Baskin, Leonard (Illustrator). *Drawings For The Iliad*.

New York: Delphic Arts, 1963. Sixty black and white lithographs 26 1/4 x 20 inches each plate numbered in blind at plate bottom on Fabriano paper in an edition of ninety by the Meriden Gravure Company. Apparently an extra suite of plates not issued with a portfolio, all plates clean, bright and fresh. BASKIN 32. BROOK 29. FERN 448-450. Fine in fine modern cloth and boards portfolio.





12. [PLATES IN TWO STATES ON JAPAN IMPERIAL]

Barbier, Georges (illustrator). *Journal Des Dames Et Des Modes* 1912 -1914.

Paris: Aux Bureaux du Journal des Dames, 1912-1914. First edition. 25 x 16 cm. Limited edition, copies 14 & 15 of twelve examples numbered 6-17 on Japan Imperial with illustrations in two states – monochrome and color (from total of 1270 copies). 184 pochoir plates, plus two supplemental unnumbered plates, “Le Choix Difficile” (Charles Martin) and “La Folie Du Jour” (Georges Barbier), also in two states. The Art Deco fashion plates by leading artists of the period, including Leon Bakst, Iribe, Martin, Brunelleschi, Simeon, Vallee, Wegener, et al: Georges Barbier, the principal illustrator. Plate 184 in colored state only, plate 183 supplied from another copy, printed on Hollande paper with watermark “Journal Des Dames.” Plates 1-93 from copy 14, Plates 94-184 from copy 15, both housed in original paper wrappers with spine reading Journal Des Dames, Tome III, Juillet-Decembre 1913, title within front cover rectangular decorated border. No text. Plates fresh, bright and crisp, copies in two states are rare. Loose in original wrappers as issued. Near fine.

13. [RODIN DRAWINGS IN COLOTYPE]

Baudelaire, Charles & Auguste Rodin. *Vingt-Sept Poemes Des Fleurs Du Mal Illustres Par Rodin*.

Paris: Societe Des Amis Du Livre Moderne, 1918. First edition. Unpaginated. 18.5 x 12.5 cm. Limited edition, copy 159 of 200 on

vellum paper. 27 facsimile drawings (not 25 as noted in French text) one is double-paged. 8 page French preface by Camille Maclair noting the 27 Rodin drawings executed on a copy of the original edition of *Flowers of Evil* that belonged to Paul Gallimard reproduced here in collotype. The errata leaf noting the typographical error lacking. Interior contents clean, silver thistle design front cover bright and fresh, floral motif endpapers in purple and green, slight rubbing to upper and lower corners. Orig. dark brown patterned soft morocco, sympathetically rebaked. Top edge silver. Very good.

14. [ART DECO PLATES]

Benedictus. *Relais* 1930.

Paris: Editions Vincent, Freal et Cie, 1930. First edition. 4 pages text. Folio, 47.5 x 37.5 cm. 15 vivid pochoir plates printed by Jean Saude, featuring 42 graphic designs, 14 3/4 x 18 3/4 inches, sheets, full margins. Includes title and preliminary text by Yvanhoe Rambosson, a classic suite of Art Deco plates rendered in a stencil color heightened with gold and silver. Plates and text brilliant. Loose as issued housed in modern binder. Fine.

15. BEWICK, THOMAS.

A History of British Birds. Volume I: History And Description Of Land Birds & Vol. II: History And Description of Water Birds.

Newcastle: Sol, Hodgson, For Beilby & Bewick, 1797, 1805. First & Second editions. 335, 400 pages. 24 x 14.5 cm. Voluminously illustrated with wood-engravings. The first volume of this work was published in 1797 for which Beilby furnished the written descriptions with Bewick providing the text of the second volume. This copy, possibly a trimmed thick royal editions, variant A vignette on page 22 and uninked vignette on p. 285. First edition of Vol. I, second edition, Vol. II. Gordon N. Ray [ILLUSTRATOR AND THE BOOK IN ENGLAND, ETC.] "Bewick's use of end-grained blocks was widely imitated both in England and the Continent. Among his apprentices were some of the most distinguished engravers of the first half of the 19th century. When later artists like Gordon Craig and William Nicholson revived the tradition of creative work on wood, they turned to Bewick's example in freeing themselves from the trammels of reproductive engraving." BRUNET, Vol.I, p.839. Interior contents fresh and clean. Raised bands, spine panels richly gilt, triple gilt border fillets house an inner rectangle of fillets with gilt arabesques at the corners, light joint and extremity rubbing. Full dark green morocco. Aeg. Very good. 2 vols.



16. [EVAN GILL PRESENTATION COPY] BIBLE.

The Birth Of Christ from the Gospel according to Saint Luke.

Waltham Saint Lawrence: Golden Cockerel Press, 1925. 43 pages. 22 x 15 cm. Presentation copy "Mabel Gill from her husband Evan R. Gill, April 29th 1926," in black and red ink. Limited edition, copy 188 of 370, printed in red and black on Batchelor hand-made paper in Caslon O.F. Wood engravings by Noel Roarke, who made a major contribution to the revival of British wood engraving in the twentieth century. Rooke was employed by William Lethaby, his first class of seven students included Rooke, Eric Gill, Graily Hewitt, T.J. Cobden Sanderson. CHANTICLEER 32. Laid-in an extract from the London Mercury by B.H. Newdigate, and hinged at back cover obituary of Noel Rooke, The Times of London, October 7, 1953. Bookplate of Richard D. Friedlander. Orig. quarter brown morocco spine, blue boards, backstrip lettered in gilt. Fine.

17. [WIENER WERKESTATTE]

Blonder, Leo. *Himmlische Mar Bilder Un Ausstattung Von Wenzel Oswald*.

Wien: Verlag Christoph Reissers Sohne, 1914. First edition. Unpaginated. Small folio, 34.9 x 25.3 cm. Colored lithographed title, 7 very fine color lithographed plates by Wenzel Oswald, seven large black-and-white vignettes by Oswald. All printed on a heavy paper stock. Rare children's book which came from the Wiener Werkes-tatte - not the ultra-rare deluxe edition of 25 in vellum, but nonetheless quite uncommon in the trade. Oswald also contributed to "Die Flache," a Viennese graphic arts periodical associated with the Wiener Werkstatte. Decorated endpapers, fresh, crisp copy, nick to front cover lower corner. Orig. light brown cloth decorated and lettered in silver rebaced in brown cloth. Near fine.



OFFICINA BODONI

18. MARDERSTEIG, GIOVANNI.

The Officina Bodoni An Account of the Work of a Hand Press 1923-1977.

Verona: Edizioni Valdonega, 1980. First edition. 286 & 90 pages. Folio, 30.5 x 21 cm. Limited edition, copy 95 of 99 accompanied by a second volume containing ten original leaves from hand-printed books of the Officina Bodoni, including a rare vellum leaf from Ovid's Nasonis Amores, with a note from the publisher that the second volume housing "The ten four-page leaves may differ in each copy." The latter were "made up of spare sheets of books printed in its archives." Edited by Hans Schmoller. Orig. half brown morocco and tan basket weave cloth, backstrips lettered or decorated in gilt. Fine in fine matching slipcase. 2 vols.



19. [FRANZ MASEREEL WOODCUTS]

The Officina Bodoni The Operation of a Hand-press during the first six years of its work.

Paris & New York: At The Sign of The Pegasus, 1929. First edition. 80 pages. 30 x 21.5 cm. Limited edition, copy 229 of 500 of the English edition, on Lafuma Rag Paper in the original types of Giambattista Bodoni. Host of tipped-in specimen pages, plus twelve full page woodcuts by Franz Masereel printed recto only which illustrate the operations of the press. Officina Bodoni began operation in April 1925 at Montagnola di Lugano. List of All Book Printed On the Hand-Press. Offsetting from the flaps of the dust jacket onto the endpapers, slight lower corner bumps. Orig. basket weave cream cloth, gilt Bodoni logo front cover. Near fine in worn dust wrapper lacking small portion of lower spine.

20. [ONE OF 220]

Shelley, Percy Bysshe. *Epipsychidion*.

Montagnola: Officina Bodoni, 1928. 38 pages. 29 x 20 cm. Limited edition, one of 220 copies printed on vellum paper with the original types of Giambattista Bodoni. Verses Addressed To The Noble and Unfortunate Lady Emilio V____. This work was inspired by Shelley's meeting, at the end of October 1820 when the author had moved back to Pisa, the beautiful, young Teresa Viviani (1801–1836), who was being kept in a convent awaiting the outcome of marriage arrangements in which she played little part. But it also reflects the difficulties he was facing in his second marriage to Mary Godwin, and looks back to the desolation the poet faced after the suicide of his first wife Harriet Westbrook. Covers slightly splayed, bookplate, covers and interior fresh and clean. Orig. full vellum, spine lettered in gilt. Very good.

21.

Torniello, Francesco da Novara. *The Alphabet Of Francesco Torniello Da Novara [1517] Followed by a comparison with the Alphabet of Fra Luca Pacioli.*

Verona: Officina Bodoni, 1971. First edition thus. 104 pages. 27.5 x 20 cm. Limited edition, copy 28 of 150 copies set in Dante type and printed on hand-press on paper made in Amalfi by Ferdinando Amatruda. This English edited by Giovanni Mardersteig. Another Officina Bodoni facsimile edition of geometrically constructed alphabets and calligraphic books of the Renaissance including the original Italian of 1517, which was based on that of Fra Luca Pacioli, printed at Milan by Gotardo da Ponte in 1517. Torniello's alphabet presents calligraphic improvements in capital letters, and is the first construction based on logical mea-



surement called "Punto," (Point). Host of diagrams and illustrations throughout. Original prospectus and order slip laid-in. Orig. quarter navy morocco and lettered cream boards. Teg. Fine in fine slipcase.

22.

Vicentino. The Calligraphic Models of Ludovico Degli Arrighi surnamed Vicentino A Complete Facsimile and Introduction by Stanley Morison.

Paris: Privately Printed for Frederick Warde by Officina Bodoni, 1926. 65 pages. 25 x 16 cm. Limited edition, one of 300 copies under the direction of Frederic Warde and with his Arrighi types. Morison notes that Arrighi was overlooked by many generations, "but it was on his form of type and not Aldine that the italics of Garamond and Caslon were modelled." Lists of alphabets and letters presented. Orig. vellum spine and paste paper decorated boards. Fine in nicked slipcase, mostly at opening.



23. [WM. BLAKE ROMEO & JULIET PLATE]

Boydell, John. *Boydell's Graphic Illustrations of the Dramatic Works of Shakespeare Consisting Of A Series Of Prints Forming an elegant and useful Companion to the Various Editions of his Works By the Very First Artists and lately exhibited at The Shakespeare Gallery.*

London: Messrs Boydell & Co, (1803). First edition. 10 pages in text. Folio 43 x 33 cm. Engraved title page, two portraits and 97 plates, all with tissue guards, illustrating the famous scenes from Shakespeare. With the rare, clean duplicate plate by Blake for Romeo and Juliet. Alphabetical List of Plates and Descriptive Index to the Illustrations. DNB. "Boydell employed more than forty different engravers for the large-format and quarto versions of the gallery's prints. A number of high-profile engravers, including William Sharp, Bartolozzi, Schiavonetti, and Earlom, were employed on a handful of the plates, being paid exceptionally high rates." Bookplate, raised bands, spine panels richly gilt, cover border decorations in blind and gilt frame gilt centerpiece. Light joint rubbing joints and corners, modest toning confined mostly to the margins, more pronounced first and last leaves. Orig. publisher's deluxe binding, straight grained maroon morocco. Aeg. Very good.



24. [MAYA MUSIC & FOLK TALES]

Cabada, Juan de la. *Incidentes Melodicos del Mundo Irracional.*

Mexico City: La Estampa Mexicana, 1944. First edition. 60 pages. 28 x 22 cm. One of 1022 copies of the trade edition, after a numbered edition of 178. 40 wood engraved illustrations in black

and color by Leopoldo Mendez, one of Mexico's most important graphic artists and one of the country's most important 20th-century artists. An obscure figure during his life, he worked collaboratively on socialist and communist themes, falling from favor in later generations, but now recognized as a successor to graphic artist José Guadalupe Posada. The author, a musicology pioneer of indigenous Mayan music. Stories here are based on many Yucatan Maya folk tales and traditions, presented in visual themes through anthropomorphic animals and musical notation. Orig. stiff wrappers printed in red and black. Fine in near fine color engraved dust wrapper.



25. [ONE OF 44 ON JAPAN IMPERIAL]
CAPPIELLO, LEONETTO.

Nos Actrices.

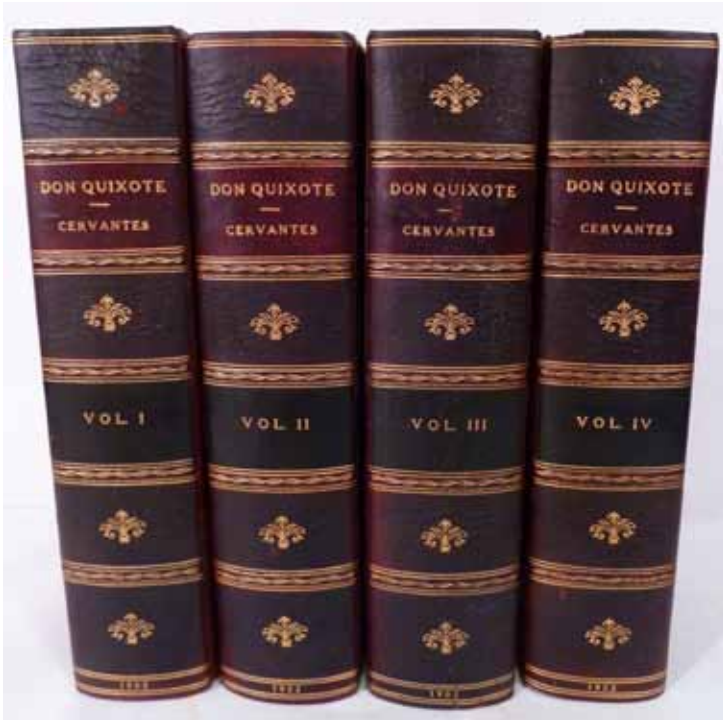
Paris: Editions de la Revue Blanche, 1899. First edition. 45 x 35 cm. One page Preface by Marcel Prevost, French novelist and women's rights advocate. Limited edition, copy 16 of 44 on Japan imperial paper. 18 color pochoir plates of contemporary actresses in their famous roles, including Sara Bernhardt, Marthe Brandes, Mariette Sully, Lucienne Breval, et al. An early caricature work by Cappiello before his acclaim as a poster artist. Cappiello started his career illustrating in journals: *Le Rire*, *Le Cri de Paris*, *Le Sourire*, *L'Assiette au Beurre*, *La Baionnette*, *Femina*, and others. In 1898, he moved to Paris, and his caricatures were published in *Le Rire* for the first time. He was the first poster artist to use bold figures popping out of black backgrounds. Bright, very fresh copy, most signatures unopened. Orig. printed cream stiff wrappers with original acetate overwrapper. Fine in fine orange clam shell box with gilt lettered black cover label.



27. [POSTER ART]

Cassandre, A.M. *Le Spectacle Est Dan La Rue* Text by Blaise Cendrars.

Paris: Draeger Freres, 1936. First edition. 30.8 x 23.5 cm. Three page introduction by Blaise Cendrars printed in green, red and black. 15 leaves of Cassandre poster art in color and black and white. Cassandre notes, "The poster artist is an operator: he does not issue a message, he merely passes it on. No one asks him opinion, he is only expected to establish a connection: clear, powerful, accurate." Cassandre was the exclusive designer for Draeger Freres. Orig. spiral stiff wrappers decorated in raised blind and three color type (red, green and black). Very good.



28. [PLATES IN 3 STATES]

Cervantes Saavedra, Miguel de. *Don Quixote de la Mancha*
Translated From The Spanish by P.A. Motteux.

Edinburgh: John Grant, 1902. 445, 484, 512, 508 pages. 26.5 x 17.5 cm. Edition-De-Luxe, copy 28 of 130 numbered sets. Plates in three states after works by Lalauze, all with tissue guards. Wide text margins, interior contents fresh, offsetting to endpapers, raised bands, spine panels decorated in gilt, light joint and extremity rubbing, uncut and partially unopened. Three quarter polished brown calf and brown cloth. Very good. 4 vols.

29. [ONE OF 140 ON JAPAN IMPERIAL PAPER] ____.

The History Of The Valorous And Witty Knight-Errant Don Quixote Of The Mancha Translated by Thomas Shelton, *The Illustrations* by Daniel Vierge With An Introduction by Royal Cortissoz.

