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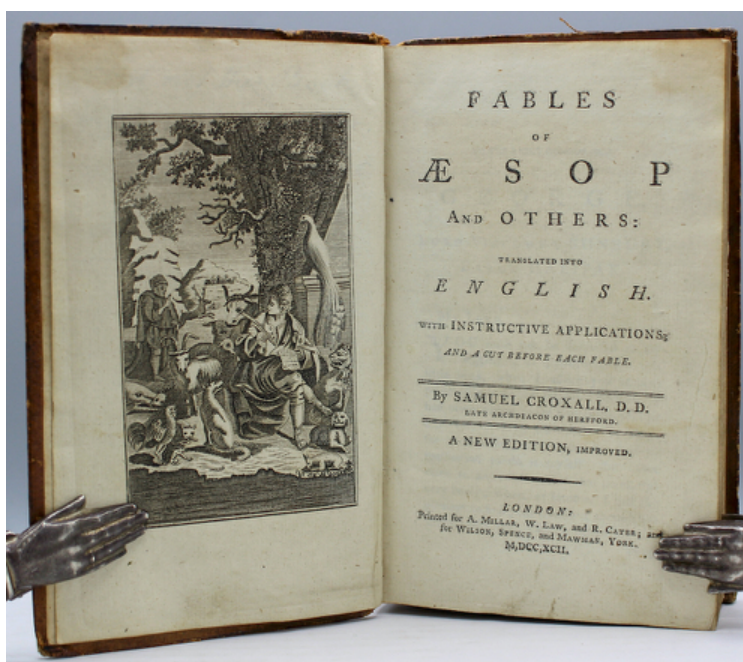
# Illustrated Books

*Chromolithography, Fables, Fine Printing, Women Illustrators, and More*

Michael R. Thompson Rare Books, ABAA/ILAB  
8242 W. 3rd Street, Suite 230  
Los Angeles, CA 90048

mrtbksla@pacbell.net ♦ mrtbooksla.com ♦ (323) 658 - 1901

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An Attractive and Rare Edition,  
With an Engraved Frontispiece and 196 Woodcuts

1. AESOP. *Fables of Aesop and Others: Translated into English with Instructive Applications and a Cut Before Each Fable. A New Edition, Improved.* London: Printed for A. Millar, W. Law...[et al.], 1792.

Twelvemo. xxvi, 336 pp. Index. With an engraved frontispiece and 196 woodcuts in the text, one to accompany each fable.

Contemporary tree sheep. Binding extremities lightly rubbed, some superficial cracks in spine. Several ownership notations on front endpapers, one dated 1823. A very good, attractive copy.

\$650

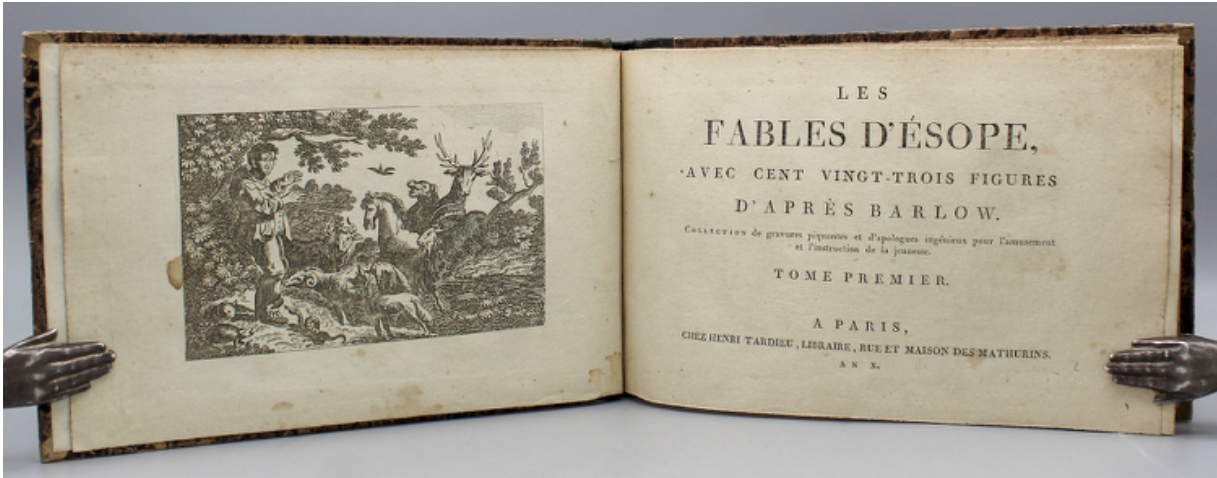
A rare edition of a text that was first published in 1722. It went through numerous editions and was expanded several times during the eighteenth century. The charming woodcut illustrations

are unsigned, as is the frontispiece. This edition is recorded in one copy only, at Harvard. There is no copy in England. STC notes: "The London part of the imprint is fake, probably printed at York."



Samuel Croxall (1688/9-1752) was a Church of England clergyman educated at St. John's College, Cambridge. His first publications were anti-tory satires, purporting to be original cantos of Spenser (1713-14). Several other whig celebratory poems followed. Croxall translated book six and parts of four other books of Ovid's *Metamorphoses* (1717), edited by Samuel Garth; his contribution was second only to Dryden in bulk, and he went on to produce other poems and translations, and to edit other works throughout his life. His *Aesop and Others* "was a work of morality and whiggish politics which enjoyed reprints until well into the twentieth century and must be reckoned Croxall's most successful publication. It was one of the first books to influence the poet Robert Browning" (Oxford DNB).





### Retelling Aesop for Children with 123 Full-Page Engravings, An Attractive Copy of a Scarce Edition

2. [AESOP.] [BARLOW, Francis, illustrator.] *Les fables d'Ésope, avec cent vingt-trois figures d'après Barlow*. Collection de gravures piquantes et d'apologues ingénieux pour l'amusement et l'instruction de la jeunesse. Paris: chez Henri Tardieu, Libraire, Rue et Maison des Mathurins, [1810].

Two volumes in one, oblong octavo. xvi, 95; iv, 149 in. With 123 full-page engravings by Francis Barlow (including the two frontispieces, one for each volume).

Early marbled boards with green roan spine stamped in gilt. Quite clean throughout despite occasional dampstaining and foxing. A very good, wide copy of a scarce edition.

\$1,250

First edition from this publisher. Some OCLC records bear dates of 1801 or 1802 for this same edition, though the date on the title-page is "an X," i.e., 1810. The illustrations are copied from the original images by Barlow, which were first published in 1666.

This attractive edition of Aesop features the stories retold for the "amusement and instruction of the youth."

Barlow (ca. 1626 – 1704), a painter, etcher, and illustrator, is known as "the father of British sporting painting" and was "Britain's first wildlife painter, beginning a tradition that reached a high-point a century later, in the work of George Stubbs. He was furthermore a pioneer in the history of comics by creating *A True*



*Narrative of the Horrid Hellish Popish Plot* (c. 1682), a picture story about the life of Titus Oates and the Popish Plot, which is told in a series of illustrated sequences where the story is written underneath them and the characters depicted on those images use speech balloons to talk” (Tate Britain website). Barlow’s edition of Aesop was published by William Godbid in 1666. Few copies of the first edition remain, as many of them were destroyed (along with the printer’s premises) in the Great Fire of London the same year the edition was published.



OCLC records only five copies of this Tardieu edition: four in the United States (Harvard, University of Southern Mississippi, Princeton, UCLA) and one in Germany (Staats- und Universitätsbibliothek Hamburg).





### Chromolithographed Type Specimens; Scarce in Commerce

3. *Alphabets: Plain, Ornamented and Illuminated*. A selection from the best ancient and modern styles, particularly adapted for the use of painters, engravers, marbleworkers and illuminators. Boston: L. Prang & Co., [n.d., ca. 1860s].

10¾ x 7 in. [18] ff., printed on one side only. Each leaf printed with type specimens. The title-page and three specimen pages are printed in color and hand-decorated in gilt, blue, and/or red.

Publisher's brown cloth with ornamental gilt title. Slight rubbing to extremities. Some foxing throughout. A very good copy, scarce in commerce.

\$750

Early (first?) edition. Date inferred from the time period that L. Prang & Co. occupied this Boston address. L. Prang & Co. was established in 1860.

"In this publication it has been our aim to present, in the most compact form, a series of Alphabets, selected with care from the best authorities, and embodying the most useful patterns, — ancient, medieval, and modern...A hand-book of this description has long been needed by Painters, Engravers, Marble Workers, and others, —the existing works of this nature being cumbersome and expensive..." (from the preface).

L. Prang & Co., founded by preeminent American chromolithographer Louis Prang (1824 – 1909), published additional type specimen books over the course of the late nineteenth century, including *Prang's Standard Alphabets*. L. Prang & Co. primarily published educational works: Prang was the founder of the Prang Educational Company and, along with his wife Mary Hicks Prang (1836 – 1927), established the Prang Normal Art Classes, which provided hundreds of educators with the skills of public-school art instruction.





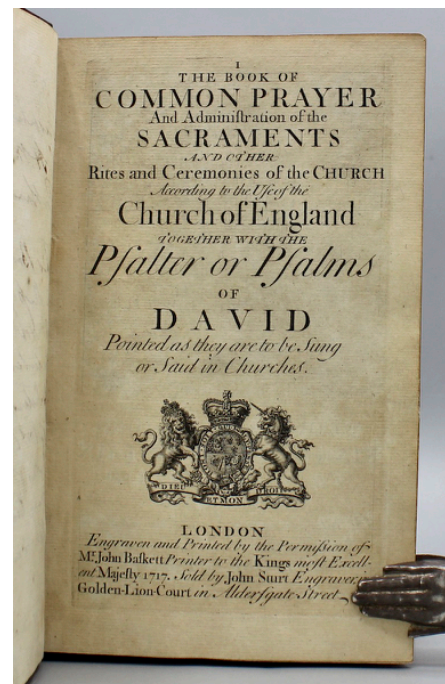
4. *The Book of Common Prayer and Administration of the Sacraments and Other Rites and Ceremonies of the Church. According to the Use of the Church of England. Together with the Psalter or Psalms of David. Pointed as they are to be Sung or Said in Churches.* London: John Baskett, 1717.

Octavo. xxii, 166 pp. This copy is described on page 144 of Griffiths' *The Bibliography of the Book of Common Prayer*, several variants with engraved borders. This copy is another variant without engraved borders. Entirely engraved double-column text with dozens of silver plate engravings by John Sturt. Volvelle on page v missing its paper pointer but otherwise in excellent condition.

Full red morocco with ornate gilt paneling on covers and spine. All edges gilt. Marbled endpapers. Some rubbing to extremities of boards and some foxing, as usual. Uniformly toned due to paper quality. A few shallow scratches on back cover. Three or four notations in ink, probably from the early 19th century, on front flyleaf describing book's provenance. A very good copy with many remarkably intricate engravings throughout.

\$2,250

John Sturt (1658 - 1730) was an engraver who specialized in engraving calligraphy and miniatures. He made his living as a book illustrator and produced plates for books such as Francis Bragge's *Passion of our Savior* (1694) and Charles Perrault's *Treatise on the Five Orders of Architecture* (1708). His best-known works are the engraved versions of Laurence Howell's *The Orthodox Communicant* and the present volume. The notations on



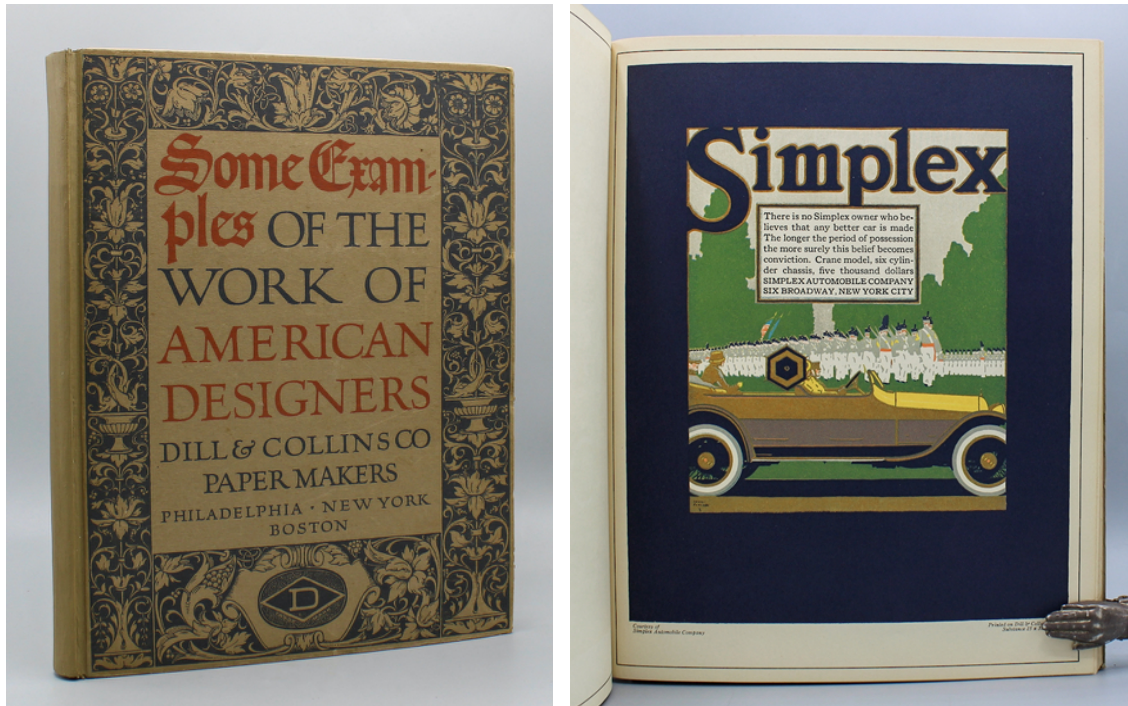
the pastedown, which may be written in multiple hands, read as follows: "Brabagan"; "W.J. Moore Windsor"; "Presented to my brother C.H. Moore in Portland Place. This book was formerly in the possession of A. Marsden under Secretary of State for Ireland — the father of Mrs. C. H. Moore & brother of Wm. Marsden Esq., many years Secretary of the Admiralty [illegible]. W.M.B."; and, at the bottom of the page, "It is said that silver types were used in printing this book edition which hereafterwards [illegible]. W.M.B."



According to the *Dictionary of Irish Biography*, Alexander Marsden (1761 - 1834) was a barrister, East India Company agent, and government official born in Dublin. W.J. Moore was a book collector whose volumes of Samuel Rogers' poems were collected by Henry Maxwell, 7th Baron Farnham, according to entries in a posthumous catalogue of Maxwell's collection.

Griffiths, *The Bibliography of the Book of Common Prayer*, p. 144.





5. [BOWLES, J.M., editor.] *Some Examples of the Work of American Designers*. Philadelphia: Dill & Collins Co., Paper Makers, [Printed by Edward Stern & Co., Inc.,] [1918].

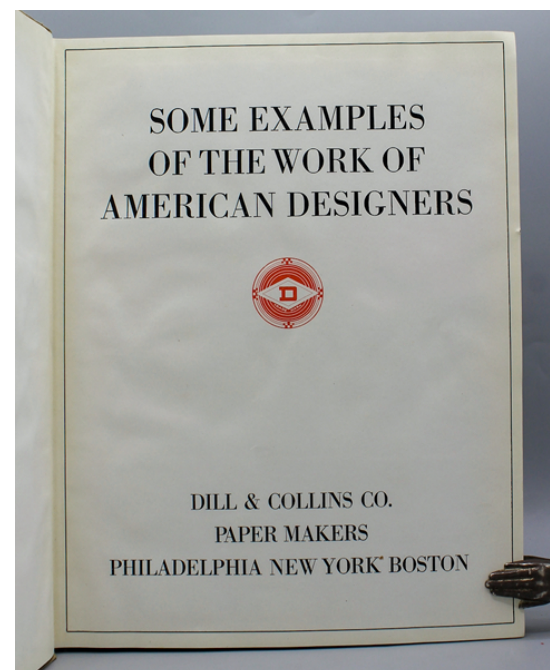
Quarto. [144] pp., mostly illustrations in color and black-and-white, color plates reproducing advertisements and illustrations from books, typography examples, and seven leaves with mounted paper samples showing different ink colors on different papers. With full-page biographies of the nearly thirty artists and designers whose work is compiled here. Also, with a list of papers featured in the book.

Publisher's brown boards printed with floral border in black and titled in red and black. Some edgewear. Brown endpapers. Foxing and some offsetting to versos of some leaves. A very good, bright copy.

\$450

First edition of this salesman's sample catalogue compiling artwork, paper and ink samples, typography, and designs by artists including Bruce Rogers, Frederic Goudy, Louise Ames Norman, Charles B. Falls, Claire Avery, W.P. Schoonmaker, Edward Penfield, Adolph Triedler, Earl Horter, Robert Wildhack, Thelma Cudlipp, Noémi Peressin, and Ralph Fletcher Seymour.

Joseph Moore Bowles was an editor, publisher, and the director of the Art Center, New York. He was a member of the American Institute of Graphic Arts and





the editor of publications including *Modern Art*, *The Collector and Art Critic*, and *Interior Decoration*. He was also the founder of "'The Stowaways,' a dining club of artists, printers, writers, and similar vagabonds" with nearly a hundred members by 1922.

"Joseph M. Bowles, Printer at Large." *The American Printer* (April 20, 1922), pp. 34-35.





Joseph Cundall's First Chromolithographed Gift Book,  
In the Attractive Publisher's Full Morocco Binding

6. [BRANDARD, John, illustrator.] *A Booke of Christmas Carols*. Illuminated from Ancient Manuscripts in the British Museum. London: Joseph Cundall, 1846.

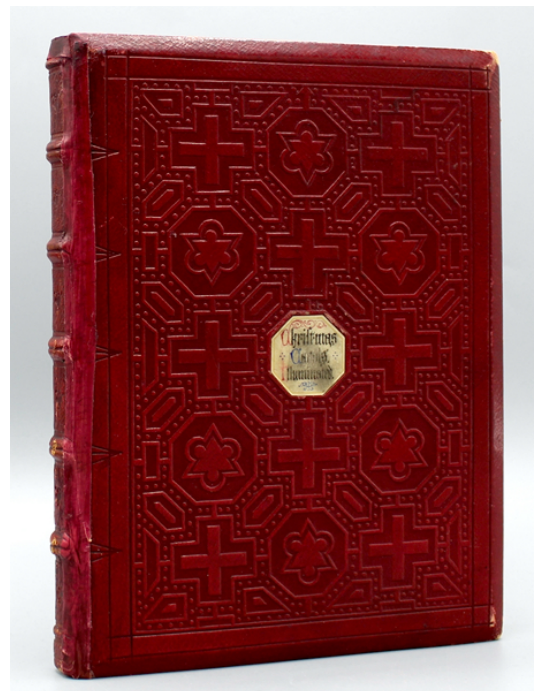
Small quarto. [32] pp. Fully illuminated in gold and color with elaborate chromolithographed borders and three full-page miniatures by John Brandard after manuscripts in the British Museum. Chromolithographed by Hanhart.

