



Illustrated Books

*Chromolithography, Children's Books, Fine Printing, Fine Bindings,
Decorative Arts, Nature Illustration, Facsimiles, 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



Bohun Manuscripts
Facsimile (1936)

The Roxburghe Club
Item #9



The Works of Horace,
Illuminated

Owen Jones
Item #30



The Holy Land,
First Quarto Edition

David Roberts
Item #44

Illustrated Books

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1. ADELINÉ, Jules. *La légende du violon de faïence*. Paris: Librairie L. Conquet, 1895.

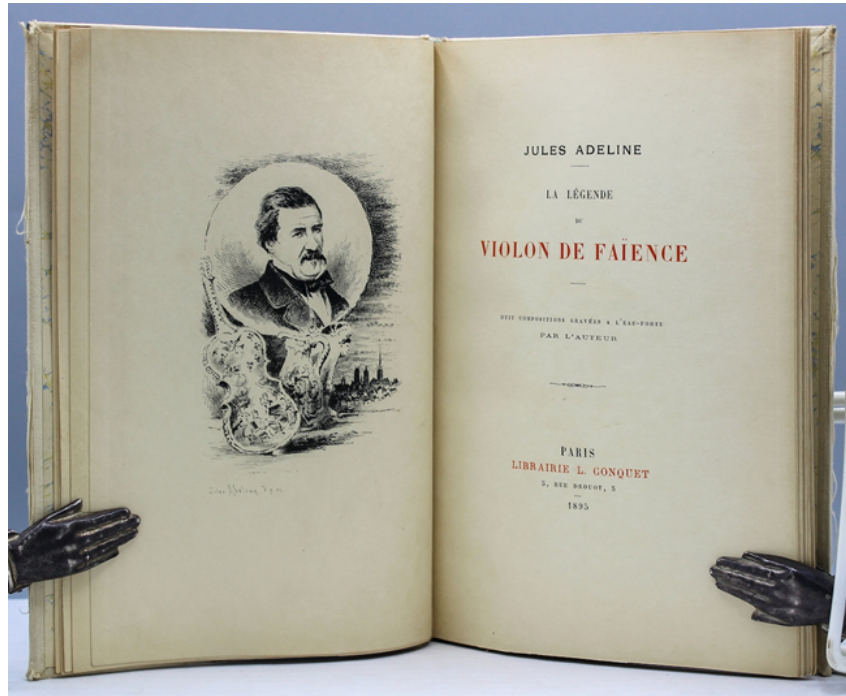
Octavo. 40, [4] pp. Frontisportrait and eight etchings, plus etched headbands and tail-pieces. Printed on Imperial Japan Vellum.

In a superb contemporary embroidered binding on silk, consisting of elaborate floral motifs, ribbon patterns, and buds, all in colored silk embroidery on cream-colored silk padded covers. Gilt lettering on spine, marbled endpapers with leather bookplate of Robert Hoe. The Robert Hoe Copy, specially made for him and so stated on the limitation page in ink: "Exemplaire offert/à Monsieur Robert Hoe/ L. Conquet." Tear along front joint, a little fraying at foot of spine. A very good copy.

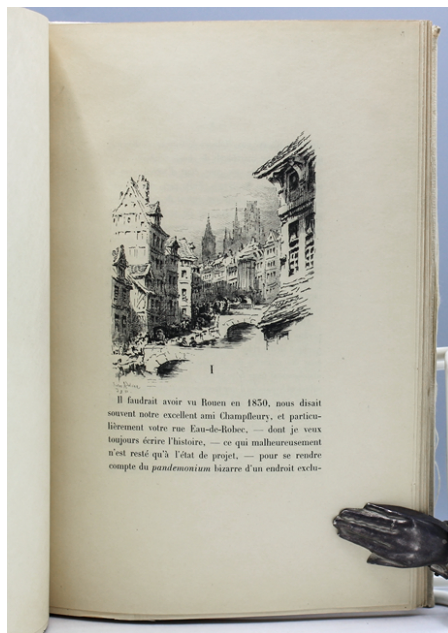
\$4,500

Limited to 150 copies, of which this is number 68. This copy is distinguished as having two separate (and identical) suites of illustrations, interspersed within the text. Of the thousands of books in the Robert Hoe collection, this is one of only a few in which he commissioned a special product from the publisher.





Robert Hoe III (1839 - 1909) was an American businessman, and a producer of printing equipment. He was one of the foremost collectors of his time and served as the first president of the Grolier Club. At the time of his death, his extensive collections of rare books and manuscripts, as well as silver, miniatures, and other art objects, were valued at several million dollars. His rare book collection was sold at auction in 1911 and 1912, with almost half of it going to Henry E. Huntington, including a Gutenberg Bible.





Fine Seventeenth Century Edition
With Engraved Title and 147 Engravings by Pieter Van der Borcht

2. AESOP. *Les Fables d'Esophe Phrygien*. Illustréea de Discours Moraux, Philosophiques, et Politiques. Nouvelle Edition. Augmentée de beaucoup en divers endroits. Avec des Reflexions Morales, Par J. Baudoin. A Bruxelles: Chez Francois Foppens...1669.

Twelvemo. [10], 86, 412, [8, index] pp. With engraved allegorical title-page and 147 copper engravings in text by Pieter Van der Borcht. Includes a life of Aesop by Jean Baudoin.

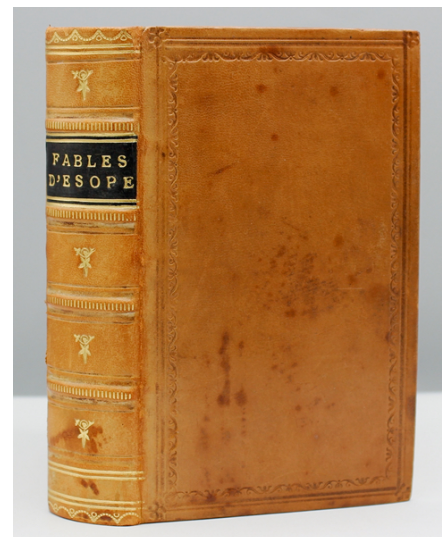
Rebound in modern tan calf. Gilt spine with black leather morocco label. Marbled edges. Ink ownership signature, dated 1899, and an earlier note to preliminary blanks. Fresh and clean throughout aside from some minor toning. Very good.

\$1,250

A scarce seventeenth century illustrated edition. Jean Baudoin (1590 – 1650) first published his edition of Aesop in Paris in 1631. The Brussels editions contain a different series of illustrations than the earlier Paris editions. Pieter Van der Borcht (1545 – 1608) had a long career working for the Plantin Press in Antwerp. He also provided illustrations for Dodoens' famous herbal.

OCLC records seven copies in North America.

Landwehr 90 (erroneously calling for a frontispiece and 148 illustrations).





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.

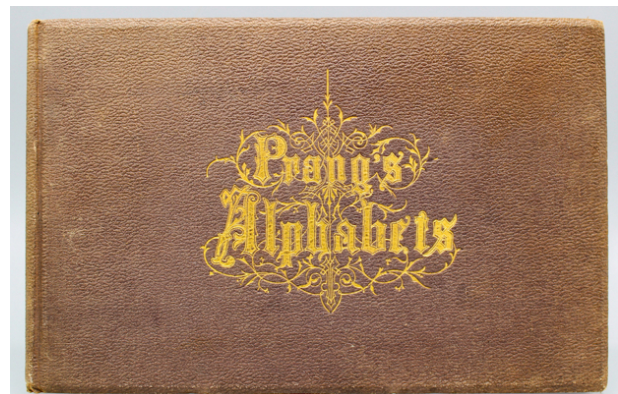
Publisher's brown cloth with ornamental gilt title. Slight rubbing to extremities. Some foxing throughout. A very good copy, scarce in commerce.

\$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...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..."

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





4. [ALPHABET BOOKS.] [Wind-up picture alphabet book in a barrel.] [n.p., n.d., ca. 1880s.]

Oilcloth scroll (48 x 2") that winds into wooden barrel (2" x 3") with a metal hand crank. Each letter illustrated with an engraving (alligator, black bear, "Fannie caught in the rain").

Wooden barrel with label at one end mostly worn away. Wear to a few inches at one end of tape (the "A" end), but the rest is quite attractive and well-preserved within the barrel. A very good, fully functional example of this rare alphabet book.

\$475

Companies like McLoughlin Bros. in New York and Milton Bradley in Massachusetts employed creative formats for alphabet books during the late nineteenth and early twentieth centuries. These interactive books were often printed on linen, and treated with oil, since fabric was more durable than the cheap paper used in mass printing. The present item is an unusual book that introduces an element of tactile play to learning the alphabet.

While McLoughlin, Milton Bradley, and other companies were distributing these alphabet books, the Educational Toy Manufacturing Company, also in Massachusetts, experimented with a movable metal multiplication tool "Consul the Educated Monkey," and British company H.G. Clarke released their "Magic Toymaker" booklet, which could be assembled into a paper puppet. These books utilized the concept of learning through play, a staple of early childhood education since Friedrich Froebel innovated the kindergarten in the first decades of the nineteenth century.





Scarce Miniature Annual with Eight Hand-Colored Illustrations

5. *L'Apropos Galant*. Année 1823. Paris: Chez Marcilly, 1822.

Miniature (3/4" x 1"). 64 pp. With eight hand-colored full-page illustrations.

Embossed gilt stiff paper wrappers. Some rubbing and some chipping to spine. Two small holes (seemingly made by a needle) at fore-edge, presumably for closure ties. Red armorial wax stamp to lower pastedown. A very good, bright, and clean copy.

\$350

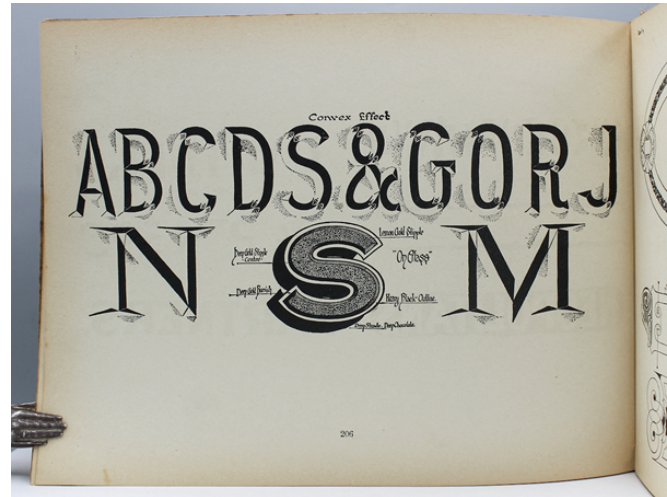
First edition. Seemingly intended as an annual, but no other issues appeared. OCLC records five copies, only two outside Europe (Grolier Club, Morgan Library).

Annuals (sometimes referred to as literary annuals or keepsakes) were collections of literature and art published during the eighteenth and nineteenth centuries and were intended to be given as gifts. Though annuals did not emerge in the English-speaking world until the 1820s, literary almanacs had a long history in France and Germany, where titles like the *Alamanch des Muses* (1765 – 1833) and the *Musen-Almanach* (1796 – 1800) proliferated. Annuals were very popular among women, with many publishers marketing their annuals exclusively toward female audiences: German publisher J.G. Cotta's *Almanach des Dames*, for example, ran from about 1800 to 1830; the Louis Janet series of annuals, *Almanach dédié aux Demoiselles*, ran from 1812 to 1826. Inheritors of the genre in England include Kate Greenaway, whose popular *Alamack* series ran from 1883 to 1897.



Welsh 275. Grand Carteret, p. 494. Houghton 444. Grolier, p. 137.





With Over Two Hundred Full-Page Illustrations,
Including Fifty-Eight Pages of Type Specimens

6. ATKINSON, Frank H. *"Atkinson" Sign Painting Up to Now*. A complete manual of the Art of Sign Painting—Contains Ninety Six Designs or Layouts and accompanying color notes—Seventy Five Alphabets embracing all standard styles, their modifications and alternates—Comprehensive text covering all practical phases of the art—for every day reference in the shop. Chicago: Frederick J. Drake & Company, 1929.

Quarto. 249, [2, index], [1, ads] pp. With over two hundred full-page illustrations of sign designs, including fifty-eight pages of type specimens.

Olive green cloth printed in green, red, and black. Edgewear, and spotting to cloth. Twentieth century bookplate of a David A. White to corner of front pastedown. Some foxing to edges and endpapers. A good copy.

\$350

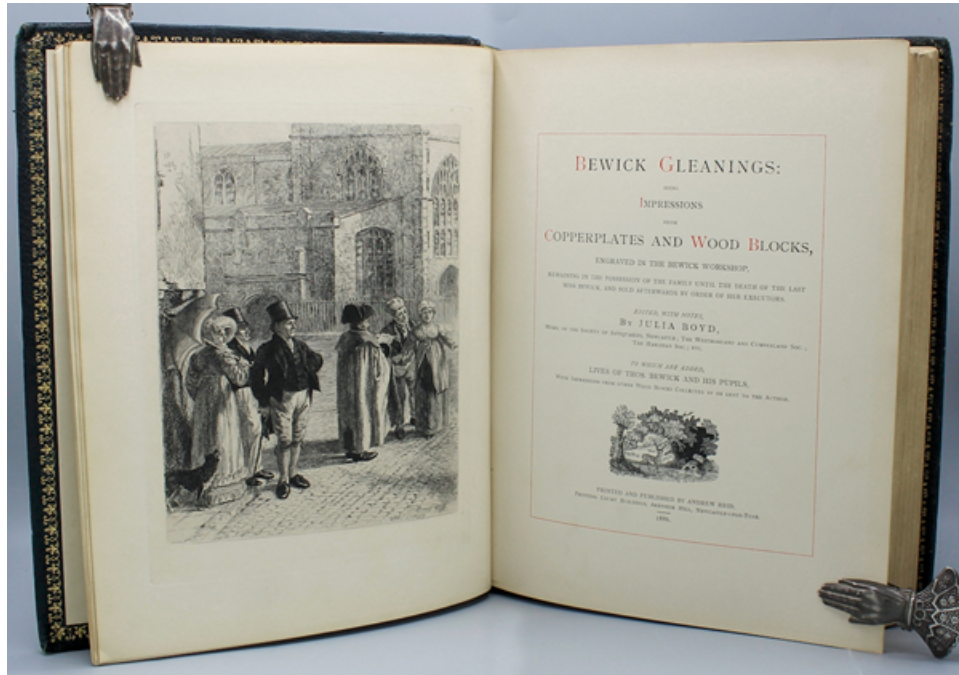
Later edition. First published in 1909. All editions are uncommon in commerce.



A guide to design, painting, engraving, typography, glasswork, and other skills necessary for designing store signs, shopfronts, and advertising material. In the preface, Frank H. Atkinson (b. 1871) explains that the book is intended for students pursuing careers in design, as well as craftspeople in need of a reference text. Several pages at the end of the work comprise reviews and test questions for students looking to improve their skills.

We could not locate much information on Frank H. Atkinson. He also wrote *Scene Painting and Bulletin Art* (1916), *Scene Painting and Bulletin Art* (1927), and other texts on art and design. In the preface to the present work, he describes himself as having two decades of experience in the craft.





One of 250 Large Paper Copies, Signed and Numbered by the Editor

7. [BEWICK, Thomas.] BOYD, Julia. *Bewick Gleanings: Being Impressions from Copper Plates and Wood blocks, Engraved in the Bewick Workshop, Remaining in the Possession of the Family Until the Death of the Last Miss Bewick...Edited...by Julia Boyd...To which Are Added, Lives of Thos. Bewick and His Pupils, with Impressions from Other Wood Blocks Collected By or Lent to the Author.* Newcastle-Upon-Tyne: Printed and Published by Andrew Reid, 1886.

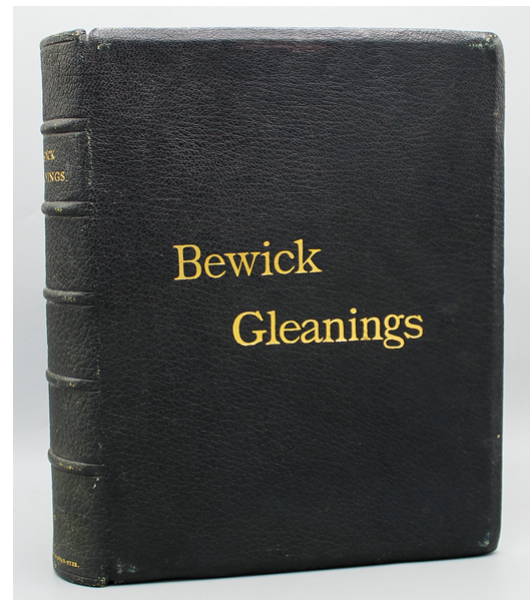
Large quarto. xxiv, [1], [1, errata], 108, [2], 104 pp. Steel-engraved frontisportrait and two additional steel-engraved portraits of Bewick; a facsimile leaf of Bewick's handwriting; fifty-four plates; numerous textual illustrations. Title page, half-title page, and text printed in black and red. With a list of subscribers.

Full black morocco lettered in gilt on front board and spine. Beveled edges, top edge gilt, gilt turn-ins. Front and rear endpapers very slightly foxed. Contemporary ink signature on front flyleaf. A fine copy, clean and bright.

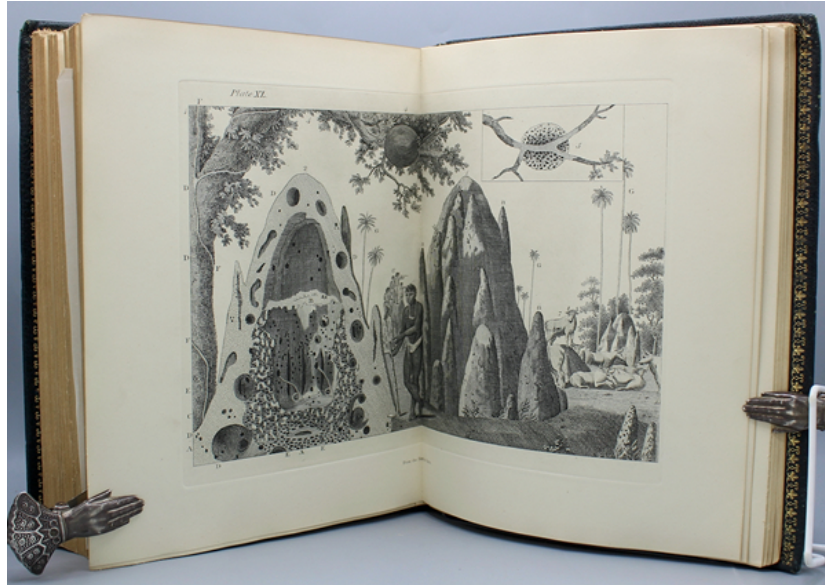
\$1,250

Large paper edition, one of about 250 copies printed for subscribers, signed and numbered by the editor. The Large Paper copies contain two additional steel-engraved portraits of Bewick, one by Bacon, after Ramsay, and one by Meyer, after Ramsay.