New York: Charles Scribner's Sons, 1906-1907. 26 x 19 cm. Limited edition, copy 85 of 140 numbered sets on Imperial Japan Paper with two additional plates and the suite before letters. The suite of 103 plates separately housed, all with lettered tissue guards are in volume five. Light wear to bound volumes, board portfolios shelf worn. Armorial dedicatory bookplates in memoriam to Robert Woods Chandler presented to Smith College Library on front cover pastedowns. Orig. publisher's vellum backed boards with frayed glassine over wrappers housed in board portfolios, spines lettered in gilt. Teg. Very good. 5 Vols.

30. [COLOR THEORY]

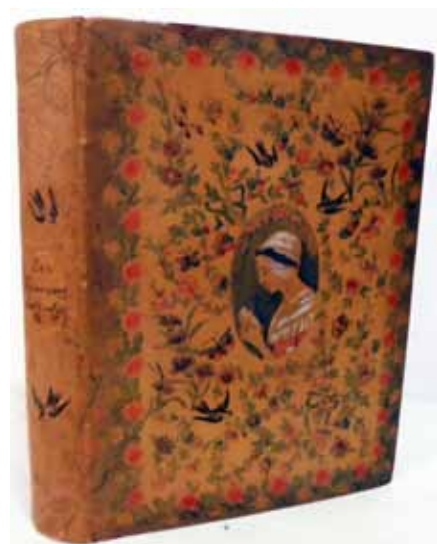
Chevreul, M.E. *Le Teinturier Universel Echo Des Applications Des Matieres Colorantes Aux Arts Et A L'Industrie De la teinture et de l'appret des etoffes, de la production et de la preparation des matieres tincloriales, de l'impression et de la fabrication des papiers peints – Tannage et coloration des cuirs.*

Paris: Au Bureau du Journal, 1860-1863. First editions. 192, 192, 192 pages in text. Small folio, 30.5 x 22.5 cm. First to third years – 72 issues in 3 volumes [April 1, 1860 - March 15, 1863]. More than 100 tipped-in or mounted color specimens of various dyes on paper, cotton, silk, metallic paper, felt, plant fibers, and more. One sample titled "Echantillod de Coton vert col de canard san indigo" (Vol. 3 #23, page 177 and described as "experience machevee" not present as in other copies and appears to have never been tipped-in (no trace of adhesive). Each issue in this set includes the first printed appearance of his lecture notes from "Cours de teinture des Gobelins." His color studies made him one of the most influential scientists in France during the early 19th century. He taught chemistry and ran the dying labs at the Manufactures Royales des Gobelins. In 1839, he published the results of his research under the title "De la loi du contraste simultané des couleurs;" It was translated it into English and published in 1854 under the title *The Principles of Harmony and Contrast of Colors*. His name is one of 72 inscribed on the Eiffel Tower. Some light spotting, mild edge wear, mostly unopened. Original printed wrappers – yellow, gray and green. Very good. 3 vols.

31. [FORADO BINDING]

Choderlos De Laclos. *Les Liaisons Dangereuses.*

Paris: Editions Nilsson, ca 1930. 243 pages. 24 x 19 cm. Full page pochoir illustrations by Maurice Berty, plus the original front and back covers also in pochoir laid-in. Signed Forado binding, his embossed gilt label inside front cover. With central "Femme Fatale" front cover portrait surrounded with a profusion floral and bird motifs colored by hand, wrapping around spine to one inch of rear cover with spine lettered and decorated in blind. Marbled endpapers, slight rubbing to corners. Full tan calf. very good. (#21255)



32. [SIGNED: LUNT & FONTAINE & EVERY CAST MEMBER]

Coward, Noel. *Quadrille A Romantic Comedy in Three Acts.*

London: William Heinemann Ltd., 1952. First edition. 116 pages. 20 x 13 cm. Dust wrapper designed by Cecil Beaton. Signed by Lynn Fontaine and Alfred Lunt on front free endpaper, and also signed by every actor and actress in the cast, save for three extras (Travellers). Printed within a few days of the first performance at

the Phoenix Theatre. Bright, fresh copy. Orig. crimson cloth, front cover signature of Noel Coward in gilt, title also in gilt against black banner. Fine in tape repaired, nicked dust wrapper.

33. [ONE OF 105 COPIES]

Craig, Edward Gordon

A Production Being Thirty-Two Collotype Plates Of Designs Projected Or Realised For The Pretenders of Henrik Ibsen And Produced At The Royal Theatre Copenhagen 1926.

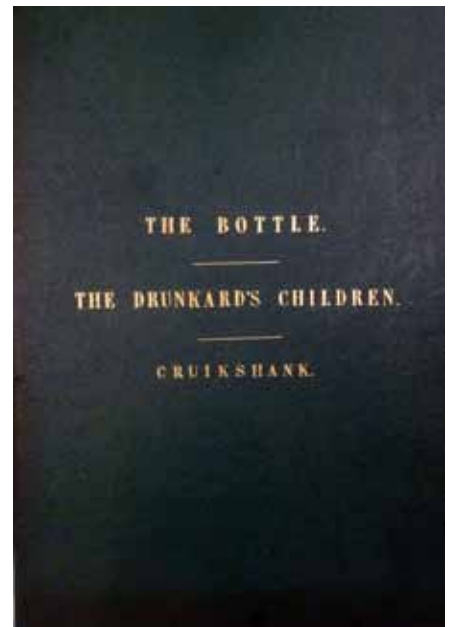
London: Oxford University Press, 1930. First edition. 21 pages in text. Large folio, 51 x 39 cm, Limited edition copy 90 of 105 on hand-made paper signed by Edward Gordon Craig (from total edition of 605). Thirty-two full page theatrical designs, including eleven in color – watercolor, chalk and gouache drawings with tissue guards. As a director Craig was testy, and considered extremely difficult to work with; he ultimately refused to direct or design any project over which he did not have complete artistic control. In practice this left him mainly jobless for the last forty years of his life. Orig. vellum backed red cloth, front cover and spine lettered in gilt. Teg. Near fine in chipped, worn paper chemise and nicked green slipcase.

GEORGE CRUIKSHANK

34. [SEPIA TINTED PLATES]

Cruikshank, George. *The Bottle & The Drunkard's Children. A Sequel to The Bottle.*

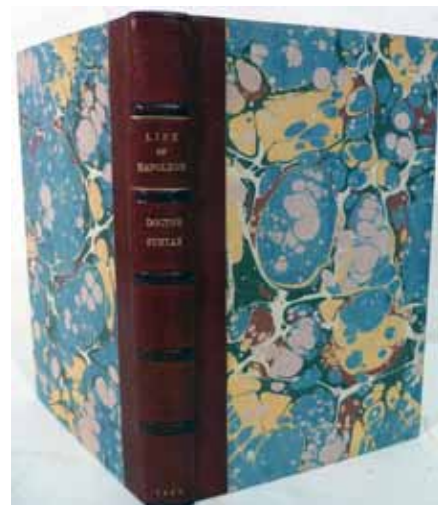
London: D. Bogue, 1847-1848. First edition. Folio, 46 x 36 cm. Two suites, each with eight plates, sepia tinted, mounted on heavy stock, sixteen plates total. Accompanying the plates, two poems by Charles Mackay "The Bottle: A Poem. To Illustrate The Etchings of George Cruikshank & The Drunkard's Children: A Sequel To the Bottle" – each six pages unnumbered, 41 x 28 cm. Cruikshank, a heavy drinker in earlier life became a staunch advocate for abstinence, lecturing on the evils of drink when he became a member of "The National Temperance Society in the late 1840's. These two graphic presentations, albeit scorchingly overly dramatic of alcohol's consequences, viral in their antipathy. COHN 194 & 195. Original brown wrappers bound-in. Plates and poems clean and fresh, bookplate. Green cloth lettered in gilt. Near fine.



35. [AQUATINT PLATES]

Cruikshank, George (Illustrator). *The Life of Napoleon, A Hudibrastic Poem in Fifteen Cantos by Doctor Syntax, Embellished with Thirty Engravings by G. Cruikshank.*

London & Edinburgh: T. Tegg, Wm. Allason & J. Dick, 1815. First edition. 260 pages. 24 x 15.5 cm. 30 hand colored aquatint plates including title, most portraying the dastardly deeds of the Emperor in satirical style. Plates bright and fresh, offsetting of latter to text. COHN 153, noting first edition points of plates misspelt, pages 94 and 233. ABBEY LIFE 356. TOOLEY 151. Lovely copy, raised bands, spine lettered in gilt. Modern quarter burgundy morocco and marbled boards. Aeg. Fine.



36. -----.

The Handsome Clear-Starcher and Other Tales and Sketches
Original issue in Bentley's Miscellany.

London: Richard Bentley, 1837-1849. First edition. 22.5 x 14 cm. The title takes its name from the first tale of the twenty five numbers included in the binding, with a total of twenty-six full page etchings by Cruikshank. Originally issued in monthly yellow paper wrappers with a woodcut design by Cruikshank. This copy contains the January 2, 1843 issue bound in at the rear. Stories by Edward Mayhew, William Jerdan, Paul Pindar, Henry Curling, George Soane et al. COHN 69. "Complete sets of the parts have become very difficult to obtain since the war....." Only the first 14 volumes of the 64 total volumes issued, 1837-1864 of Bentley's Miscellany contain illustrations by Cruikshank. Scattered minor plate toning, mostly marginal, raised bands, inner dentelles. Full green crushed morocco, spine lettered in gilt. Aeg. Fine.

37. -----.

Illustrations Of Smollett, and Fielding,

London: Cochrane and Pickersgill, James Cochrane, 1831-1832. Oblong 4to, 29.5 x 43 cm. No title page, spine reads "Cruikshank's Illustrations to Fielding and Smollett." Adopted from "Roscoe's Novelist's Library." COHN 702-707. There are 37 India proof portraits mounted on 19 leaves each with descriptive text. Smollett titles include, Humphrey Clinker (four etchings), Roderick Random (five etchings) and Peregrine Pickle (eight etchings). Fielding titles are Tom Jones, (eight etchings) The Adventures of Joseph Andrews (four etchings) and The History of Amelia (eight etchings). The images measure 17 x 11 cm. There are also two engraved portraits of the authors – Fielding and Smollett. Images are bright and clean. Raised bands, spine gilt decorated in six compartments, rubbing to corners, light front cover stain. Three quarter green morocco and marbled boards, rebaked with spine laid-down. Aeg. Very good.

38. [SIGNED BY CRUIKSHANK]

Cruikshank, George. *George Cruikshank's Table Book*.

London: Punch Office, 1845. First edition. 24 x 17 cm. First edition in original monthly parts, the first three of which have the edges gilt, signed by George Cruikshank and dated in the year of publication at the head of Page 1, Part 1. COHN 191-192. "Twelve steel etchings and 116 woodcuts and glyphographs." Advertisements as noted by Cohn, but back wrapper, Part IX not described, but carries "Fenders, Stoves, and Fire Irons," and the Table Book Advertiser in Part XII. by Edited by Gilbert Albert A'Beckett. GORDON RAY. P.69, quotes Thackeray on Cruikshank, "There must be no smiling with Cruikshank....A man who does not laugh outright is a dullard." Covers, plates and text generally clean and fresh – with tissue guards in most issues. Original issues housed in custom, red silk moire chemise (armorial bookplate) in fine maroon morocco pull-off case by Wood with raised bands, gilt lettered spine panels and gilt decorated characters at corners front and back.



39. [ONE OF 500]

Dali, Salvador. *Etre Dieu Opera-Poem, Audio-visual and Catarah in six parts Libretto by Manuel Vazquez Montalban Music by Igor Wakhevitch with Salvador Dali as the Divine Dali*.

Barcelona: Editorial Mediterrania, 1985. First edition. 228 pages. 31 x 31 cm. Limited edition, copy 153 of 500. Consists of three parts: A volume bound in moire silk, all edges gilt. 12x12. – Color lithograph of Dali's 1972 self portrait – 12x12. Image of the face of Marilyn Monroe with the head of Mao Tse Tung. Housed in pocket within matching moire silk portfolio. – 3 phonograph records, each housed in a gold paper sleeve, glassine paper protecting the records. Housed in a pocket within matching moire silk case. Text in Spanish, Catalan and English. Full page color and black and white photographs in the text volume. All three blue moire silk volumes are housed within a two-part hard acrylic gilt-decorated case with limitation noted on the latter. All three volumes and acrylic case decorated in gilt, Fine.

40. [NOTABLE, EARLY WORK].

Darwin, Erasmus. *A Plan For The Conduct Of Female Education*.

London: J. Johnson, 1797. First edition. 128 pages. 28 1/2 x 23 cm. Half title, copper-engraved frontispiece of a View of The Grounds of Ashbourne Hall. A physician, scientist and grandfather of Charles Darwin, he wrote this to help two illegitimate daughters, the Parker sisters who established a school for young ladies in

Darbyshire. An early work on the education of women. The DNB notes this work has "some sensible remarks." Darwin was known for his kindness to patients and servants, and of his charity for the poor. A Catalogue of Books for young ladies is presented with the admonition, "books of controversial divinity are not recommended to Ladies." Darwin's do's, and don'ts cover a broad spectrum of education and social behavior – the moral, cultural, aesthetic and physical development of young women. As a final grand gesture the terms and costs of enrolling at Miss Parkers School are presented. Occasional contemporary marginalia, raised bands, backstrip lettered in gilt within decorative gilt panel, offset of frontispiece to title, interior fresh. Contemporary polished brown calf, covers rehinged. Very good.

41. [SIGNED BY DETMOLD]

Detmold, Edward Julius (Illustrator). *The Fables of Aesop*.

London: Hodder & Stoughton, 1909. Unpaginated. 31 1/2 x 26 cm. Twenty-five full page color tipped-in plates by Detmold with lettered tissue guards. Limited edition, copy 108 of 750 signed by Edward J. Detmold. The hallmark of Detmold's style is the frequent combination of extremely naturalistic detail with a precise and delicate coloring reminiscent of Persian and Indian miniature painting. He and his twin brother exhibited at the Royal Academy at the age of thirteen. They both were skilled printmakers; their early etching work of natural history subjects were influenced by Japanese color prints. Charles Maurice Detmold, his brother committed suicide in 1908 at the age of 25. After 1922, before age forty Detmold withdrew to live in obscurity in northern Wales where he died in 1957. Endpapers toned, owner inscription inside front cover, bookplate of George Kitchin, plates, text and covers bright and clean. Orig. publisher's pictorial cream cloth, lettered and decorated in gilt. Teg. Fine.



42. [WITH BERNARD QUARITCH ALS]

Dibdin, Thomas Frognall. *A Biographical Antiquarian and Picturesque Tour In France And Germany*.

London: Printed For The Author By W. Bulmer And W. Nicol, 1821. First edition. 462 (lxxIx), 555, 621 (lxii). 28 x 19 cm. 83 engraved plates, one hand-colored, two double-page, engraved vignettes (many on India paper), woodcuts within text. Index bound in Vol. I with printed ticket, and Supplement at end of Vol. III. Dibdin's most extravagant work which went a long way toward ruining him, plates alone purported to cost 5000 pounds. This copy with the rare "Diane of Poitiers" plate inserted, which was supposedly destroyed after only 50 copies were printed (LOWNDES II, P. 641). With manuscript letter in ink, signed by Bernard Quaritch, June 17, 1890 attesting to the genuineness of the Poicters engraving, with another Quaritch letter dated Jan. 28, 1881 letter attesting to

the collation, noting where three plates were misplaced by the binder. Text very clean, plate offsetting to text with marginal toning to some plates, bookplates of Charles Williston McAlpin, joints repaired, lacks black leather spine label Vol. II. DIBDIN VOL. II, P. 682. "De toutes les productions de Dibdin, celle-ci nous parait etre le plus originale." (calling it his most original work). Contemporary calf ruled in gilt, raised bands, black leather backstrip title and volume labels lettered in gilt, rebacked with original spines laid-down. Aeg gilt. 3 Vols. Very good.

CHARLES DICKENS

43. [ORIGINAL PARTS]

Dickens, Charles. Bleak House.

London: Bradbury & Evans, March 1852-September 1853. First edition. 624 [16] [16] [14] pages. 22 x 13.5 cm. First edition in the original 20 issues in 19 parts, with 40 inserted plates, including frontispiece and vignette title by Hablot K. Browne. With the Bleak House advertiser in each, back cover ad wrapper in first state, issues one to five, lacks the eight page "Grace Aguilar's Works," slip in part 16; however, all others are retained, and with the scarce "Village Pastor" booklet in part 15. Save for fore-edge chipping to part one, a sound, tight set, some neat backstrip repairs, scattered, mostly toning to plates at the margins. Dickens's assault on the abuses in the Courts of Chancery, "many of the characters in the book were identified as having for their prototypes several of Dickens's friends." (ECKEL PP.79-81). HATTON AND CLEAVER, PP.275-304. Orig. blue/green pictorial wrappers, 20 parts in 19. Very good in rubbed quarter green morocco (faded to brown) and green cloth pull-off case.