Bound by Edmonds & Remnants in publisher's red blindstamped morocco with central paper onlay. Smudge to onlay on front cover. Beveled edges. Minor rubbing to extremities. Front hinge reinforced with strip of red leather. Some foxing to endpapers and dampstaining to lower margin. Contemporary bookplate to front pastedown. Otherwise, a bright copy without most of the usual foxing. A very good, attractive copy.

\$750

First edition.

In *Victorian Book Design*, McLean writes, "In 1845, a notable example of illuminated printing was published by Joseph Cundall. This was *A Booke of Christmas Carols*, consisting of thirty-two pages drawn and lithographed by John Brandard (1812-63), who specialized in music covers, and color-printed by Hanhart; the text was overprinted, in



Old Face, by Whittingham at the Chiswick Press...It was issued in a variety of decorative bindings, by Edmonds & Remnants, including embossed and color-printed white paper on boards, in the French Romantic style, a blue or red and gold flock paper, and gold-blocked red cloth or leather. Cundall published several more small illuminated books, including *The Creed*, *The Lord's Prayer and the Ten Commandments*, 1848, and *Words of Truth and Wisdom* [1848], both chromolithographed by F. Dangerfield," (pp. 90-91).





Salesman's Sample Album Featuring the Work of an Enterprising Woman Artist,  
With Eighty-Two Hand-Colored Designs

7. [CANNON, Florence V., illustrator.] [Salesman's sample album with hand-colored greeting cards.] [Camden, New Jersey: Florence V. Cannon, ca. 1910s.]

10 x 13 in. 14 ff. With eighty-two hand-colored, mounted sample greeting cards, postcards, bridge tally cards, place cards, etc. by Florence V. Cannon. Many of the cards are priced in pencil and some have limitations noted ("25 doz," "100 doz"). Includes a set of Christmas cards designed by Cannon for the Boy Scouts.

Brown paper self-wrappers bound with cord. Some soiling. Some empty spots where cards were removed (or have fallen out), including two fully blank pages. The cards themselves are clean and bright. With two items laid in: a four-page brochure from the Milton Bradley Co. offering twelve "Motto Cards for Illumination Designed and Published by Florence V. Cannon," all of which are compiled in this album, and Cannon's business card. Very good.

\$600

Mostly undated, though some of the cards have a copyright date of 1910. The present album may have been used in Florence V. Cannon's print shop to display examples of her work to customers or may have been given by her to another seller, as Cannon did sell her work through other retailers, including major companies like Milton Bradley.

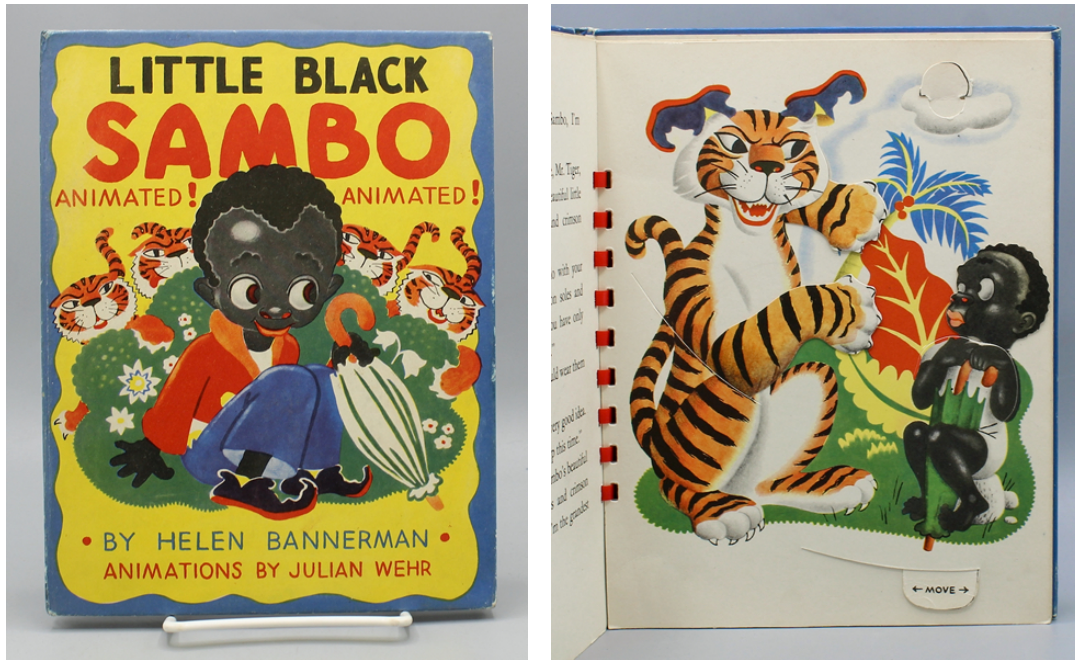


Florence V. Cannon (1883 – 1963) was born in Camden, New Jersey and educated at the Philadelphia School of Industrial Arts and the Pennsylvania Academy of the Fine Arts. The cards in these albums dated from the beginning of her career, when she founded the Florence V. Cannon Company, her own greeting card and printing business. An advertisement for the company in a 1916 issue of *Harper's Bazaar* offers Christmas cards, place cards, paper dolls, and tally cards for bridge featuring “Beautiful designs not duplicated in other shops. Hand colored.” The laid-in brochure advertises a line of Cannon’s “Motto Cards” — proverbs or quotations with accompanying illustrations designed to be colored by the purchaser — which were issued by Milton Bradley and, according to the brochure, “are to be used in teaching color and design.”



By the 1920s, Cannon’s business pivoted to toy manufacturing, and by the 1930s she refocused on her fine art career. In 1939, she became a founding member of the American Color Print Society and served as its first president. She was also a member of the Philadelphia Art Alliance and, in the 1930s, returned to the Pennsylvania Academy of the Fine Arts as a teacher.





“Animated” Edition with Illustrations by Julian Wehr,  
Scarce in This Condition

8. [CHILDREN'S BOOKS.] BANNERMAN, Helen. [WEHR, Julian, illustrator.] *Little Black Sambo*. ["Animated" movable picture book.] New York: E.P. Dutton & Co., Inc., [1943].

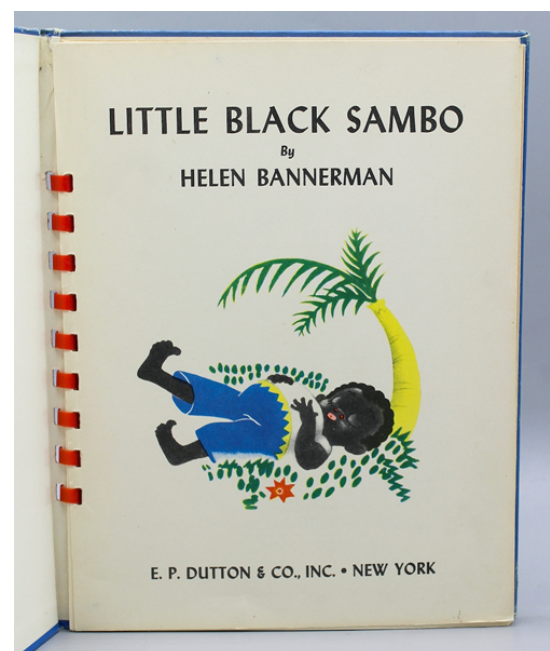
6¾ x 8¾ in. [24] pp. With seven full-page color illustrations by Wehr, each with movable, tab-activated elements. This copy has all seven movables (in contrast to later editions with fewer).

Spiral-bound pages in original color-illustrated pictorial boards. A fine copy with all seven movables, scarce in this condition.

\$500

First edition with the Julian Wehr illustrations. *The Story of Little Black Sambo* was first published in 1899 as part of the Dumpy Books for Children from the publisher Grant Richards.

Helen Bannerman (1862 – 1946) wrote *The Story of Little Black Sambo* in 1898 to entertain her daughters while traveling in India, where the family lived for thirty years while Bannerman's husband worked in the Indian Medical Service. The original *Sambo* story portrayed its protagonist as a South Indian boy, and Bannerman's follow-up books (including *Little Black Mingo*) also reference the landscape of the Indian subcontinent (Jeyathurai). Controversy surrounding the depiction of Sambo grew in the 1930s as American editions of the



book proliferated: “In various editions of the book, Sambo is depicted as having very dark skin that is juxtaposed against the whites of his eyes and teeth, a broad nose, and a wide smile. While set in India and about an Indian protagonist, the illustrations matched what African Americans such as Langston Hughes recognized immediately to be the ‘pickaninny’” racist caricature (Jeyathurai). Some critics saw Sambo as a relatively positive depiction of a dark-skinned protagonist, however, and the character has appeared in modern editions like *The Story of Little Babaji* (1996) and *The Boy and the Tigers* (2004).



Julian Wehr (1898 – 1970) patented his own style of “animated” children’s books in the early 1940s. While previous designs utilized a tab at the bottom edge of the page that could only be pulled up and down, Wehr’s designs were more flexible, sometimes featuring multiple tabs that could be moved both back-and-forth and up-and-down. Wehr created over forty animated books, including versions of classic children’s stories like *Alice in Wonderland* and *Cinderella* (both 1945). Wehr, who was also a sculptor, was trained at the Art Students League in New York City, where he studied under John French Sloan (1871 – 1951).

Jeyathurai, Dashini. “The complicated racial politics of *Little Black Sambo*.” *Tides Magazine*, April 4, 2012 (accessed on the South Asian American Digital Archive).





### Uncommon Movable Toy Book

9. [CHILDREN'S BOOKS.] DUDLEY, Carrie. *Let's Play Circus!* Another Peek-a-Boo Book. Minneapolis: A Gordon Volland Production presented by the Buzza Co., Craftacres, 1928.

12¾ x 9¾ in. [15] ff. With eight heavy card leaves, printed in color with circus scenes, each with die-cut windows that give a view of the underlying leaves. The remaining seven leaves are a thinner paper stock, also color-printed, offering backgrounds that can be viewed through the die-cut windows. The thick leaves are hinged at the left and the thin leaves at the right (similar to a dos-a-dos format), so they can be interleaved to create circus scenes. Playful verse printed in red.

Publisher's die-cut pictorial boards printed in color. The cut-away parts of the boards reveal a "wild man" circus attraction in a wooden cage (the "wild man" appears to be a white child in blackface with the caption "wild kanibull from feegee ilez"). Some wear to corners. Blue cloth spine. One leaf with minor old tape repair. Still a bright, near fine copy of an uncommon book.

\$450

First edition of this movable toy book. This is a follow-up to an earlier movable toy book illustrated by Dudley, *My Peek-a-Boo Show Book*, which was very popular. Both feature the vivid color printing of Gordon Volland, son of the publisher Paul Frederick Volland (1875 – 1919).

The circus attractions include "Animulez Freeks & Everything": a "mermade" and "bearded lady," a fierce ensemble of animals (goat, horse, parrot, and friendly dog), and the "wild kanibull from feegee ilez." The children playing circus appear in all the roles, including as at the ringmaster, the snake charmer, the wild man, the mermaid, and the clowns.

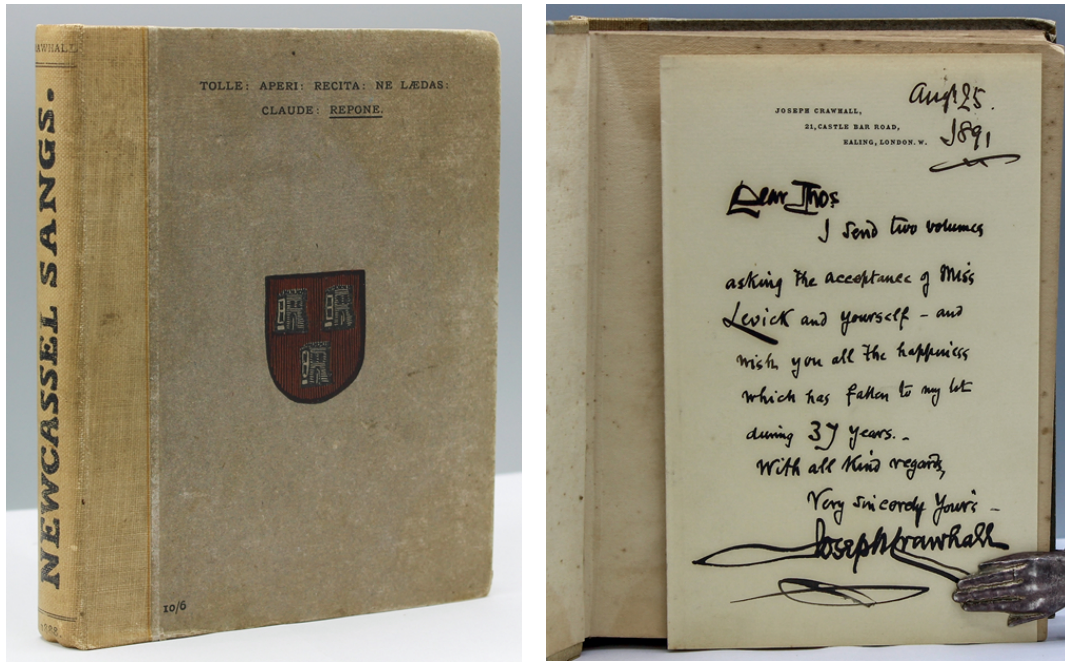
Carrie Douglas Dudley Ewen (1894 – 1982) was a Kentucky-born illustrator educated at the Art Institute of Chicago. She was a prolific artist whose work appeared in children's books, cookbooks, in advertisements and magazines, and on holiday cards. Her most popular books were these peek-a-boo books, though her work also appeared in Betty Baxter's *Supposin'* (1931), May Justus' *At Foot of Windy Low* (1930), and others.



OCLC records seven copies: NYPL, UCLA, Chicago PL, Princeton, University of Michigan, University of Southern Mississippi, and the Filson Historical Society (Kentucky).

“Carrie Douglas Dudley Ewen: Ohio Valley Artist” and “Carrie Douglas Dudley Ewen Paper Doll Collection” (webpages). Filson Historical Society website.





With an ALS by Joseph Crawhall, and Inscribed by His Nephew

10. CRAWHALL, Joseph, [illustrator and compiler]. *A Beuk o' Newcassel Sangs*. Newcastle-on-Tyne: Mawson, Swan, and Morgan, 1888.

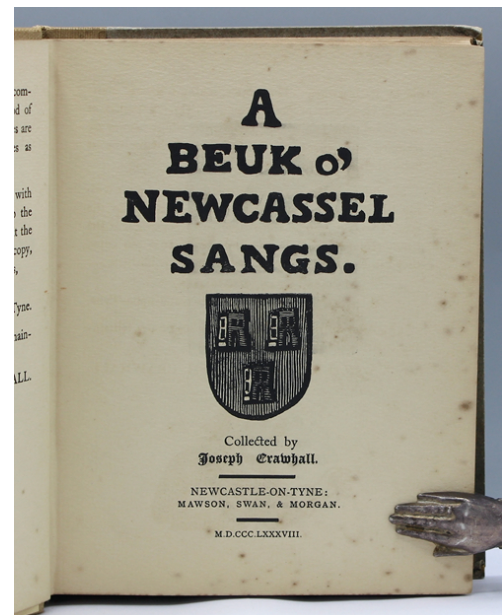
Small quarto. [1, list of subscribers], xi, 131 pp. With illustrations by Joseph Crawhall on nearly every page, all printed in black: headpieces, tailpieces, a full-page map of Newcastle, and numerous vignette portraits. With music and lyrics throughout.

Publisher's light blue paper boards, quarter buckram, with coat of arms on upper board. Large illustration of bridge printed in black over entire lower board. Lettered in black on spine. Foxing to first and last few leaves and to edges. A very good copy inscribed by Crawhall's nephew Thomas Fothergill W. Crawhall-Wilson (dated 1891), with an ALS by Joseph to Thomas (also 1891).

\$500

First edition. The ALS from Joseph Crawhall reads, "I send two volumes asking the acceptance of Miss Levick and yourself – and wish you all the happiness which has fallen to my lot during 37 years. With all kind regards, very sincerely yours..." Ethel Levick was Thomas' wife.

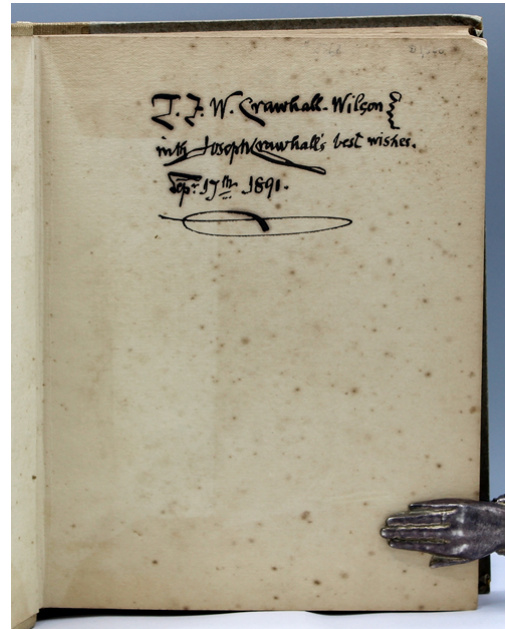
Joseph Crawhall II (1821 – 1896) was a wood engraver from Newcastle whose humorous artwork often parodied and honored the culture of his home city. He began his career in illustration in 1859 with *The Completest Angling*

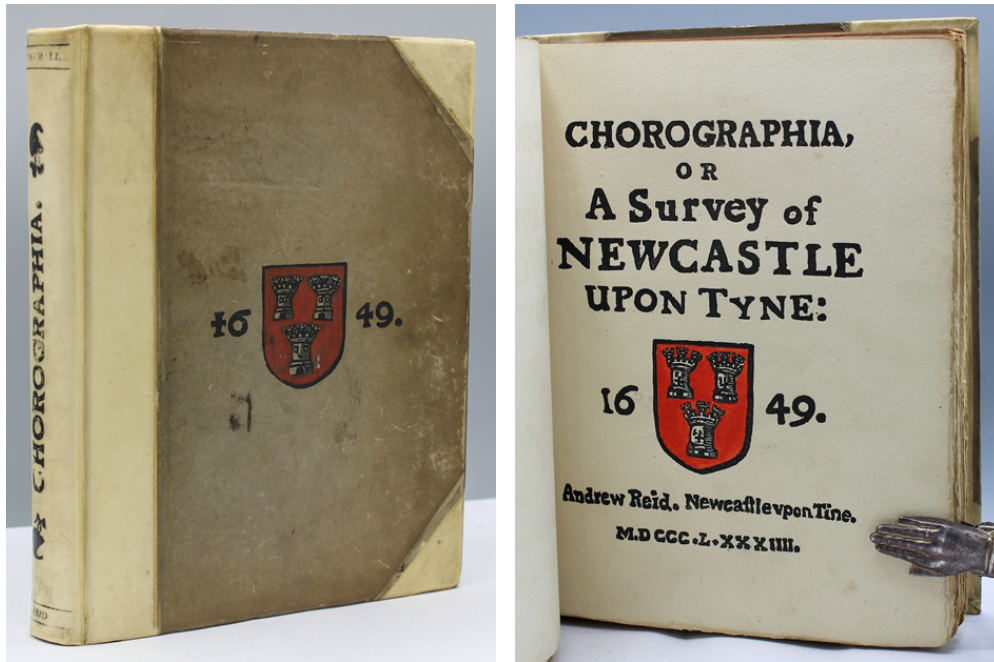


*Booke* and went on to illustrate over two dozen books over the next thirty years, five of which were printed by the Leandenhall Press. Crawhall also wrote and illustrated for *Punch* between 1873 and 1890. Though his work often went uncredited, Felver describes his artistic contributions to *Punch* as “comic drawings of genius” (p. 29).