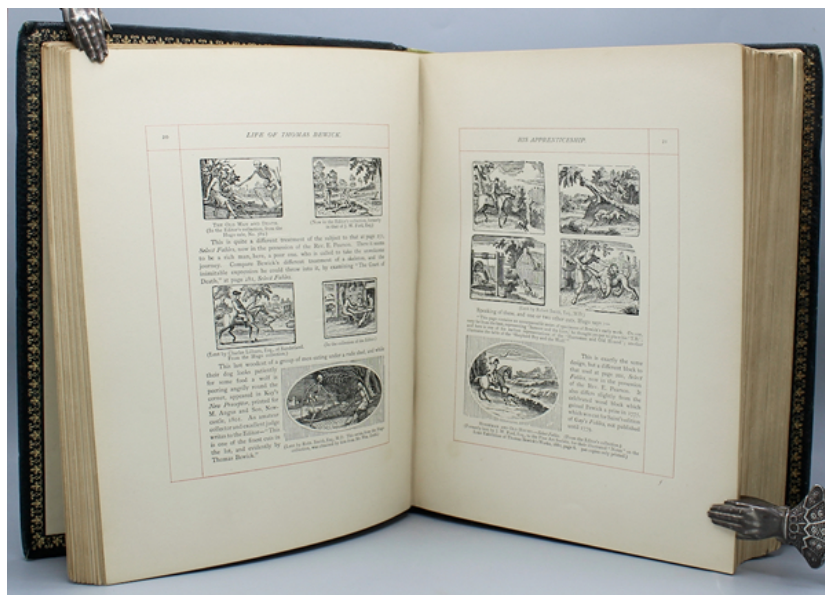
In her preface, Boyd (1846-1892) writes, "The real interest of this volume...lies in the fact that it contains the

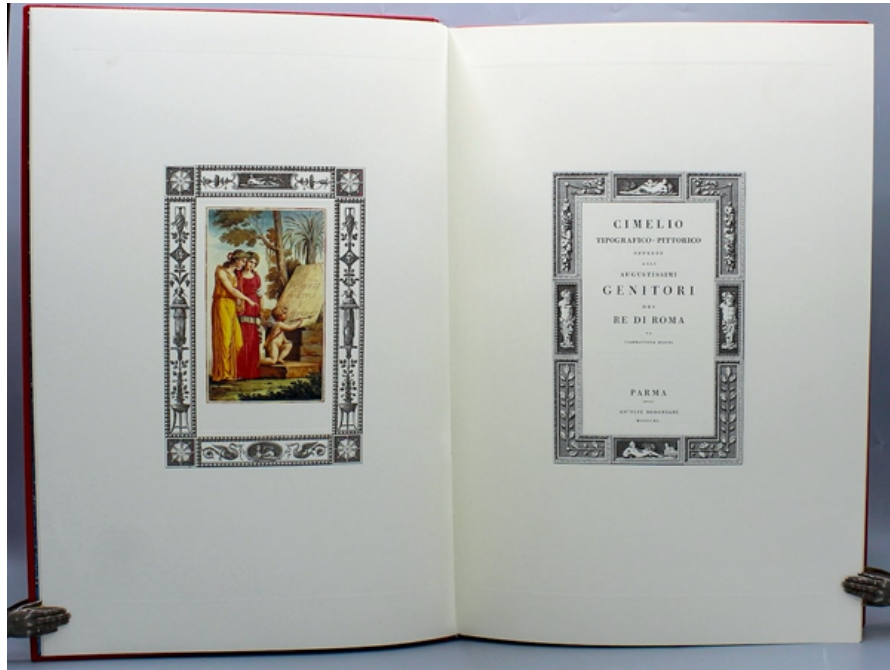


last that remained unpublished of the works in the hands of the [Bewick] family, and that they all must have been executed under the eye and direction of Thomas Bewick himself...an authentic reprint from the whole should be taken before their final dispersal thus affording to future collectors a record of these copperplates and blocks, and means for their identification" (pp. xii-xiii).



Thomas Bewick (1753-1828), one of the most famous English engravers of his day, began his career engraving cuts for the fables of Aesop and Gay. His cuts for Dodley's *Select Fables* (1784) showed his accomplishment in the handling of texture, light, and shade. His reputation was fully established by his *General History of Quadrupeds* (1790) and *History of British Birds*. (Oxford DNB).





Fine Facsimile of a Work Dedicated by Bodoni to Napoleon and Marie Louise
One of 400 Copies Letterpress Printed by the Stamperia Valdonega

8. BODONI, Giambattista. *The "Cimelio" of Bodoni*. The work and its printer in essays by Angelo Ciavarella, Corrado Mingardi, James Mosley, Bernard Chevallier. Verona: Edizioni Valdonega/ Boston: David R. Godine, [1991].

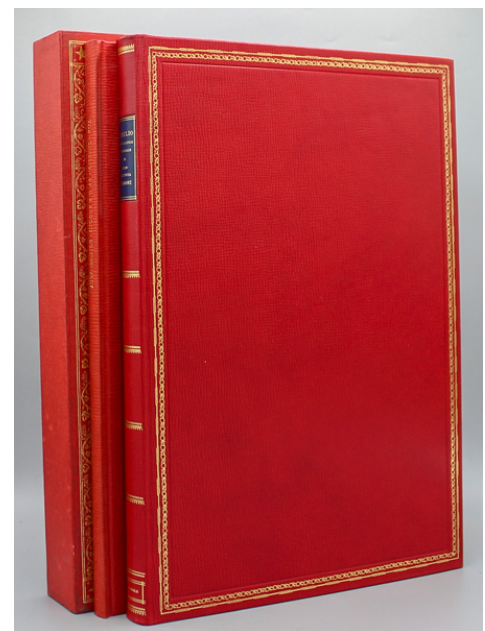
Two volumes, folio. 95 ff. (facsimile); 73 pp. (commentary).

Facsimile bound in full red leather with gilt spine and covers, all edges gilt. The companion volume of commentary bound in red boards, titled in gilt. Fine in the matching red board slipcase.

\$400

First American edition of this facsimile, printed for members of Hoc Volo. One of 400 copies letterpress printed at the Stamperia Valdonega.

A beautiful facsimile of a book first published in 1811 and dedicated by Bodoni to Napoleon and Marie Louise for the birth of the King of Rome. The book contains forty compositions in verse, printed in forty different typefaces, and accompanied by forty miniatures commissioned and colored by the Parmesan artist Antonio Pasini of the Academia di Belle Arti. The facsimile reproduces Napoleon's copy, which was the only one hand-colored by Pasini.





“The Largest and Most Important Group of English Illuminated Manuscripts of the Period”

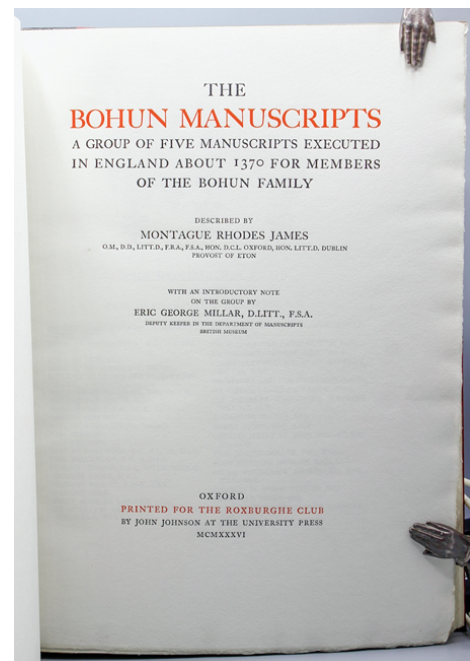
9. [BOHUN MANUSCRIPTS. FACSIMILE.] JAMES, Montague Rhodes. *The Bohun Manuscripts: A Group of Five Manuscripts Executed in England About 1370 for Members of the Bohun Family...* with an introductory note on the group by Eric George Millar. Oxford: Printed for the Roxburghe Club by John Johnson at the University Press, 1936.

Folio. [vi], 61 pp. With sixty-eight collotype plates fully reproducing five of the sumptuous Bohun Manuscripts, which were the only known to exist at the time of publication: three or four produced for Humphrey de Bohun, 7th Earl of Hereford (Oxford, Exeter College, MS. 37; Oxford, Bodleian Library, MS. Auct. D. 4.4; Vienna, National Library, Cod. 1826; and probably a Psalter in the collection of T.H. Riches) and one for Mary de Bohun (Copenhagen, Royal Library, Thotts Saml. 547). Title-page in red and black.

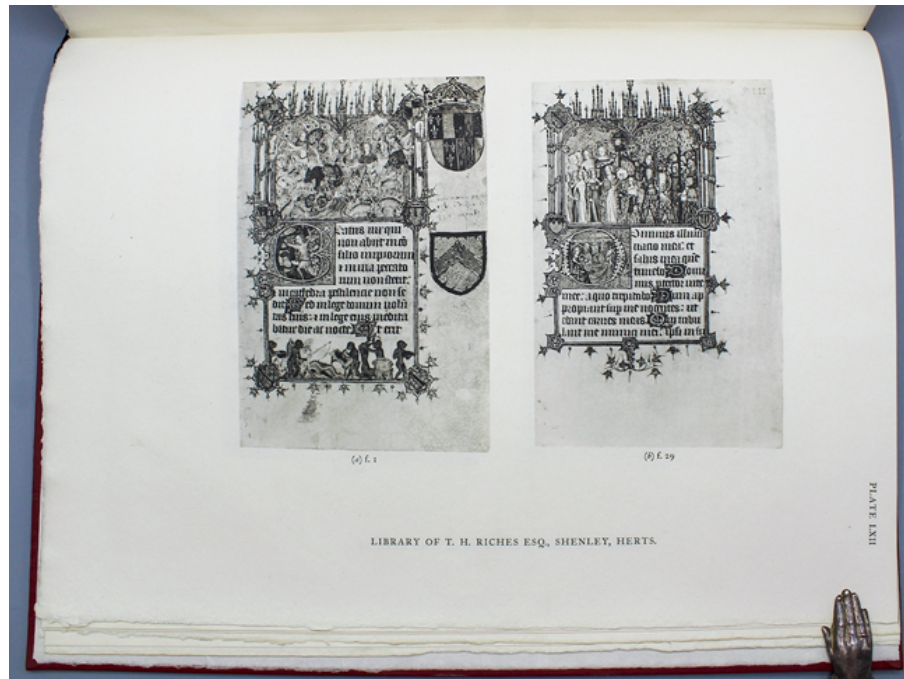
Publisher’s quarter morocco over red cloth. Spine titled in gilt. Slight rubbing and scuffing to spine. Small bookplate (Anthony Robert Halwyn Thompson) to corner of front pastedown. Minor toning to endpapers at gutter. Still a clean, bright, near-fine copy of this scarce Roxburghe Club facsimile of the coveted Bohun Manuscripts.

\$3,000

First edition. Note that the present item is seemingly the most thorough reproduction of the Bohun manuscripts to date. Images of the manuscripts, other than that made for



Eleanor de Bohun, are still not accessible online (at least, not to the general public), and we could not locate any other significant reproductions of any of the Bohun manuscripts published in the intervening years.



The Bohun Manuscripts are a group of about a dozen surviving manuscripts written and decorated by the same scribes and artists for the Bohun family in England between the 1350s and 1380s. Significantly, this manuscript is also the earliest of the group, completed before 1356. In her book *Illuminators and Patrons in Fourteenth-Century England*, Lucy Freeman Sandler notes that the Bohun family manuscripts are “the largest and most important group of English illuminated manuscripts of the period. These books offer material evidence of the high level of the artistic accomplishment in fourteenth-century England. Even more, they supply evidence of the cultural tastes and world outlook — social, political, and religious — of their aristocratic reader-viewers, communicated by the designer-artists who were uniquely positioned to interpret their masters to themselves,” (p. 3). She goes on to say, “Our idea of the English manuscript illumination of the second half of the fourteenth century is defined by the Bohun manuscripts. No books as important as those illuminated for the Bohuns have survived from this period,” (p. 20).





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

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

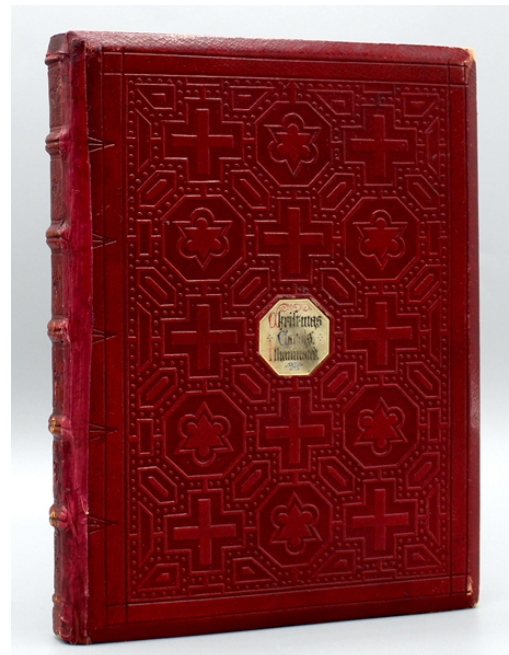
Small quarto. [32] pp. Fully illuminated in gold and color with elaborate chromolithographed borders and three full-page miniatures by John Brandard after manuscripts in the British Museum. Chromolithographed by Hanhart.

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).





With Illustrations by René Bull

11. [BULL, René.] FITZGERALD, Edward, translator. *Rubaiyat of Omar Khayyam*. Rendered into English verse Edward Fitzgerald. [London]: Hodder and Stoughton, [1913].

Octavo. [2], 58, [1], 59-75 ff. Tipped-in color frontispiece; twenty-eight tipped-in color illustrations within decorative borders, including nine full-page plates; numerous textual illustrations in blue. Title-page printed in gold, blue, and black.

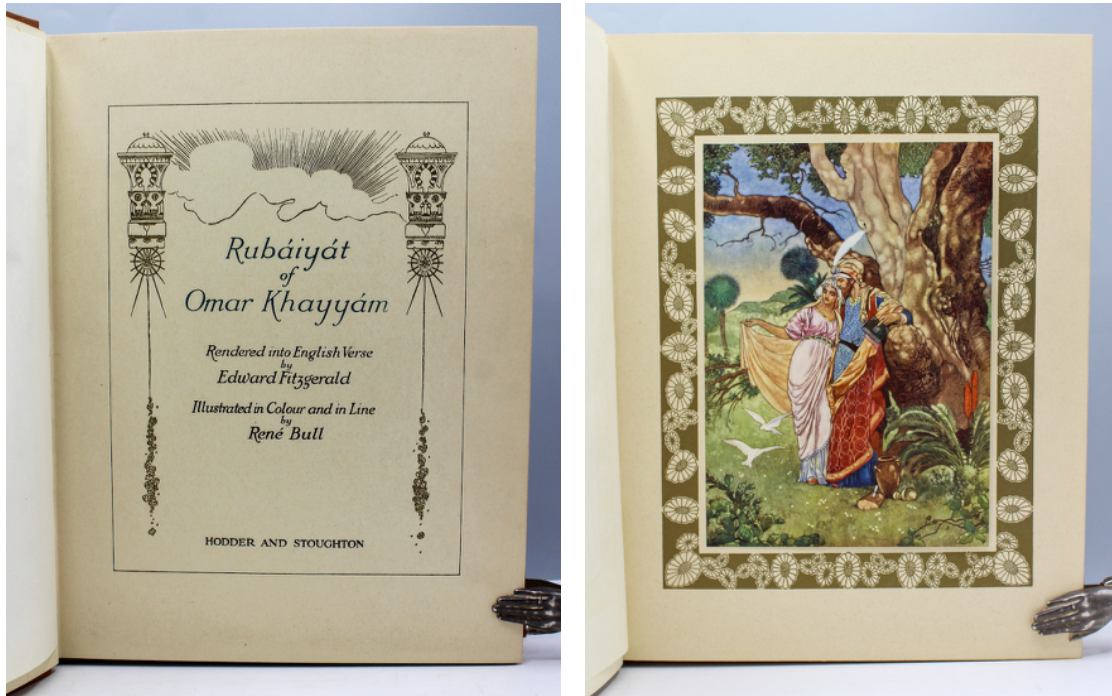
Brown cloth ruled in gilt and stamped decoratively in blue and gilt on front board with gilt spine. Corners lightly rubbed, slight fraying to tail of spine. Minor offsetting to gutter margin of ff. 7-8. Slight offsetting to tissue guards from plates. A near fine copy.

\$950

René Bull (1872-1942) was a Dublin-born photographer and illustrator, and one of the artists of the Golden Age of Illustration (from the 1880s to 1920s). While in Paris studying engineering, he met and took drawing lessons from satirist and political cartoonist Caran d'Ache (born Emmanuel Poiré, 1858-1909). When Bull returned to Ireland, he contributed political cartoons and sketches to various publications, including *Weekly Freeman*. He went to South Africa to document the Boer



War, but left after he was wounded in 1900. After settling in England, he continued to draw cartoons for magazines, including *Bystander* and *London Opinion*. From 1905 on, he illustrated books, the first of which was Fontaine's *Fables*. Other well-known titles he illustrated include *Uncle Remus* by Joel Chandler Harris and *Gulliver's Travels* by Jonathan Swift. Bull joined the Royal Naval Volunteer Reserve and was transferred to the Royal Air Force where he reached the rank of Major. During World War II, he enlisted in the Air Ministry where he performed technical duties.





“Illuminated by the Audsleys...the Total Effect Being Most Attractive” (McLean)

12.[BYRON, George Gordon.] *The Prisoner of Chillon*. [Poem by Lord Byron. Illuminated by W. & G. Audsley, Architects.] [London: Day and Son, 1865.]

Quarto. [20] ff. chromolithograph plates (printed on one side only). Beautifully illuminated by Audsley with decorations by W.R. Tymms.

Original polychrome purple cloth decorated in gold, blue, and red. Expertly recased. Slight rubbing to extremities. Faint contemporary ink signature to front flyleaf. A very good, remarkably clean and bright copy of one of the finest chromolithographed books of the 1860s.

\$600

First edition. Poem originally published in 1816.

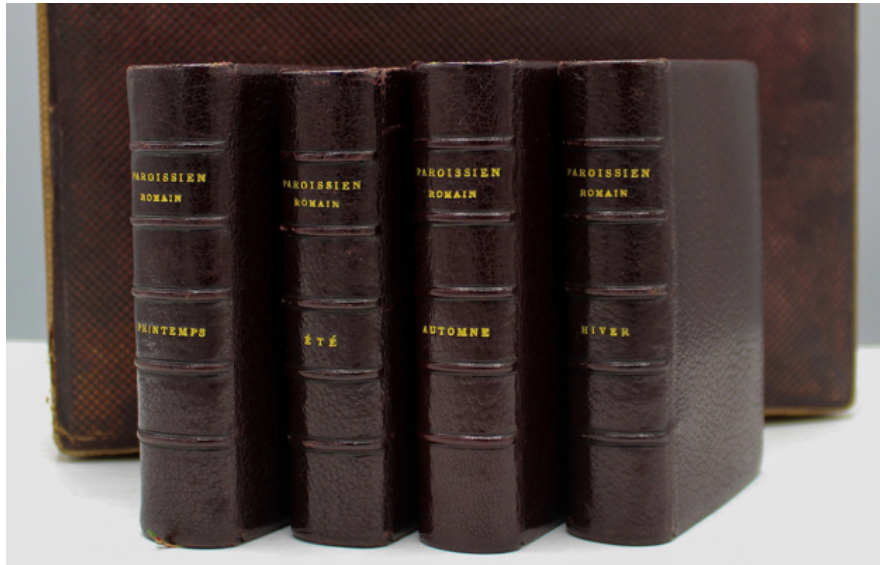
McLean: “In 1865, Day & Son issued an edition of Byron’s *The Prisoner of Chillon*... illuminated by the Audsleys, richly polychromatic, and richly muddled in its mixture of decorative styles, the total effect being most attractive,” (*Victorian Book Design*, p. 133)

W. & G. Audsley illuminated chromolithograph works “of considerable interest” in the latter half of the nineteenth century and frequently collaborated with Firmin-Didot in Paris (McLean, p. 133). One of their best-known words was



Polychromatic Decoration as applied to Buildings in the Medieval Style (Sotheran, 1882), which included thirty-six plates chromolithographed by Firmin-Didot. George Audsley co-authored *Keramic Art of Japan* (1875), featuring color plates printed by Firmin-Didot, and authored *The Ornamental Arts of Japan* (1882-4), with chromolithograph plates by Lemercier. The Audsleys' last work was *The Practical Decorator and Ornamentist*, a collection of a hundred plates also printed by Firmin-Didot.