44. [4 OF 5 CHRISTMAS BOOKS] ____.

*Christmas Books – The Chimes: A Goblin Story Of Some Bells That Rang An Old Year Out And A New Year In * The Cricket On The Hearth. A Fairy Tale Of Home * The Haunted Man And The Ghost's Bargain * The Battle Of Life, A Love Story.*

London: Bradbury & Evans, Chapman & Hall, 1845 (1844), 1846 (1845), 1848. First editions. Four of five Christmas Books, 17 x 11 cm. (Chimes): the second Christmas book, 175 pages. Second state of the vignette title page with Chapman & Hall in open letters below, illustrated with 13 engravings after designs by Maclise, Doyle, Leech and Stanfield. Nicks to backstrip head and foot. (Cricket) 174 pages. Ad leaf, "New Edition Of Oliver Twist," second state, double page vignette frontispiece and title, illustrated with 14 engravings by Leech, Doyle, Stanfield, Maclise and Landseer. Early owner inscription at title head, rubbing to backstrip extremities.

(Battle Of Life). 175 pages. Vignette title page in the fourth and most common state. 13 engravings by Leech, Doyle, Maclise, and Stanfield. Two pages of adverts at rear. (Haunted Man). 188 pages. The last Christmas book, 16 engravings by Leech, Tenniel, Stone and Stanfield. Frontispiece and pictorial title printed on light mustard color paper, rehinged with original backstrip laid-down, slight loss of gilt lettering at head. All copies with yellow endpapers. ECKEL, PP.116-118. SMITH II: 5-9. All in orig. gilt decorated publisher's red cloth with front and back cover stamping in blind, housed in felt lined red cloth slipcase. Aeg. Very good. 4 vols.

45. [IN ORIGINAL PARTS]. _____.

Our Mutual Friend.

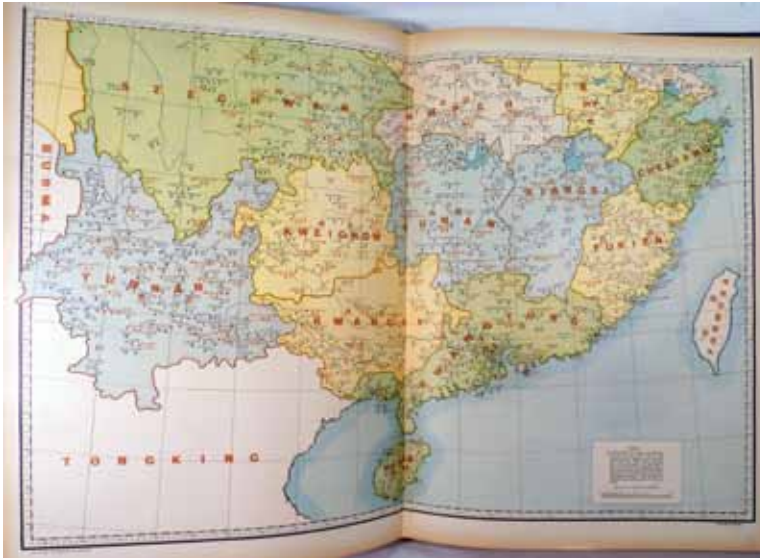
London: Chapman and Hall, May, 1864 - November, 1865. First edition. 626 pages in text. 22 x 13.5 cm. First edition in the original 20 issues in 19 parts, with 40 inserted plates by Marcus Stone. The title to the book was selected four years before the issue, but Dickens' effort to keep "All The Year Round" afloat, and his illnesses compelled him to write at a diminished speed. Thirty thousand copies were sold of the first number [see: ECKEL P.94]. With page "31" misprint instead of "13" in number ten, and Our Mutual Advertiser in each issue. Lacking the scarce 4-page inset of "The Economic Life Assurance Society" in no. 14, but retaining the "Foreign Bank Notes" slip in nos. 19/20. HATTON & CLEAVER PP. 345-370. A few numbers with corner tears and creases, twelve issue have their backstrips restored, the plates generally clean, practically all with the original tissue guards. Orig. green wrappers housed in very good maroon leatherette chemise and slipcase, backstrip lettered in gilt.



46. [MONUMENTAL WORK: COLORED MAPS AND PLATES]

Dingle, John Edwin (Editor). *The New Atlas And Commercial Gazetteer Of China A Work Devoted To Its Geography & Resources And Economic & Commercial Development. Containing 25 Bi-Lingual Maps, With Complete Indexes, And Many Coloured Graphs. Compiled and Translated from the latest and most authoritative surveys and records by the staff of the Far Eastern Geographical Establishment, Shanghai, China.*

Shanghai: North China Daily News & Herald Ltd, (1917). Second edition. Elephant folio, 53.5 x 38.7 cm. 18 colored graphs and diagrams ; 26 colored maps and two half page colored maps – all are color lithographs. The largest, most comprehensive atlas of China in English so far published to that date. It contains detailed surveys of Chinese geography, commerce, economics and education, a trade research section, and sections on Chinese production, rail-

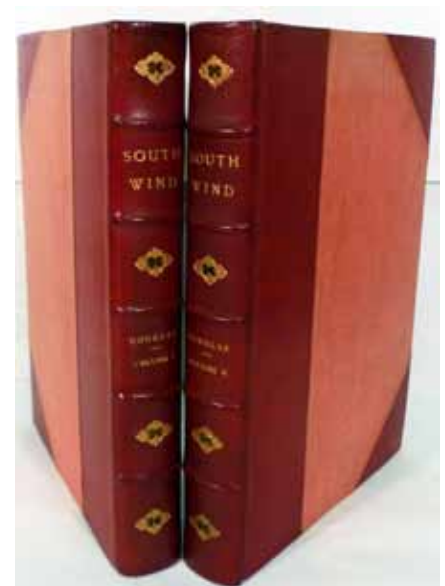


ways, communications, forestation, geology, fauna and flora. The commercial section presents detailed information on China's exports and imports: the opium, silk, tea and treasure trades. Also of special note is a list of the "Principal commodities of the World's economic and commercial development of China." – Maps: no. 1. Chihli. – no. 2. Shantung. – no. 3. Honan. – no. 4. Shansi. – no. 5. Shensi. – no. 6. Kansu. – no. 7. Szechwan. – no. 8. Hupeh. – no. 9. Hunan. – no. 10. Kiangsi. – no. 11 Anhwei. – no. 12. Kiangsu. – no. 13. Chekiang. – no. 14. Yunnan. – no. 15. Kweichow. – no. 16. Kwangsi. – no. 17. Kwangtung. – no. 18. Fukien. – no. 19. Manchuria. – no. 20. Sinkiang. – no. 21 Mongolia. – no. 22. Tibet. – no. [23] Forestry map of China. – no. [24-25] New productions map of China. – no. [26] Railway map of China. Inset: Sketch map of Manchuria. Preface to the Second edition, "The New Atlas and Commercial Gazetteer of China seeks to give information that is essential to the business-man in regard to a country that comprises nearly a sixth of the earth's surface, a country that has the world's largest and most heterogeneous population in the world, a country which less is known than in regard to any similar area in the world." institutional stamp and bookplate. Interior contents clean and bright. Orig. publisher's gilt lettered, blind stamped black morocco. Very good.

47. [ORIG. INK DRAWING SIGNED BY JOHN AUSTEN.

Douglas, Norman. *South Wind*.

Chicago: Argus Books, 1929. First illustrated edition. 288, 300 pages. 24 x 16 cm. Limited edition, one of 40 copies (this copy out of series) signed by Austen and Douglas with an original ink drawing, "A Clubland Habitué," signed by John Austen. Illustrated by Austen, 15 plates of which 5 are colored. Nepenthe, the Italian island is the fictional setting of *South Wind*, or *Capri* in light disguise. Norman was perhaps more well known for his scatological



limericks rather than his Mediterranean travel works. One commentator noted, that in his day Douglas was regarded as one of the smartest things going. Part of that smartness was his keeping, for the whole of his long depraved life, one jump ahead of the law. Bright, sharp set, raised bands, spine panels lettered and decorated in gilt, marbled endpapers. Three quarter red morocco and red cloth. Teg. Near fine. 2 vols.

EDMUND DULAC

48. DULAC, EDMUND.

Edmund Dulac's Fairy-Book Fairy Tales Of The Allied Nations.

London: Hodder & Stoughton, ca 1916. First edition. 170 pages. 28.5 x 23 cm. Limited edition, copy 316 of 350 signed by Dulac. 15 color plates mounted on vellum with black descriptive letterpress below. Text also by Dulac. Stories of fairy tales from various countries, including Russia, Serbia, China and Japan, Italy et al. HUGHEY 47. Book label of Chas. E. Lauriat Co. Boston book seller lower front free endpaper, contents and plates clean, light toning to endpapers, backstrip extremities rubbed, more at foot. Orig. illustrated white cloth decorated in gilt and blind. Very good.

49. _____ (ILLUSTRATOR).

Princess Badoura A Tale from the Arabian Nights Retold by Lawrence Housman.

London: Hodder & Stoughton, 1913. First trade edition. 113 pages. 25.5 x 20 cm. Ten mounted color plates with descriptive letterpress tissue guards in olive ink. HUGHEY 31A. "The ten water colors in the book were exhibited at the Leicester Galleries from November 15th until Christmas 1913." Elegantly bound, border gilt fillets, raised bands, spine panels decorated and lettered in gilt, marbled endpapers. Rebound in full brown morocco, original cover illustration laid-down on front cover. Fine.

50. _____ (ILLUSTRATOR).

Sindbad Le Marin Et D'Autres Contes Des Mille Et Une Nuits.

Paris: H. Piazza, 1919. First Dulac edition. 147 pages. 31 x 24 cm. Twenty-seven color plates, mounted and framed with yellow border design of the title page, tissue guards caption printed in black ink, and with text also enclosed in aforementioned design frame. Limited edition, copy 340 of 1500. HUGHEY 35H. "Four plates included here, but not in the English editions..." Original dark blue printed and decorated wrappers bound-in. Raised bands, gilt florets decorate spine panels, border panels and inner dentelles also in gilt. A brilliant copy. Full crushed russet morocco. Teg. Fine.

51. _____ (ILLUSTRATOR).

Stories from The Arabian Nights Retold by Lawrence Housman.

London: Hodder & Stoughton, 1907. Second trade edition. 133 pages in text. 25.5 x 20 cm. Fifty mounted color plates with descriptive letterpress tissue guards in olive ink. HUGHEY 16B. "This is Dulac's most important book. It was an overnight sensation that unequivocally established Dulac's reputation. Scattered light toning to title, a few leaves at end of text with toning, one half centimeter at bottom (apparently from binder's staining applied to bottom edges). Raised bands, spine panels decorated and lettered in gilt. Rebound in morocco, retaining original orange cloth covers. Near fine.

52. _____ [ILLUSTRATOR].

The Kingdom of The Pearl by Leonard Rosenthal.

New York: Brentano's, [ca 1925]. 151 pages. 29 x 24 cm. Ten full-color, tipped-in, full-page illustrations mounted on white art paper, framed with tin and wider grey-green lines, covered with tissue guards printed at top with black letterpress. Limited edition, copy 451 of 625. The London Times Literary critic praised this work, "at his best" and "fantastically Persian," but it was not a commercial success. The American edition also received wide acclaim, "he used the conventional Persian style with perspective, rich in decorative forms and jewel-like colours, bringing out the beauty of minute things by the use of colour and graceful line." [see: HUGHEY 54E]. Lovely, bright and fresh copy, front cover board decorated in silver motifs with paper spine label, spine lettered and decorated in gilt, slight crinkle to spine foot, lower front cover corner. Orig. half white cloth and decorated gray boards. Teg. Very good in nicked dust wrapper.



53. [1ST BOOK PRINTED ENTIRELY IN LITHOGRAPHY IN ENGLAND]

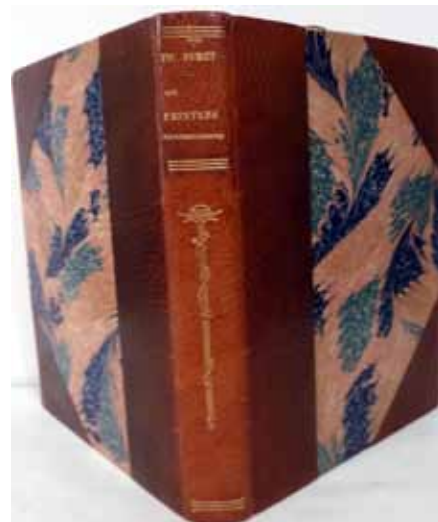
Durer, Albrecht. *Albert Durers Designs Of The Prayer Book.*

London: R. Ackermann, 1817. First edition. 8 pages in text. Folio, 38 x 28 cm. Portrait, title in red and black, forty-three lithographic plates of borders printed in various colors. An important printing milestone, the first book printed by lithography in England. ABBEY LIFE 202. "Attempts had been made earlier at lithography, as witness Forbes's Oriental Memoirs, which contain a few specimens engraved in 1811, but this book is the first serious attempt to popularize the new method. Books from Ackermann's Lithographic Press' are scanty." Bookplate, contents fresh and clean, light dampstain to a few leaves at hinge head, slight rubbing to joints, front cover rehinged. Recased in quarter brown morocco and maroon boards. Very good.

54. [WITH SIX ORIGINAL ETCHINGS]

Duret, Theodore. *Les Peintres Impressionnistes Pissarro, Claude Monet, Sisley, Renoir, Berthe Morisot, Cézanne, Guillaumin.*

Paris: H. Floury, 1906. First edition. 214 pages. 26 x 20 cm. Edition De Luxe. Frontispiece, 17 full page plates, numerous reproductions and 6 original etchings including Pissarro, "Les faneuses;" Sisley (by P.M. Roy) "Bords du Loing"; Renoir, "Femme nue assise"; Renoir, "Femme nue couchée"; Cézanne, "Portrait de Guillaumin"; and one in color, by Guillaumin, "Vue prise de Saardam." Original wrappers bound-in. Half brown morocco and marbled boards. Teg. Near fine.



ERAGNY PRESS

55.

Coleridge, Samuel Taylor. *Christabel, Kubla Khan, Fancy In Nubibus, And Song From Zapolya.*

London: Eragny Press, 1904. First edition thus. 41 pages 21 x 14 cm. Limited edition, one of 226 copies, printed in red and black in Brook type. Frontispiece, a colored wood engraving in green, first page of Christabel in an exquisite green floral border surrounding initial letter T in orange. Roderick Cave in "The Private Press" notes, "But though Pissarro had learned much of typography from Ricketts they were no means imitations of the Vale manner, Eragny books had a charm and freshness quite unlike anything found in the work of any other private press,....." RANSOM 20. Interior contents clean, extremity wear, spine decorated in floral motifs, lettered in gilt. Three quarter brown calf and marbled boards re-backed with original spine laid down. Very good.

56.

Flaubert, Gustave. *Un Coeur Simple.*

London: Press, 1901. First edition thus. 113 pages 10.5 x 10.5 cm. Limited edition, one of 226 copies, sold by Hacon & Ricketts. Wood engraved first two leaves by Lucien Pissarro engraved by Esther Pissarro. Roderick Cave in THE PRIVATE PRESS notes, "But though Pissarro had learned much of typography from Ricketts they were no means imitations of the Vale manner, books had a charm and freshness quite unlike anything found in the work of any other private press." Slight toning to front and rear free endpapers. In hand crafted clam shell box by Laurie Bolger, Conservation Librarian, University Club Library, New York. Orig. beige cloth spine, gray boards, front cover paper label. Fine in navy clam shell, paper spine label. Fine.

57. _____.

Herodias.

London: Press, 1901. First edition thus. 195 pages 10.5 x 10.5 cm. Limited edition, one of 226 copies, sold by Hacon & Ricketts. Wood engraved first two leaves by Lucien Pissarro engraved by Esther Pissarro. Roderick Cave in THE PRIVATE PRESS notes, "But though Pissarro had learned much of typography from Ricketts they were no means imitations of the Vale manner, books had a charm and freshness quite unlike anything found in the work of any other private press. Not a small part of their charm came from the gaily patterned paper over boards used in their bindings." Unopened, slight toning to front and rear free endpapers. In hand crafted clam shell box by Laurie Bolger, Conservation Librarian, University Club Library, New York. Orig. beige cloth spine, gray boards, front cover paper label. Fine in black clam shell, paper spine label.