Crawhall was inspired by medieval manuscript illustration, Thomas Bewick, and Japanese printmaking, but his individual style and charm were well established by the time he illustrated his *Beuk o' Newcassel Sangs*. In *Joseph Crawhall: The Newcastle Wood Engraver*, C.S. Felver quotes a contemporary review of the *Beuk* that reads: “The great charm of Mr. Crawhall’s book is the character and individuality he has given to it himself. The author’s grotesque illustrations, which are unquestionably his own, which nobody has imitated, and which nobody can expect to rival, impart to the book its quality and value,” (p. 79).

T.F.W Crawhall-Wilson (1857 - 1899) was the son of Crawhall’s brother Thomas and his wife Fanny P. Wilson.





With Hundreds of Woodcuts

11. [CRAWHALL, Joseph, illustrator.] *Chorographia, or A Survey of Newcastle upon Tyne: 1649.* [By William Grey.] Newcastle upon Tyne: Andrew Reid, 1884

Quarto. 124 pp. With hundreds of charming woodcuts by Joseph Crawhall. The subjects include bridges, coats-of-arms, nature, and portraits of Henry VIII and Elizabeth I.

Half vellum over gray paper boards. Spine stamped in black and covers stamped in red and black. Boards somewhat rubbed and toned. Twentieth century bookplate to front pastedown. Offsetting from bookplate onto flyleaf. A very good, overall clean copy of a scarce book.

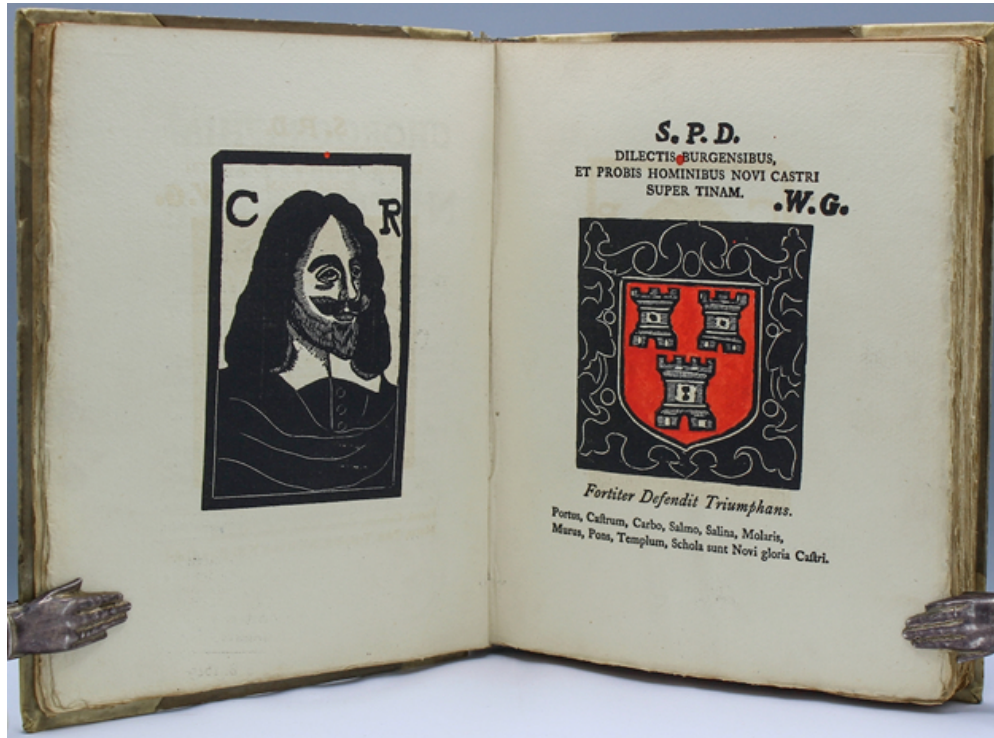
\$600

First edition. William Grey, a topographer and burgess of Newcastle-upon-Tyne, was the first to publish an account of his native town. He is known only for that account (featured here).

Joseph Crawhall II (1821 – 1896) was a wood engraver from Newcastle, England whose humorous artwork often parodied and honored the culture of his home city. He began his career in illustration in 1859 with *The Completest Angling Booke* and went on to illustrate over two dozen books over the next thirty years, five of which were printed by the Leandenhall Press. Crawhall also wrote and illustrated for *Punch* between 1873 and 1890. Though his work often went uncredited, Felver describes his artistic contributions to *Punch* as “comic drawings of genius” (p. 29).

Crawhall was inspired by medieval manuscript illustration, Thomas Bewick, and Japanese printmaking, but his individual style and charm were well established by the time he illustrated the present work. In *Joseph Crawhall: The Newcastle Wood Engraver*, C.S. Felver quotes a contemporary review of Crawhall’s *Beuk o’ Newcassel Sangs* (1888) that reads: “The great charm of Mr. Crawhall’s

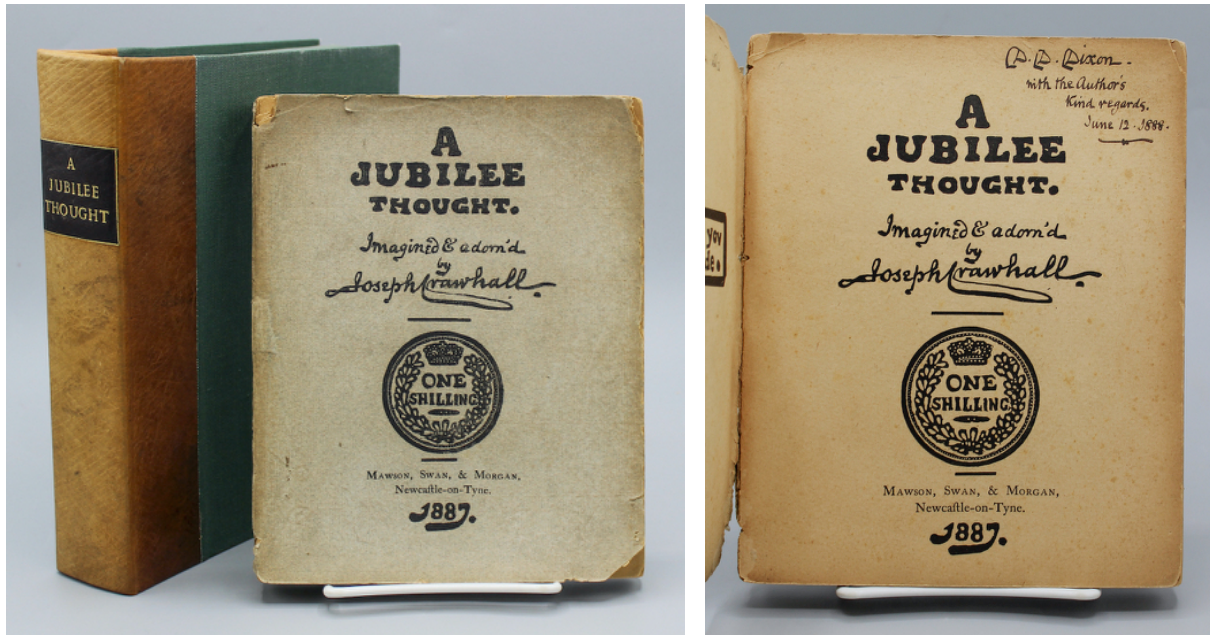
book is the character and individuality he has given to it himself. The author's grotesque illustrations, which are unquestionably his own, which nobody has imitated, and which nobody can expect to rival, impart to the book its quality and value," (p. 79).



Crawhall was also the father of Joseph Crawhall III (1861 – 1913), an important artist in the Glasgow school of painters who dubbed themselves the "Glasgow Boys." The group was active largely between 1875 and 1895 (Oxford DNB).

OCLC records only twelve copies (seven in North America).





### Presentation Copy Inscribed by Crawhall

12. CRAWHALL, Joseph. *A Jubilee Thought*. Imagined & adorn'd by Joseph Crawhall. Newcastle-on-Tyne: Mawson, Swan & Morgan, 1887.

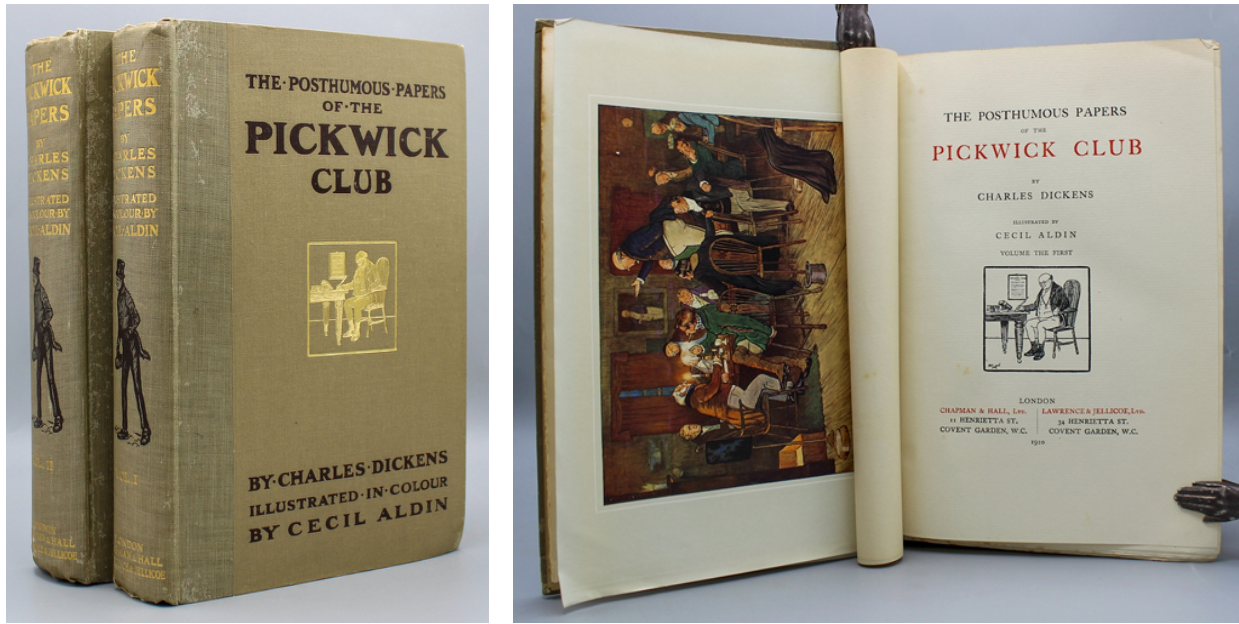
Octavo. 77 pp. Over eighty delightful woodcuts of various sizes by Joseph Crawhall; subjects include men, animals, angels, skeletons, a pipe, an hourglass, a bunch of grapes, a feather, etc.

Gray printed wrappers. Corners torn, head and foot of spine chipped. Pages browned around the edges due to the acidic paper used. Presentation copy inscribed by Joseph Crawhall: "D.D. Dixon- With the author's kind regards. June 12 1888." A good copy of a fragile book in a custom quarter leather clamshell box.

\$500

First edition.





13. DICKENS, Charles. [ALDIN, Cecil, illustrator.] *The Posthumous Papers of the Pickwick Club*. Illustrated by Cecil Aldin. London: Chapman & Hall/Lawrence & Jellicoe, 1910.

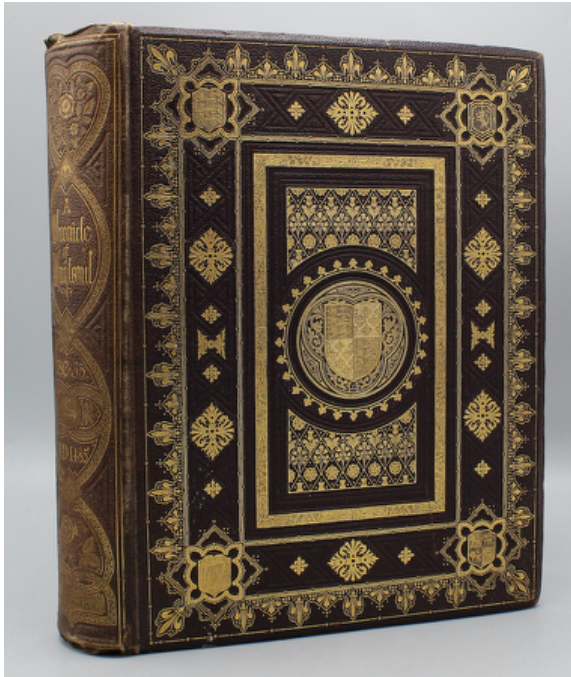
Two volumes, quarto. x, [450]; x, [458] pp. Twenty-four color illustrations, plus numerous black and white illustrations in text.

Tan cloth, decoratively stamped and lettered in black and gilt. Some light spotting to covers. Edges and endpapers lightly foxed. A good copy, clean and tight.

\$350

First trade edition.





“Evans’s Colour Printing at its Very Best” (McLean)

14. DOYLE, James. *A Chronicle of England B.C. 55 – A.D. 1485*. The designs engraved and printed in colours by Edmund Evans. London: Longman, Green, Longman, Roberts, & Green, 1864.

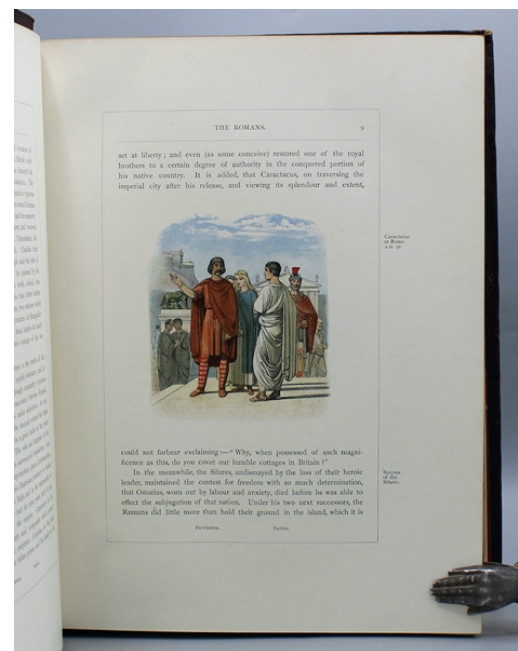
Quarto. viii, 462 pp. With eighty-one color-printed woodcuts by Edmund Evans after original drawings by James Doyle.

Publisher’s brown cloth elaborately decorated in gilt. Binding is bright and fresh despite some sunning to spine. All edges gilt. Red coated endpapers. Armorial bookplate of “A.F.F.N. and R.H.N.” with the motto “*spes salus decus*” (the Neshem family?) to front flyleaf. Foxing to blanks and half-title. Otherwise, very clean throughout. A very good, bright, and attractive copy.

\$850

First edition with the woodcuts printed by Evans.

“Evans colour printing at its very best is seen again in *A Chronicle of England*, written and illustrated by James Doyle, elder brother of Richard, and published by Longman in 1864...the numerous small illustrations are set in the text and printed in up to ten colours, as bright as if they had just been painted. As well as being a most gifted draughtsman, Doyle was a heraldic expert (his *Official Baronage of England* is still a standard work) and made full use of his knowledge. And no one throughout the

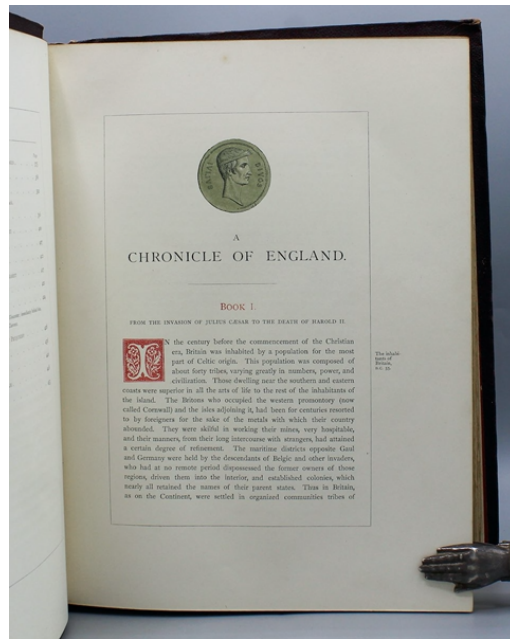
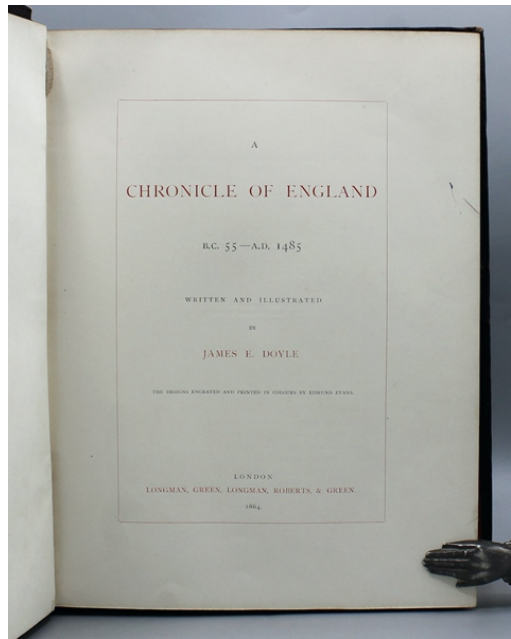




nineteenth century could mix such bright and clear inks as Evans. These small illustrations rival anything that even Baxter ever did" (McLean, *Victorian Book Design*, p. 184).