French Missal in a Contemporary Fine Binding and Custom Box,
With an Engraved Frontispiece by Berthiault in Each Volume

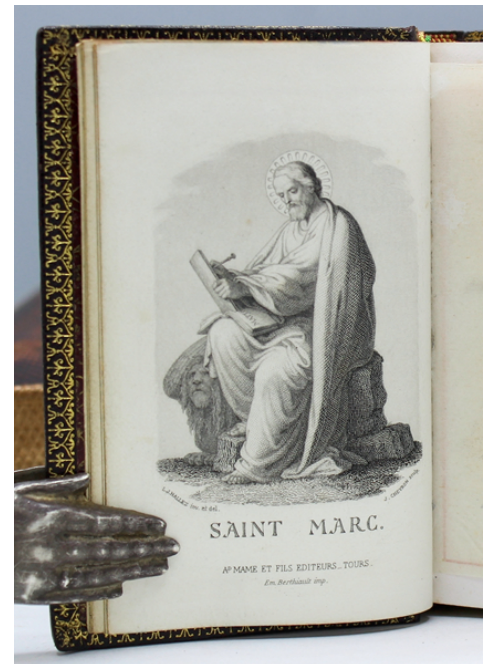
13. COLET, Charles-Théodore. *Paroissien Romain Très Complet. Printeps, Été, Automne, Hiver*. Approuvé Par Mgr Charles-Théodore Colet, Archevêque de Tours. Tours: Alfred Mame et fils, 1878 – 1881.

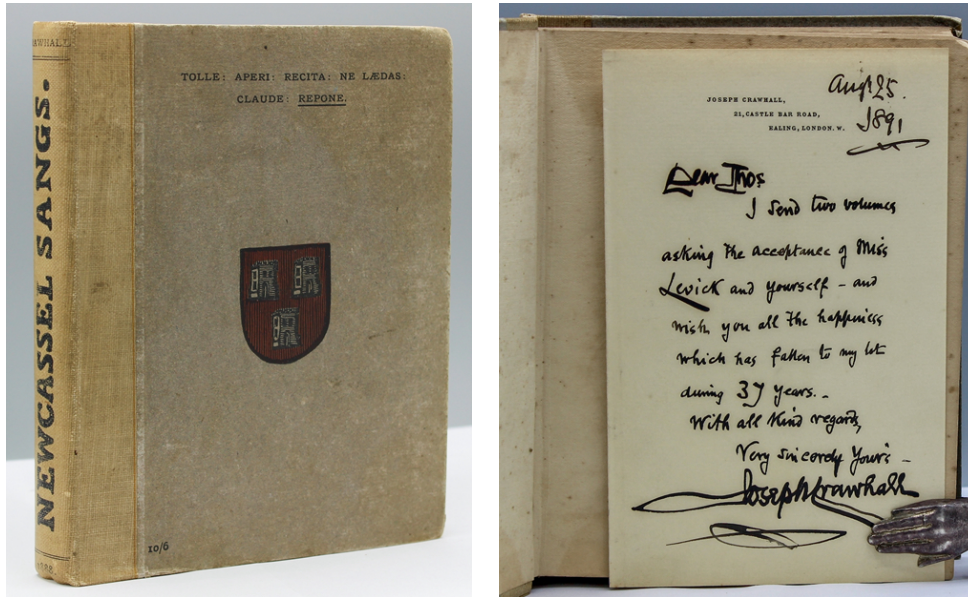
Four volumes, twelvemo. 637; 587; 592; 576 pp. Each volume with an engraved frontispiece by Emile Berthiault. Pages bordered in red.

Full contemporary dark brown calf, spine in six compartments with raised bands, titled in gilt, with gilt inner dentelles. All edges marbled gilt. Maroon and gilt endpapers. Silk bookmarks. Minor occasional foxing. In a custom contemporary velvet- and silk-lined box (in good condition) with functional clasps. Bottom of box holds firm despite lengthwise crack. A bright, near-fine set.

\$750

First edition of this French missal published with the approval Charles-Théodore Colet (1806 – 1883), Archbishop of Tours at the time of publication, and former Bishop of Luçon.





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

14. CRAWHALL, Joseph. *A Beuk o' Newcassel Sangs*. Newcastle-on-Tyne: Mawson, Swan, and Morgan, 1888.

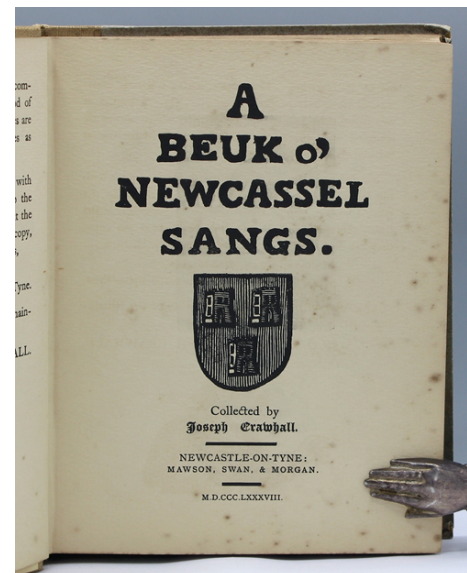
Small quarto. [1, list of subscribers], xi, 131 pp. With illustrations by Joseph Crawhall on nearly every page, all printed in black: headpieces, tailpieces, a full-page map of Newcastle, and numerous vignette portraits. With music and lyrics throughout.

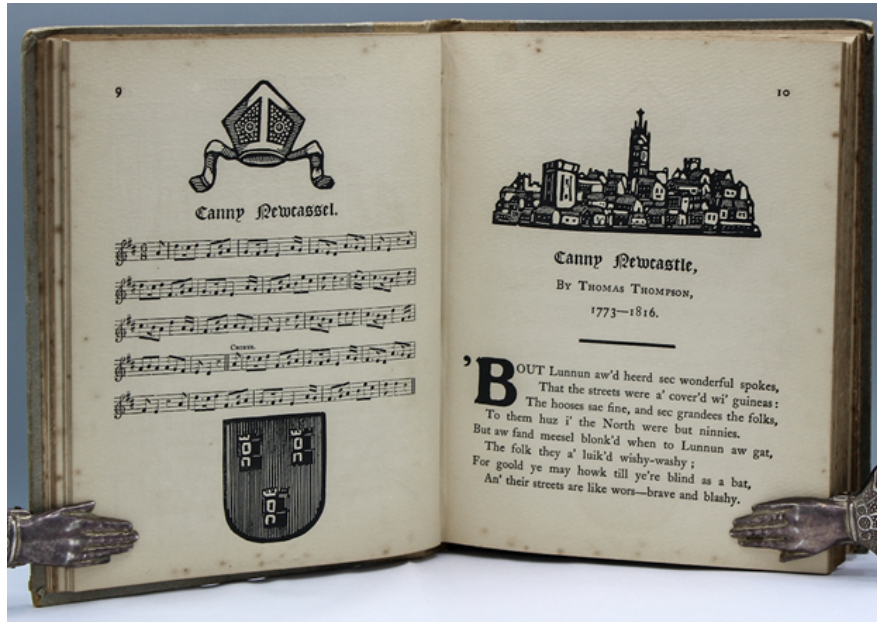
Publisher's quarter buckram over boards. Large illustration of bridge printed in black over entire lower board. Lettered in black on spine. Foxing to first and last few leaves and to edges. A very good copy inscribed by Crawhall's nephew Thomas Fothergill W. Crawhall-Wilson (1891), with an ALS by Joseph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

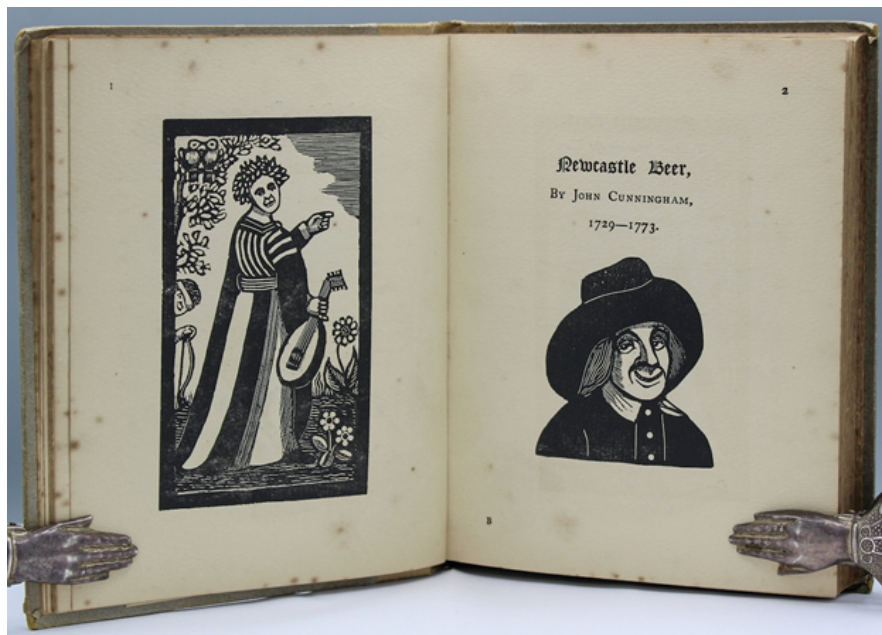
Joseph Crawhall II (1821 – 1896) was a wood engraver from Newcastle whose humorous artwork often parodied and honored the culture of his home city. He began his career in illustration in 1859 with *The Compleatest Angling Booke* and went on to illustrate over two dozen books over the next thirty years, 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 "drawings of genius" (p. 29).

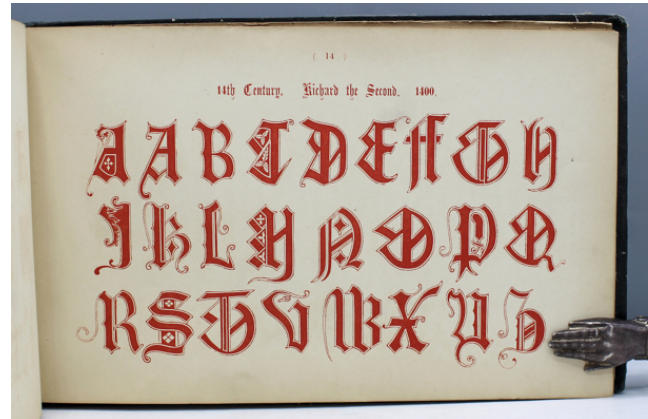
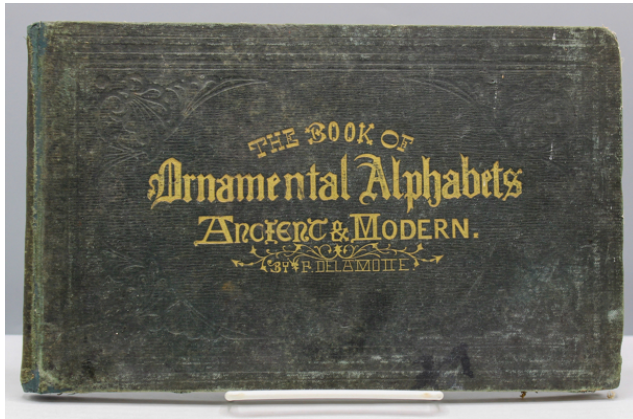




Crawhall was inspired by medieval manuscript illustration, Thomas Bewick, and Japanese printmaking, but his individual style and charm were well established by the time he illustrated his *Beuk o' Newcassel Sangs*. In *Joseph Crawhall: The Newcastle Wood Engraver*, C.S. Felver quotes a contemporary review 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.





**The Uncommon First Edition
With Fifty Type Specimen Plates, Many in Color**

15. [DELAMOTTE, Freeman Gage.] *The Book of Ornamental Alphabets, Ancient and Mediaeval, from the Ninth to the Nineteenth Century*; with numerals, including Gothic; Church-Text, Large and Small; German; Italian; Arabesque; Initials for Illumination; Rustic, Large and Small; Ornamental ... London: E. & F.N. Spon, 1858.

9¾ x 6 in. [6] pp., plus fifty typographic plates printed in black or in color.

Dark green cloth boards titled in gilt. Rebacked with original spine laid down. Wear and some soiling to cloth. Ink notations to top margin of one page. A good copy of the uncommon first edition.

\$250

First edition.

Engraver and draughtsman Freeman Gage Delamotte (1814 – 1862) produced books of designs and letterforms for artists and printers from his studio on the Strand in London. The Delamottes were an artistic family: Freeman’s brother, Philip (1821 – 1889), was a photographer and illustrator who collaborated with J. Cundall on *A Photographic Tour among the Abbeys of Yorkshire* (Bell & Daldy, 1859). Their father, William (1775 – 1863), was a painter, engraver, and printer under the patronage of King George III.

OCLC records fourteen copies (eight in the United States).

McLean, *Victorian Book Design* (revised edition), p. 144.





Rare Paper Dollhouse Kit
Emblematic of 1920s Craftsman Design

16. *Doll Furniture with Beautiful Rugs. One Room with Rug...Paper Furniture.* Chicago: Cut Craft Cut Outs, American Colortype Co., [ca. 1920].

Envelope (16 ½ x 13") enclosing three leaves (one 16¼ x 12½", two 12½ x 9"). All richly printed in color. The larger leaf is a rug and the two smaller leaves are printed with furniture pieces to be cut out and assembled into a living room scene. The rug and some of the furniture items are designed in a pseudo-“oriental” style.

Buff paper envelope printed in color with an illustration advertising the four possible “One Room” model home scenes. Wear and toning to edges of envelope, creases fragile. The leaves within are clean and bright. A very good copy of a rare item.

\$600

First edition. This is one in a series of four “One Room” kits.



Activity kits like the present item were popular educational tools because they inspired children’s creativity and helped them practice fine motor skills and techniques that transferred to art lessons (like cutting with scissors and folding paper). The present kit is additionally interesting for its distinctly Arts and Crafts era design. The kit includes a model of a Stickley-style settee, Tiffany-style lamps, and a porcelain vase emblematic of “oriental” interior design trend of the late nineteenth and early twentieth centuries.





Illustrated with Early 20th Century Authors
A Near-Fine Set of Attractive Card Game Scorecards

17. *Every-Player Your-Partner System Tallies*. Modern Authors Series. New York: Chas. S. Clark Company, [1924].

Box (2½" x 5½") enclosing full set of twelve folding tally cards for calculating card game scores (bridge and five hundred). Each card is illustrated in color with an American author (including Edith Wharton, Henry Van Dyke, and Joseph C. Lincoln). The player holding the card plays as the author pictured, and the rules printed inside instruct players on how to interact with each other in games ("You are Edith Wharton...Play the first game with Irvin Cobb as partner at table three").

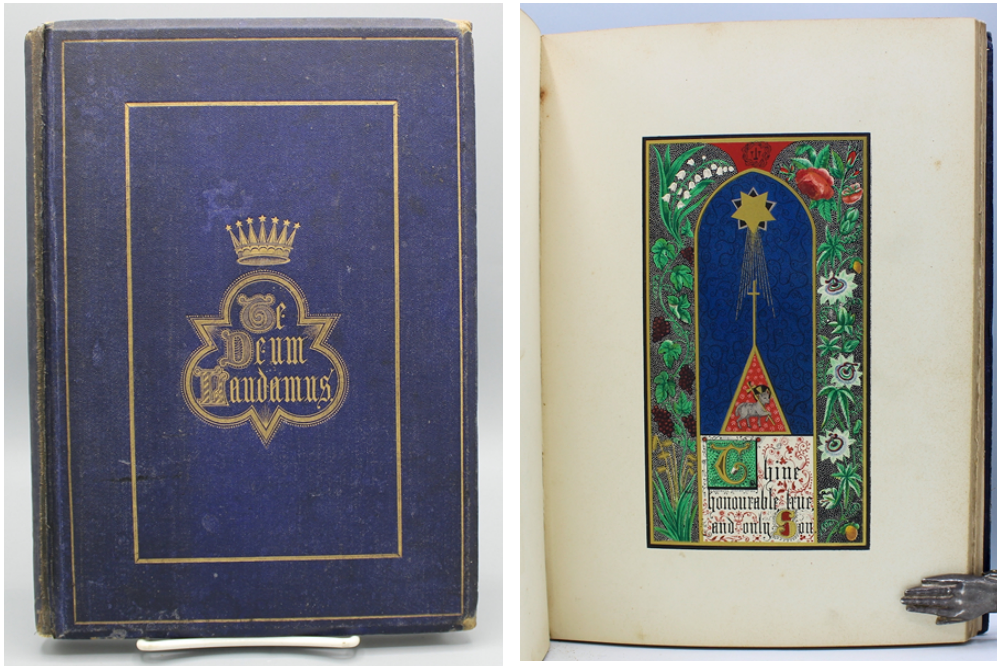
Black printed paper card box. Corners of lid a bit rubbed. White paper on bottom of box worn away. Each card is one leaf folded in half. Cards inside are fresh and clean, each with the original colorful cord tie at upper corner. A near-fine set in the very good original box.

\$125

First edition. A set that included historical authors (like Shakespeare) was published in the same year, and an expanded "Modern Authors" set was published in 1925. All editions are scarce. OCLC records no copies of the present edition, one copy of the set with historical authors (Harvard), and two copies of the second "Modern Authors" set (Winfield School District in Kansas; Kent State).

We could not locate any information on the illustrator of the present item.





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

18. [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.

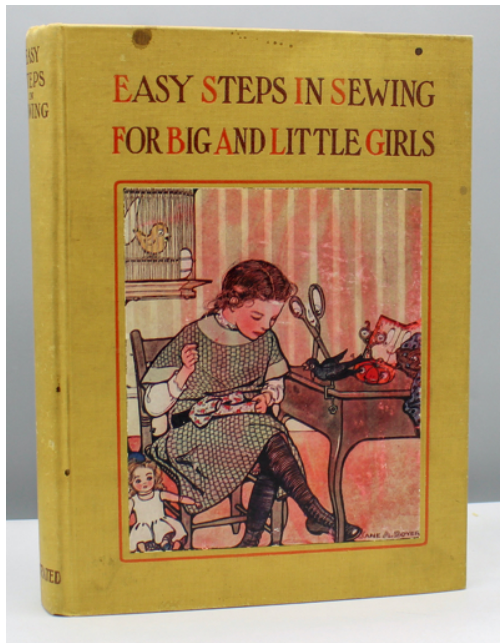
Esther Faithfull Fleet (1823 - 1908) was also the illustrator of *38 Texts* (1872), which was published by her younger sister Emily and included contributions by their father Ferdinand (1789 – 1871); *Roses With and Without Thorns* (1878); and *The Dayspring from on High* (1904).