58.

Villon, Francois. *Les Ballades.*

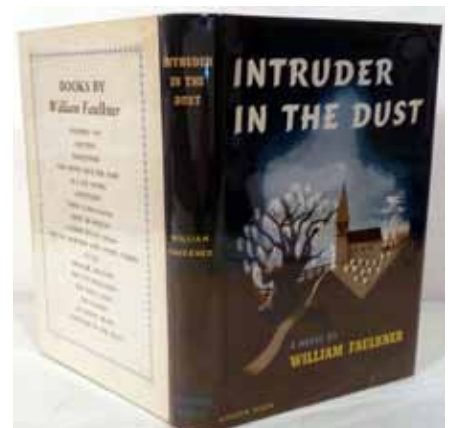
London: Hacon & Ricketts, 1900. First edition thus. 92 pages 19.5 x 13 cm. Limited edition, one of 226 copies, printed in red and black for the Press with the Vale Press watermark. Wood engraved initials by Lucien Pissarro engraved by Esther Pissarro. First leaf illustration, a woodcut after Pissarro in elaborately decorated border housing circular portrait. Roderick Cave in THE PRIVATE PRESS notes, "But though Pissarro had learned much of typography from Ricketts they were no means imitations of the Vale manner, books had a charm and freshness quite unlike anything found in the work of any other private press, . Not a small part of their charm came from the gaily patterned paper over boards used in their bindings." [this copy is an example]. From the library of Richard D. Friedlander with his bookplate laid-in, unopened, slight toning to front and rear free endpapers. In hand crafted green clam shell box by Laurie Bolger, Conservation Librarian, University Club Library, New York. Orig. gray boards and light pink decorated boards, spine and front cover lettered in gilt. Near fine in fine clam shell box, paper spine label.



59.

Faulkner, William. *Intruder in the Dust.*

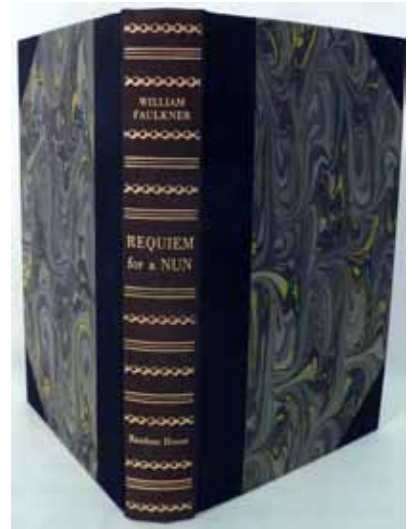
New York: Random House, 1948. First edition. 247 pages. 20.5 x 14 cm. \$3.00 price on front cover flap, dust wrapper designed by McKnight Kauffer. Miniscule nick to lower front cover of dust wrapper. PETERSON A24B. Overall, a very bright, fresh copy. Orig. black cloth, front cover lettering bright and fresh in blue and gilt. Fine in near fine dust wrapper.



60. [SIGNED BY FAULKNER] _____.

Requiem For A Nun.

New York: Random House, 1951. 286 pages. 21 x 14 cm. Limited editions, copy 221 of 750 copies signed in ink by William Faulkner. PETERSEN A28C. Clean, fresh copy. Orig. black cloth and marbled boards. Fine in original near fine acetate dust wrapper.



61. [CATALOGUE RAISONNE]

Fernier, Robert. *La Vie et L'Oeuvre de Gustave Courbet Catalogue Raisonne.*

Lausanne & Paris: La Bibliotheque Des Arts, 1977-1978. First edition. 282, 380 pages. Folio, 39 x 29 cm. Special edition published for the Metropolitan Museum of Art. Tome I: 1819-1865 Peintures and Tome II; Peintures 1866-1877, Dessins and Sculptures. Respectively in Vols. 1-2: 4 color and more than 550 monochrome & 8 color and over 750 monochrome illustrations. List of sales, concordances, numerous indices, and maps. Text in French. Orig. blue cloth, spine and title page lettered in gilt. Fine in fine dust wrappers. 2 vols.

62. [SIGNED BY POGANY]

Fitzgerald, Edward (Translator). *Rubaiyat Of Omar Khayyam The First and Fourth Rendering in English Verse by Edward Fitzgerald With Illustrations by Willy Pogany.*

London: George G. Harrap & Co. Ltd, ca.1930. 173 pages. Limited edition, copy 47 of 750 of the British issue, signed by Pogany on the limitation page, and again in pencil on his frontispiece etching which replicates the color copy of the same image. Twelve tipped-in color plates, numerous black and white head and tail pieces, many of the latter designs also tipped-in. Endpapers tinged with light blue tones on silken like paper. Pogany credits Harrap with giving him his "first big chance." His second book for Harrap, an earlier version of the same title printed in 1909 established his reputation as a book illustrator. Raised bands, gilt spine lettering bright and clean. Publisher's full teal morocco, red and gilt floral raised emblem on front cover. Teg. Fine.



63. [JOSEPH CORNELL]

Ford, Charles Henri (Editor). *View, Second series, No. 4, January 1943 : Americana Fantastica.*

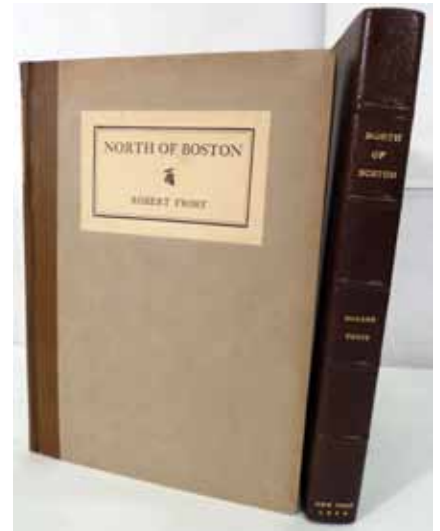
New York: Charles Henri Ford, 1943. First edition. 52 pages. 26 x 18 cm. Cover by Joseph Cornell, plus his essay The Crystal Cage: Portrait of Berenice, and his box collage "Medici Slot Machine." Inte-

rior pastel colored semi-gloss paper: yellow, blue, green and pink. Musical score by Virgil Thomson, "Portrait of Florence Stettheimer, and three full page photographic plates by Stettheimer. A pot-pourri of poetry, imagery and 19th century American type fonts. Pristine copy. Orig. illustrated stiff wrappers. Fine.

64. [ONE OF 150]

Frost, Robert. *North Of Boston.*

New York: Henry Holt And Company, 1914. Second issue. 144 pages. 20.5 x 15 cm. Limited edition, one of 150 copies of the scarce second issue of the first edition from British sheets. This, Frost's second book contains a poem, "Good Hours," not listed in the Table of Contents which follows "The Wood Pile," and was not published in the first edition. CRAIN A3.1. Clean, fresh copy, p.139 with small chips at fore-edge. Orig. brown cloth spine and drab boards, front cover and spine paper labels, latter nicked at head. Fine in fine brown cloth chemise and matching cloth and quarter brown morocco slipcase with spine lettered in gilt.



65. [8 LINOLEUM PLATES & 2 COLOR LITHOGRAPHS]

G. di San Lazzaro (Editor). *XX (Vingtieme) Siecle First Series, No. 4 Christmas 1938.*

Paris & New York: XX Siecle, 1938. First edition. 37 (4) pages in text. 31 x 25 cm. English edition: 8 full page linoleum cut plates by Matisse, de Chirico, Miró, Arp, Laurens, Magnelli, Zadkine, and Héliou; 2 color lithographed plates by Duchamp (Obligation Montecarlo) and Bill (variation 13). Black and white plates of sculpture work by Matisse and Laurens. One of the most important art periodicals of the 20th century, each issue with an original artwork. G. di San Lazzaro, director of the periodical throughout its four decade lifetime, halted by WWI. Laid-in a note from the Nierendorf Gallery that the paintings and drawings by Klee in this issue are exhibited at the latter. Front cover dusty, entire contents clean and fresh. Orig. decorated stiff wrappers. Very good.



66. [ART NOUVEAU: POCHOIR]

Gillet, Henri. *Nouvelles Fantaisies Decoratives 36 Compositions en couleur.*

Paris: CH. Massin (Librairie Generale De L'Architecture Et Des Arts Decoratifs), (1914). First edition. Folio, 44.5 x 33 cm. Twenty plates display 36 pochoir compositions, some heightened in gold. Gillet, using Art Nouveau themes, presents most designs in floral and vegetal motifs. Small spots lower front cover, some occasional nicks to plate margins. Orig. pictorial board folder, contents loose as issued, portfolio lacks ties. Very good.



67. [ART DECO: POCHOIR]

Gladky, Serge. *Nouvelles Compositions Decoratives. Second Series.*

Paris: Editions D'Art Charles Moreau, (1925). First edition. Folio, 33 x 25 cm. 48 Art Deco pochoir plates in a Cubist style, abstract designs taken from nature. Gladky was known for his many talents, as an architect, designer, and illustrator. Here he produced striking Art Deco designs intended to inspire wallpaper and textile patterns, with focus on geometric forms: animals, insects, fish and amphibians blended in bold saturated color, heightened in vibrant shading. An almost perfect copy. Illustrated board portfolio with cloth ties. Fine.



68. [ONE OF 200]

Goto, Seikichiro. *Japanese Hand-Made Paper * Japanese Paper and Paper-Making Vol. I. Northeastern Japan & Vol. II. Northwestern Japan.*

Tokyo: Bijutsushuppan-sha, 1958-1960. First edition. Folio, 42 x 26 cm. Limited edition, one of 200 copies. 172 tipped-in hand-printed illustrations in black and white and in colors (stencil illustrations), plus 61 tipped-in paper samples depict the paper making processes and the materials required. It was compiled after visits to paper-making villages and towns scattered throughout the two areas of Japan. Volume I covers the Suruga province where the author made his sketches, surviving the initial suspicions of a stranger by the villagers. Slight nicks to upper corner backstrip of Vol. II portfolio. Text in English and Japanese. Orig. decorated paper wrappers, binding sewn Japanese style. Fine in portfolios with black cotton ties. 2 vols.



69. [CHROMOTYPOGRAPHIE]

Grasset, Eugene. *Les Douze Mois.*

Paris: G. De Malherbe, (1894). First edition. 26.5 x 19 cm. Series of two suites of twelve color plates, one for each month, designed by the calendar of the Parisian department store of La Belle Jardiniere – before type with month only and with with a monthly calendar noting each day. Plates before letters are printed on sheets, those with text cut and mounted on sheets. In the early 1890's Grasset began experimenting with a new form of printing called chromotypography invented by his friend, Firmin Gillot. This calendar was printed in "Gillotage," a version of chromotypographie where the plates are engraved on wood. Also included a four page text taken from "Les Hommes D' Aujourd'Hui with text and color lithograph cover by Paul Berthon of Grasset. Grasset spent approximately 20 years working for La Belle Jardiniere, designing



additional calendars in 1899 and 1904. GORDON RAY P.465. Grasset "developed an early version of Art Nouveau to which he subsequently remained faithful, developing it constantly until 1900." Orig. brown cloth wrappers lettered in gold laid-in. Contemporary three quarter red cloth and marbled boards, black leather spine label printed in gilt. Near fine.

70. [EARLY ART NOUVEAU]

Grasset, Eugene. *Les Mois Douze Compositions D'Eugene Grasset graves fur bois & imprimes en chromotypographie.*

Paris: G. De Malherbe, (1895). First edition. 32 x 24.5 cm. Series of twelve color plates, one for each month, designed by the calendar of the Parisian department store of La Belle Jardiniere., image sheet size approximately 20 x 15.2 cm. In the early 1890's Grasset began experimenting with a new form of printing called chromotypography invented by his friend, Firmin Gillot. This calendar was printed in "Gillotage," a version of chromotypographie where the plates are engraved on wood and printed on vellum. Both Arwas and Murray Robertson date this calendar to 1896, but it was offered in the May 15, 1894 issue of La Plume (which was dedicated to Grasset's work). La Plume offered the calendar for sale on vellum at 5 francs, quoting it as "extremely rare." Grasset spent approximately 20 years working for La Belle Jardiniere, designing additional calendars in 1899 and 1904. GORDON RAY P.465. Grasset "developed an early version of Art Nouveau to which he subsequently remained faithful, developing it constantly until 1900." Plates loose as issued in lettered gray wrappers, separated at spine, some light marginal toning at very edges outside the image area. In fine custom gilt lettered cloth portfolio with silk ties.

72. [SIGNED BY HUNTER]

Hunter, Dard. *Before Life Began 1883-1923.*

Cleveland: The Rowfant Club, 1941. First edition. 116 pages. 23 x 15 cm. Limited edition, copy 169 of 219 signed by Bruce Rogers, printed at the press of A. Colish, New York on paper made in the author's mill at Lime Rock Connecticut. The water-mark portrait shows him half-way before life began. The cover paper made by Veronica Ruzicka. In this biography, Hunter, six foot tall at the age of 14 enlisted, and accepted into the cavalry during the Spanish American War only to have his father drag him back home. Also, a good deal of material on his days spent working at the Roycrofters with Elbert Hubbard. Bright, sharp copy, bookplate. Orig. vellum spine and marbled boards. Fine in original worn and chipped glassine overwrapper.

73. [SIGNED BY HUNTER & ELMER ADLER] _____.

A Papermaking Pilgrimage to Japan, Korea and China Dard Hunter.

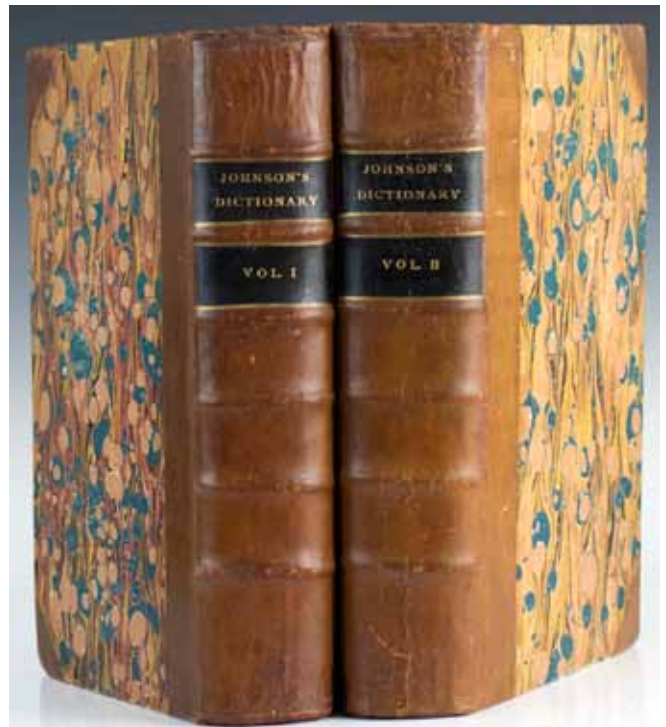
New York: Pynson Printers, 1936. First edition. 148 [2] pages. 29 x 24 cm. Limited edition, copy 201 of 375 signed by Dard Hunter and Elmer Adler, the binding by Gerhard Gerlach – the only limited edition of his works not published by him. Two line drawings, 66 gravure illustrations from photographs, plus 50 paper specimens from Asia bound at rear: from the collection of William Scott, publisher and illustrator. Chapter VI provides a "Description of Illustrations," Part VII "The Specimens," gives the name of each paper used in the Orient. Comprehensive Index. Bright, very fresh copy. Orig. quarter black morocco, spine lettered in gilt and red over patterned boards. Fine in slight rubbed brown slipcase.

74. [FIRST EDITION]

Johnson, Samuel .

A Dictionary of the English Language: In Which The Words are deduced from their Originals, And Illustrated in their Different Significations By Examples from the best Writers. To Which Are Prefixed, A History of the Language, And An English Grammar.

London: Printed for W. Strahan for J. and P. Knapton et al, 1755. First edition. Elephant folio, 23 x 15 inches. Title page in red and black, text printed in two columns. The first edition printing of 2000 copies. PRINTING AND THE MIND OF MAN 201. "Dr Johnson performed with his "Dictionary" the most amazing enduring and endearing one-man feat in the field of Lexicography." The work is divided into four parts which PMM notes, "The preface ranks among Johnson's finest writings." and then quotes Noah Webster – "Johnson's writings had, in philology, the effect which Newton's discoveries had in mathematics." Notes on endpapers, early owner inscription on title head, title of Volume I conserved, occasional light toning, contemporary ink marginalia, first few leaves of Vol. I chipped at fore-edge. Re-bound in three quarter brown morocco and marbled boards, black leather spine labels printed in gilt. Very good. 2 vols.