Martin Hardie states that this was the last volume printed by Evans on a handpress, and "Mr. Evans told me that he considered this to be the most carefully executed book he had ever printed" (*English Coloured Books*, p. 270).

Ray, *The Illustrator and the Book in England*, 241.





Rare Catalogue Advertising Richter's Anchor Blocks  
With Thirty-Five Color Plates

15. [EDUCATION.] [FROEBEL, Friedrich.] *Richters Anker-Steinbaukasten. Ihre Bedeutung und ihr erzeicherischer Wert.* Leipzig: Verlag der Leipziger Lehrmittel-Anstalt (Dr. Oskar Schneider), [n.d., 1888].

Oblong folio. 81 pp. With thirty-five color plates elaborately illustrated with structures built from Anchor Stone blocks.

Publisher's brown pebbled cloth titled in gold and stamped in black. Lacking backstrip, but binding is sound. Some edgewear and some light dustsoiling. Label of Berlin retailer Bernhard Keilich to front flyleaf. A very good copy of a rare item.

\$1,100

First edition of this catalogue advertising Richter's Anchor Blocks.

Anchor Stone blocks were invented in Germany by Otto and Gustav Lillienthal in 1879. They drew on the designs of Froebel Gifts three through six (building blocks), which were designed by German pedagogue Friedrich Froebel (1782 – 1852) to teach children abstract thinking and hand-eye coordination through play. In

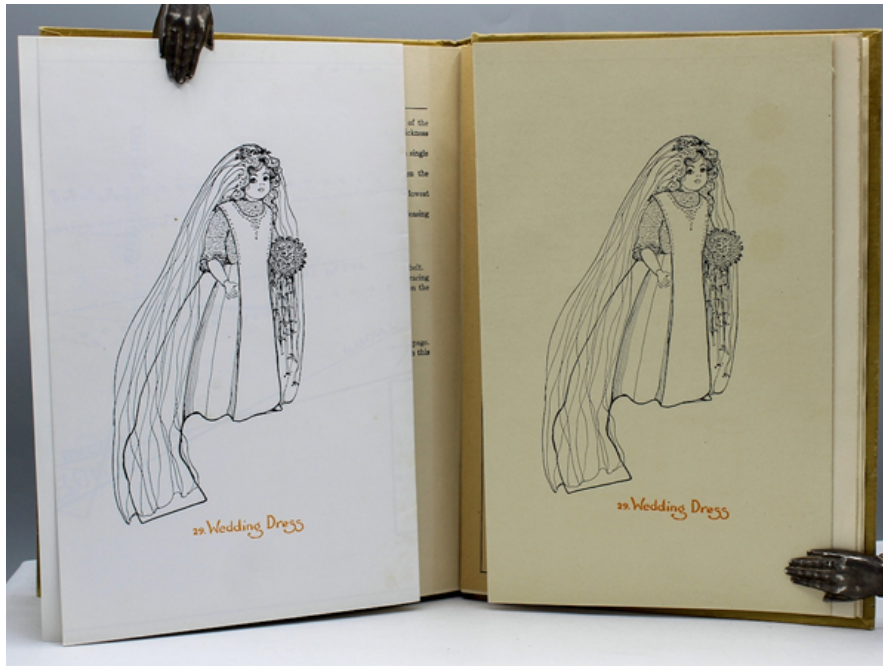


1884, Friedrich Richter purchased the rights to the blocks, which eventually “became the most elaborate and successful building-block toy of all time...based on a cubic module that owed its logic to Froebel’s system, Anchor Blocks where eventually made in over one thousand different shapes and in sets weighing several hundreds of pounds,” (Brosterman, p. 55). Each set of blocks can be rearranged into numerous layouts, including standing structures. Figures like Max Born, J. Robert Oppenheimer, Albert Einstein, and Walter Gropius all played with the blocks as children.

OCLC records no copies.

Brosterman, Norman. *Inventing Kindergarten*, pp. 50-57.





### Charming Sewing Book for Children with Ten Folding Pattern Plates And Hundreds of Illustrations

16. [EDUCATION.] FRYER, Jane Eayre. *Easy Steps in Sewing for Big and Little Girls, or Mary Frances Among the Thimble People*. [n.p., 1913.]

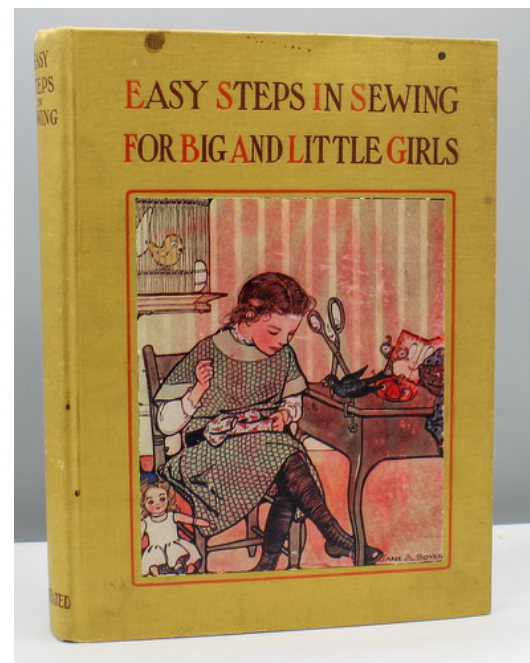
Quarto. 280 pp. With color frontispiece and ten folding color plates, each preserving a paper pattern for an item of doll's clothing. Also, illustrated in color on every page with hundreds of text figures and many full-page illustrations. With ten additional patterns printed on glossy paper laid in.

Publisher's pictorial mustard cloth with color-printed paper onlay of a girl sewing. Slight soiling to cloth. Clean throughout aside from some minor toning. A very good copy.

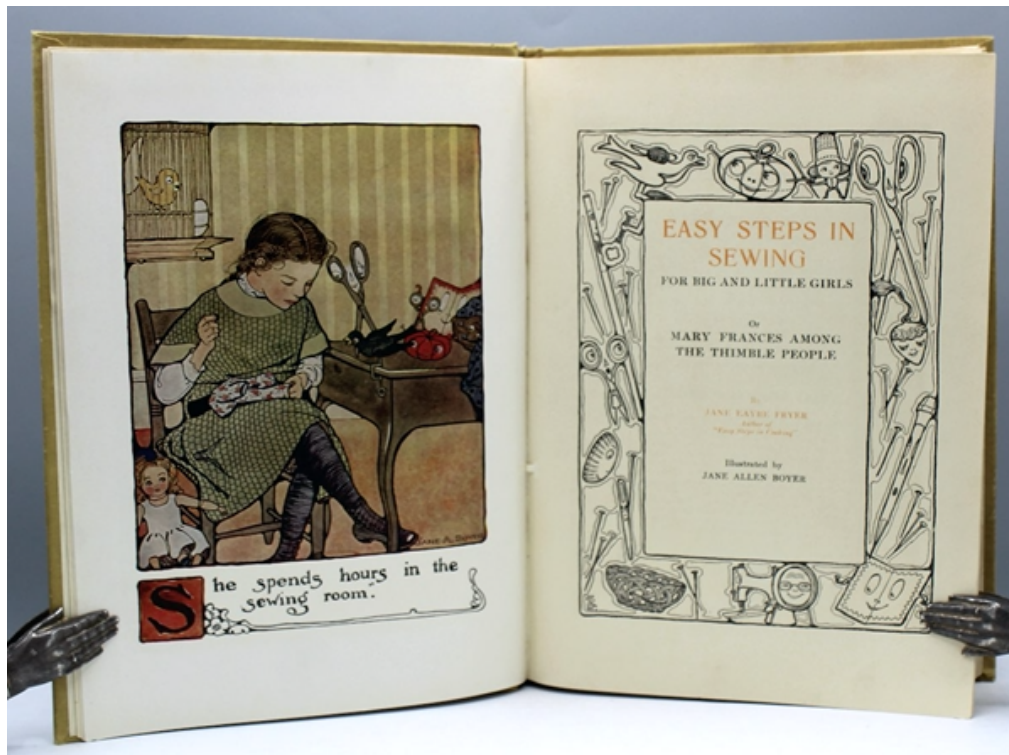
\$450

First edition. This edition, with no publisher named on the title-page, is scarce, with only five copies recorded on OCLC (only four in the United States). Later published by the John C. Winston Co. under the title *The Mary Frances Sewing Book; or, Adventures Among the Thimble People*.

Jane Eayre Fryer (1876 - ?) was a prolific children's book author. Her *Mary Frances* series of books comprised over a dozen titles, including *The Mary Frances Cook Book*,



or, *Adventures Among the Kitchen People* (1912) and *The Mary Frances Knitting and Crocheting Book, or, Adventures Among the Knitting People* (1918). Fryer also wrote entries in the Young American Readers series, including *Our Home and Personal Duty* (1918) and *Community Interest and Public Spirit* (1919), which aimed to inspire patriotism and civic duty in young people in the wake of World War I. The books encouraged volunteering with organizations like the Red Cross and other forms of civic engagement. Fryer's books for adults include *Mrs. Fryer's Loose-Leaf Cook Book* (1922).





From Emily Faithfull's Victoria Press, Queen Victoria's Official Publisher,  
With Twenty-Nine Chromolithograph Plates Designed by Faithfull's Sister

17. [FAITHFULL, Emily, publisher.] *Te Deum Laudamus*...Illuminated by Esther Faithfull Fleet. Chromolithographed by M. & N. Hanhart. [London]: Emily Faithfull, Victoria Press, [n.d., 1868].

Large octavo. [4] pp., 9 pp. With 29 chromolithograph plates (interleaved with protective blanks). The ornate, vivid plates include depictions of the Ark of the Covenant with cherubim, enclosed in a fifteenth-century-style border (plate #4); the emblems of twelve saints, including Saint Peter's keys (plate #7); and church windows with symbols worked into the glass (plate #10).

Original blue cloth stamped in gilt. Some soiling and wear to cloth. All edges gilt. Dark brown endpapers. Contemporary ink ownership signature to front flyleaf. Some foxing to blanks, as usual. A very good, clean copy of a beautiful book.

\$1,500

First edition.

Emily Faithfull (1835 - 1895) was Queen Victoria's official printer, the founder of Victoria Press, a founding member of the Society for Promoting the Employment of Women, and a popular novelist and memoirist. Upon establishing the Victoria Press in 1860, she provided training for women interested in printing and employed mostly women as typesetters and proofreaders. Other important Victoria Press publications included *The Victoria Regia* (1861), which earned Faithfull her position as the official printer to

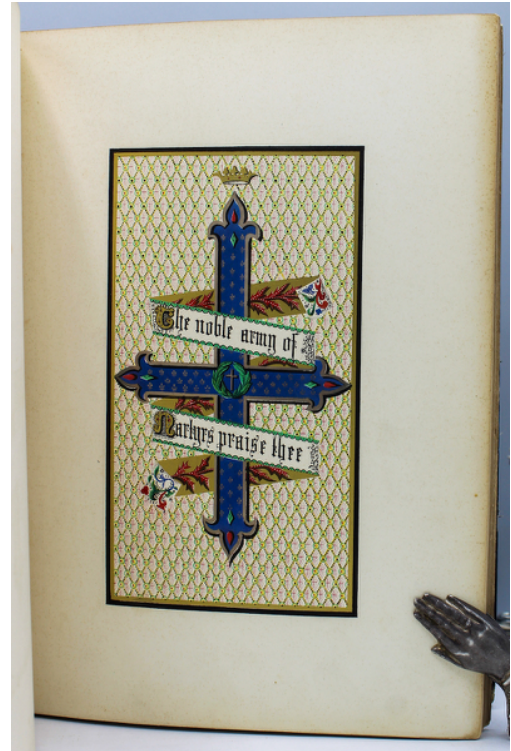


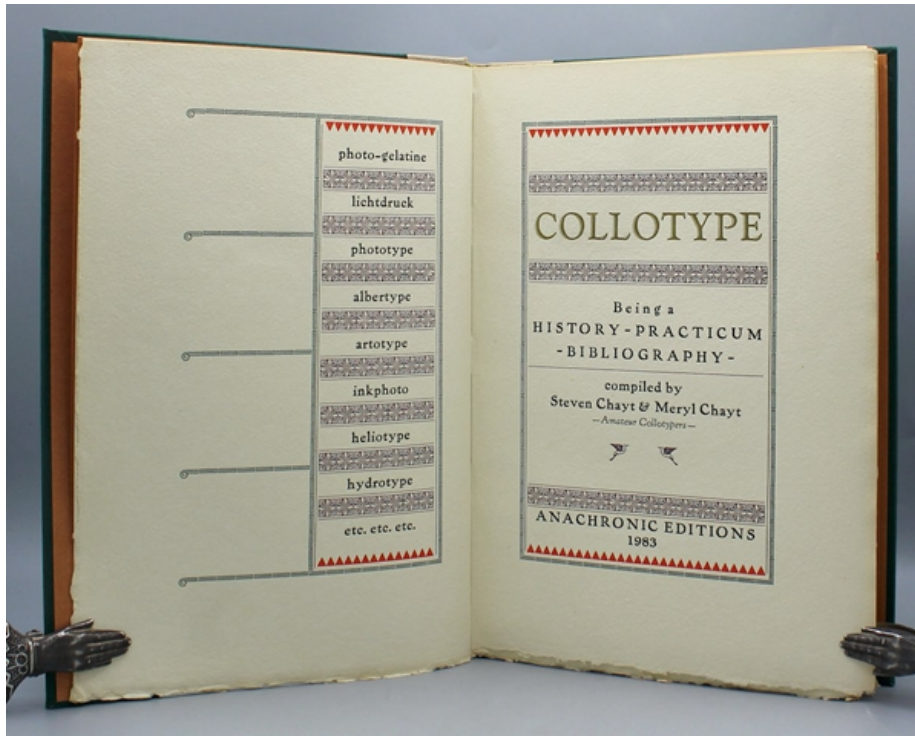
Queen Victoria, and *A Welcome*, a collection of poetry edited by Isa Craig that included the first appearances of poems by D.G. Rosetti, Harriet Martineau, and more. Faithfull also published the periodical *Victoria Magazine*, which ran from 1863 to 1880 and often featured Faithfull's own writing on the importance of employment opportunities for women.

Esther Faithfull Fleet (1823 - 1908) was also the illustrator of *38 Texts* (1872), which was published by her younger sister Emily and included contributions by their father Ferdinand (1789 - 1871); *Roses With and Without Thorns* (1878); and *The Dayspring from on High* (1904).

Michael Hanhart (1788-1865) and his son Nicholas Hanhart also chromolithographed the plates for Welby Pugin's *Glossary of Ecclesiastical Ornament and Costume* (Henry Bohn, 1844), which McLean calls "one of the outstanding color books of the Victorian period."

McLean, *Victorian Book Design*, p. 115. Oxford DNB.





### One of Only Eighty-Five Copies

18. [FINE PRINTING.] [ANACHRONIC EDITIONS.] CHAYT, Steven and Meryl Chayt. *Collotype: Being a History-Practicum-Bibliography*. Winter Haven, Florida: Anachronic Editions, 1983.

Small folio. [12], [106] pp. Text illustrations, plates (nyloprint engravings made at Anachronic Editions). Printed on dampened Penshurst & Langley handmade paper on a Washington handpress and a Vandercook proof press.

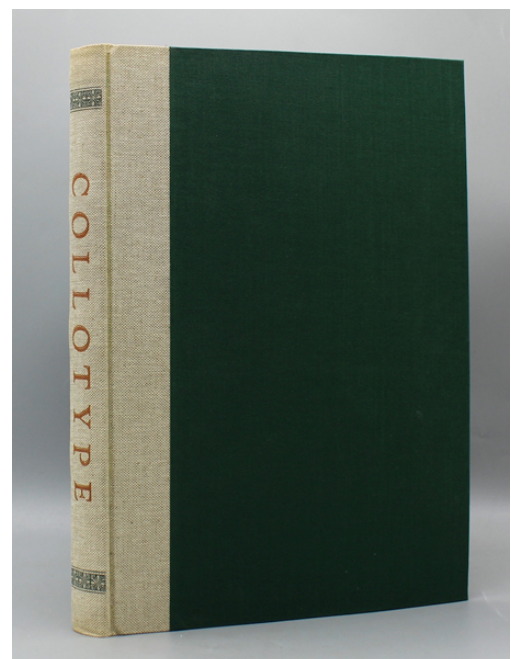
Green cloth boards with natural linen spine. In the glassine dust jacket. Fine.

\$2,500

One of eighty-five copies. Signed in pencil on the colophon by the Chayts.

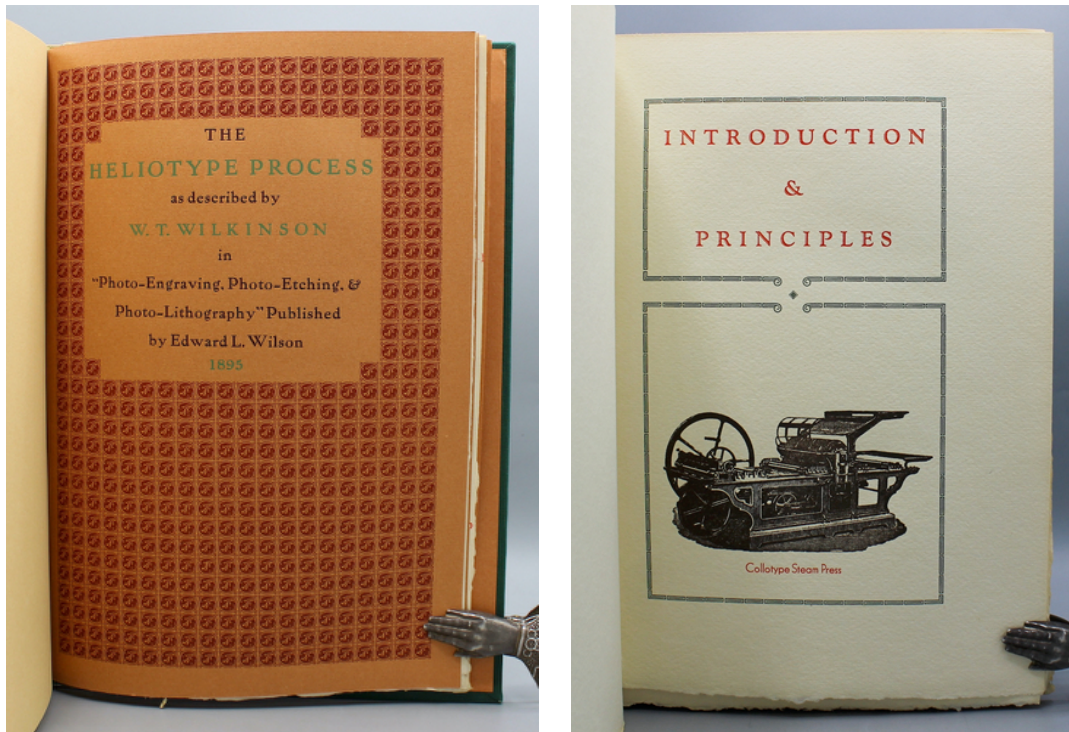
This is the only work, that we know of, devoted completely and exclusively to this very important photographic and printing process, invented in 1856 by the French photographer, chemist, and engineer Alphonse Poitevin, and appreciated for its very rich results.