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.





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

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

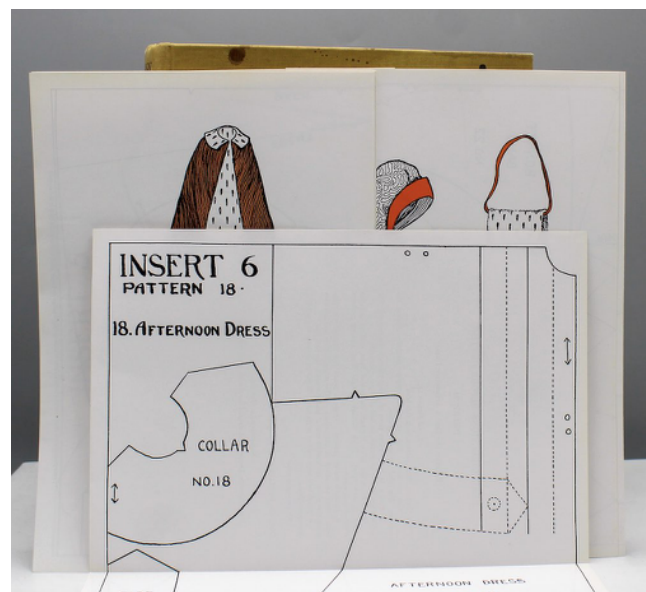
Quarto. 280 pp. With color frontispiece and ten folding color plates, each preserving a paper pattern for an item of doll's clothing. Also, illustrated in color on every page with hundreds of text figures and many full-page illustrations. With ten additional patterns printed on glossy paper laid in.

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.

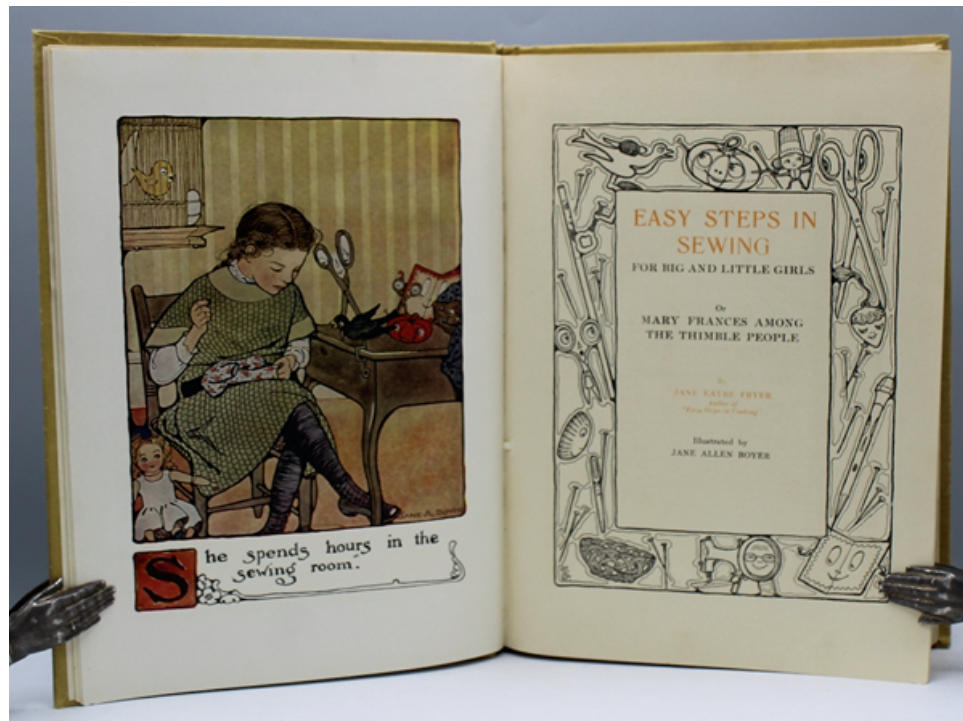
\$450

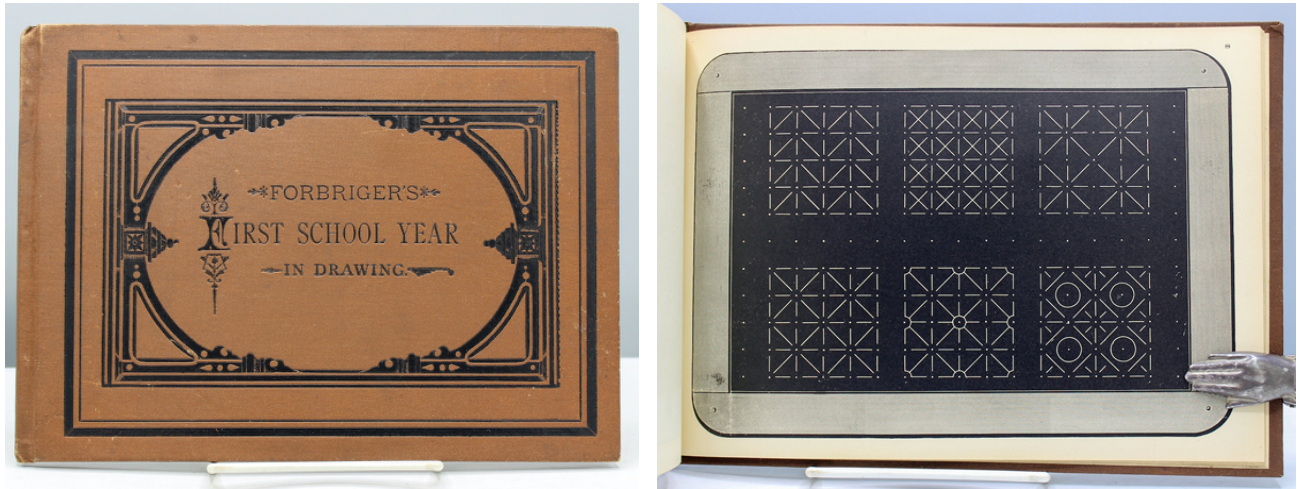
First edition. This edition, with no publisher named on the title-page, is scarce, with only five copies recorded on OCLC (only four in the United States). Later published by the John C. Winston Co. under the title *The Mary Frances Sewing Book*.

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).





Teaching Drawing Through Geometry With Twelve Plates

20. FORBRIGER, Arthur. *The First School Year in Drawing, a Series of Stigmographical Exercises*. Cincinnati: Jones Brothers & Co., [ca. 1870s].

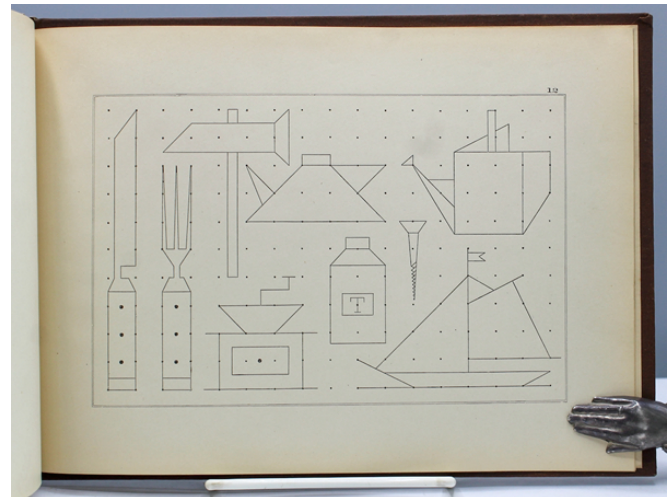
[6] pp. With twelve numbered plates showing geometrical drawing exercises.

Publisher's brown cloth titled and ruled in black. Ink signature of a James Shaw, dated October 14, 1880, to front pastedown. Some toning. A very good copy of a scarce book.

\$375

First edition.

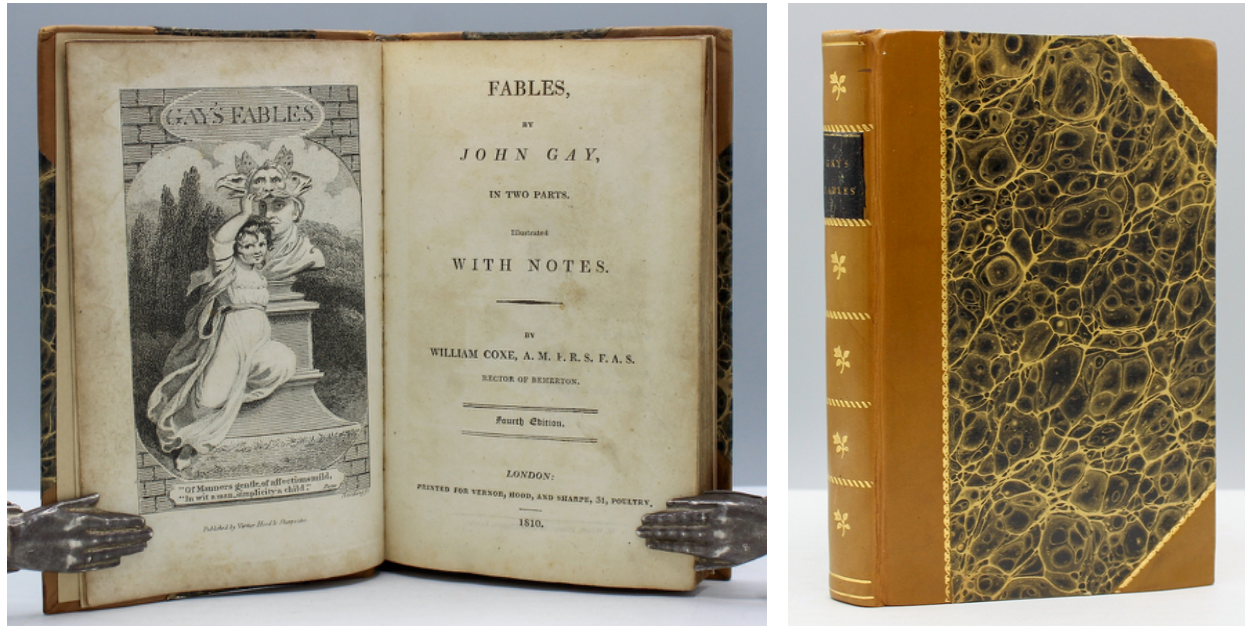
The present book demonstrates how a grid of dots can be used to teach students how to draw. The technique allows students to use geometry to draw basic shapes using straight lines, which can then be added together to form more complex images.



We could not locate much information about Arthur Forbriger (d. 1878). He was an instructor at Woodward High School in Cincinnati at the time of his death.

OCLC records only two copies: University of Chicago and the Ohio History Connection.





21. GAY, John. *Fables...In Two Parts. Illustrated with Notes.* By William Coxe. London: Printed for Vernor, Hood, and Sharpe, 1810.

Twelvemo. [4], 248 pp, including one page of ads. Copper-engraved frontispiece and numerous charming woodcuts in text.

Modern half calf, gilt, with black morocco spine label. Frontispiece with some light dampstains in blank margins, nineteenth-century ownership signature on a preliminary blank. Overall a very good copy of an uncommon edition.

\$300

The first edition of the William Coxe editing of Gay's *Fables* appeared in 1796. Curiously, all of the Coxe editions are scarce, with OCLC listing one or two copies of the first four editions, and five copies of the fifth and last edition, which was published in 1814.





With Fifty-Two Hand-Colored Engraved Plates of Flower Ladies

22. GRANDVILLE, J.J., [illustrator]. DELORD, Taxile. *Les fleurs animées*. Par J.J. Grandville. Texte par Alph. Karr, Taxile Delord et le Cte. Foelix. Nouvelle édition avec planches très soigneusement retouches pour la gravure et le coloris par M. Maubert, peintre d'histoire naturelle attaché au Jardin des Plantes. Paris: Garnier Frères, [n.d., 1867].

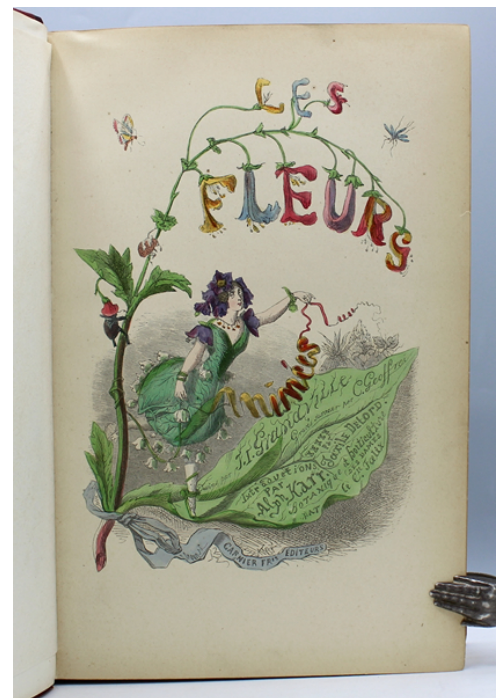
Two volumes, large octavo. 339, [5]; [4], 324, [2] pp. Two hand-colored wood-engraved titles and fifty hand-colored wood-engraved plates, two uncolored plates. Decorative woodcut initials and tailpieces throughout.

Contemporary red morocco over red cloth boards. Gilt spine, all edges gilt. Binding extremities lightly rubbed, tear at head of spine of Vo. 2 neatly repaired. Some light foxing at beginning and end of each volume. A very good, clean set.

\$1,500

Second French edition. First published by Gabriel de Gonet in 1847.

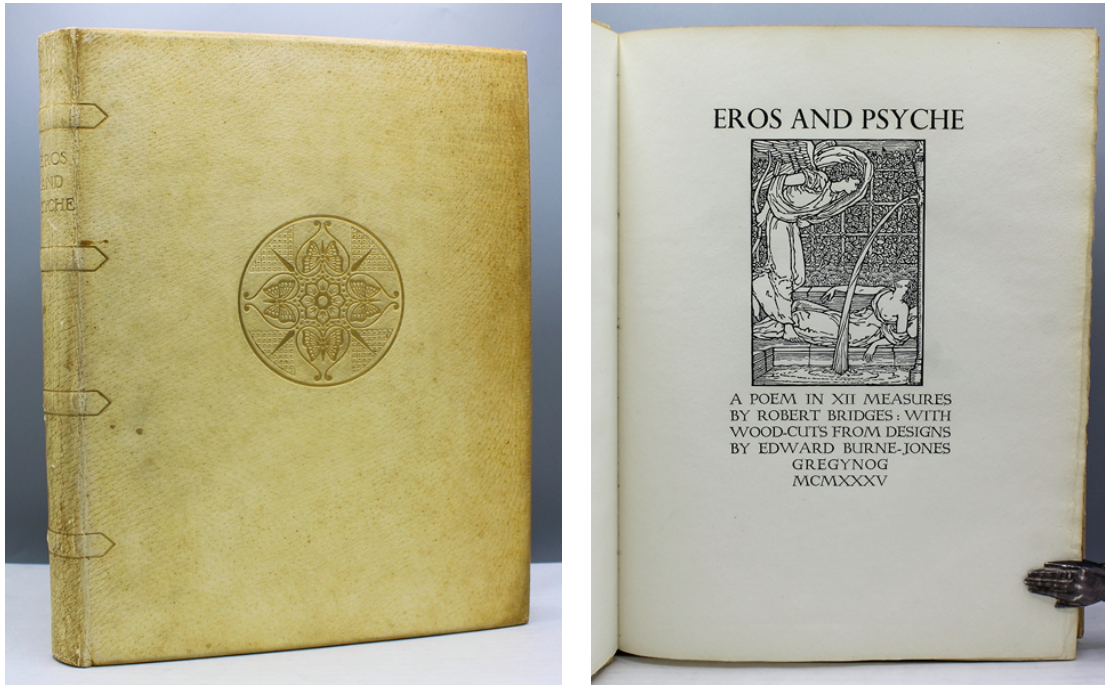
“Though the images in the book are of Grandville's time, his manner of proceeding is that of an artist of the modern movement, exploring the same subject through a sequence of slight but significant variations. Most of the plates show an elegant lady accompanied by respectful creatures, animals and insects, even fish and reptiles. As the series nears its end there are more elaborate scenes of flower-



ladies in groups. A little world is created, governed by its own laws, which was full of significance to Grandville and hence becomes so to the reader as well. his first biographer wrote in the preface to *Les étoiles* (pp. viii-ix): "The *Fleurs animées* are the very thought of Grandville; they were his favorite work, the work into the execution of which he put all that was in him of poetic and gracious originality, of dexterity of mind and observation, of that prodigious perspicacity which made him divine affinities hitherto unperceived by anyone and discover new worlds," (Ray, *The Art of the French Illustrated Book*, 198).

Vicaire III, col. 125. Wick, P.A., *The Court of Flora*, 1981.





One of 285 Copies by the Gregynog Press, Featuring Illustrations by Burne-Jones, The Last Book Produced Under Loyd Haberly's Direction

23. [GREGNYOG PRESS.] [BURNE-JONES, Edward.] BRIDGES, Robert. *Eros and Psyche: A Poem in XII Measures*. With Wood-Cuts from Designs by Edward Burne-Jones. [Newtown, Montgomeryshire, Wales:] Gregynog [Press], 1935.

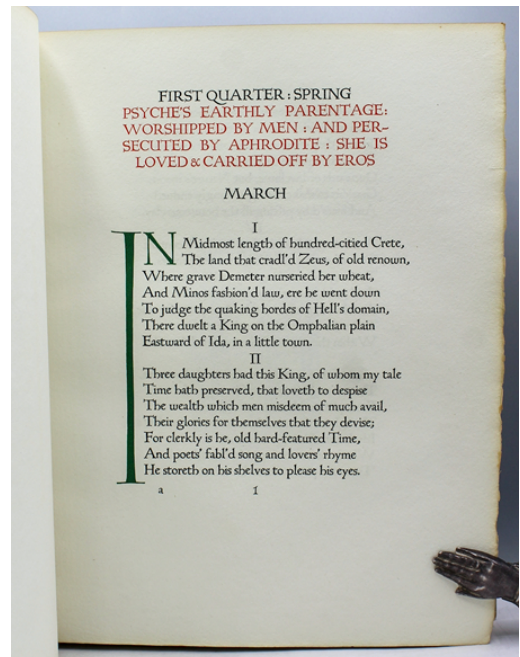
Quarto. [8], 141, [3] pp. With twenty-four woodcuts after drawings by Edward Burne-Jones, including two full-page and several half-page illustrations. Cut by Loyd Haberly and R. John Beedham and prepared for woodcutting by Dorothy Hawksley. Text printed in red and black with green initial letters. The type was designed by Graily Hewitt and used only in this book. Printed on Batchelor handmade paper.