75. [EXTRA SUITE OF PLATES]

Jouve, Paul (Illustrator). *Une Passion Dans le Desert* by Honore De Balzac Illustrations de Paul Jouve gravees a L'eau-forte par R. Haase.

Paris: Maxime Cottet-Dumoulin, 1949. 70 pages in text. 32.5 x 25.4 cm. Limited edition copy 54 of 110 copies (from a total edition of 123), with an extra suite of black and white plates signed by Jouve and the publisher on the colophon. 13 colored etchings, three are double-page. Text printed with red borders, each with Egyptian-themed headpiece heightened in brownish gold. It blends together the heterogeneous stories of a soldier lost in Egypt during Napoleon's campaign, a wild panther named after a dangerous woman, and a couple in Paris leaving a popular show. It presents the two different locales of Egypt and Paris, yet the two places ultimately harbor the same kind of inhabitants (soldiers and wild beasts). Jouve, French painter and sculptor was notable for his paintings and sculptures of Africa's animals. Contents loose as issued, faux snakeskin board and chemise and slipcase. Modest and minor marginal toning. Orig. publisher's portfolio and chemise, latter fine, portolio very good, joint wear.

78. [NELSON DOUBLEDAY'S COPY] KELMSCOTT PRESS.

The Story Of Sigurd The Volsung And The Fall Of The Niblungs.

Upper Mall, Hammersmith: Kelmscott Press, 1898. 207 pages. 34 x 23.5 cm. Limited edition, one of 160 copies printed in red and black in Chaucer and Troy types, with two full page woodcuts by Edward Burne-Jones, and engraved by W.H. Hooper. One of the most desirable of the Kelmscott's, now exceedingly scarce. From the Library of publisher Nelson Doubleday, with his bookplate plus old bookseller description tipped-in on front blank. PETERSON A50. Peterson notes that Morris said during an interview in 1895, "The books that I would like to print are the books I love to print and keep," and wished to start with this title, but as it turned out was one of his last publications, one he never saw completed – he died 1896. Spine slightly darkened, modest cover dusting. Orig. vellum, yapp edges with original green cloth ties. Very good.

79. [RARE KENT]

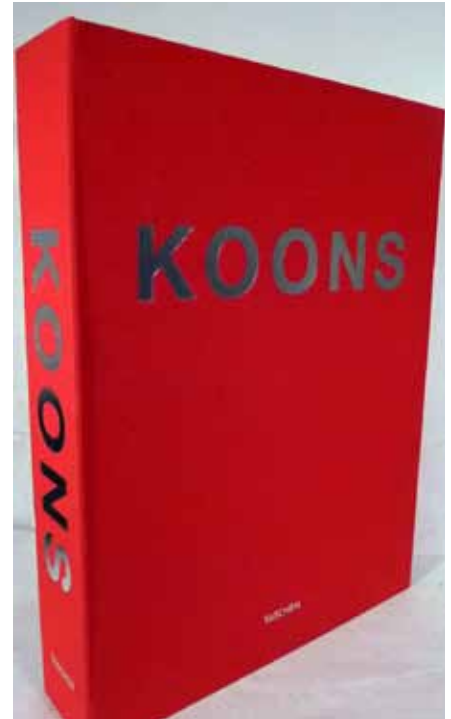
Kent, Rockwell (Illustrator). *Makio Nineteen Hundred Thirty Four* [Volume 53].

Columbus: Junior Class of Ohio State University, 1934. First edition. 399 pages. 31 x 24 cm. Scarce work not noted in Fridolf Johnson's bibliography: Kent's one and only commission to illustrate the Ohio State University Year Book – six tipped-in full-page illustrations and twenty-four drawings. The Year Book editors paid tribute to Kent for his "unusual illustrations," all his images here possess the inimitable inventiveness of his imaginative style. Orig. black cloth, decorated with silver stars, front cover and spine. Fine.

80. [SIGNED BY KOONS]

Koons, Jeff. *Jeff Koons Edited by Hans Werner Holzwarth.*

Cologne: Taschen, 2007. First edition. 606 pages. 44 x 35 cm. Limited edition, copy 267 of 1600 (1800), signed by Koons. Biographical essay by Ingrid Sischy, commentary by Eckhard Schneider, and a presentation of Koons work in chronological order. All essays in English, German and French. Exhibitions. Bibliography, List of Illustrated Works. Koons remains controversial despite having one of his works set a world record at auction [Christie's London on June 30, 2008] for a living artist, fetching more than twenty-five and a half million dollars. Orig. illustrated cloth with inlaid lobster pictorial. Fine in fine red cloth solander box lettered in gilt.



81. [PLASTER MEDALLIONS]

Liberotti, Giovanni. *Liberotti Impronte.*

Rome: Incisore di Camei Roma, ca 1820. 33 x 21 cm. 102 miniature plaster medallions in relief (white gesso) within gilt decorated borders. A souvenir of the Grand Tour, depicting famous sculptures and works of art in relief as miniature plaster casts, from classical sculpture to Canova. The master carver, Giovanni Liberotti, a nineteenth-century Roman gem engraver who specialized in making these souvenirs. Liberotti had been initially commissioned to make these impressions based on gems in the collection of Giovanni Battista Sommariva (1760–1826), a noted art patron and collector extraordinaire. Later Liberotti and other competitors would market the boxed sets in Rome to eager tourists. Nothing is more impressive than the original engraver's ability here to capture the very essence and detail of the larger masterpieces in such miniature intaglios. It is not surprising that Goethe himself "owned many thousands of casts [and] told his correspondents years later that no greater treasure could be brought back from Rome." Manuscript identification of the 102 plaster medallions at inside front cover. Box with moderate wear. Orig. leather backed clam shell box, and decorated, marbled wood boards with functioning clasps at fore-edge. Very good.



LIMITED EDITIONS CLUB

82. [SIGNED BY KELLY: HIS FIRST ILLUSTRATED BOOK]

Kelly, Elsworth (Illustrator). *Un Coup De Des D'Aborlira Jamais Le Hasard by Stephane Mallarme (A Throw of the Dice Will Never Abolish Chance).*

New York: Limited Editions Club, 1992. Folio, 43 x 31.6 cm. Limited edition, copy 89 of 399 signed by Ellsworth Kelly. 11 lithographs by

Ellsworth Kelly, his first illustrated book. Printed by Daniel Keleher at the Wild. Carrot Press on velin BFK Rives paper, hand set in Monotype Bodoni – all images printed recto only, each with blank sheet between Kelly's lithograph, text in French. The Mallarme poem was his last major work. Orig. full black goat, backstrip lettered in gilt. Fine in fine black suede-lined cloth clam shell box with gilt lettered black goat label.

83. [SIGNED BY YURI KUPER]

Pasternak, Boris. *My Sister-Life*.

New York: Limited Editions Club, 1991. 81 pages, Folio, 48 x 39 cm. Limited edition, copy 89 of 250 signed by Yuri Kuper. Typographic design by Michael Anikst of London, set in Monotype Scotch Roman on paper made by hand to resemble Russian stock of the 1920's (rag and cotton pulp) printed at Wild Carrot Press with the etchings on Hahnemuhle paper by Aldo Crommelynck. Kuper's original etchings recall Russian constructivism. His work is part of the permanent collections of MoMA, Moscow Museum of Fine Arts and Fonds National d'Art Contemporain in Paris. Original edition published 1922, but written during the summer months following the 1917 October Revolution. LEC Newsletter laid-in. Orig. gray oasis goatskin, complemented by the same paper as the text but treated for durability. Fine in fine gray cloth slipcase.



84. [SIGNED BY PAZ AND BALTHUS]

Paz, Octavio. *Sight and Touch In Spanish, English And French, With Three Woodcuts By Balthus (Count Balthazar Klossowski de Rola)*.

New York: Limited Editions Club, 1994. Unpaginated. Elephant folio, 59.5 x 56.5 cm. Limited edition, copy 89 of 300, signed by Paz and Balthus, printed in Lutetia type designed by Jan van Krimpen, printed at Wild Carrot Press; the three Balthus multi-color woodcuts editioned by Keiji Shinohara, and printed on handmade Kozo Uwazen paper from Japan. The English translation by Elbert Weinberger, French translation by Claude Esteban. Paz received the Nobel Prize for literature in 1990. Laid-in the LEC Newsletter. Orig. boards covered with pure linen on the sides, overlapped at the spine with goatskin, front cover paper label. Fine in fine matching clam shell box with beige goatskin front cover label printed in brown.



85. [AL HIRSCHFELD DRAWINGS]

Williams, Tennessee. *A Streetcar Named Desire With A Foreword by Jessica Tandy and an Introduction by the Author*.

New York: Limited Editions Club, 1982. Unpaginated. 32.5 x 20.5

cm. Limited edition, copy 1538 of 2000, with line drawings illustrations by Al Hirschfeld, and signed at colophon by him. With LEC Monthly Letter for the tile laid-in, noting a description of the binding: "The fine aniline leather on the spine, in burgundy, complements the covering cloth, imported from Italy by Clarence House Imports of New York..the Chequered Lady pattern was hand-printed in thirteen colors." NORMAN & WICHE 532. Orig. leather spine and decorated boards. Fine in fine slipcase.



86. [WITH ORIG. ENGRAVED PORTRAITS]

Manet, Edouard (Illustrator) [Asselineau, Charles]. *Charles Baudelaire Sa Vie et Son Oeuvre*.

Paris: Alphonse Lemerre, 1869. First edition. 109 pages. 19 x 12 cm. Five etched portraits, two by Manet. The first biography of Charles Baudelaire (1821-1867). Includes two original engraved portraits by Edouard Manet, Profile Portrait of Charles Baudelaire (HARRIS, 59), and Charles Baudelaire, de Face (HARRIS, 61). Original yellow wrappers and spine laid-in. Slight rubbing to cloth. Three quarter maroon cloth and marbled boards, leather spine label printed in gilt. Near fine in fine half cloth clamshell box in maroon and marbled boards.

87. [SIGNED BY MARTIAL: STATUE OF LIBERTY HEAD IMAGES]

Martial, A.-P. [Potemont, Adolphe Theodore Jules Martial]. *Exposition Universelle de Paris en 1878*.

Paris: Vve A. Cadart, 1878. First edition. Folio, 48 x 34 cm, Inscribed and signed by Martial on the etched title page. 48 etched india proof plates with descriptive text mounted to stiff paper. Each plate about 6 1/2 x 5 inches. This exposition, larger in scale than any previous covered some 66 acres. More than 13 million people paid to attend, making it a great financial success. The French exhibit filled one half of the entire space, the United Kingdom occupied one third. Alexander Graham Bell's telephone was on display, as was Thomas Edison's megaphone and phonograph. On June 30, 1878 the completed head of the Statue of Liberty was showcased in the garden of the Trocadero Palace. There are two separate images of the latter herein. Another advance consisted of low cost temporary building materials for statues and exhibit structures invented two years earlier in Paris – consisting of jute fiber, plaster of paris and cement. Interior contents clean and fresh, gilt front cover lettering. Both a fine etcher and painter, Martial studied under Cogniet and Felix Brissot. He was a regularly invited exhibitor at the prestigious Paris Salon from 1846 to 1882. By 1865 etching dominated almost all his creative output [see: (Pote-

mont) BRYAN VOL. IV, P.148]. OCLC lists one entry: Bibliotheque Nationale De France. Interior contents clean and fresh, gilt front cover lettering, marbled endpapers. Three quarter red morocco, original red aubergine cloth recased with original leather spine label laid-down. Teg. Near fine.

88. [SIGNED BY MAUTNER: FOLK CULTURE]

Mautner, Konrad. *Steyerisches Rasplwerk, Vierzeiler, Lieder, und Gasslreime aus Goessl am Grundlsee.*

Vienna: Stähelin & Lauenstein, (1913). First edition thus. 372 pages. Folio, 15.5 x 11 cm. Limited edition, copy 220 of 400, the first and only copy of an important example of vernacular Austrian folk culture, inscribed and signed by Mautner on the front endpaper, dated Vienna, December 1913. Color printed facsimile after the original watercolored manuscript. Each leaf mounted on card as issued, patterned endpapers, all edges trimmed and stained blue. Bright, clean and fresh copy, front cover dusty. Orig. vellum over boards stamped in blind and gilt, with brass and vellum clasps. Near fine.

LOTHAR MEGGENDORFER

89.

Meggendorfer, Lothar. *Lebende Bilder.*

Munich: Verlag Braun & Schneider, ca.1890. Unpaginated. 32 x 24 cm. Cover title, a pop-up book with eight full-page chromolithographed plates, each with a movable tab to set the scene in motion. The poems describing each plate are captioned: Herr Stabel, Die Jungser Kochin, Der Klavierspieler, Der Schreiber, Der Herr Magister, Der Tyroler Sanger, Fritzchen und der Kakadu, & Das naschhafte Katzlein. "There is little doubt that the most elaborate and ingenious movables ever produced were those of the German Lothar Meggendorfer (1847-1925) made during the 1880s and 1890s....the mechanisms and operations of Meggedorfer's books - not to mention the originality of the figures - are far superior to any others published before or since. The devices that operated the various figures in his books consisted of a series of inter-connecting cardboard levers sandwiched between the coloured illustration on the front of the oblong leaf and the dummy pasted behind it. The animated limbs and heads were cut-out models on the front of the picture, and moving the tab set the whole scene in motion [see: HAINING, MOVABLE BOOKS, PP.65-73]. Overall a clean copy with all tabs functional, very slight rubbing to extremities, bookseller label, paste-down front endpaper of Brunnquell & Rohde, Milwaukee, WI. Orig. publisher's pictorial boards in a multitude of colors, black cloth spine. Very good.



90. _____.

Nah und Fern. Ein Tierbilderbuch zum Ziehen.

Munich: Verlag Braun & Schneider, ca.1887. Unpaginated. 32 x 24 cm. Cover title, a pop-up book with eight full-page chromolithographed plates, each with a movable tab to set the scene in motion, all are intact: Der Lowe, Die Schwane, Die Giraffe, das Kalb, Der Papagei, Das Kamel, Die beiden Schweinchen, Der Elefant with verses by Franz Bonn. Collection of animated and sometimes elaborate pictures of animals near and far. Maurice Sendak calls "Der Papagei" (The Parrot) "perhaps one of the most spectacular of all Meggendorfers" and "Die Schawne" (The Swan) "one of the loveliest portraits in the Meggendorfer gallery." "There is little doubt that the most elaborate and ingenious movables ever produced were those of the German Lothar Meggendorfer (1847-1925) made during the 1880s and 1890s..." [see: HAINING, MOVABLE BOOKS, pp.65-73]. Loss at lower front cover corner, approx. two centimeters. Orig. publisher's pictorial boards in a multitude of colors, black cloth spine renewed. Very good.



91. _____.

Zum Zeitvertreib fur brave Knaben & Madschen Ein Ziehbilderbuch.

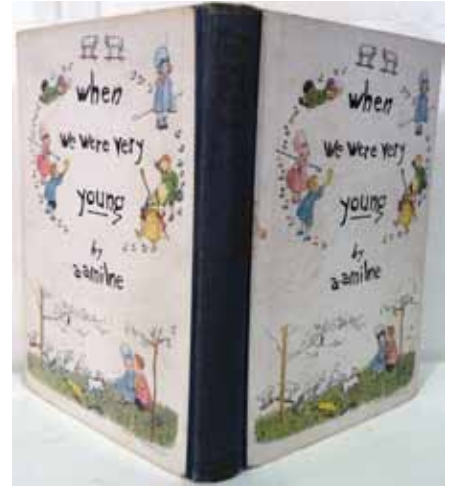
Munich: Verlag Braun & Schneider, 1890. Unpaginated. 33 x 25 cm. Cover title, a pop-up book with eight full-page chromolithographed plates, each with a movable tab to set the scene in motion. The poems describing each plate are captioned: Die Gouvernante, Der Billardspieler, Der Schmetterlingsfanger, Der Gratulant, Der vergessene Hausschlüssel Der durstige Kasperl, Der genfangene Turko, and Der Apfeldieb. "There is little doubt that the most elaborate and ingenious movables ever produced were those of the German Lothar Meggendorfer (1847-1925) made during the 1880s and 1890s....the mechanisms and operations of Meggedorfer's books - not to mention the originality of the figures - are far superior to any others published before or since. The devices that operated the various figures in his books consisted of a series of inter-connecting cardboard levers sandwiched between the coloured illustration on the front of the oblong leaf and the dummy pasted behind it. The animated limbs and heads were cut-out models on the front of the picture, and moving the tab set the whole scene in motion [see: HAINING, Movable Books, pp.65-73]. Overall a clean copy with all tabs functional. Orig. publisher's pictorial boards colored in red, black and blue with cloth backstrip renewed. Very good.