Steven and Meryl Chayt are a couple from Pasadena (who were quite young when this book was produced) that were devoted to every aspect of the printing arts. They





published modern poetry under the imprint Anachronic Editions, but spent most of their time and energy writing works like *Collotype* and *A Ludlow Anthology* (1986), which they printed in very small editions. They subsequently gave up printing and work in public education in Florida.



OCLC records fifty-five copies of this book in libraries. Considering that the edition is only eighty-five copies, there are not many chances to purchase a copy of this book, and it is indeed very scarce in commerce.





Nineteenth Century American Wood Type Specimens,  
One of 125 Copies from the Armstrong and Slow Loris Presses

19. [FINE PRINTING.] [ARMSTRONG PRESS.] [SLOW LORIS PRESS.] [CLEMENT, Walter B. and Ian L. Robertson, compilers.] *Alphabets and Others*. [Notasulga, Alabama: The Armstrong Press. Fairhope, Alabama: The Slow Loris Press, 1988.]

17½ in. x 7¾ in. [35] ff., some half-sized. Printed throughout, in black and in color, with specimens of nineteenth century American wood types and borders. With more than twenty typefaces represented. Text and descriptions printed in Caslon Oldface. Set, printed, and bound by Walter B. Clement and Ian. L. Robertson, who provided the types from their presses. With an envelope containing eleven pieces of ephemera from the two presses.

Dark red cloth with printed paper label. Some offsetting to preliminary blank from title-page. Otherwise, a fine copy of this charming type specimen book.

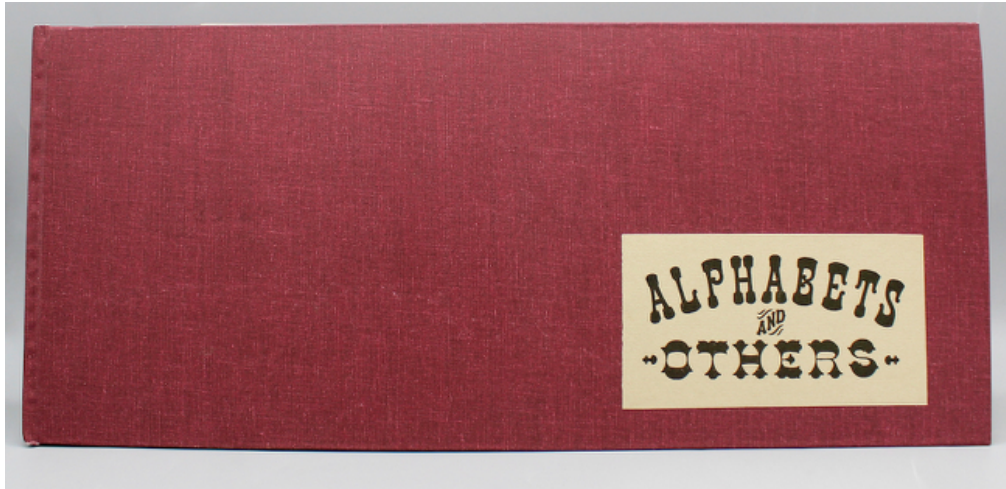
\$400

One of 125 copies.



Ian L. Robertson began printing in the early 1950s. At the beginning of his career, he was encouraged and mentored by Will Bradley and Arthur Rushmore. Robertson went on to operate the Windhover Press and work as a printer, editor, and designer at Colby College and the School of the Art Institute of Chicago. In 1973, he moved to Fairhope, Alabama, where he worked at a printing company and taught design at the University of South Alabama. Robertson partnered with Alabama-based printer Walter B. Clement to produce the present work under Clement's Armstrong imprint and Robertson's Slow Loris imprint.

*APA Journal*. Amalgamated Printers' Association (January 2009).





20. [SHANTY BAY PRESS.] BACHINSKI, Walter, illustrator. *Circus: The Artist as Saltimbanque*. [Shanty Bay, Ontario:] Shanty Bay Press, [2010].

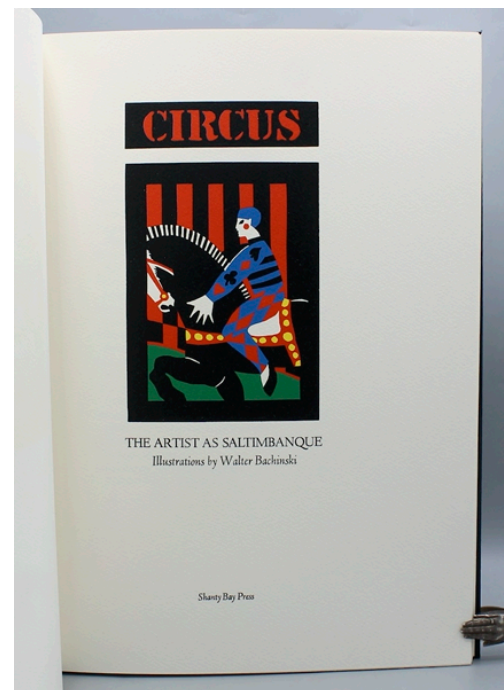
Folio, 10½ x 15 in. 52, [2] pp. With eight multi-colored linocuts and four full-page pochoir illustrations. The color linocuts and pochoir illustrations are by Walter Bachinski. The text and color printing was executed by Janis Butler.

Black cloth over red-and-black boards. Fine in fine slipcase. With original prospectus.

\$3,000

One of sixty copies, signed by Janis Butler and Walter Bachinski. The two designed the book together.

The text is a variety of writings based on the idea of the artist and the circus from the era of Picasso and Cezanne, both of whom influenced Bachinski. The authors include Baudelaire, Apollinaire, Beaumont, Miller, Rilke, and Twain. The texts "are funny, surreal, serious, and poignant, and all have to do with the circus. With this book, I hope to stimulate the activity of the three ring circus, where something different is happening in each ring" (Bachinski).





The Shanty Bay Press' "Most Personal Production,"  
With Pochoir, Linocuts, and Woodcuts

21. [FINE PRINTING.] [SHANTY BAY PRESS.] BACHINSKI, Walter. *Still Life*. Illustrations and Text by Walter Bachinski. [Shanty Bay, Ontario]: Shanty Bay Press, [2019].

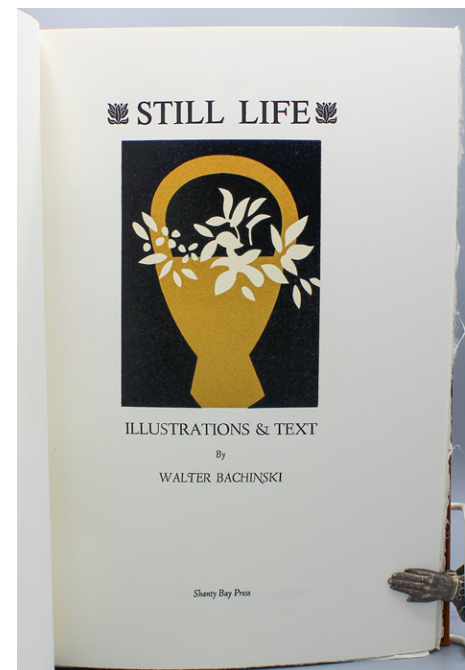
Folio. 53, [1], [1, colophon] pp. Seventeen illustrations, including five pochoirs, seven color reduction linocuts, and five black and white woodcuts. Title-page illustrated with dark yellow and black floral linocut, colophon illustrated with light blue and black floral linocut. Handset Deepdene type, linocuts, and pochoirs printed on 20 gsm Arches Cover. Woodcuts printed on Fudagami Oguni (large). Text and color linocuts printed on a Vandercook Universal I by Janis Butler.

Bound by Butler in full orange cloth with inset color illustration on front cover, printed paper spine label, burgundy endpapers. A fine, uncut copy in an orange cloth slipcase with original prospectus laid in.

\$3,000

One of thirty-three copies, thirty of which are for sale. Numbered and signed in pencil on the colophon by Bachinski and Butler. This is copy number three.

On the Shanty Bay Press website, Walter Bachinski notes that this publication is the press' "most personal from my



perspective” and that it reflects his interest in the genre of still life and the text is written as a personal reflection on the importance of this art form...[He] then explains his debt to some of the great still life artists of the past such as Chardin, Cezanne, Redon, Braque and Matisse and why artistically he finds the tradition so rich. He concludes by outlining his own studio practice and how he approaches the development of a still life composition...”



The pochoirs reflect "a variety of approaches taken to still life by Bachinski over the years. Derived from large, existing paintings, these are by far the most complex pochoirs he has done to date." Five of the seven linocuts "are paired with quotations about or statements by, the artists who have affected the development of Bachinski's work" (Shanty Bay Press Website).





### Scarce Chromolithographed Book Illuminated by Two Women Illustrators

22. HOWARD-VYSE, Elizabeth and Fanny Greville, illuminators. *The Gathered Lilies*. The Original Poem by F.H. London: H. Hering, [n.d., 1857].

Oblong quarto. [14] ff. (printed on one side only). Richly color printed on every leaf. Illumination inspired by the work of Owen Jones and Noel Humphreys. The designs incorporate medieval illumination-inspired initial letters and decorative bands. Text in Gothic script.

Publisher's color-printed white pictorial boards with blue cloth spine. Foxing to boards and some edgewear. Pale yellow endpapers. Contemporary ink ownership signature (Eliza Maude Widdas) to front flyleaf and twentieth century bookplate (Edward J. Law) to front pastedown. Very clean and bright throughout. A very good copy of a scarce book.

\$950

First edition. Undated, but the December 12, 1857 issue of *Bent's Literary Advertiser* lists the book as recently published.



The identity of the poet is unclear, though a children's phonic reading book published in 1876 reprints the poem and attributes it to a Frances S. Hodgson (not to be confused, of course, with *Secret Garden* author Frances E. Hodgson Burnett).



We could not locate much information on Elizabeth Howard-Vyse, *née* Seymour (1815 – 1892) and Fanny Lucy Cecilia Greville (1831 – 1912) in the sources available to us. Howard-Vyse also published a travel account, *A Winter in Tangier and Home Through Spain* (1882). This appears to be Greville's only published book. Howard-Vyse was married to Lt. Col. George Howard-Vyse at the time the present work was published; the couple lived in Windsor, which was likely also the home of Greville, who was the daughter of a Vice-Admiral in the British Navy.

Henry Hering (1814 – 1893) was a publisher, society photographer, and the last in a family line of bookbinders. Though his primary business venture was not printing, he did dabble in printing religious texts and gift books (often with his partner Remington) and was a promoter of Achille Colas' relief printing process.

OCLC records four copies: National Library of Scotland, Cambridge, University of Alberta, and University of Delaware.







With Thirty-Two Leaves of Chromolithographs by Noel Humphreys,  
Inspired by Medieval Manuscript Illumination

23. [HUMPHREYS, Henry Noel.] *The Miracles of Our Lord*. London: Longman, 1848.

Octavo. [32] chromolithographed pages by Noel Humphreys + [4] pp. "Remarks by the Illuminator" and "Descriptive Index of Miracles."

Full contemporary black leather with covers elaborately decorated in blind, with central vellum label on each cover. The front label bears the name of the book, and the back the names of the Matthew, Mark, Luke and John. Spine stamped in blind. All edges gilt. Front label lettering worn, hinges neatly repaired. Light marginal dampstain in last two (non-illuminated) leaves. Very good.

\$950

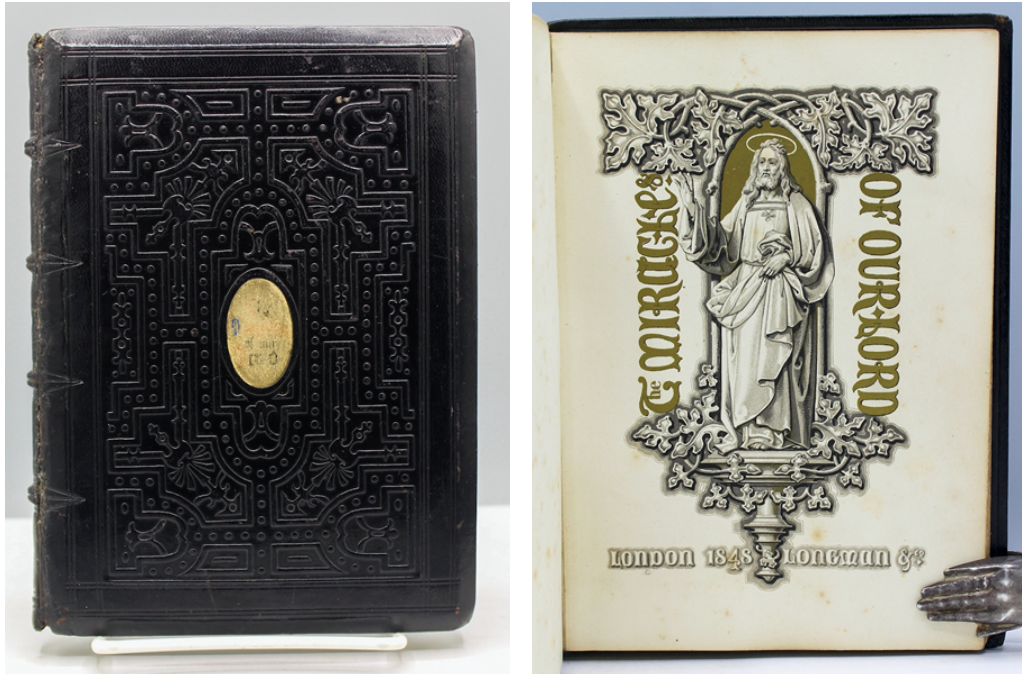
First edition.

A beautiful example of Victorian chromolithography, and the work of Henry Noel Humphreys (1810-1879), who was so strongly influenced by the illuminations in medieval manuscripts.

See McLean, *Victorian Book Design and Colour Printing*, p. 104.

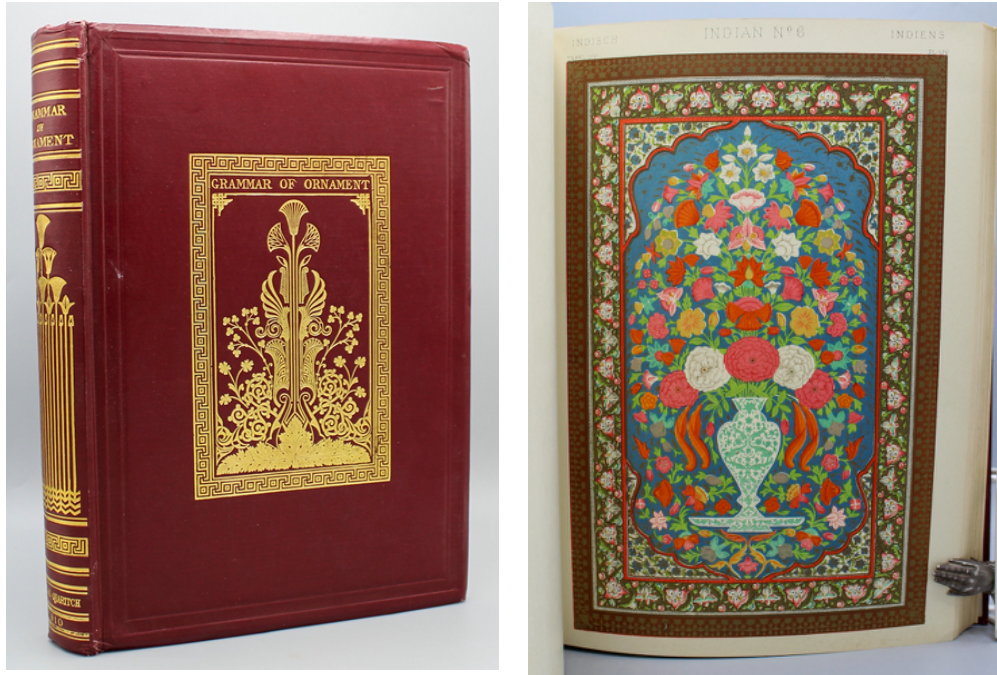


See next page for more photographs of this item.



Item # 23





24. JONES, Owen. *The Grammar of Ornament*. Illustrated by Examples from Various Styles of Ornament. One Hundred and Twelve Plates. London: Bernard Quaritch, 1910.

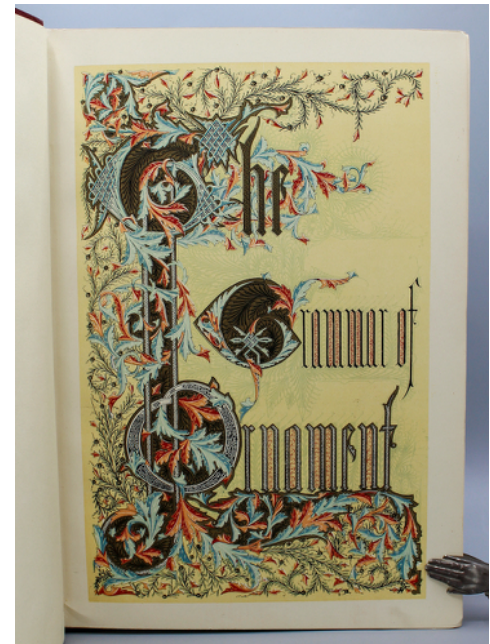
Folio. [2], 157 pp. Chromolithographic title and 111 chromolithographic plates.

Burgundy cloth, with front cover and spine stamped in gilt, expertly recased. Top edges lightly bumped. A very good, bright copy.