White pigskin titled and stamped in gilt with a circular design that incorporates hand-tooling. Toning to pigskin, as usual (Colin Franklin says the binding was “a particularly foolish choice” for this reason). Top edge gilt. With a folded leaf (4 pp.) of specimen pages, including two woodcuts. A near-fine copy.

\$1,500

One of 285 copies in pigskin out of 300 total.

Cave writes that the forty-two books printed by the Gregynog press, beginning in 1923, “more than bear



FIRST QUARTER: SPRING
PSYCHE'S EARTHLY PARENTAGE:
WORSHIPPED BY MEN . AND PER-
SECUTED BY APHRODITE : SHE IS
LOVED & CARRIED OFF BY EROS

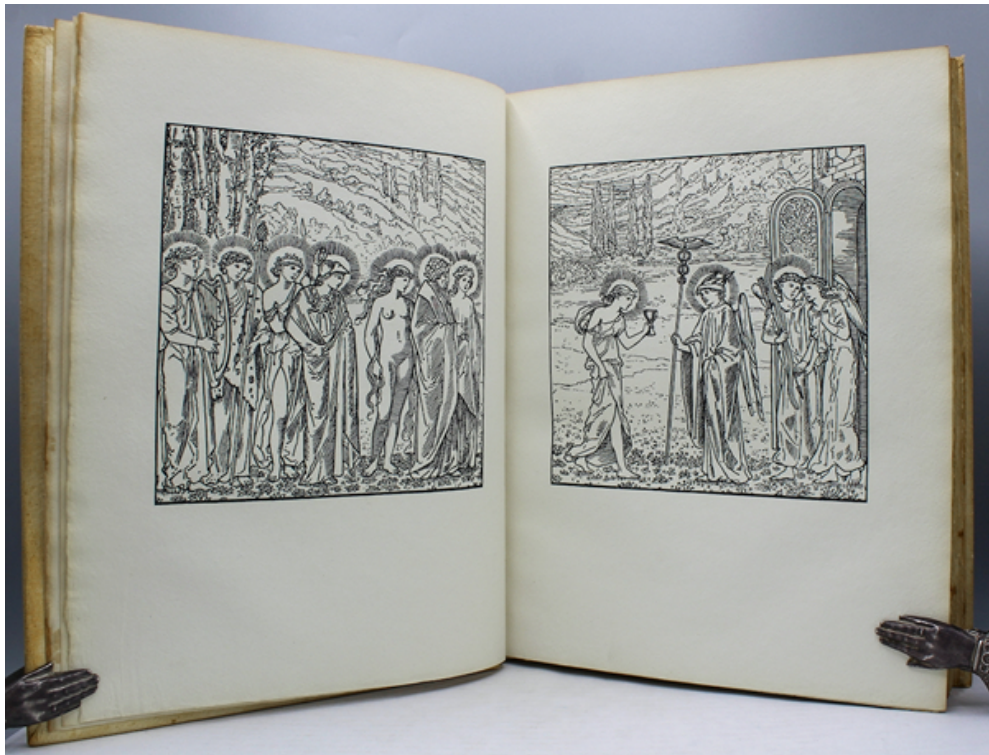
MARCH

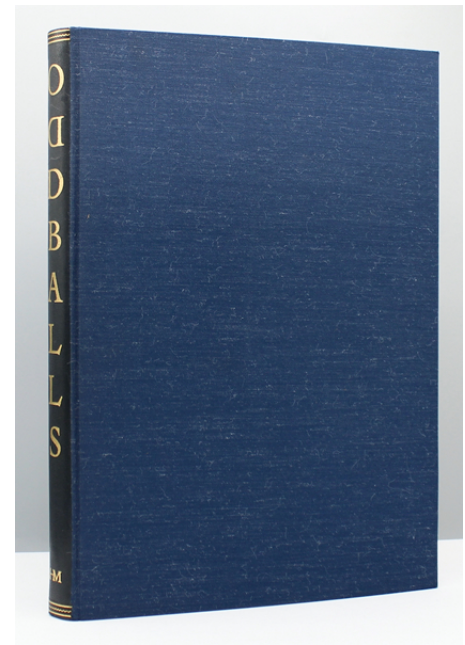
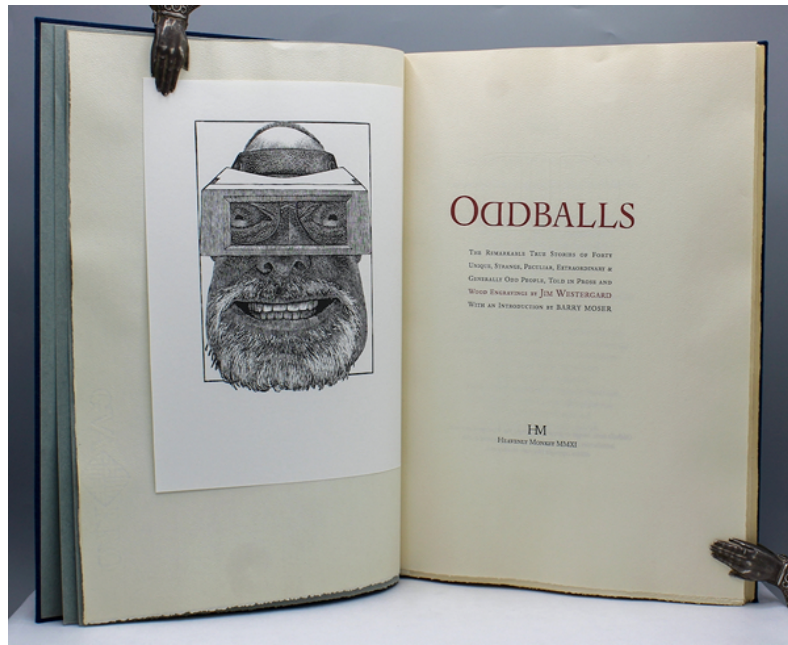
I
IN Midmost length of hundred-cited Crete,
The land that cradl'd Zeus, of old renown,
Where grave Demeter nursed her wheat,
And Minos fashion'd law, ere he went down
To judge the quaking borders of Hell's domain,
There dwelt a King on the Omphalian plain
Eastward of Ida, in a little town.

II
Three daughters had this King, of whom my tale
Time hath preserved, that loveth to despise
The wealth which men misdeem of much avail,
Their glories for themselves that they devise;
For clerkly is he, old hard-featured Time,
And poets' fabl'd song and lovers' rhyme
He storth on his shelves to please his eyes.

comparison with the work of any other private press. In the design and execution of the bindings it was far superior to any, the Doves Press included.” Cave writes that the present book, which was the last produced under Haberly’s supervision, was the “principle book to be produced” under Haberly. Franklin calls it “a notable book...bringing together almost sentimentally the old players — Kelmscott paper, a type cut for the press, Graily Hewitt, Burne-Jones, Bridges” and praises the controversial typeface as “a bit undisciplined but brave and different, calligraphic, splendid for Gregynog.”

Harrop, *A History of the Gregynog Press*, #33 (p. 202).





24. [HEAVENLY MONKEY.] WESTERGARD, Jim. *Oddballs: The Remarkable True Stories of Forty Unique, Strange, Peculiar, Extraordinary & Generally Odd People, Told in Prose and Wood Engravings...* With an Introduction by Barry Moser.[Vancouver, British Columbia:]: Heavenly Monkey, 2011.

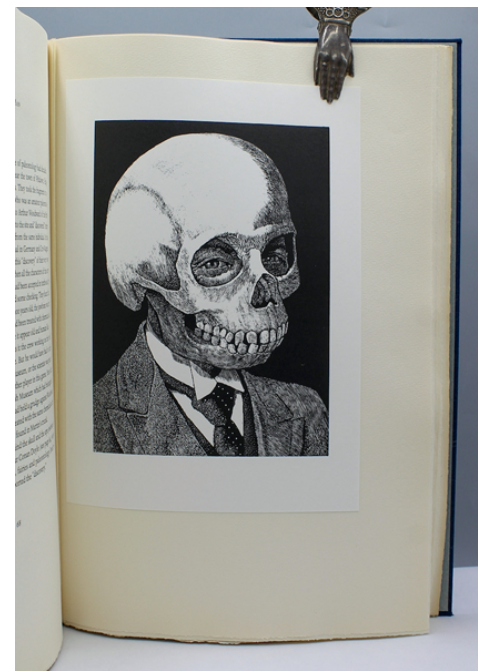
Folio. 98 pp. With forty wood engraved portraits.

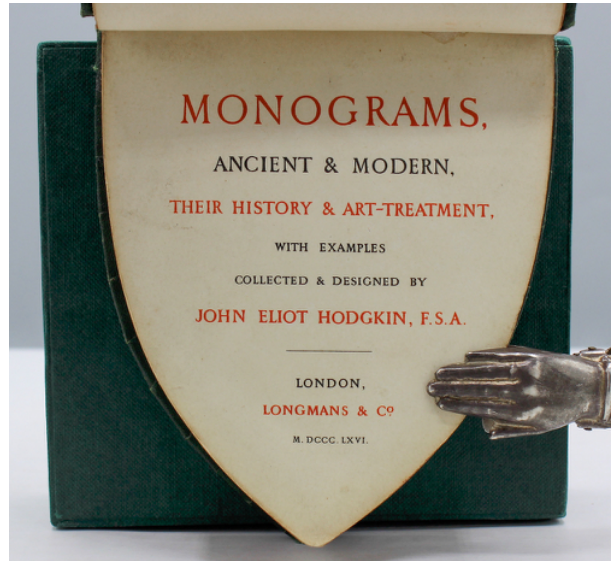
Bound by Claudia Cohen in dark blue Japanese cloth with gilt black morocco spine onlay. A fine copy.

\$2,500

First edition. One of thirty copies, signed by Westergard. Out of print upon publication.

A delightful book featuring darkly humorous illustrations of notable oddballs, including Salvador Dali, Aimee Semple McPherson, Howard Hughes, Gelett Burgess, Rasputin, Timothy Leary, Sir Arthur Conan Doyle, Lizzie Borden, and others. Afterword by Rollin Milroy.





Bound by John Leighton,
With Forty-Two Monogram Plates

25. HODGKIN, John Eliot. *Monograms, Ancient & Modern, Their History and Art Treatment...* London: Longmans & Co., 1866.

Shield-shaped book (approximately 4½ x 5¼"). [69] ff., including thirty plates printed in color and gilt and twelve printed in brown. Lithographed by MacLure, MacDonald & MacGregor.

Bound by John Leighton in green cloth stamped with Hodgkin's own armorial design in red and gilt. Some rubbing to corners. Red coated edges. Contemporary ink ownership signature to front flyleaf. Foxing to endpapers, but otherwise quite clean throughout. In a custom green cloth slipcase. A very good copy of an uncommon book.

\$350

First edition.

John Eliot Hodgkin (1829 – 1912) was an illustrator, businessowner, and collector perhaps best known for his antiquarian interests. He was a Fellow of the Society of Antiquaries who collected historical documents, rare books and prints, coins, seals, pottery, and other objects. In 1902, he published a three-volume catalogue of his collection, titled *Rariora*, which described some twenty thousand items. After his death, much of his collection was auctioned at Sotheby's. His passion for collecting is apparent in the present book, especially in the historical writing that comprises up the first half of the work.



“John Leighton (1822 - 1912) was the most productive designer of bookbindings of the nineteenth century, his work spanning the years 1845-1902. His father and uncle were in business together as J. and J. Leighton, bookbinders, but John studied first as an artist, writing and illustrating a number of works under the pseudonym Luke Limner. The Great Exhibition of 1851 provided the opportunity for a wider range of work, and during the 1850s and 1860s he produced an astonishing number of binding designs while continuing to publish as an author and illustrator. In his later years he became interested in local government, and his last recorded work is a pamphlet of 1902, proposing improvements to the London underground system,” (British Library).

OCLC records eight copies in the United States, only three west of the Mississippi (Arizona State, Sonoma State, UCLA).





Beautifully Chromolithographed

26. 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.





27. HUMPHREYS, Henry Noel. *The Illuminated Calendar and Home Diary for 1845*. London: Longman & Co., [n.d., 1845?].

Small folio. [27] leaves, printed on heavy card stock, including title-page in gilt and colors, printed on one side only; four introductory leaves, printed in Black Letter in red and black, on both sides, and [24] leaves of facsimiles from the Hours of Anne of Brittany, printed on one side only.

Publisher's white glazed paper over boards. Elaborate arabesque pattern with floral designs stamped in gilt, blue, and red, on front cover, back cover ruled in blue with gilt arabesque ornament in center. Rebacked in tan canvas, covers toned and a bit worn. All edges gilt. Ink donor's inscription, dated January 27, 1845, on a preliminary blank. Corners worn, a little light foxing. A good to very good copy of a fragile book.

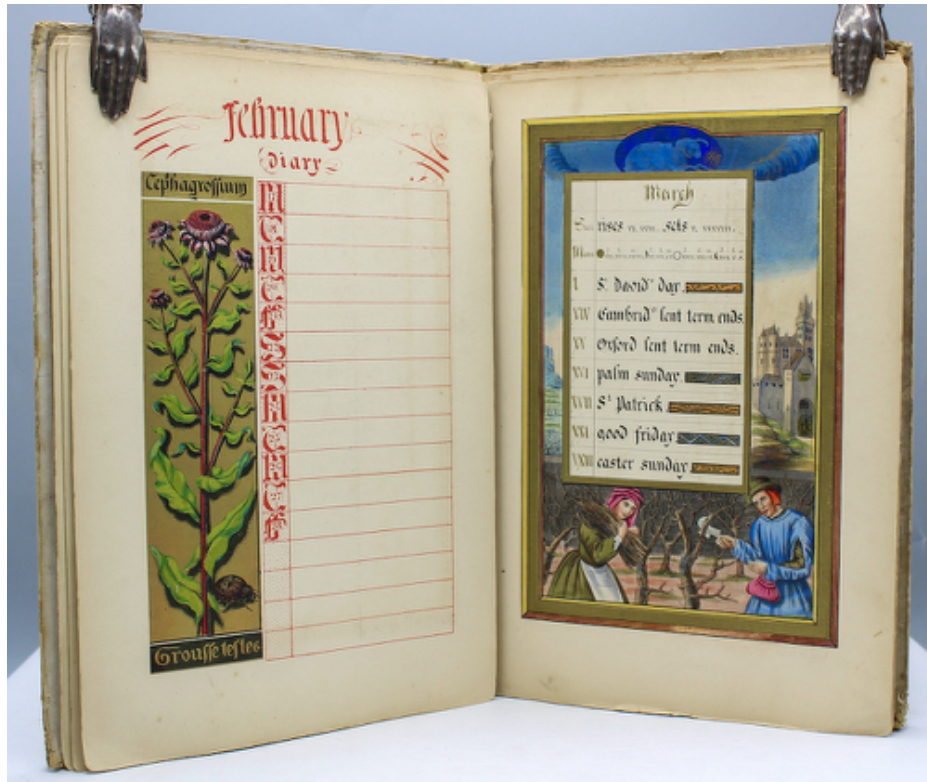


\$950

First edition.

Noel Humphreys (1810 - 1879), master of Victorian illumination, produced several of these calendars in the 1840s, reproducing portions of various French manuscripts. All are scarce, and because of the fragility of the binding, many copies have been rebound. OCLC lists the present issue in nine locations, six in North

America (Bridgeport Public Library, Connecticut College, Delaware, Harvard, Johns Hopkins, and the Free Library of Philadelphia). The DNB notes only the calendars for 1845 and 1846, though OCLC lists calendars for 1844 and 1848, as well.





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

28. [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."

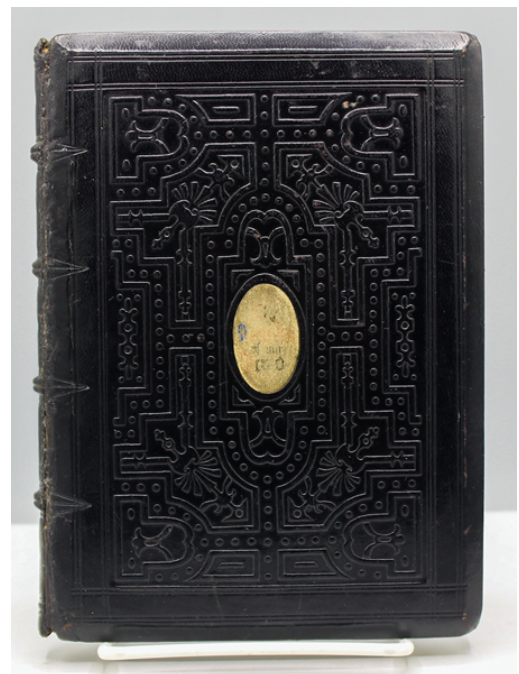
In full contemporary black leather with covers elaborately decorated in blind, with central vellum label on each cover. The front label bears the name of the book, and the back the names of the Matthew, Mark, Luke and John. Spine stamped in blind. All edges gilt. Front label lettering worn, hinges neatly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

\$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*, p. 104.





29. 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. With 112 chromolithographed plates, including frontispiece.

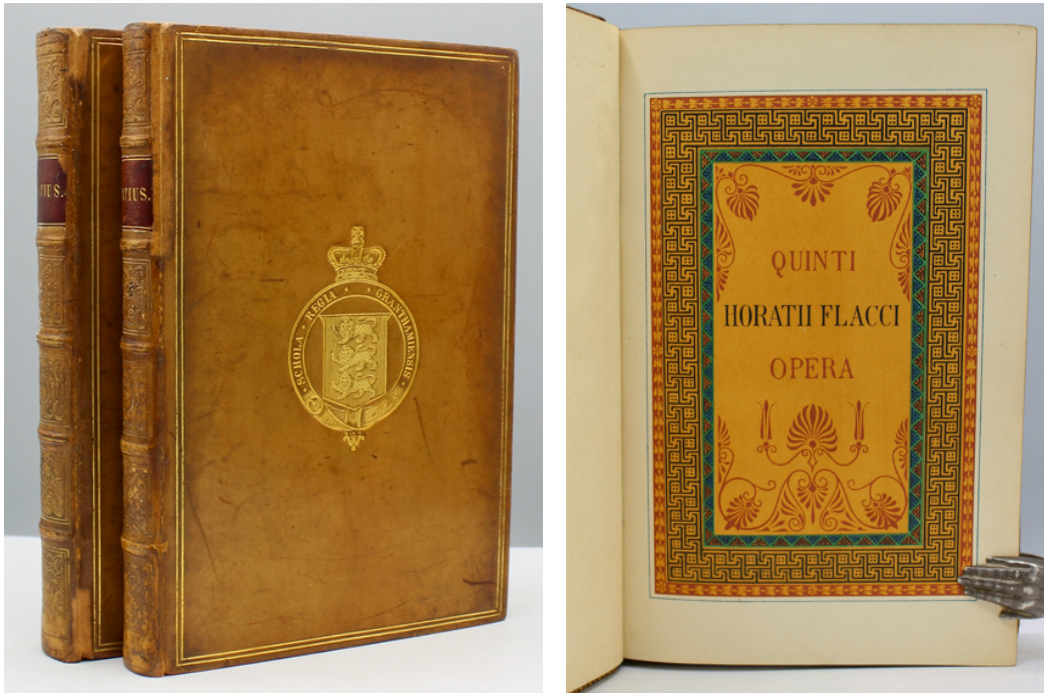
Burgundy cloth, with front cover and spine stamped in gilt, expertly recased. Top edges lightly bumped. A very good, bright copy.