92. [ONE OF 100 SIGNED BY MILNE]

Milne, Alan Alexander. *When We Were Very Very Young*.

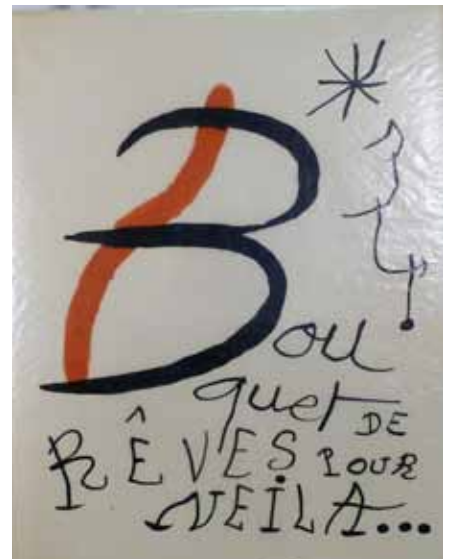
New York: E.P. Dutton, 1924. First American edition. 100 pages. 21 x 14 cm. Limited edition, copy 54 of 100 signed by A.A. Milne, of a total edition of 500. Illustrated by E.H. Shepard. The first in the series, and the first appearance of both Christopher Robin and an early incarnation of Winnie the Pooh (in "Teddy Bear"). One of the scarcer editions of any of the Christopher Robin books. Spine ends and extremities rubbed, etched bookplate of Sarah Jane Atterbury McGinley. Orig. green cloth spine and illustrated white boards. Very good.



93. [ONE OF 150 SIGNED BY MIRO]

Miro, Joan (Illustrator). *Bouquet de rêves pour Neila* by Yvan Goll.

Paris: Mourlot, 1967. First edition. 72 pages. Folio, 33 x 26 cm. Limited edition, copy 115 of 150 on velin de rives signed by Miro (total edition of 200). The complete set of 18 color lithographs, four full-page and 3 double-page. in and hors-texte, title page, text in French, and justification, signed on the justification (there were also 25 on Richard de Bas, 25 on Japon and 25 hors-commerce), with full margins. Goll, a poet with close association to French expressionism and German expressionism. In 1924 he founded the magazine *Surréalisme*, publishing the first *Manifeste du surréalisme*, but his relationship with Andre Breton soured. Contents loose as issued in decorated and lettered (black and red). Fine in fine white basket weave chemise and matching slipcase.



94. [19 ORIGINAL LITHOGRAPHS]

Mourlot, Fernand. *Prints From the Mourlot Press*.

Paris: Mourlot Press, 1964. First edition. 64 pages in text. 25 x 19.5 cm. Nineteen original lithographs, fifteen in color. Limited edition, one of 2000. Preface by Jean Adhemar. Original lithographs by Chagall, Picasso, Miro, Braque, Matisse, Cocteau, Calder, Giacometti, Minaux et al – all are full page. Interior contents fresh and clean as are covers. Orig. Illustrated stiff wrappers (original color lithograph by Chagall). Fine.

95. [EARLY THREE COLOR PRINTING]

Nash, Joseph. *Views Of The Interior And Exterior Of Windsor Castle*.

London: Thomas M'Lean, 1848. First edition. Royal Folio, 70 x 52 cm. 25 chromolithographed plates finished by hand, mounted and

outlined in gold. Title printed in blue with hand-coloured vignette, dedication to Queen Victoria printed in blue. Nash was elected a full member of the Old Watercolour Society in 1842. He notes that this work is "illustrative of the state and ceremony which distinguish the Royal hospitality." ABBEY SCENERY. "An early example of three-colour printing. The figures and smaller details are hand-finished, probably by the artist, this being one of the few 'Royal Copies.'" TOOLEY 339. Some light spotting not affecting plates, brief offsetting, corner rubbing. Contemporary three quarter brown morocco and brown cloth rebacked. Very good.

96. [DELUXE EDITION, ONE OF XXV]

New York. Metropolitan Opera Association and Circle Gallery, Ltd. *Metropolitan Opera Fine Art.*

New York: Metropolitan Opera Association and Circle Gallery Ltd, 1978. First edition. One text page, description of contents. 78 x 59 cm., size of posters and portfolio. Limited edition, copy IV of XXV of the Deluxe Edition. "A collection of original graphic works by eight renowned contemporary artists," presenting their graphic interpretations, posters of eight distinguished operas – Antonio Clave (*Carmen*): five color embossed intaglio print on hand-made Japanese paper; Leonor Fini (*Tristan und Isolde*): twelve color serigraph on hand-made Japanese paper; Richard Lindner (*Der Rosenkavalier*): twenty two color lithograph on hand-made Japanese paper; Marino Marini (*La Traviata*): eleven color lithograph editioned at Mourlot on Rives Moulin de Gue; Andre Masson (*Don Giovanni*): nine color lithograph editioned at Mourlot on Rives Moulin de Gue; Larry Rivers (*Madama Butterfly*): mixed media print of eight colors in lithography and three colors in serigraphy on hand-made Japanese paper; Paul Wunderlich (*Aida*): five color lithograph on BFK Rives paper; and Jamie Wyeth (*La Boheme*): sixteen color lithograph on BFK Rives paper. Each print numbered and by the artist in pencil, lower right corner, and carries the Metropolitan Opera chop mark at lower right of print. Modest soiling, mostly at back cover. Orig. cream cloth portfolio with three ties. Very good.



97. [PLATES IN THREE STATES] NOLHAC, PIERRE DE.

J.-M. Nattier *Peintre De La Cour De Louis XV.*

Paris: Goupil, 1905. First edition. 103 pages. 33 x 24.5 cm. Limited edition, copy 25 of 75 on Japan imperial paper, approx. 90 plates in three states, the two supplementary sets of plates are engraved "sur papier Whatman," all are tinted, all with lettered tissue guards. Nattier's graceful and charming portraits of court ladies in this mode were very fashionable, partly because he could beautify a sitter while also retaining her likeness. Many of his pictures are in the public collections of France. BRYAN Vol. IV, p. 7. "He dis-

tinguished himself as a portrait painter, in which capacity he was much employed." The author, a noted French art historian noted for his substantial body of work on Renaissance humanism. Elegantly bound, raised bands, panels richly gilt, cover gilt border in elaborate gilt frame of fleurons, curls and fleur-de-lis motifs, inner dentelles, marbled endpapers. Orig. dark green morocco. Aeg. Fine.

98. [ARCTIC THEATRICAL ENTERTAINMENTS ABOARD SHIP]

Osborn, Sherard & George F. McDougall (Editors). *Facsimile Of The Illustrated Arctic News, Published On Board H.M.S. Resolute Capt'n Horatio T. Austin. C.B. In Search Of The Expedition Under Sir John Franklin Dedicated By Special Permission The Lords Commissioners Of The Admiralty, By Their Lordships Very Obedient Servants, Lieut: Sherard Osborne, & Mr. Geo: F. McDougall.*

London: Ackermann & Co., 1852. 57 pages. Folio, 48 x 30 cm. Fifty seven lithographed pages with lithographed text in two columns, "With on full page chromolithograph 'Grand Bal Masque' / H.M.S. / Resolute / Dec. 5, 1850. Extra red applied by hand." [ABBAY TRAVEL 639]. There are one or more vignettes on every page, seven are hand colored. The first published edition of a manuscript newspaper issued on board a Franklin search vessel which found evidence of the expedition at a winter camp and graves on Beechy's Island. The 'newspaper' was produced (in acknowledged imitation of the Illustrated London News) by Osborn and McDougall with contributions from various other generally pseudonymous sources. The text gives a first hand insight into the life of the expedition: the daily routine, eye-witness accounts of the finding of the first evidence of Franklin's Erebus and Terror expedition, the various theatrical entertainments devised to ward off the tedium of the Arctic winter. SABIN 23609. "A curious and amusing production, lithographed with plates." Contents clean and fresh, chipping to text fore-edges. Orig. blind blocked blue imitation morocco cloth, front cover lettered and decorated in gilt. Very good.

PHOTOGRAPHY



99. [BOTANY]

Blossfeldt, Karl. *Art Forms In Nature Second Series Examples From The Plant World Photographed Direct From Nature.*

New York: E. Weyhe, 1932. First American edition. [XIII] 120 pages. 32 x 26 cm. 120 photogravure, botanical plates, and a list of plates that includes the plant's Latin and common names, the anatomical part photographed, and the number of times magnified. The photography delineates the relationship between nature and art

in compelling design. Exceptionally clean, bright copy. Publisher's full teal cloth, blocked in gilt on the front cover, gilt lettered spine. Fine in very good dust wrapper, lacks small portion front cover head.

100. [BOTANY] ____.

Urformen Der Kunst Photographische Pflanzenbilder.

Berlin: Ernst Wasmuth, 1929. Second edition. 148 pages. 30 x 25 cm. 120 photographic plates of forms from nature. Introduction by Karl Nierendorf. KARPEL 796. Distinguished plate book by a botanist and photographer, elegant botanical portraiture, with infinite descriptive detail. Text in German, interior contents fresh and clean. Owner inscription front free endpaper, discoloration to portions of back cover. Orig. green cloth, front cover lettered and decorated in gilt. Very good.

101. EVANS, WALKER.

American Photographs With An Essay By Lincoln Kirstein.

New York: MOMA, 1938. First edition. 198 pages. 22.5 x 20 cm. 87 black and white plates printed recto only, the first solo photography exhibition catalogue produced by MOMA, a major, seminal work to document American life in the 1930's. Errata slip – 50 images in part one and 37 in part two. Clean, bright copy. Orig. black basket weave cloth, paper spine label. Fine.

102. [STREET PHOTOGRAPHY]

Klein, William. Life Is Good & Good For You In New York Trance Levels Revels.

France & London : [Roto-Sadaq, Geneva for] Editions du Seul Album Petite Planete 1 & Photography Magazine, 1956. First edition. Unpaginated. 28 x 22.5 cm. 188 black and white photographs, with the original booklet of captions (printed in English) affixed to the binding, as issued, by a black chord. Designed by William Klein, illustrated with gravure reproductions of Klein's gritty photographs in an animated graphic sequence. Influential work, considered one of the first great pop books. He, along with Robert Frank are progenitors of street photography. Two text pages in French and English. HASSELBLAD 164. ROTH 140. Clean, fresh and bright copy. Lacks dust wrapper. Orig. gilt lettered black cloth. Fine.

103. [SIGNED BY MAPPLETHORPE & SCHMIDT]

Mapplethorpe, Robert [Illustrator]. *A Season In Hell by Arthur Rimbaud Translated by Paul Schmidt.*

New York: Limited Editions Club, 1986. First edition thus. 87 pages. 29 x 19.5 cm. Limited edition, copy 63 of 1000 signed by Schmidt and Mapplethorpe, with LEC Letter laid-in. Eight photogravures by Mapplethorpe protected with tissue guards. Text in English and French. Schmidt's translation of Rimbaud's "Complete Works," first published by Harper and Row in 1975. The livre d'artiste images by Mapplethorpe are his own interpretation of mystical, nocturnal melancholy of the Rimbaud work. Printed at Wild Carrot Letterpress in Gill's perpetua type. Text of mould-made paper with prints hand-made at Cartiere Enrico Magnani. Owner card front cover pastedown. Full maroon goatskin lettered in blind. Fine inf fine lined slipcase.

104. [ONE OF 250 SIGNED BY MITCHELL].

Mitchell, Joseph & Berenice Abbott. *The Bottom Of The Harbor*.

New York: Limited Editions Club, 1991. 249 pages. 30 x 24 cm. Limited edition, copy 89 of 250 copies signed by Joseph Mitchell, on hand-made paper at the Wild Carrot Press. Illustrated with five full page photogravures by Berenice Abbott, all with tissue guards. Joseph Mitchell was an American writer best known for the work he published in The New Yorker. He is known for his carefully written portraits of eccentrics and people on the fringes of society, especially in and around New York City. This book contains Mitchell's stories about the New York City waterfront. Unusual small limitation for LEC production. Orig. quarter black morocco, spine lettered in gilt and black cloth. Fine in matching fine black cloth slipcase.

105. [SIGNED BY STEICHEN]

Thoreau, Henry David. *Walden Or Life In The Woods Illustrated With Photographs Taken At Various Seasons at Walden Pond By Edward Steichen*.

Boston: Limited Editions Club, 1936. 332 pages. 25 1/2 x 18 cm. Illustrated with photographs, printed in collotype – designed, printed and bound by D.B. Updike. Introduction by Henry Seidel Canby. Limited edition, copy 1306 of 1500 signed by Steichen. NEWMAN & WICHE 78. Bright, clean copy, hint of sunning to spine. Half black linen spine, gold stamped, hand-decorated paper sides against a blue background. Very good in very good slipcase, chip to head of spine label.

106. [SIGNED PRESENTATION COPY]

Stieglitz, Alfred. *Georgia O'Keeffe A Portrait by Alfred Stieglitz*.

New York: MOMA, 1978. First edition. Unpaginated. Folio, 36 x 27 cm. Signed presentation copy from Georgia O'Keeffe to Constance

Friess, her New York physician on title page: "For Dear Connie Friess a friend of many years Georgia O'Keeffe." Laid-in a hand written card of Peter A. Cooper, the son of Ms. Friess noting their friendship over the years both in New York and New Mexico at the Ghost Ranch. With an Introduction by Georgia O'Keeffe. Fifty-one photographs, a representative selection from the hundreds of photographs made over a period of thirty year. All photographs are dated or inferred by comparing the images to those of known date. Printed by the Stinehour Press on Monadock Caress paper. Orig. two-toned cloth. Fine in fine dust wrapper in slipcase. abraded at lower corner.



107. [56 COLOR LITHOGRAPHS]

Polonskii, Vyacheslav. *Russkii Revolyutsionny Plakat* [Russian Revolutionary Posters].

Moscow: Gosudarstvennoye Izdatel'stvo, 1924. First edition. 192 pages. 35 x 27 cm. Fifty-six color lithographs and 129 black and white text illustrations, depicting more than 850 posters with descriptive text for each. A comprehensive catalogue of revolutionary posters by Demi, Ivanov, Lebedev, Mayakovsky, Melnikov, Moor, Spasky, Tcheremnick, et al., produced between 1917-1925 – with homage to Marx and Lenin, the first two color plates. Index. Laid-in, practically every page type-written translation in German of poster headline. RUSSIAN AVANT GARDE BOOK 576. Owner inscription dated 1933, interior contents clean and fresh, extremity wear. Orig. pictorial boards in red and black, backstrip rebacked in cloth, wear at head. Very good.

ARTHUR RACKHAM: SIGNED

108. RACKHAM, ARTHUR (ILLUSTRATOR).

Aesop's Fables A New Translation By V.S. Vernon Jones With An Introduction By G.K. Chesterton.

London & New York: William Heinemann & Doubleday, Page, 1912. 224 pages, 29.5 x 24 cm. Limited edition, copy 1135 of 1450, signed by Rackham. Thirteen mounted color plates with lettered tissue guards, and 53 drawings in black and white. LATIMORE & HASKELL P.38-39. Text generally clean, a few margins or corners toned. Recased in light gray cloth spine and marbled boards. Teg. Fine.



109. _____.

A Christmas Carol by Charles Dickens.

London: William Heinemann, 1915. 147 pages. 29 x 23.5 cm. Limited edition, copy 58 of 550 signed by Rackham. 12 tipped-in color plates with lettered tissue guards, twenty drawings in black and white. HAMILTON, PP. 108-109, "Rackham's book for Christmas 1915 in a mood of national anxiety and tragedy of wartime. This was the first Dickens story Rackham had attempted Rackham voluntarily softened his interpretation of this story in a way he might not have done eight years earlier, or indeed twenty years later with Poe's TALES," as a temper to the times. LATIMORE & HASKELL P.44. Endpapers foxed, modest front cover spotting, slight cover bowing, Brentano's Paris book-label rear paste-down, lacks ties. Overall a desirable copy. Orig. decorated cream vellum. Teg. Very good.

110. _____.

Cinderella Retold By C.S. Evans And Illustrated by Arthur Rackham.