\$850

First published in 1856, this is one of the great monuments in Victorian color printing. Quaritch published subsequent editions in 1868, 1910, and 1928.

“To us today, inundated with photographic references for almost every work of art or kind of decoration in the world, *The Grammar of Ornament* is still a superb picture-book: but in the 1850s it was the first time in England that anything like so many illustrations or ornament had ever been assembled in colour in on work, and certainly the first time in England that any systematic and serious reproductions in colour of historical ornament had ever been printed, apart from Owen Jones’s *Alhambra*, and works by Digby Wyatt and Noel Humphreys...Owen Jones’s book was by far the most ambitious in scope yet attempted...” (McLean, *Victorian Book Design and Colour Printing*, pp. 122-4).





### Scarce Book of Ten Floral Chromolithographs

25. KEDDLE, Charlotte E. [illustrator]. *White Apparel*. London: Thos. Harrild, 1863.

Quarto. [26] ff. (plus interleaving). With a chromolithographed floral title-page and ten chromolithographs of white flowers. Each floral plate is accompanied by a leaf of text from the Bible printed in black and red with gold accents.

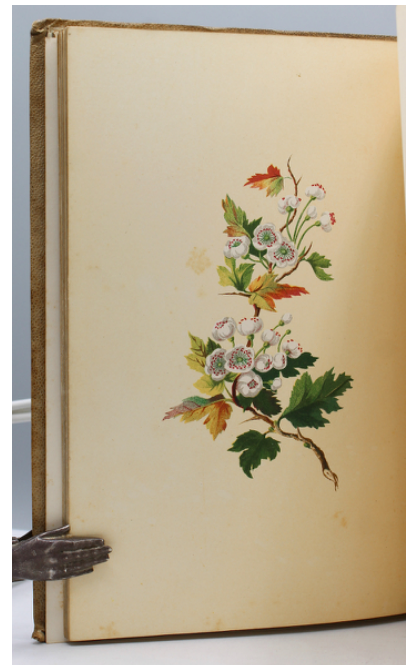
Publisher's white cloth stamped in gilt. Foxing to cloth and some rubbing to head of spine. All edges gilt. Some foxing and toning to leaves. One leaf loose (laid in at original position). A good copy of a scarce work.

\$1,250

First edition.

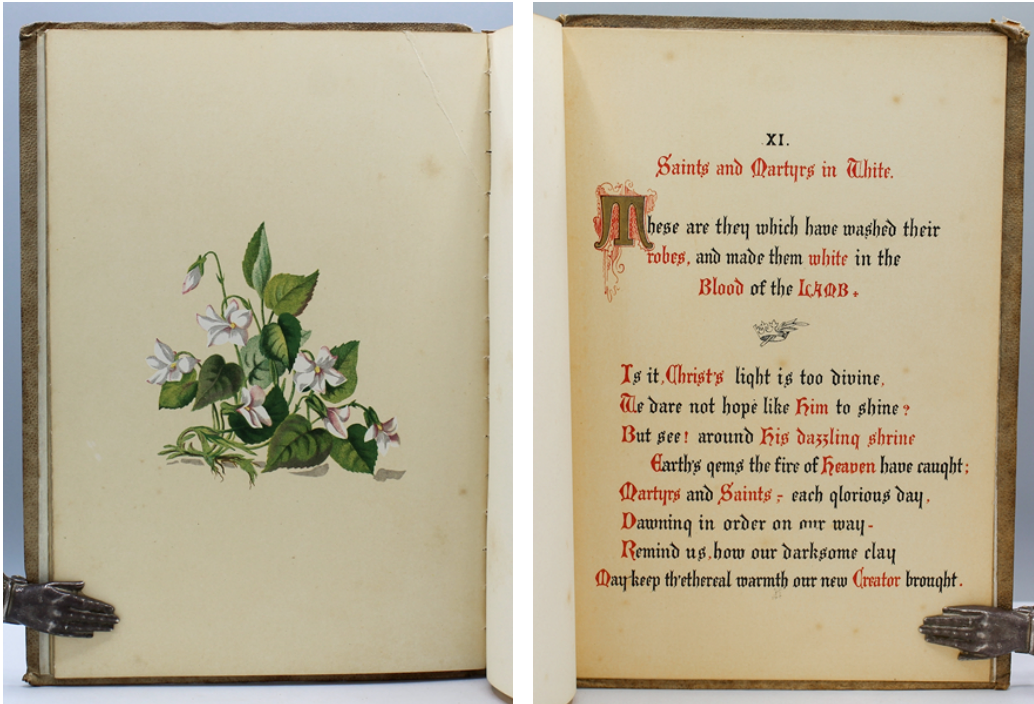
We could not locate much information on Charlotte Elizabeth Keddle (1833 – ?). She helped run a girls' Sunday school in Beaminster, Dorset and used her art sales to raise money for the church, including for the building of St. Peter's Church in Eype. *White Apparel* seems to be her only published book.

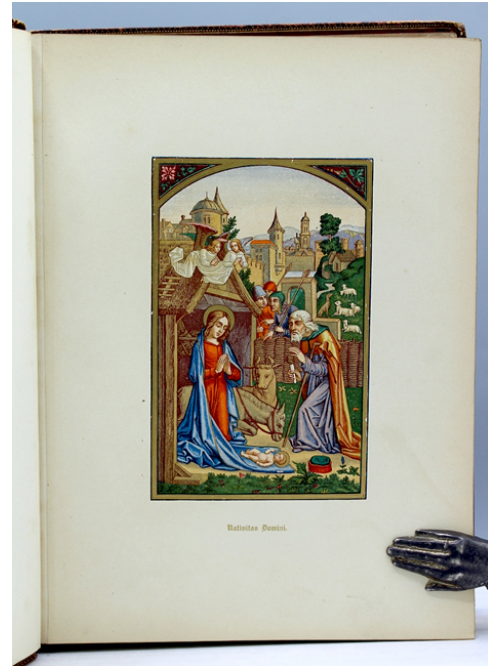
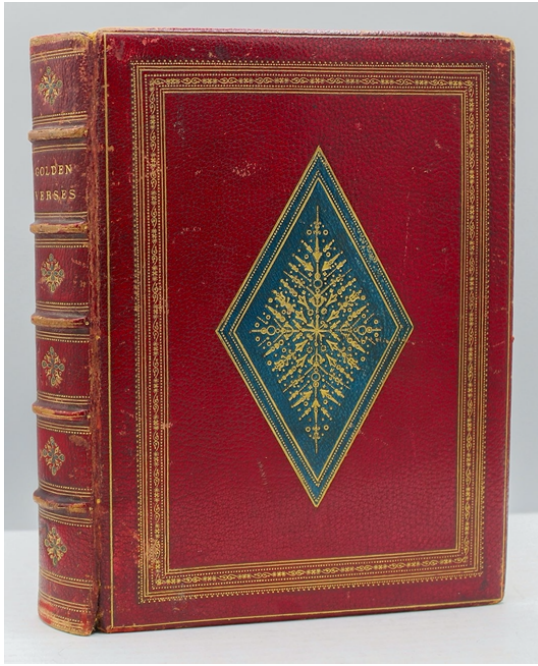
Thomas Harrild (1822 – 1867) was the son of Robert Harrild, co-inventor (with John Baxter) of the composition roller. Thomas, who began his career as a chromolithographer for Joseph Cundall with books like *The Two Doves* (1845), was a prolific printer, but the present work is one of just a few titles that bear his name as a publisher. His only other major work under his imprint seems to be a chromolithographed edition of Thomas à Kempis' *Imitation of Christ*, which he printed and published in 1866.



OCLC records seven copies: four in the UK (Cambridge, BL, National Library of Scotland, and Manchester Metropolitan University) and three in the US (Columbia, the Claremont Colleges, and the Huntington).

McLean, *Victorian Book Design*, pp. 37, 54.





With Fifty Beautiful and Luxurious Chromolithographed Plates  
Attractively Bound in Contemporary Full Morocco

26. [KNÖFLER, Heinrich?] *Golden Verses from the New Testament with the Illuminations and Miniatures from Celebrated Missals and Books of Hours of the XIV and XV Centuries*. London: John Camden Hotten, [1867].

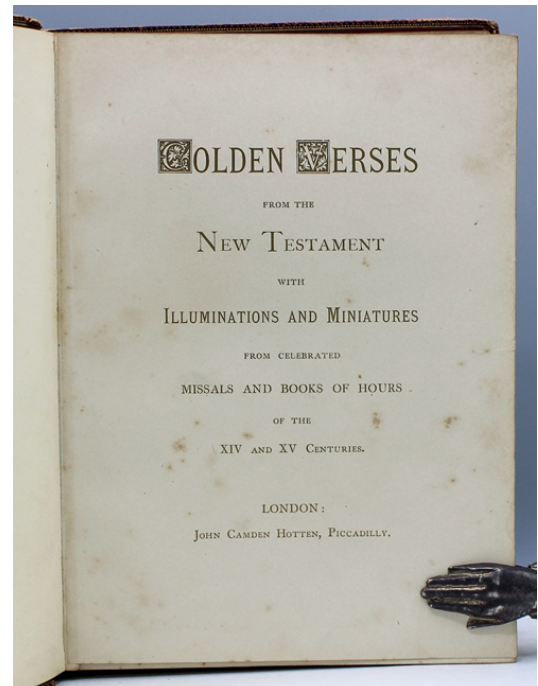
Quarto. Fifty beautifully chromolithographed plates with facing text printed in gold on rectos only. India paper interleaves. Plates attributed to Heinrich Knöfler.

Bound by Bickers and Son in contemporary red morocco with morocco onlay. Covers and spine stamped in gilt. Spine with five raised bands. Joints a bit tender. Some rubbing to extremities. All edges gilt. Marbled endpapers. Contemporary ink signature of a "Sister Ida" to preliminary blank. Light occasional foxing. A very good, bright copy of an uncommon book.

\$950

First edition.

Heinrich Knöfler (1824 – 1886) was the foremost German lithographer of the period. He began printing professionally in 1850 and became known for his luxuriously chromolithographed books and individual prints. Knöfler, in collaboration with his brother Rudolf, established a reputation for his Catholic artwork and







Presentation Copy Inscribed to Artist Henrietta Anne Fortescue  
With Thirteen Engravings

27. LAWRENCE, Herbert. *The Passions Personify'd, in Familiar Fables*. London: Printed for J. Whiston and M. Lawrence, [1773].

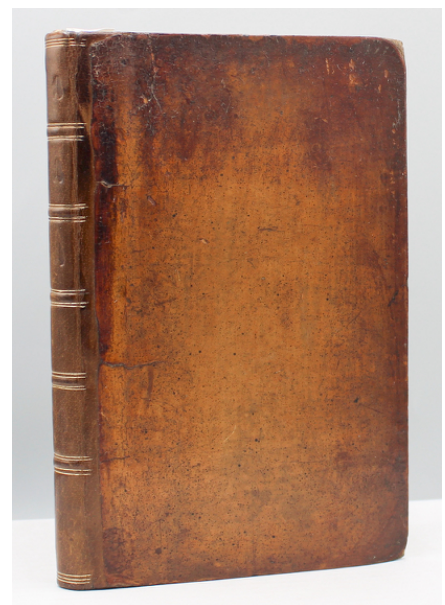
Octavo. [2], iv, [2], 104 pp. Copper-engraved frontispiece and twelve copper-engraved plates.

Contemporary calf, neatly rebacked, new front endpapers, gilt ruled spine in six compartments with blindstamped leaf pattern repeated in each. Some wear to boards, corners rubbed. Closed 3" tear to gutter margin of front flyleaf. Very slight scattered foxing, intermittent light toning. Minor offsetting from engravings. Small contemporary ink signature of Henrietta Anne Fortescue ("H. Fortescue") at the top of title-page. A very good, tight, and clean copy.

\$1,250

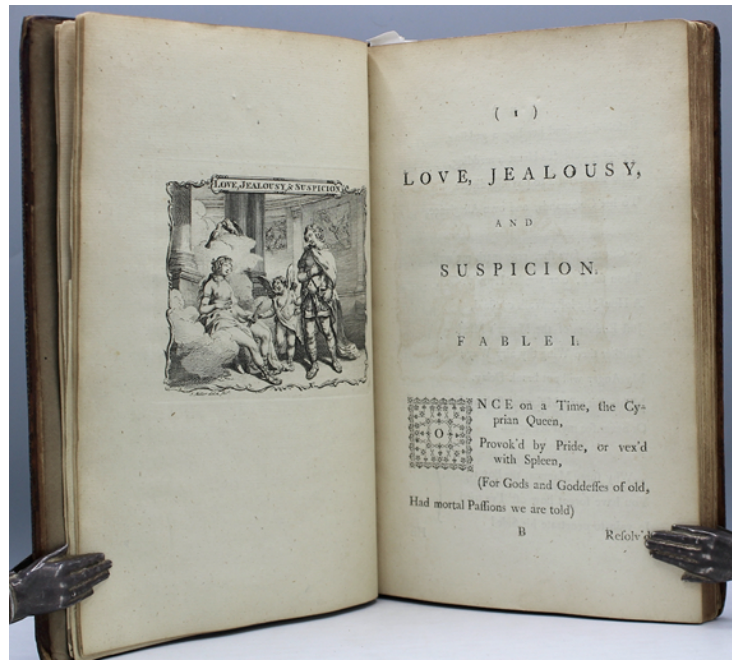
First edition. A presentation copy inscribed by the author in ink on preliminary blank: "Henrietta Anne Fortescue / a present from the author."

The present work contains twelve fables, each one featuring a personification of one of the Passions. In the preface, the author explains that he personified the passions, rather than portraying them as animals, for several reasons: "First, this Method gave me a better Opportunity of exhibiting more forcefully their Operations and Effects on the human Mind, and of shewing that



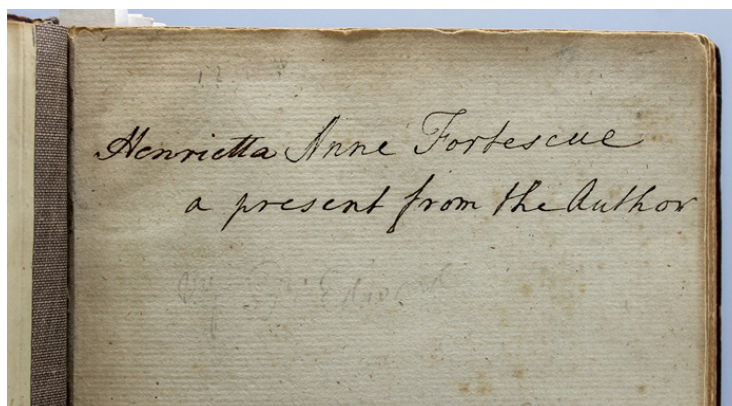


many of them originate from one another. Secondly, I have endeavored to make it manifest, that any, even the most laudable Passion, carried to an Extream, will render the Possessor of it, if not an immoral, at least an impracticable Member of the Community. Lastly, That the Happiness of every Individual depends on a proper Proportion of many different Passions counteracting each other, so as to prevent the inordinate Exertion of any one in particular" (p. iv).



*The Passions Personify'd* is attributed to the author and surgeon Herbert Lawrence. *The Life and Adventures of Common Sense* (1769), an early work questioning Shakespeare's authorship and suggesting Bacon as a possible author, is also attributed to Lawrence.

Henrietta Anne Fortescue (née Hoare, 1765-1841) was a British watercolorist whose works include *Le Chateau de Montmayeur* (1817) and *Trinity Chain Bridge* (1823). Fortescue was the pupil and friend of the renowned watercolor painter Francis Nicholson (1753-1844), who dedicated his groundbreaking instructional book *The Practice of Drawing and Painting Landscape from Nature* to her.





With Sixty Leaves from Illustrated Zoological Texts,  
Including Two Incunable Leaves

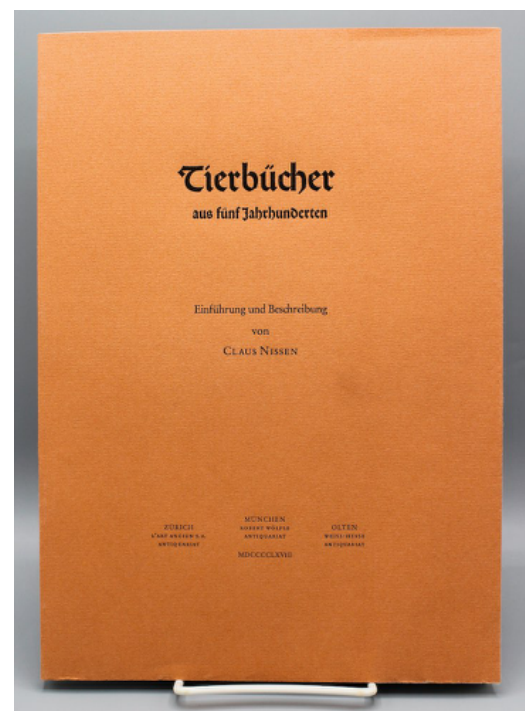
28. NISSEN, Claus. *Tierbücher aus fünf Jahrhunderten*. Zürich: L'Art Ancien S.A., Antiquariat; München: Robert Wölfler, Antiquariat; Olten: Weiss-Hesse, Antiquariat, 1968.

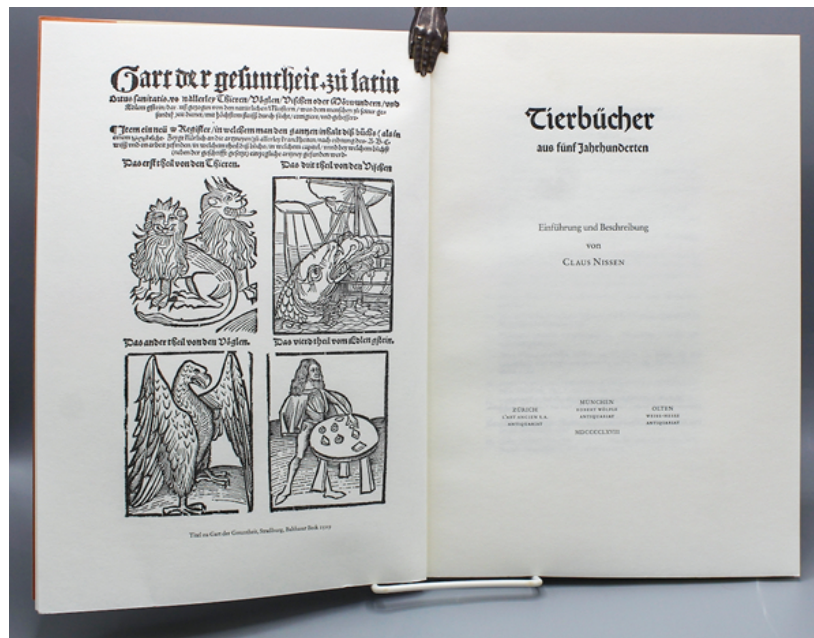
Large folio, 19½" x 14¼". Illustrated zoological leaves from sixty different books with engravings, woodcuts, and lithographs of a variety of animals, including two incunable leaves and others, some of which have been hand-colored, each matted, fully labeled, and laid into a linen slipcase.