\$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*, pp. 122-4).



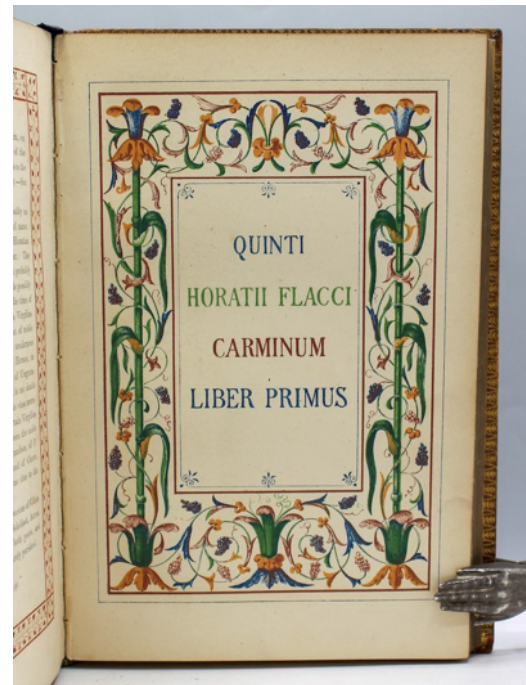


Illustrated by Owen Jones

30. [JONES, Owen.] [HORACE.] QUINTUS HORATIUS FLACCUS. *The Works of Horace Chiefly Illustrated from the Remains of Ancient Art*. With a Life by Rev. Henry Hart Milman. London: John Murray, 1849.

Octavo, two volumes. [6], 194; [4], 490, xiv pp. Eight chromolithographed pages by Owen Jones with tissue guards; hundreds of woodcuts (statues, bas-reliefs, coins, gems, people, etc.) by George Scharf, Jun.; initial letters. Title page printed in black and red.

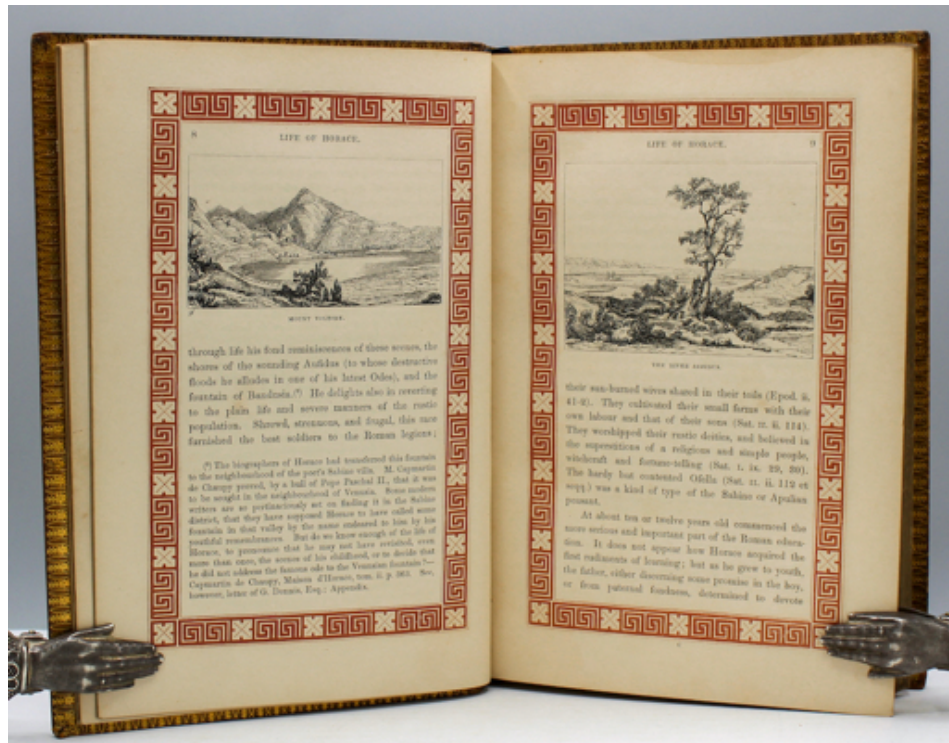
Full late nineteenth century calf stamped decoratively, ruled in gilt, six-paneled spine stamped in gilt and blind with a red morocco spine label. Coats of arms of the King's School, Grantham, Lincolnshire on covers. All edges gilt, gilt turn-ins. This was no doubt a prize binding, with the book to be awarded to an outstanding student, though the student's name is not indicated in the set. Binding extremities lightly scuffed and rubbed. A few tissue guards lacking. Very light foxing and occasional small stains in volumes I and II. Bookseller's ticket on lower front pastedown of both volumes. A very good, attractive set.

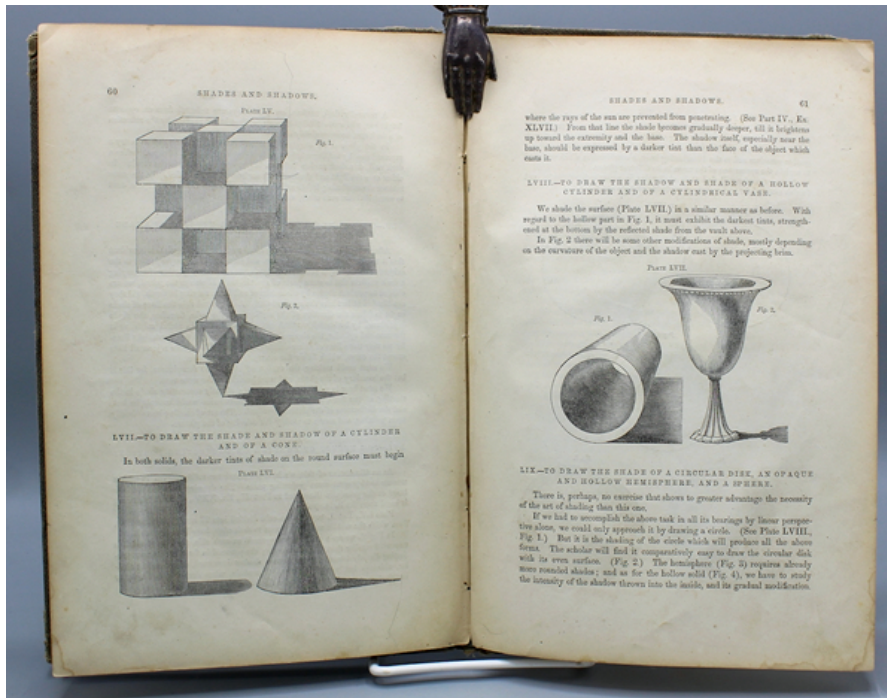


\$1,500

First Milman/Jones edition.

"Owen Jones had yet a fourth book out in 1849, *The Works of Horace*, with a Life by Canon H.H. Milman...It is a continuation of the *Ancient Spanish Ballads* and *Book of Common Prayer* style: the pages of the Life are surrounded by decorated borders cut on wood and printed in colours, and the Books of the Poems are prefaced by eight chromolithographed title-pages in a roman or classical style, of which the colour schemes are unusual and attractive. The book also contains monochrome decorations by Jones and drawings from the antique by George Scharf, Jun." (McLean, *Victorian Book Design & Colour Printing*, p. 94).





Industrial Art Instruction Inspired by Pestalozzi and Froebel

31. KRÜSI, Hermann. *Principles of Perspective, Practically and Geometrically Developed, with Particular Reference to Drawing from Nature*. New York: Mason Brothers, 1857.

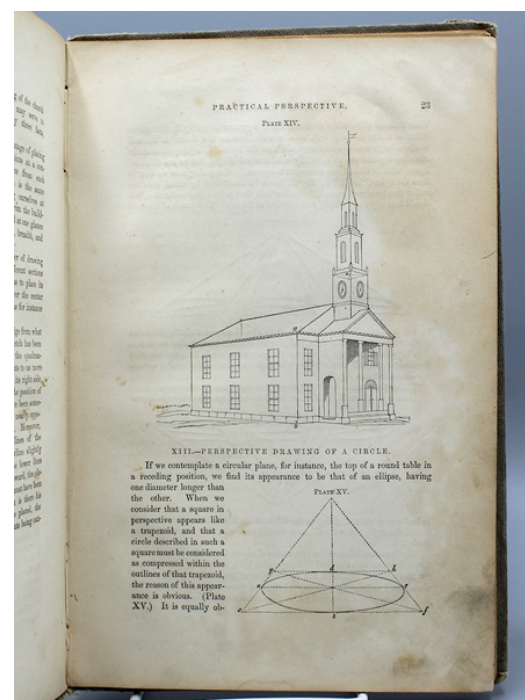
Octavo. 64 pp. With fifty-eight large and elaborate text diagrams demonstrating geometry, perspective, reflection, and shading in art.

Publisher's gray cloth titled in gilt. Fading, edgewear, and some soiling to cloth. University library bookplate, dated 1901, to front pastedown. Light foxing and some toning to leaves. A good copy of an uncommon book by an important art educator inspired by Pestalozzi and Froebel.

\$300

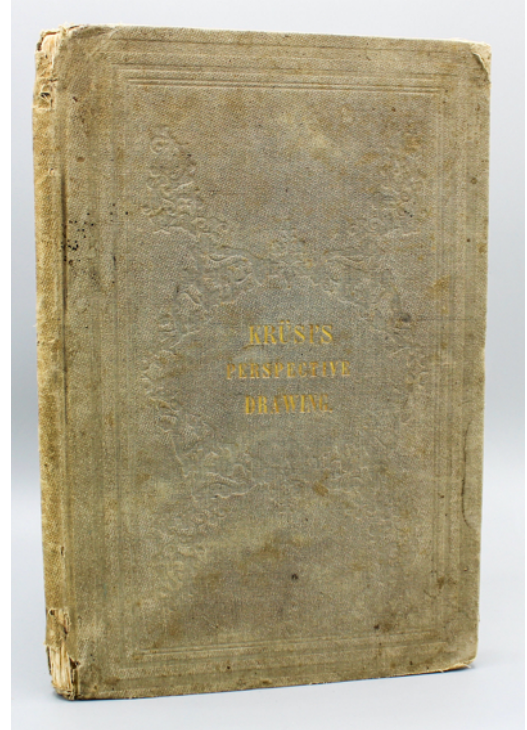
First edition.

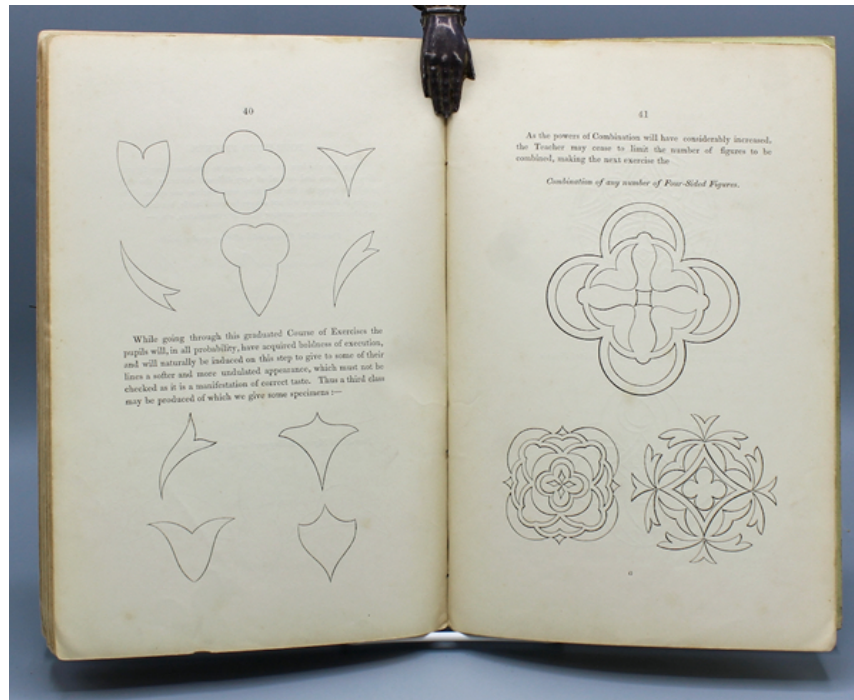
An advanced drawing guide demonstrating how to use geometry, perspective, reflection, and shading in art, particularly in the rendering of architecture. Hermann Krüsi (1817 – 1903) was passionate about properly preparing students for careers in industrial art, and the present work is one of his titles on the topic. Krüsi also published *A Progressive Course of Inventive Drawing* (1850), co-authored by W.J. Whitaker, which presented a beginning art curriculum for younger students. Though



Inventive Drawing and *Principles of Perspective* were not intended as entries in a series, the present work can be seen as a second step for older students to hone their drawing abilities.

Krüsi was an important educator inspired by the work of Froebel and Pestalozzi, the latter of whom had been a friend of his father's and, in Krüsi's words, had "acted as one of my godfathers," (Krüsi's *Recollections of My Life*, p. 7). Krüsi published the present work shortly before educator E.A. Sheldon (1823 – 1897) recruited him to work at the Oswego Primary Teachers' Training School. The work received a positive review in the *Massachusetts Teacher, and Journal of Home and School Education* (October 1857): "The arrangement is natural and systematic, and the style easy and agreeable; in the statement of principles the author is clear and direct; he deals in no abstractions, but gives the results of extended research and a large experience...We regard it as one of the best (if not the best) manuals of the kind yet published," (p. 496). Krüsi also published *Pestalozzi: His Life, Work, and Influence* (1875), plus other educational texts.





Illustrated on Nearly Every Page with Pestalozzi-Inspired Designs

32. KRÜSI, Hermann and W.J. Whitaker. *A Progressive Course of Inventive Drawing on the Principles of Pestalozzi, for the Use of Teachers, and for Self-Instruction...* London: W.F. Ramsay, 1850.

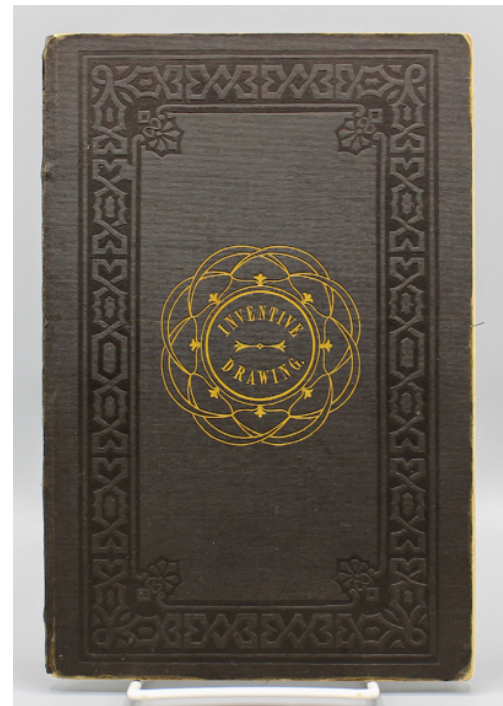
Quarto. 44 pp. Illustrated on nearly every page with multiple printed line drawings of essential shapes in art: basic shapes, more complex illustrations of scenery and architectural features, circular patterns reminiscent of a mandala or spirograph, the fleur-de-lis, and other ornamental designs.

Publisher's dark brown cloth with blindstamped border and title (enclosed in a spirograph design). Binding is bright and attractive despite some rubbing to extremities. Pale yellow endpapers with 1856 signature (Emma Pitchford). Light toning and occasional foxing. A very good copy of a scare book.

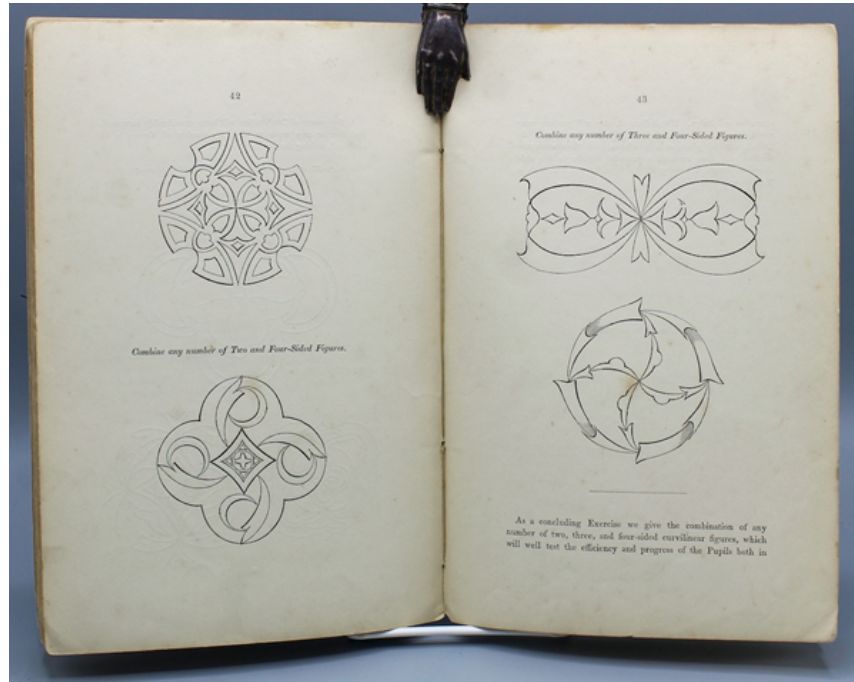
\$750

First edition. Identified as "Part I" (of a projected set of two volumes) on the title-page, but it seems that a second volume was never published.

Influential art educators Hermann Krüsi (1817 – 1903) and W.J. Whitaker intended the present work for teachers of young students, who would develop "a correct knowledge of form with tasteful application," (p. 1). The introduction states that course would both develop students' creative



skills and prepare them for education in industrial art. In the present work, the authors differentiate between the limiting method of teaching children to copy drawings done by others and the true creativity inspired by the methods of Pestalozzi and Froebel. Rather than instructing teachers to draw on a blackboard and have students copy the design, the authors recommend tactile examples: for example, giving students thin strips of wood to arrange into lines and geometric shapes, then instructing the students to draw those shapes from life. The influence of Pestalozzi and Froebel's philosophies of learning through play, as well as the Froebel Gifts, are evident in the course of instruction plotted by the authors.



Pestalozzi had been a friend of Krüsi's father and, in Krüsi's words, had "acted as one of my godfathers," (Krüsi's *Recollections of My Life*, p. 7). Krüsi also published *Principles of Perspective* (1857) and *Pestalozzi: His Life, Work, and Influence* (1875).

OCLC records seven copies, only three in North America (U Kansas, Boston PL, Harvard).





One of the Highlights of American Color Printing

33. MAPLESON, T.W. Gwilt. *Pearls of American Poetry*. New York: Wiley and Putnam, [n.d., 1853?].

Quarto. [28] ff. printed on heavy card stock. Lithographed in colors and gold by A. Brett, Philadelphia.

Publisher’s full brown morocco, ruled in blind and central gilt crest on front board, crest stamped in blind on rear cover, all edges gilt. Yellow coated endpapers. Binding extremities slightly rubbed and worn. Spine and board edges a bit toned, light foxing to leaves and tissue guards. contemporary bookplate on front pastedown, contemporary ink signature on recto of front flyleaf. A very good copy.