London & Philadelphia: William Heinemann & J.B. Lippincott Co, 1919. 109 pages. 29 x 23 cm. Limited edition signed by Rackham, copy 198 of 325 on Japanese Vellum. Tipped-in color frontispiece mounted on cream paper, color title page, three double page illustrations [silhouette drawings with color], one single page silhouette drawing with color, and 36 silhouette drawings in the text, decorated endpapers. HAMILTON P.118. "It is immediately clear that Rackham is a master of the medium (silhouette), being able to evoke character and humour by profile and gesture alone, and allowing the two dimensional effect of his pen work to lead the reader through the book and keep the story going." LATIMORE & HASKELL P.49. Bright, clean copy, two small adhesion marks back cover. Orig. vellum backed, gilt decorated boards. Near fine in very good slipcase.



111. [CHELONIIDAE PRESS]

Robinson, Alan James (Illustrator). *A Fowl Alphabet Lettering* by Suzanne Moore.

Easthampton: Cheloniidae Press, 1986. 122 x 14 cm. Limited edition, copy 53 of 150 signed by Alan James Robinson, in two colors on Rives paper, with 26 wood engravings by Robinson, bound by Claudia Cohen The twelfth book printed by Harold Patrick McGrath. Embossed bookplate of Richard D. Friedlander. Orig. decorated white boards, paper spine label. Fine.

112. [CHELONIIDAE PRESS] _____.

H * P * M *Harold Patrick McGrath.*

Np: Cheloniidae Press, 1991. First edition. Unpaginated. 28 x 20.5 cm. Limited edition, copy 28 of 100 signed by Alan James Robinson and Patrick McGrath, printed at Wild Carrot Press with calligraphy by Suzanne Moore and Elizabeth Curtis. Etching of McGrath with tissue guard, printed in red and black with a few wood engravings by Robinson. This book is a collection of anecdotes and recollections, both reverent and irreverent in homage to McGrath. Title page in red, black and silver, embossed book plate of Richard D. Friedlander. Orig. marbled boards, front cover paper label. Fine.

113. [SIGNED BY ROTH]

Roth, Dieter. *96 Piccadillies.*

Stuttgart and London: Eaton House Publishers Ltd, 1977. First edition. Unpaginated. 23.5 x 17.5 cm. Limited edition one of 200 of Deluxe copies with an original speedy drawing by Dieter Roth, "Selfportrait as Piccadilly-Eros," and signed by him. Total edition of 2000. Foreword by the artist in English and German. 96 color illustrations: reprinting of artists books produced during his career some in collaboration with Richard Hamilton. Biography and Exhibitions. Almost as new copy. Orig. light gray boards. Fine in fine dust wrapper housed in fine matching gray slipcase.

THOMAS ROWLANDSON

114. [SEPIA TINTED PLATES BY HENRY ALKEN]

Wigstead, Henry & Thomas Rowlandson. *An Excursion To Brighthelmstone, Made In The Year 1789 Embellished with Eight Engravings in Aqua Tinta, from Views taken on the Road, to, and at that Place.*

London: G.G.J. And J. Robinson, 1790. First edition. 12 text pages. Oblong folio, 29 x 37 cm. Eight fine sepia aquatint plates drawn by Rowlandson and tinted by Henry Alken. A scarce Rowlandson desideratum, especially in the first state with title page and plates dated 1790, and the guard-sheets are Whatman, dated 1801. Plates of Sutton, Reigate, Crawley, Cuckfield, The Steine, Bathing Machines, Saloon at the Marine Pavilion and Race Grounds. ABBEY LIFE 53. Clean, fresh copy, slight center crease to text and plates, raised bands, center panels with gilt floret, armorial bookplate of J. Barton Townsend. Laid-in a Rowlandson etching, 15 x 22 cm. – young man under a tree playing a flute to lass with dog at her feet, signed by Rowlandson, dated 1784. Three quarter brown morocco and brick cloth lettered in gilt. Aeg. Very good.



115. [AQUATINT PLATES]

Rowlandson, Thomas (Illustrator). *Naples and the Campagna Felice: In a Series of Letters Addressed To A Friend in England, In 1802.*

London: R. Ackermann, 1815. First edition. 400 pages, 24 x 15 cm, eighteen hand-colored aquatint plates including two maps, one folding. Index. ABBEY TRAVEL 166. TOOLEY 419. "This work first appeared in Ackermann's Repository during years 1809-13 as 'Letters from Italy.' The text by Lewis Engelbach." First edition in book form in the original cloth, leather book plate of Sylvan Lawrence Froelich. Orig. publisher's orange cloth, front covers decorated in blind, spine panels decorated and lettered in gilt. Teg. Very good in fine half navy blue calf and blue cloth slipcase with chemise.

116. [EARLY, SCARCE WORK] _____.

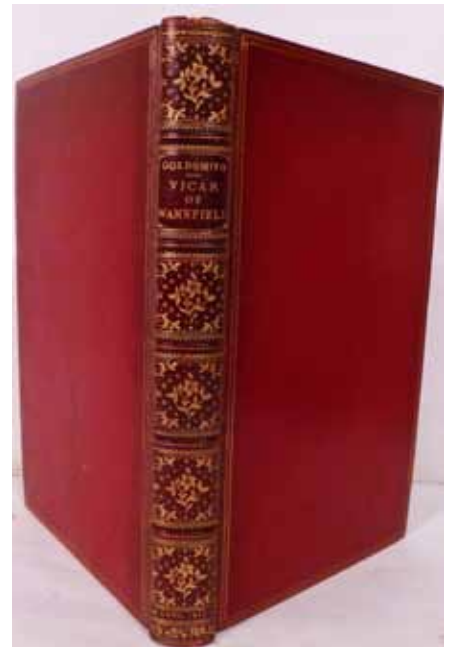
Advice To Sportsmen. Rural or Metropolitan, Noviciates Or Grown Persons; With Anecdotes Of The Most Renowned Shots Of The Day: Exemplified from Life. Including Recommendatory Hints In The Choice Of Guns, Dogs, And Sporting Paraphernalia: Also, Characters, Costumes And Correspondence Selected from the Original Notes, &c, of Marmaduke Markwell, Esq.

London: Thomas Tegg, 1809. First edition. 132 pages. 17 x 10.5 cm. Half title, frontispiece and 15 hand-colored plates after Rowlandson. Early, scarce work of Rowlandson. TOOLEY 407. Armorial bookplate, inner dentelles, chipping front endpaper fore-edge, plates clean, text generally bright, raised bands, spine panels richly gilt, triple gilt border fillets, front cover hinge repaired, moderate surface wear. Period full brown calf. Teg. Very good.

117. _____.

The Vicar of Wakefield; A Tale By Dr. Goldsmith.

London: R. Ackermann, At The Repository of Arts, 1817. First edition thus. 254 pages. 23.5 x 15 cm. 24 hand-colored aquatint plates by Rowlandson, all with tissue guards. Binding by Lloyd, Wallace and Lloyd, raised bands spine panels richly gilt, inner dentelles, triple gilt cover border panels, marbled endpapers. Armorial bookplates front cover pastedown, minor rubbing to spine head, text and plates clean, offsetting of latter on tissue guards. TOOLEY 436. 19th century full crushed red morocco. Aeg. Near fine.



118. [ONE OF 175]

Schmied, Francois Louis (Illustrator). *Les Douze Césars* by Tranquillus C. Suetonius.

Paris: Chez F.-L Schmied, 1928. First edition. 327 pages. 29 x 18 cm. Limited edition, copy 86 of 175 on velin d'Arches. Frontispiece of the golden Roman eagle, and full page color wood engravings of the twelve emperors. Printed in red and black, full page art deco chapter designs in gold and black, plus additional color illustrations with the text. Translation by Joseph Esteve, preface by Louis Barthou, De L'Academie Francaise. NASTI. SCHMIED B12. Wrappers and interior contents fine, slight chip to upper chemise label, a few nicks to slipcase. Unbound as issued in original printed wrappers housed in publisher's red board and cloth chemise with black cloth spine labels Near fine in matching very good board slipcase decorated at borders in black.

119. [BRITISH CRIMEA CAMPAIGN]

Simpson, William. *The Seat Of The War In The East First and Second Series.*

London: Paul & Dominic Colnaghi, 1855-1856. Folio. 54.8 x 35.2 cm. Total of 81 lithographed plates, two lithographed pictorial title pages, and 79 tinted lithograph plates with tissue guards. Simpson accompanied the British Expedition to the Crimea, his images were drawn on the spot. His views of the Crimean war were in effect the official views of the wars, lithographed and published by the leading London firms, both with Royal commissions, and dedicated with permission to Queen Victoria. The British Crimea campaign is today, considered a consummate debacle, in spite of Florence Nightingale's noble efforts and the famous "Charge of the Light Brigade." Front endpapers and blank chipped at edges, small dampstain at foot of first series title page and dedication, corners

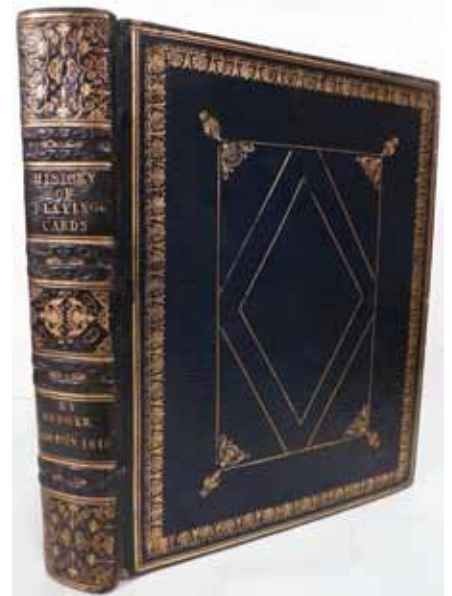


renewed, modest edge-wear, armorial bookplate. Plates clean, vivid and bright. ABBEY TRAVEL 237. "These plates are indeed an impressive piece of work, not only artistically and technically, but also in pictorial reporting. Simpson must in this way rank an early war correspondent." Contemporary three quarter maroon morocco and cloth rebacked. Aeg. Very good.

120. [ONE OF 250 WITH TWO ADDITIONAL PLATES]

Singer, Samuel Weller. *Researches Into the History Of Playing Cards; With Illustrations Of The Origin of Printing And Engraving On Wood.*

London: By T. Bensley And Son For Robert Triphook, 1816. First edition. [XVI], 373 [3] pages. 27 x 22 cm. Limited edition, one of 250 copies. Eleven engraved, and eight color woodcuts, woodcuts within the text, some on india paper, plus two additional hand colored plates titled, "Origine des Cartes A Jouer," illustrating and describing the four face cards and the ten: the Kings noted as Alexandre, David, Cesar and Charlemagne: clubs, spades, diamonds and hearts respectively & "Notice Historique et rasionnee des Noms donnees aux Cartes," the latter plate highlighted in gold. Errata slip. Index. BIGMORE & WYMAN II, P. 362. "Only 150 copies printed..It is a thoroughly good book, Section ii. being of especial interest to the lover of early typography." Minor toning and offsetting, mostly marginal to non color illustrations, elegant binding: covers paneled with gilt rule, surrounding a single interlocking frame and lozenge, gilt floral corner pieces, interior dentelles, marbled endpapers, spine with raised bands, panels richly gilt, extremities rubbed. Contemporary full straight grained black morocco. Aeg. Very good.



121. [SIGNED BY STEIN]

Stein, Gertrude. *An Acquaintance With Description.*

London: The Seizin Press, 1929. First edition. 50 pages. 21 x 14.5 cm. Limited edition, copy 52 of 225. The Seizin Press was founded by Robert Graves and Laura Riding in 1927. Seizin One' was a work by Riding, this volume was Seizin two. Stein's signature slip pasted adjacent to the title page signed in Paris and returned to Seizin in London for insertion. Tiny Gotham Book Mart, NY bookseller label back cover paste-down. Cello adhesion remnants free front and back endpapers. Orig. pebbled white cloth, backstrip lettered in gilt. Near fine.

122. [SIGNED COPY]

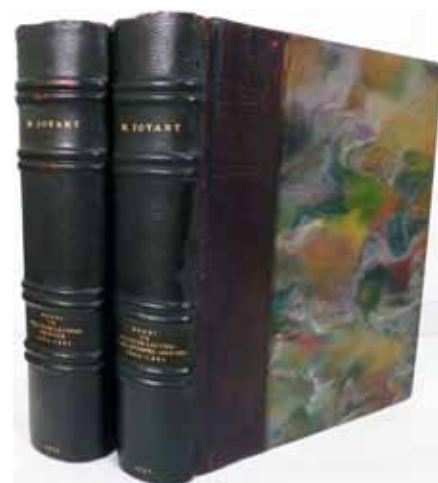
Steinbeck, John. *The Red Pony I. The Gift * II. The Great Mountains * III. The Promise.*

New York: Covici Friede, 1937. First edition. 81 pages. 25.5 x 17.5 cm. Limited edition, copy 343 of 699 signed by John Steinbeck, set in monotype Italian Oldstyle, printed on hand-made La Garde paper, and printed by the Pynson Printers under the supervision of Elmer Adler. Steinbeck's novella in which the first three chapters were published in magazines, 1933-1936 – stories of a boy's life on a California ranch. Orig. pictorial cream cloth. Near fine in fine publisher's slipcase.

123. [DELUXE EDITION: JAPANESE VELLUM]

Toulouse-Lautrec, Henri [Illustrator]. *Henri De Toulouse-Lautrec 1864-1901 Peintre Dessins - Estampes - Affiches* by Maurice Joyant.

Paris: Floury, 1926-1927. First edition. 308 [1], 282 [1] pages. 26 x 22 cm. Deluxe edition: one of 121 of 175 & 131 of 200 on Japanese vellum with the four extra drypoint etchings. Volume 2 without the four original lithographs. 106 collotype and lithographed plates in two states, save for color pochoir plates monogrammed or signed, including 21 in color and six hors-texte original drypoint etchings, each in two states. [black and bistre]. Joyant, an intimate of the artist, wrote and worked extensively after Toulouse-Lautrec's death to enhance his memory, staging retrospectives, and aided in the creation of the Museum in his name. MONOD 1075. Raised bands, spine lettered in gilt, slight nicks to spine heads, original wrappers bound-in, marbled endpapers, Vol 2 back cover rehinged. Three quarter brown morocco and marbled boards. Teg. Very good. 2 vols.



124. [ONE OF 50: PLATES SIGNED BY TSCHACBASOV]

Tschacbasov, Nahum. *Twelve Etchings*.

New York: Perls Galleries, 1947. First edition. 4 pages in text. Folio, 45 x 36 cm. Foreword by Rosamund Frost. With 12 superb color etchings, individually matted. Folio (18 x 14 inches), loose in portfolio. Printed by Ernest D. Roth, limited to fifty prints each, and the plates have been destroyed. Binding designed by Frank J. Chiarella. Portfolio containing Looking Glass * Black Bird * Bearded Bird Men * Psychic Levels * Dragon Fighters * Aspects of Mind * The Fisherman * Red Horse and Pyramid * Night Hermit * Flying Fish * Three Deep Sea Fish * Constellations. Each signed, dated, and numbered 24/50 in pencil. Various sizes with trimmed margins. Tschacbasov's prints are rarely seen on the art market. They are fine examples of American color printmaking of the 1940s. From 1936-1943 he has five one-man exhibitions at ACA Gallery in New York City – his circle of friends at the time include Philip Evergood, Milton Avery, Stuart Davis, William Gropper, the Soyer brothers, Robert Gwathmey, Marsden Hartley and Max Weber. In 1943 his painting style changes from social criticism to more personal and symbolic themes as registered in this work. Matted prints loose as



issued. Near fine in worn clam shell box with front cover gilt lettering on leather panel.

125. [PENNYROYAL: SIGNED BY MOSER]

Twain, Mark. *The Adventures of Huckleberry Finn*.

West Hatfield: Pennyroyal Press, 1985. 417 pages. Folio, 33 x 25,5 cm. Limited edition, copy 151 of 350 signed by Barry Moser in initials, with an additional suite of 49 wood engraved plates by Moser in a separate portfolio. Printed in Centaur and Arrighi type on Mohawk Letterpress, as are the engraved additional plates, an archival sheet with hand composition by Chase Twitchell. Foreword by Henry Nash Smith. Printed by Harold McGrath. Prospectus laid-in. The illustrations in the text measure six by nine inches, and printed for the original wood blocks, The plate size of the additional 49 engraved plates, 13 x 10 inches. Spine evenly sunned to brown. Full green morocco by Gray Parrot, gilt cover border fillets frame front cover gilt center motif. Near fine in fine beige basket weave portfolio in matching slightly rubbed slipcase.



126. [LIVRE D'ARTISTE]

Valery, Paul & Hans Erni. *Reflexions Simples Sur Le Corps*.