This item is accompanied by a quarto text volume, 108, [+1, colophon] pp., with errata slip. It has black-lettered orange wrappers and is placed in a pocket on the inside of the case. Occasional minor foxing, light toning and offsetting to leaves. A fine set of leaves in a very lightly foxed case.

\$6,500

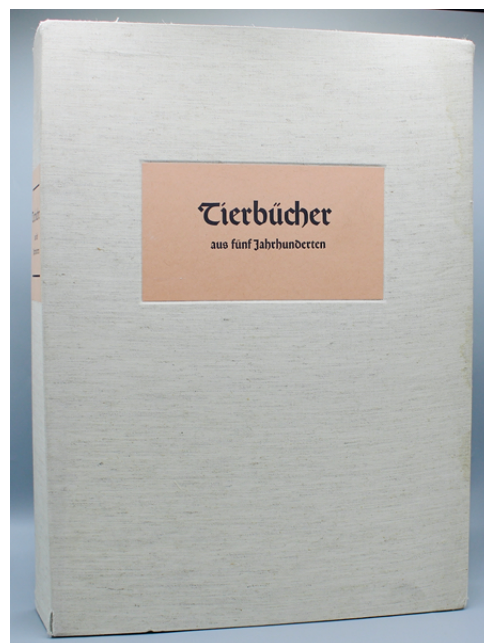
One of 200 sets. According to the colophon in the text volume, 100 of the copies were in German and 100 were in English, though a search of OCLC mentions only German language copies. OCLC reports six in North America (Cornell University, The California Academy of Sciences, Harvard, National Library of Medicine in Maryland, The University of Wisconsin, and Noble and Greenough School in Massachusetts), all of which seem to be in German.





The incunable leaves are from *Ortus Sanitatis* (Jacob Meydenbach, Mainz, 1491) and *Ortus Sanitatis* (Johann Prüss um, Straßburg, 1497-1499). Other works represented include Plinius' *Bücher und Schriften von Natur...*(1598), Albin's *A Natural History of Birds* (1731-38), Pennant's *British Zoology* (1776), Bewick's *The Figures of British land Birds* (1800), Edward's *A Natural History of Birds* (1802-1805), and Audubon's *The Birds of America* (1840).

Claus Nissen (1901-1975) was a bibliographer and writer on natural history. His books *Die Botanische Buchillustration* (1951-1952), *Die zoologische Buchillustration* (1969), and *Kräuterbücher aus fünf Jahrhunderten* (1956) are classics in their fields.





Beautiful Gift Book with Ten Richly Chromolithographed Plates,  
From the Publisher of a "Masterpiece of French Chromolithography" (McLean)

29. *Paroissien Romain Contenant les Offices de Tous les Dimanches et des Principales Fêtes de l'Année*. Paris: L. Curmer, Éditeur...1855.

Small octavo. [10], 636 pp. With eleven plates, ten of which are beautifully chromolithographed, including three plates with richly illustrated ornamental borders and hand-drawn gilt accents. The eleventh plate is printed in brown with a floral frame for an ownership signature. That plate is attractively hand-illustrated in color and gilt, with the text "Laure & Oscar, 29 Octobre 1862" in manuscript.

Finely bound in brown morocco with metal fore-edge clasps. Spine titled in blind. Glossy red gauffered edges. Some toning to versos and margins of plates. Otherwise, a fine, bright copy of a scarce book in a matching custom slipcase and chemise.

\$1,250

First edition in this format.

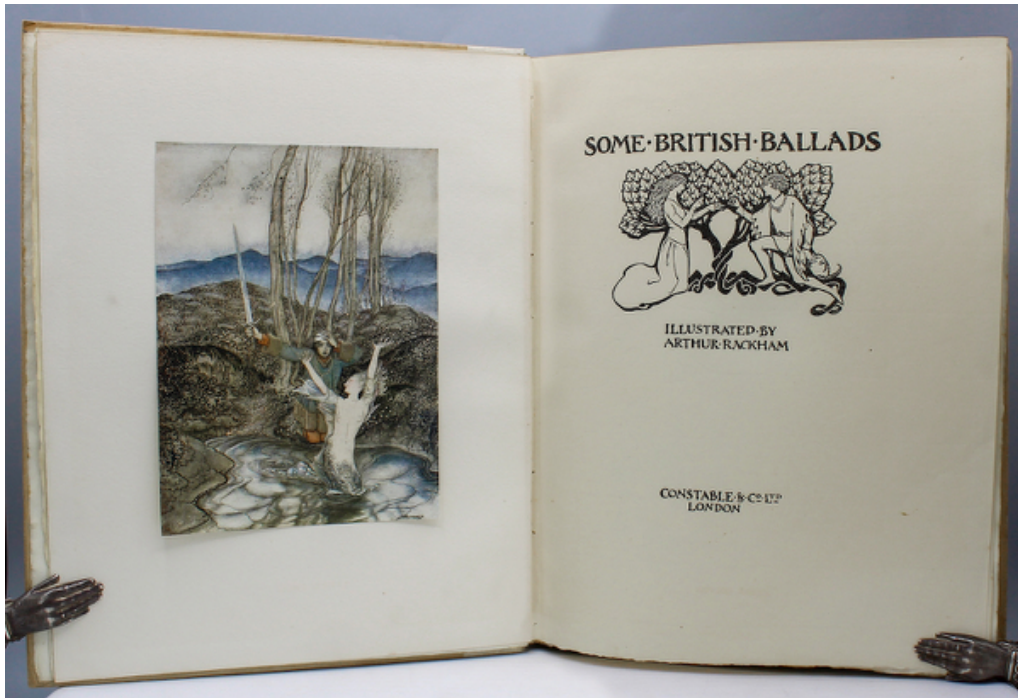
Henri Léon Curmer (1801 – 1870) is remembered for publishing a landmark chromolithographed edition of *L'Imitation de Jesus-Christ* (1856) printed by Joseph Lemerrier and Jules Claye. McLean calls Curmer's



publication a “masterpiece of French chromolithography...in which over four hundred pages are decorated in almost every known style of ornamentation in up to fourteen colors” including medieval, Renaissance, and Islamic examples (*Victorian Book Design*, p. 166). In *A History of Chromolithography* (2013), Michael Twyman wrote that the book “took chromolithography into new territory” and required an enormous amount of labor and resources (p. 158). An average of ten to twelve impressions were required for each page, and the printing process used over nine hundred stones.

OCLC records only two copies: NYPL and the Bibliothèque Nationale.





One of 575 Copies Signed by Arthur Rackham  
With Sixteen Color Plates

30. RACKHAM, Arthur [illustrator]. *Some British Ballads*. London: Constable & Co., [n.d., 1919].

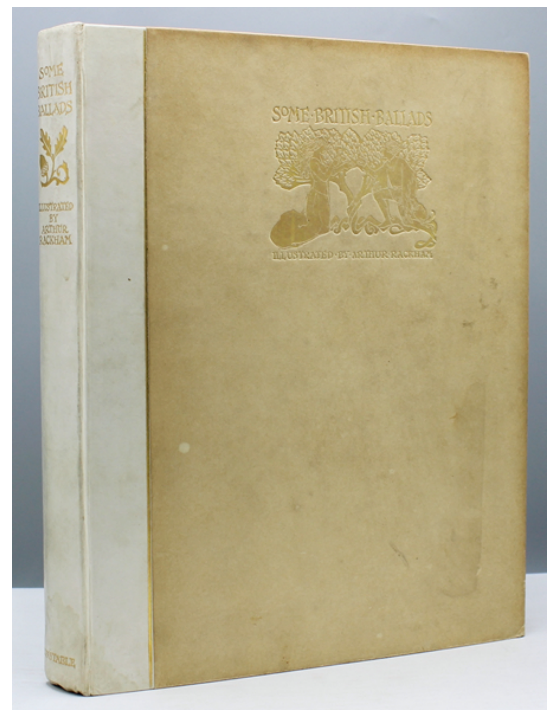
Quarto. [10] pp., 170 pp. With mounted frontispiece and 15 mounted plates (each with a printed tissue guard). Also with 24 illustrated vignettes and with text ornaments of eagles, snakes, dragons, and other animals and mythological creatures.

Original quarter vellum cream boards ruled in gilt with elaborate gilt pictorial stamping. Spine stamped and lettered in gilt. Top edge gilt. Endpapers toned. Ink signature dated Christmas 1919 on front pastedown. A bit of light toning to edges but overall a very good, very bright copy, with beautiful illustrations throughout.

\$1,500

One of 575 deluxe copies signed and numbered by Arthur Rackham.

Arthur Rackham (1867-1939) remains one of the most widely celebrated illustrators of the nineteenth and twentieth centuries. He was best known for his illustrations in Washington Irving's *Rip Van Winkle* (Heinemann, 1905) and J.M. Barrie's *Peter Pan in*



*Kensington Gardens* (Hodder and Stoughton, 1906). Rackham was also a member of the Societe Nationale de Beaux Arts and a Master of the Art Worker's Guild.

Lattimore and Haskell, #50.





“One of the Finest Chromolithograph Folios of the ‘Sixties” (McLean)

31. RUSSELL, William Howard. *A Memorial of HRH Albert Prince of Wales and HRH Alexandra Princess of Denmark. The Various Events and the Bridal Gifts.* Illustrated by Robert Dudley. London: Day and Son, [1863].

Folio. [8], 122, xviii pp. Chromolithographic title-page and forty-two chromolithographic plates, wood-engraved dedication and illustrations in the text.

Publisher's red cloth over beveled boards. Elaborately decorated in gilt and blind, with the initials R.D. (Robert Dudley) below the title on the front cover. All edges gilt. Top corners worn. A little light foxing, mostly marginal. A very good, bright copy of this scarce work, celebrating the wedding of Queen Victoria's son and introducing his bride to the British public.

\$3,000

First edition.

The author is British-Irish journalist W.H. Russell (1820-1907), who reported for *The Times* and is considered one of the first modern war correspondents. Here, he describes Alexandra's upbringing, education, interests, and trousseau. Robert Dudley (fl.1858-1893) illustrated the proceedings of the wedding, including the arrival of the Princess at Gravesend and the fabulous wedding gifts. Dudley and





Russell also collaborated on *The Atlantic Telegraph*, an eye-witness account of the laying of the first Atlantic cable by the Great Eastern, published by Day and Son (1866).



OCLC records only three copies in North America, at the Huntington Library, the Metropolitan Museum of Art, and the National Defense University Library.

King, *Victorian Decorated Trade Bindings*, 40.





“The Most Handsome Book Produced in the Whole of the Nineteenth Century” (McLean)

32. SHAW, Henry. *Dresses and Decorations of the Middle Ages*. London: William Pickering, 1843.

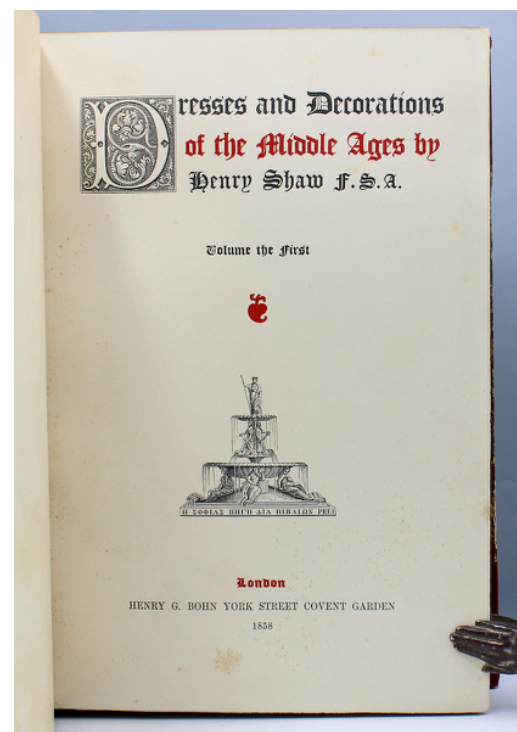
Small folio. Two volumes. Unpaginated. With ninety-four chromolithograph plates, decorated in gilt and “hand-colored in the most sumptuous way” (McLean). Also, with wood block-printed text illustrations in color. The plates illustrate paintings, stained glass, jewelry, furniture, vestments, gold cups, and more.

Contemporary half polished red calf over marbled boards. Stamped and lettered in gilt on spines. All edges gilt. Marbled endpapers. Some edgewear and light offsetting from plates, as usual. A very good set.

\$1,750

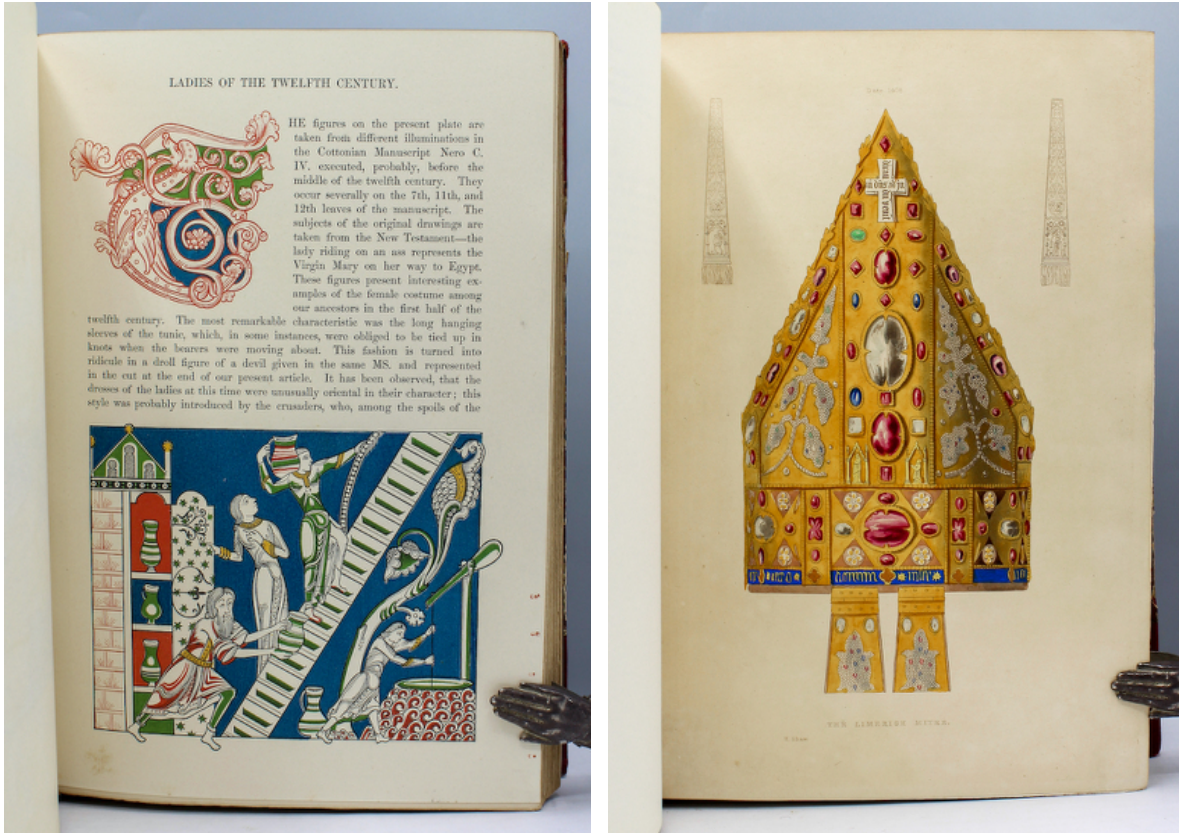
First edition in book form. Originally published in monthly parts in 1840.

Henry Shaw (1800 - 1873) was a printer and graphic artist with a particular interest in medieval art and illuminated manuscripts. In *Victorian Book Design*, McLean describes the present volume as Shaw’s “most ambitious” work, “a magnificent production,” and possibly “the most handsome book produced in the whole of the nineteenth century.” Shaw was a fellow of the Society of



Antiquaries of London and oversaw the production of Renaissance artifact and manuscript facsimiles for the British Museum Library. Shaw's other works include *The Encyclopedia of Ornament* (1836), which McLean calls a "modest forerunner" of Owen Jones' *Grammar of Ornament* (1856); *Examples of Ornamental Metalwork* (1839); and *Alphabets, Numerals and Devices of the Middle Ages* (1845).

McClean, *Victorian Book Design*, pp. 65-71. Oxford DNB.





One of Stanesby's "Illuminated Books with a Character of Their Own" (McLean), Beautifully Chromolithographed Throughout by Ashbee & Dangerfield

33. STANESBY, Samuel [illuminator]. *The Birthday Souvenir*. London: Griffith and Farran, [n.d., 1860].

Octavo. [32] pp. All pages illuminated in colors and gold with elaborate borders and decorative titles. Also with a chromolithograph title-page and presentation page. Color printed by Ashbee & Dangerfield. With protective interleaving.

Original red morocco stamped in black and titled in gilt. Gilt spine with raised bands. A slight rubbing to head and tail of spine and corners, but overall the binding is very clean and attractive. All edges gilt. Marbled endpapers. Some light foxing. Ink gift signatures to front flyleaf and presentation page (both from a brother to his sister, dated 1866). List of family birthdays in ink in multiple hands to first interleaf (dates from 1849-1920). A very good, bright copy of an uncommon book.

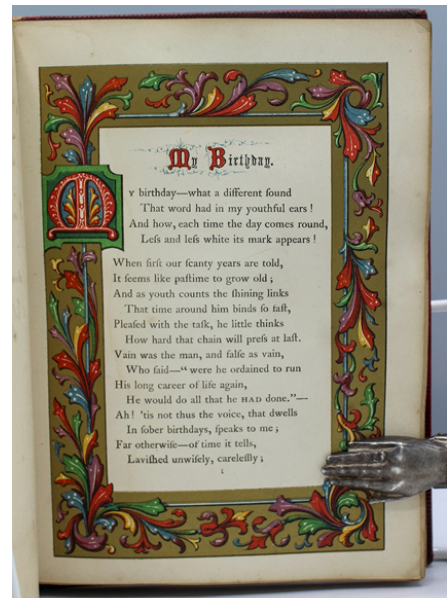
\$500

First edition.