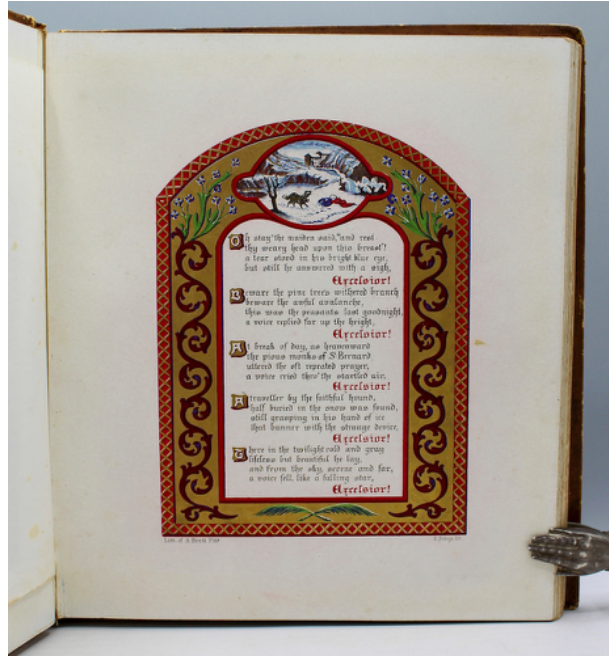
\$1,500

First edition of one of the highlights of American color printing, and one of the few American publications that is on par with the works of Noel Humphreys and Owen Jones. The text consists of poetry by William Cullen Bryant, FitzGreene Halleck, and others, all with detailed historiated or decorative borders.

“This collection of poems is one of the most elaborate examples of mimicking illuminated manuscripts by way of chromolithography... Mapleson produced a string of similar books in the



early 1850s, at the height of the gift book craze," (Reese, *Nineteenth Century American Color Plate Books*, 89.)



OCLC lists seven copies, five in the United States (The Huntington Library, University of Illinois, University of Kentucky, University of Michigan and University of Texas).

Bennett, *American Nineteenth Century Color Plate Books*, p. 71.
Marzio, *Chromolithography: The Democratic Art*, p. 192.





With Fine Chromolithographic Illustrations
By Thomas W. Gwilt Mapleson

34. [MAPLESON, T.W. Gwilt.] SHAKESPEARE, William. *The Songs and Ballads of Shakespeare*. Illuminated by T[homas] W. Gwilt Mapleson, Esq. New York: Lockwood and Co., [1849].

Quarto. 23 ff. Fourteen leaves illustrated with chromolithographed borders of floral patterns, various designs, initial letters, and text in gilt and colors. Nine leaves of text printed in black and ruled in red with small red initial letters. Chromolithographed half-title and title-page. Printed in color by T. Sinclair, Philadelphia.

Publisher's dark green morocco over boards lettered tooled in gilt with central armorial design, rebacked with original gilt spine in six compartments laid down. All edges gilt, gold clasps, gilt turn-ins, and white coated endpapers. Binding extremities slightly worn, corners a bit rubbed. Some soiling to boards, a few chips to spine label. A few leaves reinforced at gutter margin with cloth tape. Endpapers a bit soiled and smudged. Minor offsetting. Contemporary ink signature, two early twentieth-century ink inscriptions, and small adhesive on front free endpaper. Small binder's ticket on front pastedown. A very good copy.

\$1,250

First edition.

The Songs and Ballads of Shakespeare includes lines from *As You Like It*, *The Merchant of Venice*, *Midsummer*



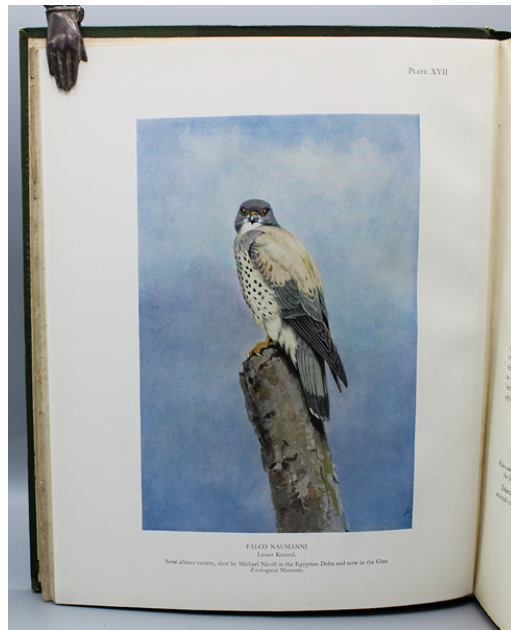
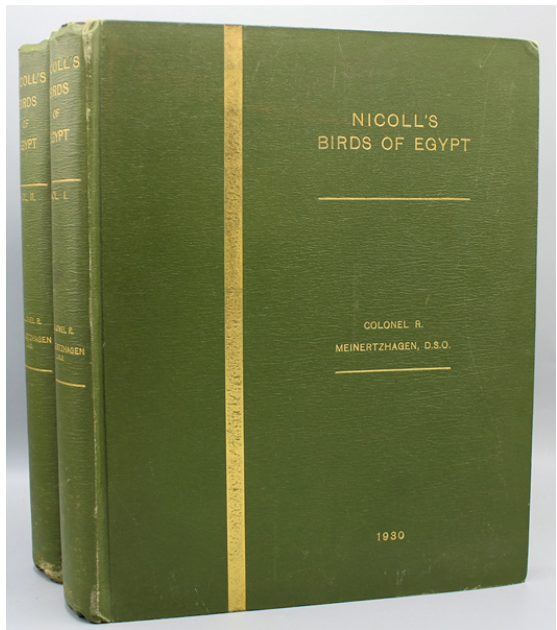
Night's Dream, Love's Labor Lost, The Tempest, Cymbeline, Much Ado About Nothing, Measure for Measure, Twelfth Night, and King Henry VIII.

Thomas W. Gwilt Mapleson (1814/15-1852) was one of the best American illuminated book designers. His other remarkable works of color printing include *Lays of the Western World* (1849?), *A Handbook of Heraldry* (1851), and *Pearls of American Poetry* (1853).



Thomas S. Sinclair (1805-1881) was a Scottish-American lithographer. In approximately 1833, he relocated to America and settled down in Philadelphia. He was among the first Philadelphia lithographers to experiment with color lithography. He won a silver medal for it at the Franklin Institutes Exhibition of 1848.





35. MEINERTZHAGEN, Richard. *Nicoll's Birds of Egypt*. Published under the authority of the Egyptian Government. London: Hugh Rees Ltd., 1930.

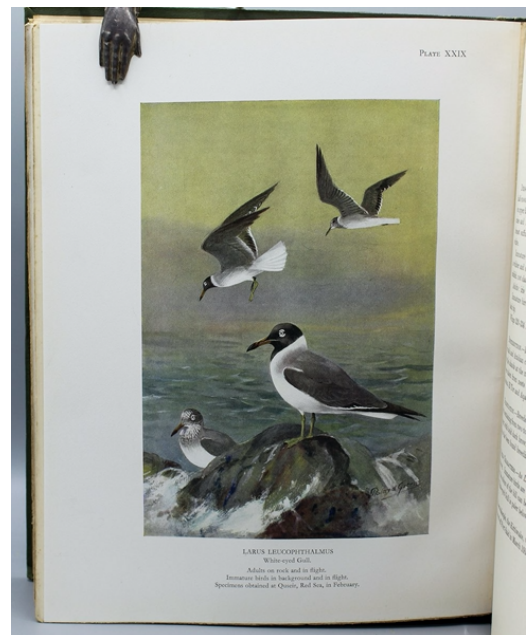
Two volumes, folio. xvi, 348; [4], [349]-700 pp. With frontisportrait and thirty-seven plates, including thirty-one in color, and several photogravures. Also, with three folding color maps and eighty-eight text illustrations. With various appendices, bibliography, and index.

Original green cloth with front covers and spines stamped in gilt. Binding extremities lightly rubbed, small gouge and light discoloration at foot of Volume II, endpapers lightly foxed. A very good, clean set.

\$750

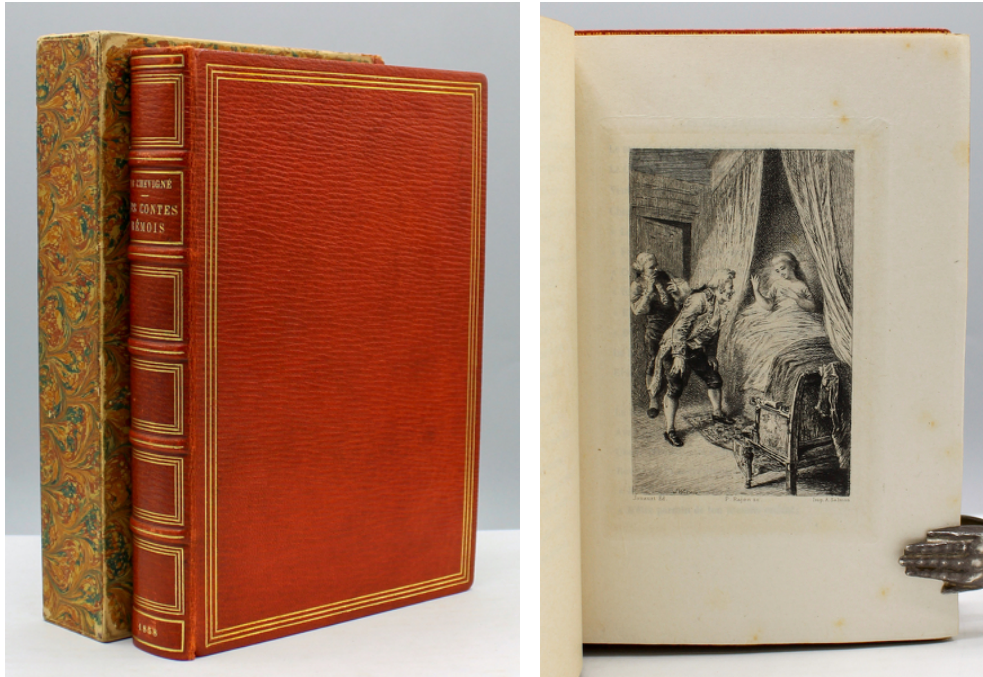
First edition.

The project of writing an ornithological history of Egypt was begun by Michael J. Nicoll, the Assistant Director of the Zoological Gardens of Giza, who died before he could complete the task. It was continued by Colonel Richard Meinertzhagen (1878 - 1967), a troubled man who at once championed the cause of an independent Jewish state in Israel and was thought to be a Nazi sympathizer. As a naturalist, Meinertzhagen came under fire for stealing other people's specimens and fabricating data to go with them. Despite Meinertzhagen's reputation, the present work remains a classic of illustrated natural history texts.



Anker 363. Nissen IVB, 675 under Nicoll.





36. [MEISSONIER, Jean-Louis-Ernest, illustrator.] CHEVIGNE, [Comte de]. *Les Contes Rémois par M. Le Cte de C. Dessins de E. Meissonier*. Troisième édition. Paris: Michel Lévy Frères, 1858.

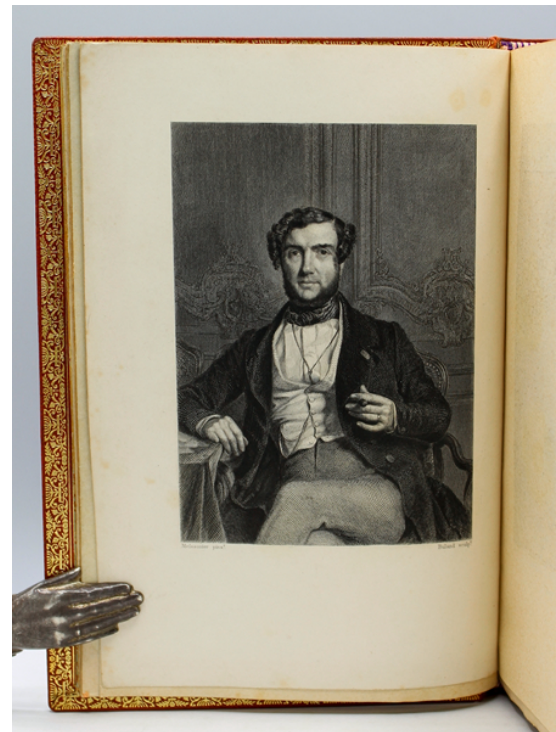
Octavo. [4], 239 pp. Steel-engraved frontispiece, wood-engraved title-page vignette, additional steel-engraved portrait, and forty-one wood-engraved head-pieces, thirty-four after Meissonier and seven after Foulquier.

Full red straight-grained morocco by Durvand. Gilt triple-rule borders on covers, spines gilt-tooled in compartments, gilt inner dentelles. Original wrappers bound in. All edges gilt. A little foxing to preliminaries, but still a fine copy in a lovely binding. In morocco-tipped slipcase.

\$1,250

The present work was published in three formats—twelvemo, octavo on Holland paper with the vignettes on China paper mounted, and octavo on vellum paper with the vignettes printed in the text. The present copy is in the last format, as was the Gordon Ray copy.

“Meissonier is now remembered as a master of genre and military painting, but he was also a leading Romantic illustrator...the book that comes to mind is



Les contes rémois. Chevigné's little stories in verse set in an earlier period are mild imitations of La Fontaine's Contes et nouvelles which feature for the most part the tribulations of old husbands and amorous priests. They would hardly be remembered today if it were not for Meissonnier's delicate and precise vignettes. He had a style which made everything he touched interesting" (Ray, *The Art of the French Illustrated Book*, 256).

Carteret III, 156 ff. ("ne des plus belles productions romantiques"). Gay-Lemonnyer I, 715.





37. [MUSIC AND THEATER]. *Etat actuel de la musique du Roi, et des trois spectacles de Paris*. Paris: Chez Vente Librairie, 1771.

Twelvemo. iv, [12], 140, [12] pp. Five full-page engravings. Old ink annotation on a preliminary blank.

Contemporary burgundy morocco, gilt flat spine, tooled in seven panels, gilt decorated borders on both covers, gilt turn-ins, all edges gilt. Decorative endpapers, with gilt star pattern. A fine copy.

\$650

A review of music, theatre, dance, etc. This book documents entertainment in Paris just before the revolution. These almanacs were issued annually from 1667 to 1778.





Developing Social Skills and Creativity Through Educational Roleplay

38. *My Home and Family*. [Instructo Activity Kit.] Philadelphia: Instructo Products Co., 1966.

Box (9 x 11½ x 3 in.) enclosing forty-nine (of fifty-two) die-cut, color-printed board figures. With a 2-pp. teacher's instruction sheet on color-printed Instructo Products Co. letterhead and plastic stands for the figures. The figures include backgrounds of home interiors, family members, pets, and furniture.

Enclosed in a light green plastic box with a hinged clasp lid. Titled on color-printed labels (one on box lid and one on side of box). Some wear to hinges and labels and some chipping to edges of instruction sheet. The board figures are bright and clean. Despite a few lacking pieces, a very good, attractive example of this rare educational tool that teaches creativity, social skills, organization, and sharing through roleplay.

\$600

First edition.

The teacher information sheet reads, "This kit contains illustrations which fit into various groupings, improving organizing and classifying skills. Picture interpretation and creative thinking are fostered as children identify each illustration and create various scenes. Further, the kit extends their backgrounds of experience and enlarges their previous understandings of possible home and family relationships. Social skills, learning to share ideas and materials, and communicating thoughts and feelings, develop as children work together using the activity kit and share the product of their work with their classmates."

The theory behind this kit stems from the Open Education movement of the mid-twentieth century, which focused on creativity and learning through play, especially through roleplaying and

group storytelling among children. Friedrich Froebel pioneered methods of educating through play, which influenced the Open Education movement and continue to undergird early childhood education in the western world. Elements of psychoanalysis and child therapy techniques are also apparent in the theory behind this kit — roleplaying, processing home life and family relationships through abstract methods (e.g., telling stories and playing with toys), and developing social skills through cooperative play with other children.

OCLC records no copies. We could not locate any other copies in commerce at this time.





39. PERRETT, Louise, illustrator. *The Housekeeper's Scrapbook*. Chicago: The Reilly and Britton Co., [1911].

Quarto. 125 pp. Each page blank except for a heading and, on about a third of all pages, half- or full-page illustrations in orange and black. The headings correspond to different locations in a house (kitchen, attic, nursery, etc.) and the illustrations show housekeepers tending to the home and caring for their employers. Brown leaves.

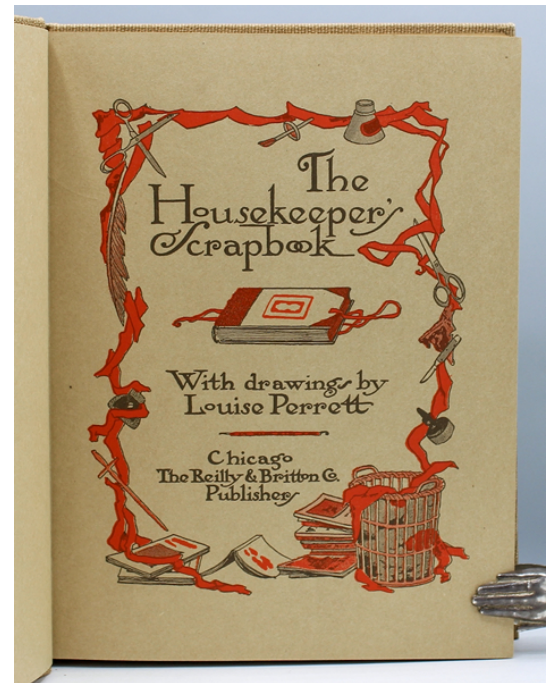
Publisher's tan pictorial cloth illustrated in black and orange. Binding is bright and attractive. With four newspaper clippings (recipes, other information about food, and a guide to keeping aphids out of a garden) laid into the "kitchen" section and one clipping laid into the attic section ("Home Brightener: Finishing the Attic Room"). A fine, clean copy.

\$250

First edition.

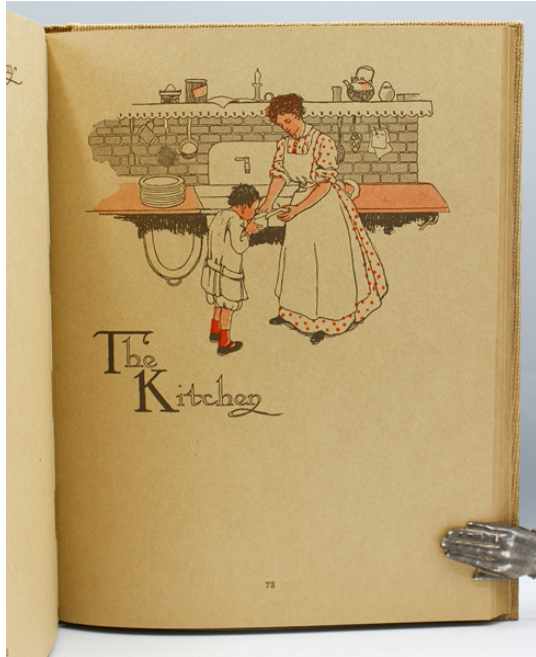
As the laid-in newspaper clippings indicate, the present work was intended to preserve recipes, instructions for home improvement, and other information that would help housekeepers better tend to the homes and families of their employers.