Paris: (E.A.D.), 1967. 133 pages, Folio, 41 x 30.5 cm. 25 original lithographs by Erni, most in color, five double-page in color, printed by Mourlot. This copy marked "Exemplaire d'artiste," with justification – Editions Originale Collective reservee aux Bibliophiles Suisses: 25 on Japon with a suite hors-texte on Hollande (I-XXV), 110 on velin chiffon de Rives (XXVI-CXXV). 326 numbered 1-326 reserved for bibliophiles francais. MONOD 10908. Fresh, bright copy of livre d'artiste work by Erni. Loose as issued in plain, cream stiff wrappers with original glassine. Near fine.



127. [MADELEINE GRAS BINDING]

Van Dongen, Kees (Illustrator). *La Revolte Des Anges* by Anatole France.

Paris: Scripta Et Picta, 1951. 221 pages. Folio, 47 x 29 cm. Fifty-eight colored lithographs by Kees Van Dongen. Text printed in red and black with red and green initials; lithographs editioned by Mourlot. Limited edition copy 210 of 210. Van Dongen, a Dutch painter joined the fauvist movement in 1906, became a fashionable portraitist after World War I, but even in that medium he gave up all constraint – he left a pitiless interpretation of Anatole France (our author here) as well as others, condemning a period and a

class. Designer morocco binding by Madeleine Gras. Some foxing throughout, binding particularly bright and sharp, slight edge rubbing to chemise. Full green morocco, covers and spine inlaid with light green, tan and gray morocco, ruled in colors and gilt, all edges gilt, green suede doublures, uniform morocco edged chemise. Fine in slightly nicked slipcase.

128. [MOURLOT & SUARET]

Vuillard, Edouard. *Dix-Neuf Lithographies En Couleurs*.

Boston: Boston Book & Art Shop, (1960's). First edition. 6 pages in text. Folio, 53 x 40 cm. Limited edition, copy 119 of 180. 19 matted color lithographed plates printed by Mourlot Freres under the supervision of Andre Suaret. List of each lithograph, noting size, number of states. Text in French. Upper right corner bumped, interior contents clean and bright, front cover lettered in gilt. Contents loose as issued in orig. beige linen portfolio with cloth ties. Very good.

129. [54 PROOFS ON INDIA PAPER]

Walton, Izaak & Charles Cotton. *The Complete Angler or Contemplative Man's Recreation*.

London: William Pickering, 1836. Folio, 36 x 26.5 cm. Bound set of 54 proof illustrations on India paper from drawings by Hassell, Stothard, Humphrey, Inskipp et al. Angling bookplate of Dean Sage. Bound by Zaensdorf, raised bands, spine panels in six compartments with angling motifs, nick to upper front cover corner, chip to fore-edge of frontispiece. COIGNEY 44. Three quarter brown morocco and marbled boards. Teg. Very good.

ANDY WARHOL

130. [SIGNED BY WARHOL]

Coplans, John. *Andy Warhol with contributions by Jonas Mekas and Calvin Tompkins*.

Greenwich: New York Graphic Society, 1970. First edition. 160 pages. 28 x 23 cm. Signed by Warhol on half title. Eighteen color plates and 100 black and white illustrations. The Filmography of Andy Warhol. Selected Bibliography: Painting and Sculpture. Selected Periodicals. Selected Exhibition Works. The monograph provides through its illustrations a broad spectrum of Warhol's painting and sculpture, particularly from 1960-1964 when Warhol began to shift his activities to the cinema. The book was presented in conjunction with a major exhibition of Warhol's work at the Pasadena Art Museum in 1970. FREITAG 10107. Orig. illustrated wrappers. Fine.

131. [VISITORS TO THE FACTORY]

Malanga, Gerard & Andy Warhol. *Screen Tests / A Diary*.

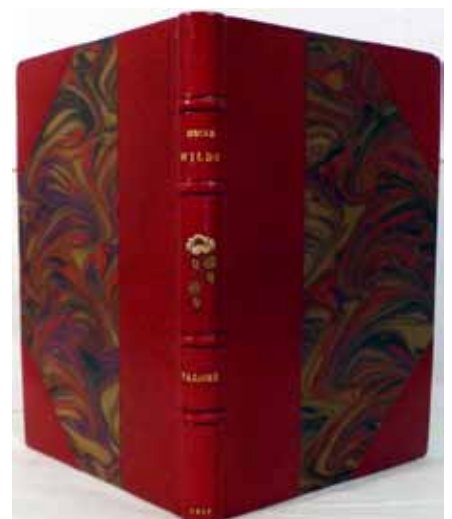
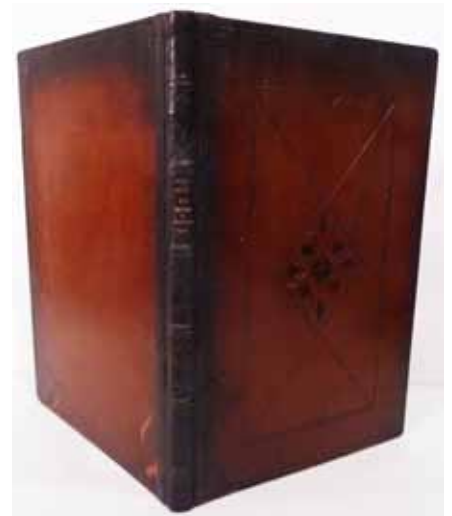
New York: Kulcher Press, 1967. First edition. 54 pages printed verso only. 25.8 x 19.3 cm. 54 black and white photographs printed on translucent paper, Warhol's photographic portraits of visitors to the Factory – near fine copy of this fragile, and one of his scarcest books, collecting Warhol's best work on film. Each of the 54 sitters, including Edie Sedgwick, Lou Reed, Salvador Dali, and Nico, was asked to sit still, in front of the camera for four minutes with each plate featuring two to three images of the sitter. Malanga, a Bronx born poet was introduced to Warhol by his English professor at Wagner College – In June 1963, he went to work for Andy Warhol as "a summer job that lasted seven years," as he likes to put it. Slight spine crease, owner inscription free front endpaper. Orig. photo-illustrated card covers. Near fine.



132. [SPECIAL EDITION: ONE OF 50 SIGNED BY MASEREEL]

Wilde, Oscar. *The Ballad Of Reading Gaol Illustrated by Frans Masereel*.

Munich: Drei Masken Verlages, 1923. 57 pages. 28 x 18.5 cm. Limited edition, copy XXVII of LX of special edition on handmade paper (from a total edition of 340) signed by Masereel on the colophon, and with all seven full page wood engraved plates also signed by him in pencil – in addition to 37 woodcut vignettes. Text in English. Abraham Horodisch, the renown antiquarian bookseller, noted "The typographical design of the book is exquisite. Of all the illustrated editions of the 'Ballad', the Masereel edition seems to me to have the highest importance,,,,,, Surely there can be few who will remain unmoved by their suggestive power." Interior contents bright, clean and fresh. Contemporary brown morocco with darker brown inlays by Rubel & Denck (Leipzig), raised bands, spine panels decorated in blind. A few light scuff marks back cover. Orig. full brown morocco binding rebaked with original spine laid-down. Very good.



133. [FRENCH EDITION] _____.

Salome Drame En Un Acte Precede De Notes Sur L'Auteur Par Ernest La Jeunesse.

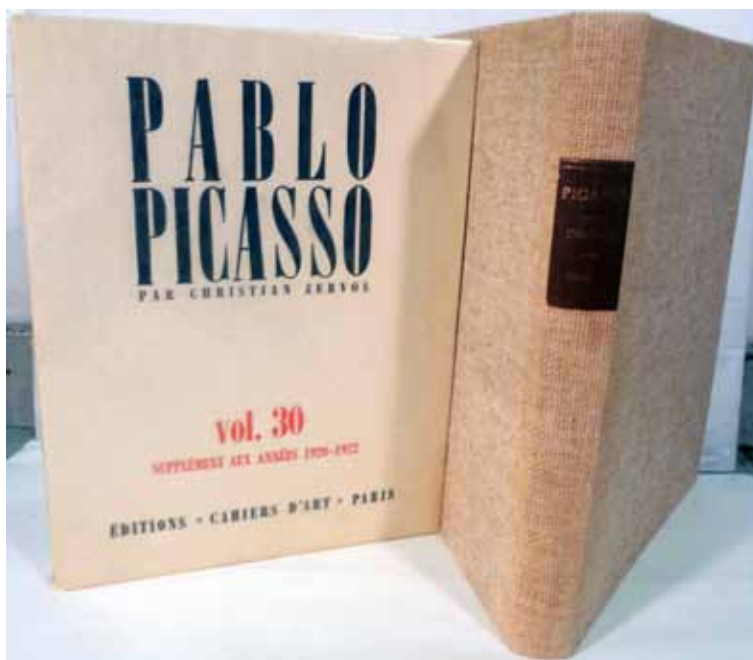
Paris: Georges Cres, 1917. First edition. 144 (4) pages. 20.5 x 15.5 cm. Limited edition, copy 510 of 1050 on Rivers paper. Color lithograph frontispiece (with tissue guard) and full page wood engraving by Louis Jou, whose original etchings and wood engravings appeared in books authored by Andre Gide, Balery, Victor Hugo,

Gourmont, Wilde, Cervantes and many more. Orig. wrappers (front cover) printed in red and black laid-in. Raised bands, gilt spine lettering, color florets in one spine panel. Orig. three quarter ruby morocco and marbled boards with matching endpapers. Teg. Fine.

134. [COMPLETE CATALOGUE RAISONNE]

Zervos, Christian. *Pablo Picasso Oeuvres [Catalogue Raisonne]*
– Years 1895-1972.

Paris: Cahiers d'Art, 1942-1978. 33 x 26 cm. Vols. 1-33, 34 volumes in total (Vol. 2 in two parts). Zervos's magisterial, standard catalogue raisonne of Picasso's works. Vol. I is no. 41 of 500 copies, and no. 86 of 700 respectively, No limitations are stated in later volumes. A fine complete set of the indispensable Picasso catalogue raisonne: 15,152 monochrome illustrations on 5,511 pages. Vols. 1-23 uniformly bound in beige basket weave cloth with brown cloth spine labels. Volumes 24-33 in original printed wrappers and glassine, with all glassine in pristine condition save one with small nick. Interior contents very clean and fresh; cloth bound volumes and those in printed wrappers in fine condition.



ADDENDA



135.

Iribe, Paul & Jean Cocteau. *Le Mot (Revue)* Nos. 1-20, Nov. 20, 1914 - July, 1, 1915 (All Published).

Paris: Le Mot, 1914-1915. First edition. Folio, 44 x 29 cm. Mostly a semi-monthly publication. A complete set of 20 numbers, a satirical magazine, [The Word] focused on World War I, primarily engaged in promoting German atrocities real or imagined. Created by Paul Iribe and Jean Cocteau, with text mostly by Cocteau and covers printed in two colors by Paul Iribe, plus interior illustrations and drawings (some double page) – all images are color and black and white lithographs. Additional artistic contributions by Raoul Dufy, Leon Bakst, Albert Gleizes, André Lhote, and Shem. Issue No.2 contains a double page listing of French military who died in action: name, rank, unit and the engagements where they perished – many at the Battle of the Marne. Barbara Tuchman wrote in her conclusion to *The Guns of August* (1962):

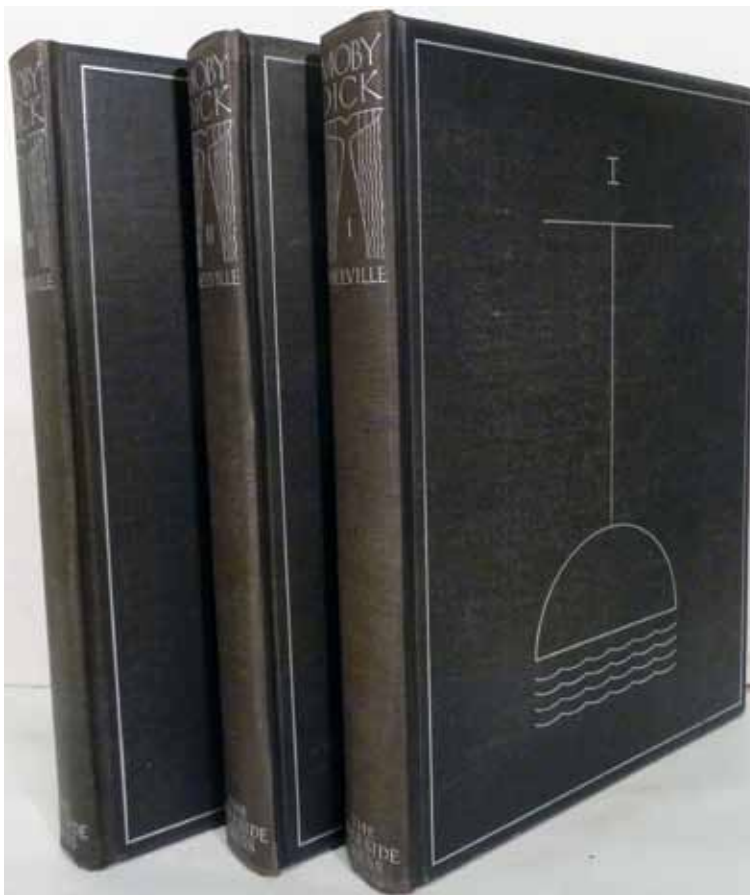
"The Battle of the Marne was one of the decisive battles of the world not because it determined that Germany would eventually lose or the Allies ultimately win the war but because it determined that the war would go on. . . ." – beginning the entrenchment of positions that would last well into 1918. Issue No. 1 hinge reinforced with archival tape. Clean, fresh set. Orig. pictorial wrappers. Near fine. 20 issues.



136.

Kent, Rockwell (Illustrator). *Moby Dick or The Whale* by Herman Melville.

Chicago: Lakeside Press, 1930. 279, 284, 282 pages. 30 x 21.5 cm. A profusion of black and white illustrations, full-page and textual by Rockwell Kent, approximately 280 in total. The title page vignettes were hand-engraved by Kent, and the only ones he engraved directly on the metal [copper plate] in his long career – see: JONES, D.B. "The Prints of Rockwell Kent" p.60. Kent also noted, "They (Lakeside Press) wanted to publish some American Classics, a selected few just to show what they could do in bookmaking, considering "Moby Dick" the most beautiful book ever published in America" Limited edition, one of 1000 printed on Arnold unbleached white wove antique paper under the supervision of William A. Kittredge. THE ARTIST AND THE BOOK 140. Bookplates front cover pastedowns, pastedown endpaper of Vol. 3 mottled at lower extremity. Orig. decorated black cloth, silver front cover and backstrip designs. Top edges stained black. Near fine. 3 vols.





137.

Rogers, Bruce (Designer). *The Odyssey Of Homer* Translated by T.E. Lawrence [T.E. Shaw].

London: Sir Emery Walker, Wilfred Merton, and Bruce Rogers, 1932. Unpaginated. 29 1/2 x 21 cm. Limited edition, one of 530 copies printed on Barcham Green paper (paper color is pale gray), with 25 rondels after Homeric figures from Greek vases; these printed in gold and black (one on the title leaf, and at the head of each chapter heading) using Rogers's 16-point Monotype Centaur. First edition of the Lawrence translation. After reading Lawrence's "Seven Pillars of Wisdom," Rogers believed the latter was the man for this job. BLUMENTHAL BRUCE ROGERS p.128. He also states this work "is indisputably among the most beautiful books ever produced." WARDE 157. WORK OF BRUCE ROGERS 380. Internally clean, slipcase nicked. Orig. full black niger morocco. Teg. Fine in very good black board slipcase.

138.

Weber, Max. *Primitives Poems And Woodcuts* Published from the original blocks at The Spiral Press.

New York: Spiral Press, 1926. First edition. Unpaginated. 26.5 x 16.5 cm. Limited edition, copy 188 of 350 made by Joseph Blumenthal and A. George Hoffman. Signed presentation copy inscribed to Monroe Wheeler dated New York/ March 16, 1951, signed in ink on front cover blank by Weber. Laid-in Monroe Wheeler's memorandum slip, initialed by him discussing Weber's technique in working woodcuts for this book. Also laid-in MOMA Exhibition of this work dated New York. 1926. Eleven woodcuts printed in brown. Bright, fresh copy, uncut. THE ARTISTS AND THE BOOK 321. "This little-known Book is one of the very few American livres de peintres published as early as 1920." Weber helped to introduce Cubism to America, and is now considered one of the most significant early American Cubists. Orig. brown decorated boards. Near fine in very good dust wrapper.