In *Victorian Book Design*, Ruari McLean writes: "A series of illuminated books with a character of their own, and almost the only series not published by Day & Son, were those illuminated by Samuel Stanesby. He produced at least eleven between 1857 and 1865, published by Griffith & Farran, and mostly chromolithographed by Ashbee & Dangerfield. They were small books with every page chromolithographed, and highly decorated bindings," (p. 134).

McLean, *Victorian Book Design*, p. 134.

Also see McLean, *Victorian Publisher's Book-Bindings in Cloth & Leather*, p. 70.





34. STANESBY, Samuel, illuminator. *The Wisdom of Solomon*. London: Griffith & Farran, [1861].

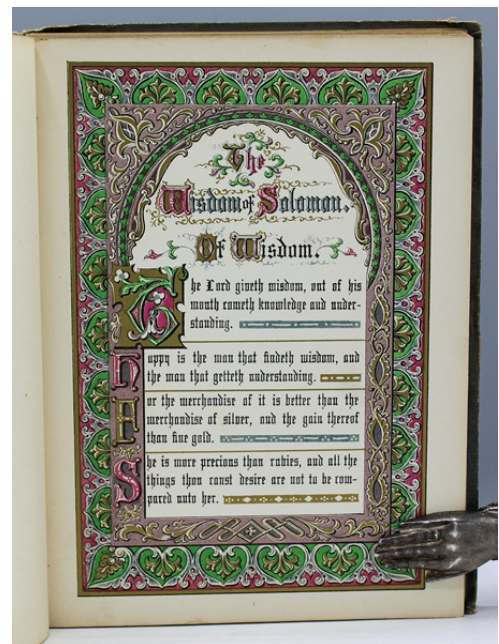
Octavo. [6], 26 pp. on heavy card. Title-page and frontispiece chromolithographed in gold and several other colors by Ashbee and Dangerfield. One mounted photographic illustration in the middle of chromolithographic decoration and all leaves with elaborate chromolithographic borders and initial letters heightened in gold.

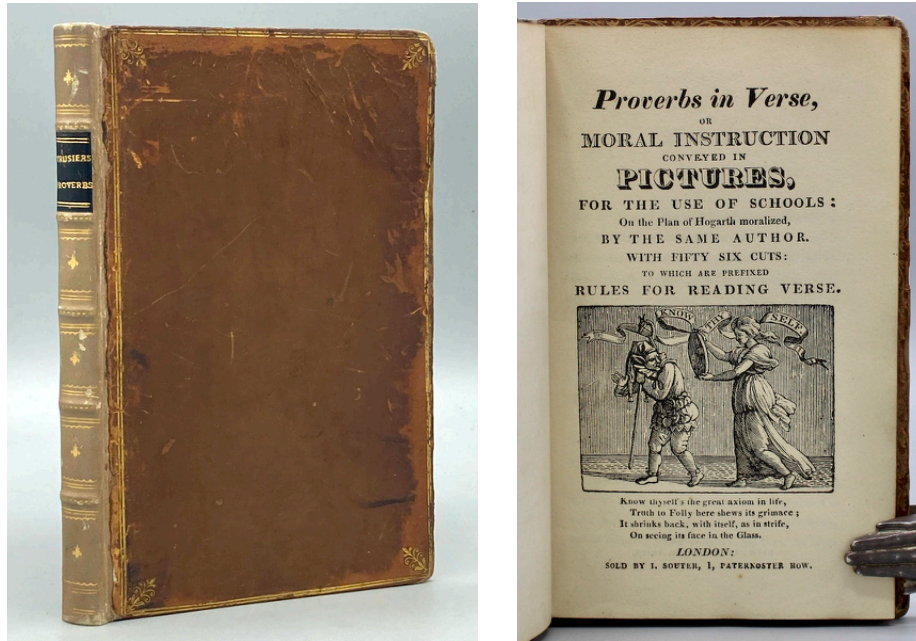
Original blue-gray cloth with beveled edges and inlaid chromolithographic panels on both covers, gilt spine. All edges gilt. Binding slightly worn with minor soiling. Corners lightly rubbed. Light wear to spine with a few small tears and minor chipping to crown and tail. Spine lightly toned. First few gatherings loose. Very minor foxing, mostly to tissue guards. A very good copy.

\$350

First edition.

According to McLean's *Victorian Book Design*, "A series of illuminated books with a character of their own, and almost the only series not printed and published by Day & Son, were those illuminated by Samuel Stanesby [...] They were small books with every page chromolithographed, and highly decorated bindings" (p. 134).





With Fifty-Six Woodcuts by John Bewick,  
By the Author of the First Thesaurus to the English Language

35. [TRUSLER, John]. *Proverbs in Verse, or Moral Instruction Conveyed...On the Plan of Hogarth Moralized, by the Same Author*. London: Sold by I. Souter, [circa 1815—1817?].

Twelvemo. 122, [2], [4, publisher's ads] pp. Fifty-six woodcuts by John Bewick.

Contemporary calf, neatly rebacked, ruled and stamped in gilt, gilt spine with gilt-lettered black morocco label, all edges gilt. Marbled endpapers. Light offsetting from engravings, the occasional minor stain. Contemporary bookplate of Fraser, Fourth Baronet of Ledecune (Sir William August Fraser) on front pastedown, small ink stamp to lower margin of front flyleaf. A very good, clean copy.

\$1,500

Early edition, first published in 1800. Another edition was published in 1811. This work is based on a prose version published in 1790 and it uses most of the illustrations from that work. The verse version was aimed at a younger audience and the change from prose to verse was "with a view to making them more entertaining." All editions are scarce, known in nine copies or less.

John Trusler (1735-1820) was a Church of England clergyman author, printer, educated at Emmanuel College, Cambridge, and is credited with publishing the first thesaurus to the English language. He was a compiler of others' works, the

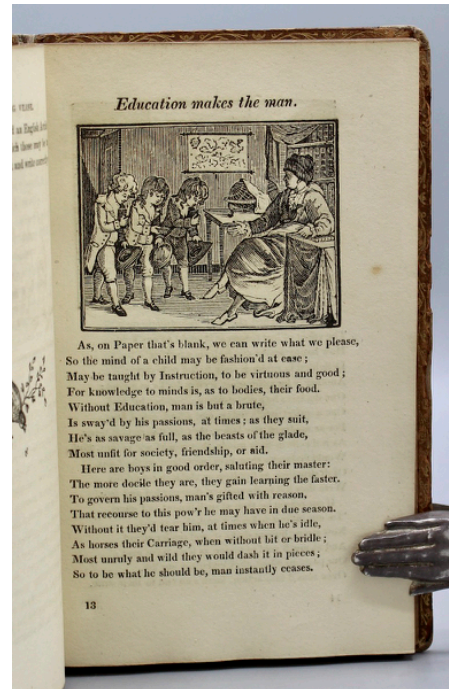


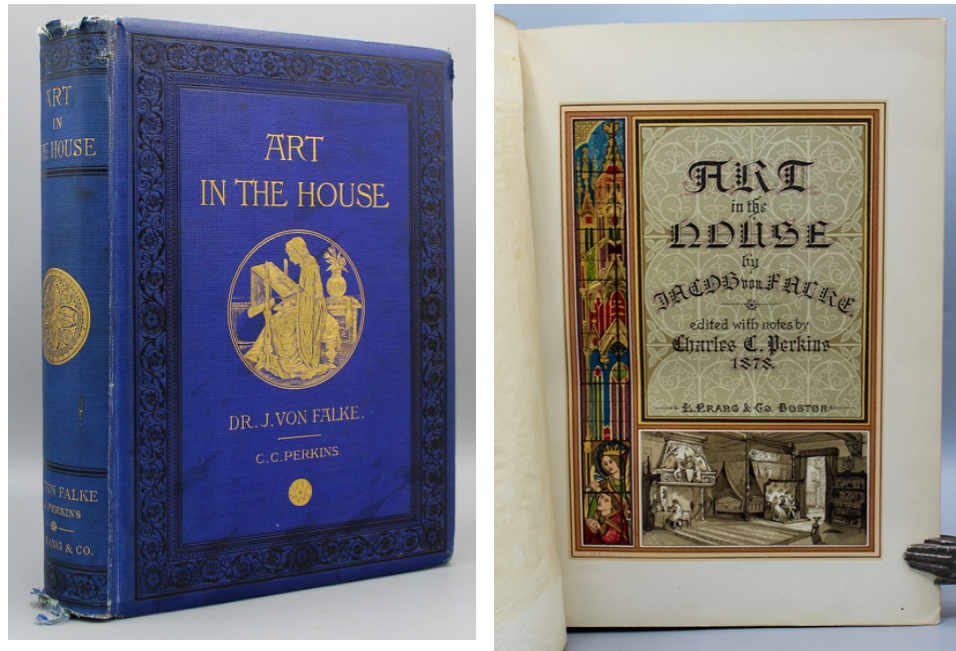
most famous of which was a “methodised and digested” version of Lord Chesterfield’s *Letters to His Son* (1774), published as *Principles of Politeness* (1775). *Proverbs in Verse* is prefaced by Trusler’s “On English Prosody, or Rules for Reading Verse” and contains more than fifty proverbs.

John Bewick (bap. 1760-1795) was a wood-engraver and the younger brother of Thomas Bewick. Eventually, he set out on his own and rented rooms from George Percival at 7 Clerkenwell Green. Here, he began his relationship with the eccentric Dr. John Trusler, who lived nearby and printed his own books from his home. Trusler commissioned nine of the sixty-eight titles so far identified as having containing John Bewick’s illustrations.

Sir William Augustus Fraser, 4<sup>th</sup> Baronet of Ledecune (1826-1898) was a politician, author, and collector of “old maxims, relics, and *bon mots*.”

Oxford DNB.





With Six Vibrant Chromolithographic Plates by Prang

36. VON FALKE, Dr. Jacob. *Art in the House. Historical, Critical, and Aesthetical Studies on the Decoration and Furnishing of the Dwelling.* Authorized American Edition, Translated from the German by Charles C. Perkins, M.A. Boston: L. Prang and Company, 1879.

Thick quarto. xxx, 356 pp. Chromolithographic frontispiece with tissue guard and 60 plates, five of which are chromolithographs and the rest are albertotypes and typographic etchings; 166 black and white textual illustrations in addition to numerous vignettes; historiated and initial letters.

Blue cloth stamped in black and gilt. All edges gilt. Binding extremities rubbed. Head and crown of spine frayed with a few small chips and some fraying. Hinges starting or tender but sound. Offsetting from plates to tissue guards. Contemporary pencil signature on front fly leaf. A good copy.

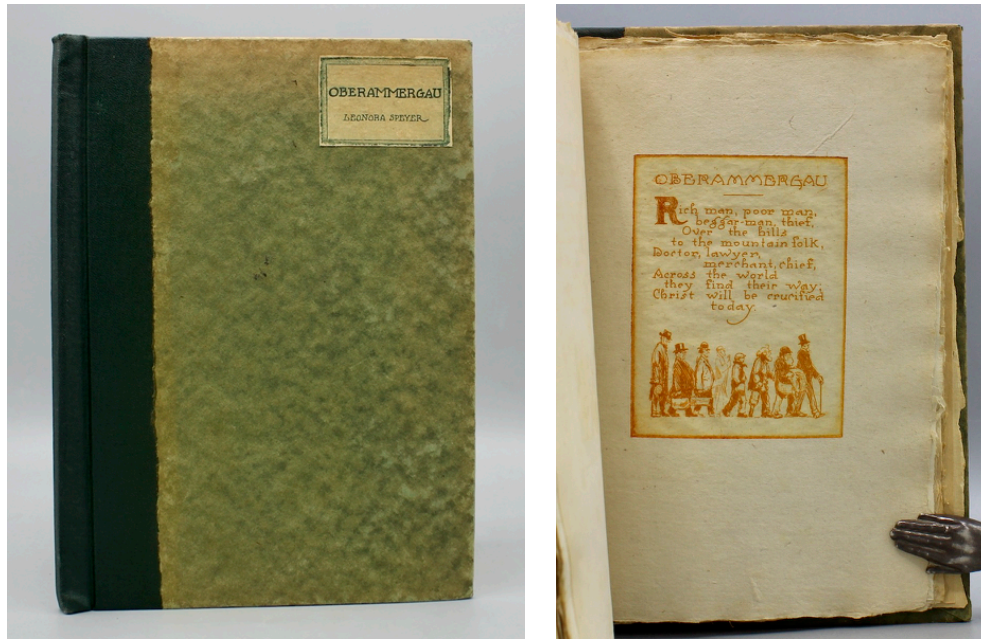
\$450

First Prang edition.

Von Falke's *Art in the House* provides the history of interior decoration from classical Greece and Rome up to the Aesthetic Movement. A decorative arts classic.







Leonora Speyer's Poems about the Oberammergau Passion Play,  
Etched by Bernhardt Wall, One of Fifty Copies,  
Presentation Copy, Inscribed by the Author

37. [WALL, Bernhardt]. SPEYER, Leonora. *Oberammergau*. [New Preston], 1922.

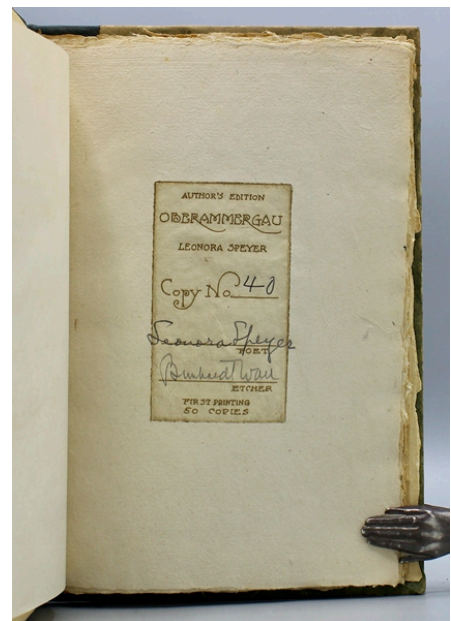
Octavo. Unpaginated. With seventeen etchings, most including text and image, printed on rectos.

Quarter cloth over decorative boards, printed paper label on front cover. Boards partially faded, a little very light foxing. Presentation copy, inscribed by the author: "To John L. Huber from his friends Leonora Speyer. Edgar Speyer. 1924." A very good, clean copy.

\$600

Author's edition. First printing, limited to fifty copies, signed by both Speyer and Wall.

Leonora Speyer (1872-1956) was an American poet and violinist. She was the daughter of Count Ferdinand von Stosch of Mantze in Silesia, who fought for the Union Army, and Julia Schayer, a short story writer. She studied music in Brussels, Paris, and Leipzig. She married the banker Edgar Speyer. She won the 1927 Pulitzer Prize for Poetry for her book *Fiddler's Farewell*. The subject of the present work is the Oberammergau Passion play, performed in Bavaria since 1634. It was written by Othmar Weis, J.A. Daisenberger, Otto Huber, Christian Stuckl, Rochus Dedler, Eugen Papst, Marcus Zwink, Ingrid H. Shafer,



and the inhabitants of Oberammergau, with music by Dedler. Since its first production, it has been performed on open-air stages in the village. The text of the play is a composite of four distinct manuscripts dating from the 15<sup>th</sup> and 16<sup>th</sup> centuries. The play consists of scenes from the Old Testament, which prefigure events in the New Testament, with musical and choral accompaniment.



Bernhardt Wall (1872 - 1956) was a pioneer etcher and producer of fine books. Born in Buffalo, NY, he studied at the Buffalo Art Student's League. He also studied under Henry Reuter Dahl and apprenticed under William Auerbach-Levy. He started his career as a lithographic illustrator, and he soon became known as the "Postcard King," designing over 5,000 comic cards. In 1915, he travelled to Colorado, Nevada, and California, where he made etchings of Indians, cowboys, and major cities, which he published in a portfolio called *Under Western Skies*. He then moved to California permanently. He published many books of his etchings, and is best known for his Western etchings, as well as etchings of the lives of prominent Americans (Abraham Lincoln, Mark Twain, Thomas Edison, and Andrew Jackson).





38. YAMAZAKI, Akira. *Monograph of Plant-Dyeing Peculiar to Japan* (Nippon Kusakiome-Fu). Kanagawa: Getsumeikai, 1961.

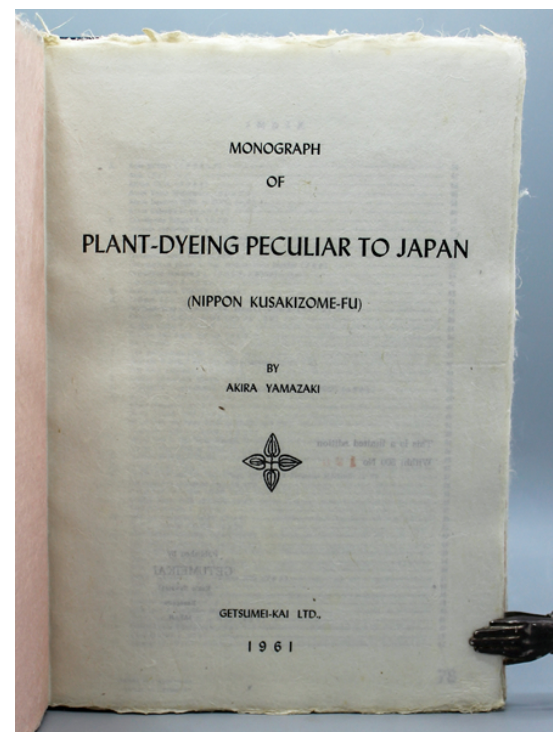
11¼ x 8 in. With fifty mounted skeins of dyed silk showing the colors achieved with the dyes. Also with a full-page color woodblock of the *ai no zu* plant and a photograph showing the picking of benibana, plus an actual specimen of the *akanegusa* plant. There are sixty-five photographs of the plants used. The paper is specially processed heavy handmade nihonshi (two-layered washi). Preface and plant names in English, text in Japanese.

Black wrap-around cloth case. Hand-woven blue cloth over boards, the color achieved with the Ai dye. Gilt lettering in English and Japanese. A fine copy of a scarce work.

\$1,750

Originally published in 1933. The first edition is rare: OCLC records two copies, at the Smithsonian and the Library of Congress. Of the present edition, OCLC records thirteen copies, largely in botanical libraries.

"This volume is printed in a limited edition of 500 as it is not practical or possible to produce more than that number of the hand-made paper, the sample skeins, cover material, hand-printed woodblock prints, specimens, etc. which make this volume a unique and extravagant publication."



See next page for more photographs of this item.