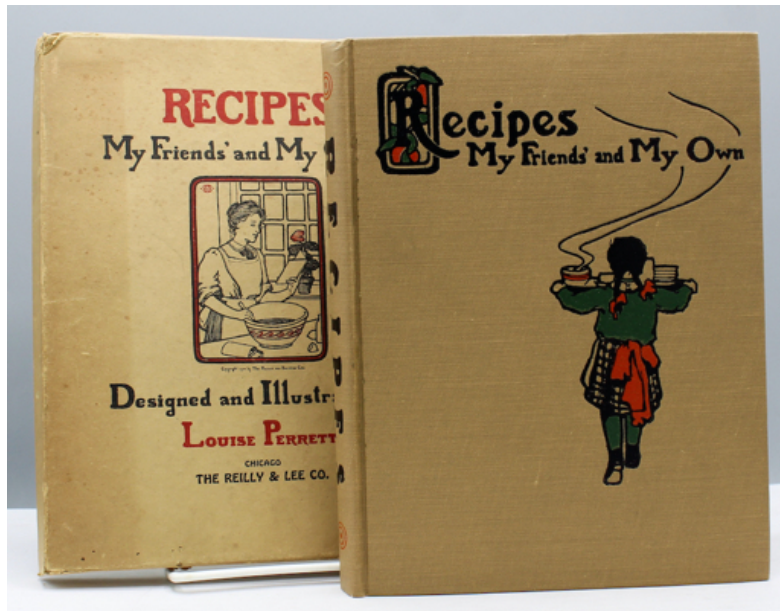
Louise Perrett (fl. 1905 - 1920) was educated at the Art Institute of Chicago, where she studied with



Louise Perrett (fl. 1905 - 1920) was educated at the Art Institute of Chicago, where she studied with Impressionist painter John Carlson, and was influenced by the art of illustrator Howard Pyle. Perrett eventually taught at the Art Institute of Chicago, and was a member of the Chicago Society of Art and the Austin Art League of Illinois. Two of her paintings, *Mother and Child* and *Resting*, were exhibited in Chicago.

OCLC records only two copies (one in Missouri and one in Ohio).





A Fine Copy in the Rare Original Box

40. PERRETT, Louise. *Recipes: My Friends' and My Own*. Chicago: The Reilly & Lee Co., [1904].

Octavo. [170] pp. Title-page vignette, illustrated table of contents, and fourteen half-page illustrations (one for each of the chapters, e.g., breads, beverages, soups, and so on). Printed in black and orange. Otherwise, blank for readers' notes.

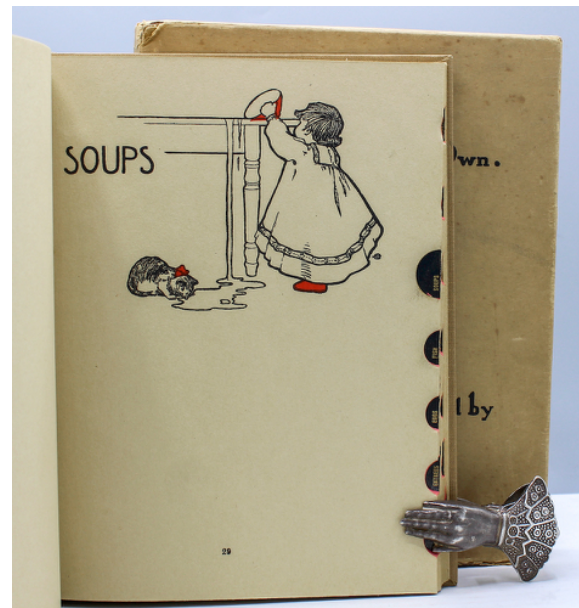
Publisher's cream-colored cloth illustrated in black, orange, and green. Fore-edge with fourteen indented tabs, each labelled with a chapter title. In a glassine dust jacket and the original pictorial color-printed card box (in good condition, some toning and foxing). A fine, bright copy of an uncommon work, rare in the original box.

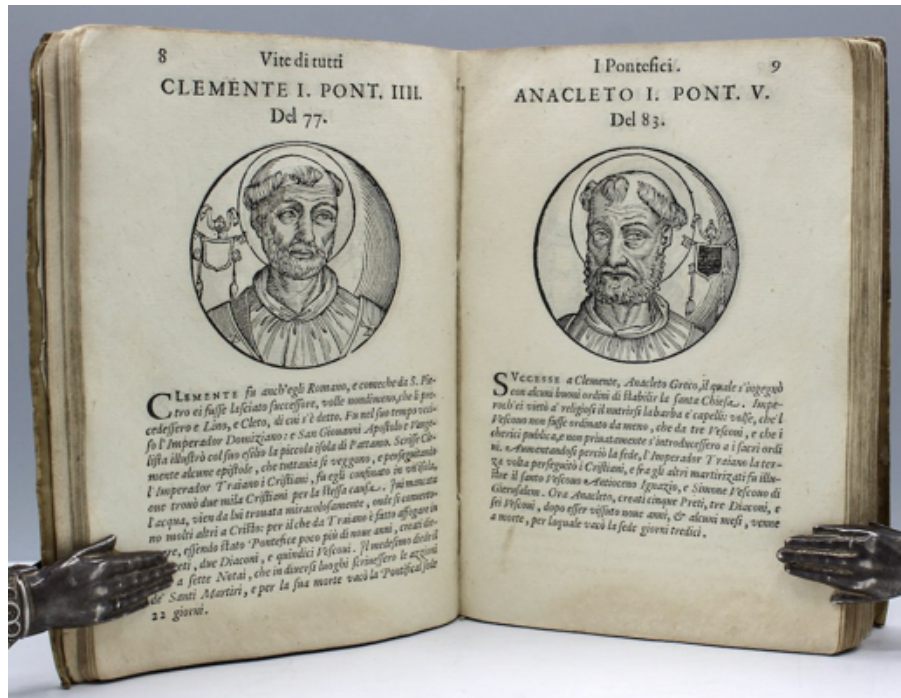
\$250

First edition of this charming book.

Louise Perrett (fl. 1900 - 1920) was educated at the Art Institute of Chicago, where she studied with Impressionist painter John Carlson, and was influenced by the art of illustrator Howard Pyle. Perrett eventually taught at the Art Institute of Chicago and was a member of the Chicago Society of Art and the Austin Art League of Illinois. Two of her paintings, *Mother and Child* and *Resting*, were exhibited in Chicago.

Perrett illustrated several other titles for Reilly and Lee, including *The Housekeeper's Scrapbook* (1911).





Attractive Illustrated Edition, Edited by the Neapolitan Scholar and Poet Tomaso Costo

41. PLATINA, [Bartolomeo]. *Le vite di tutti i pontefici* da S. Piero in Qua, Ridotte in Epitome du Tomaso Costo...Secondi la Descrizione del Platina, Corretta dal Panvinio. Venice: Barnardo Basa & Barezzo Barezzi, 1592.

Octavo. [40], 320 pp. Woodcut title-page device, woodcut portrait of Platina, woodcut scene on p. 1, and approximately 240 woodcut portraits of the Popes with their coats-of-arms.

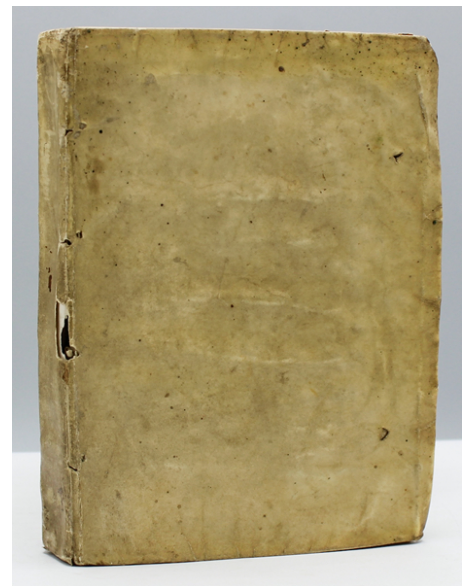
Contemporary limp vellum, a bit soiled. Last few leaves with some old soiling at top inner margin and bottom outer margin. Otherwise a very good copy.

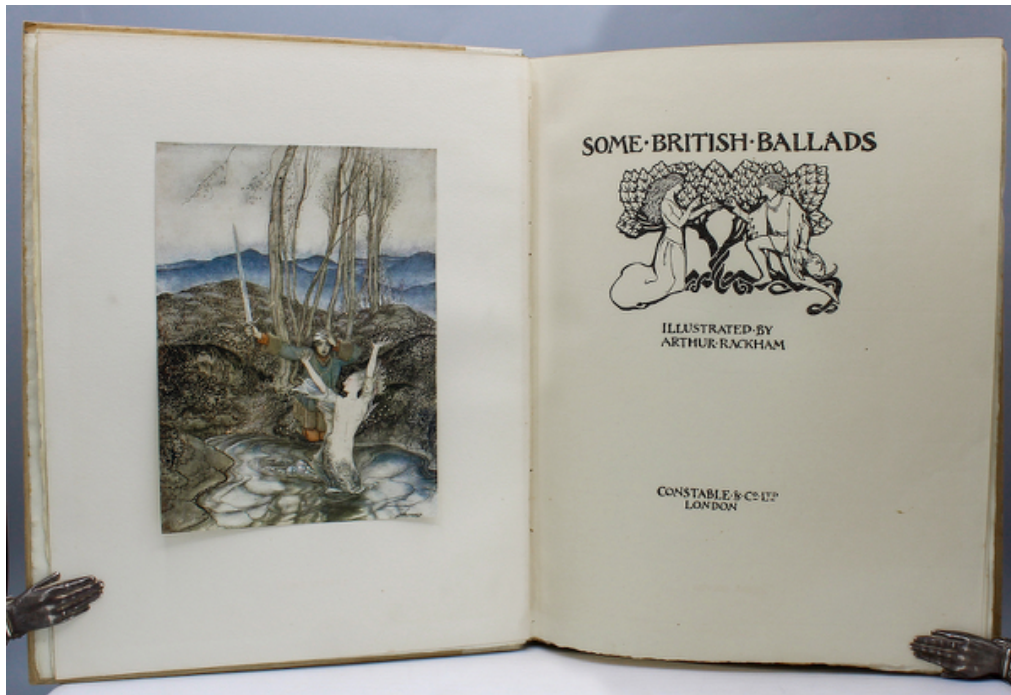
\$1,250

First edition edited by Tomaso Costo (ca. 1545-1613), the Neapolitan-born poet, classicist, and member of the Accademia della Crusca. He used the edition of Platina that had been corrected by Onofrio Panvinio (1529-1568). This is a particularly attractive small illustrated edition. Platina's (1421-1481) work originally appeared in 1474. It is particularly prized for its accounts of the Popes of his own era.

OCLC lists ten copies worldwide, three in North America, at Cornell, the University of Illinois, and the Newberry Library.

Adams C2755 (listed under Costo). BM Italian STC, p. 596.





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

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

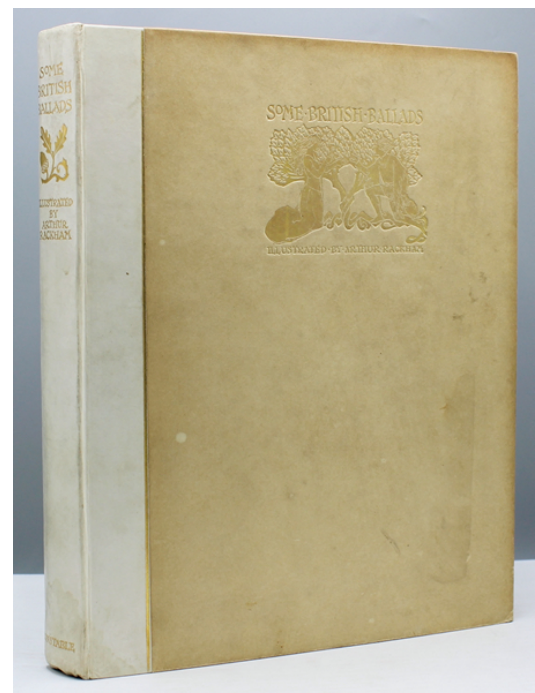
Quarto. [10] pp., 170 pp. With mounted frontispiece and 15 mounted plates (each with a printed tissue guard). Also with 24 illustrated vignettes and with text ornaments of eagles, snakes, dragons, and other animals and mythological creatures.

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

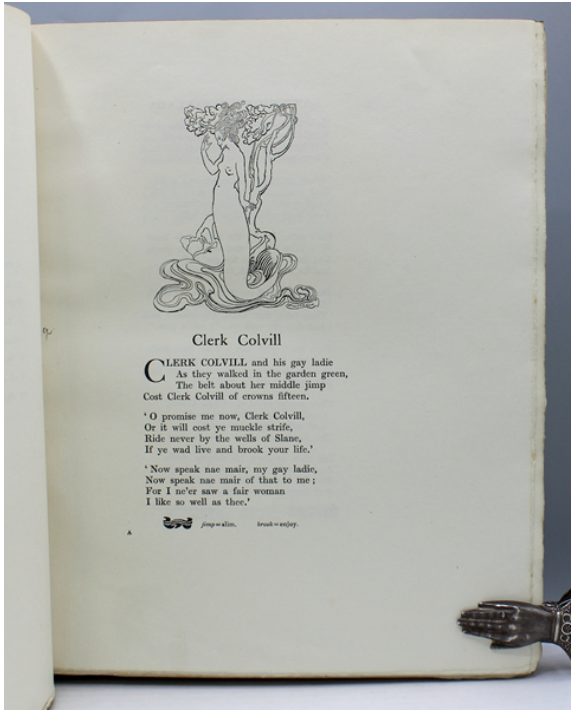
One of 575 deluxe copies signed and numbered by Arthur Rackham.

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.





43. [RAYNAUD, Theophile]. *De Pileo. Caeterisque Capitis Tegminibus Tam Facris, Quam Profanis. Editio Novissima Aucta, Emendata & Figuris Aeneis Exornata* [by] Anselmus Solerius [pseud.]. Amsterdam: Andreae Frisii, 1671.

Twelvemo. [x], 379, [39, index] pp. With extra engraved title-page, three engraved folding plates, and twenty-seven text illustrations, many full-page. Engraved printer's device on title.

[Bound with:]

BOSSUS, Hieronymus [Bosso, Girolamo]. *De toga Romana commentarius. Accedit Ex Philippo Rubenio Iconismus Statuae Togatae...* Amsterdam: Andreae Frisii, 1671.

Twelvemo. 84, [12, index] pp. Large engraved folding plate, engraved printer's device on title.

Contemporary vellum, a bit soiled. Author and title of first work in manuscript on spine. New endpapers. A very good copy.

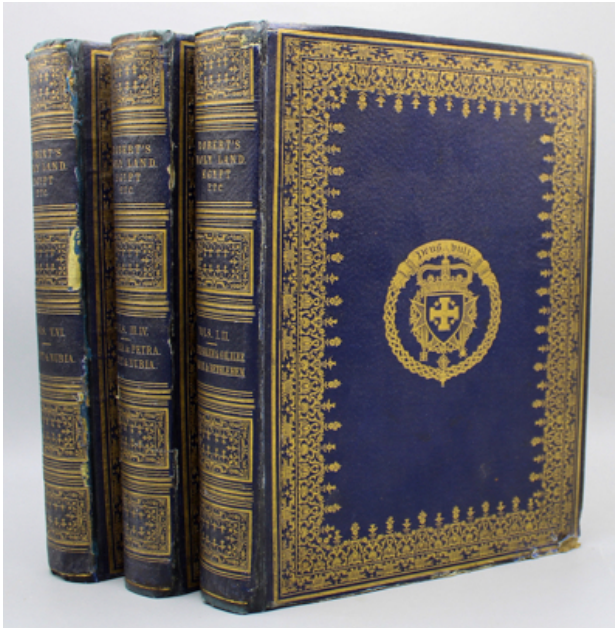
\$750

The first work is a history of hats and Roman head-gear, first published in 1655. The second is a study of the Roman toga, first published in 1614.

Theophile Raynaud (1583 - 1663) was a Jesuit, born in Nice. He taught grammar and humanities at Avignon, philosophy and theology at Lyons and for a time at Rome. A scholar with broad interests, he published some ninety-two works. Very little information is available about Bossus.

Hiler, *Bibliography of Costume*, 735; Backer-Sommervogel, v. 6, col. 1538-1539.





44. ROBERTS, David. *The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia*. After Lithographs by Louis Haghe. From Drawings Made on the Spot by David Roberts, R.A. With Historical Descriptions by The Rev.d George Croly, L.L.D. London: Lithographed, Printed, and Published by Day & Son, Lithographers to the Queen, 1855-57.

Six volumes in three; quarto. [8], [35], [1, blank], [44]; [1], [1, blank], [3], [1, blank], [44]; [3], [38]; [1], [1, blank], [9], [1, blank], [44]; [1], [1, blank], [44]; [40] pp. Illustrated with 250 plates, including six title vignettes and three maps.

Original blue cloth ruled and stamped decoratively in gilt with a gilt-lettered and gilt-decorated spine. All edges gilt. Binding extremities worn with a few minor chips, tears, and bumps to all volumes. Preliminary blank of Volume I has a contemporary ink inscription, a later mid-twentieth century pencil inscription, and twentieth century ink signature to recto of preliminary blank. Light to moderate foxing throughout. The occasional minor tear or crease. Slight toning to margins. A few plates lack tissue guards. A very good copy, clean and bright.

\$5,000

First quarto edition of Roberts' monumental work, which was first published as a six volume elephant folio in forty-two fortnightly parts (1842-9). The six volumes here are a new edition, in smaller format, of



the two great three-volume works (*The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia* and *Egypt & Nubia*) collectively known as Roberts's *Holy Land*. An advertisement in the *Monthly Literary Advertiser* for June 1855 states that "to ensure positive identity between this and the original edition, the whole of the plates have been reduced to the required size by means of photography."

Abbey 388 (see also 385 for the original).





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

45. 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.





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

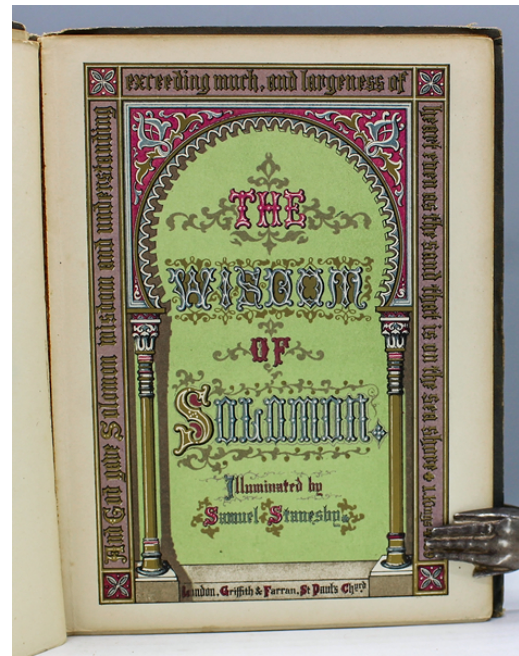
Octavo. [6], 26 pp. on heavy card. Title-page and frontispiece chromolithographed in gold and several other colors by Ashbee and Dangerfield. One mounted photographic illustration in the middle of chromolithographic decoration and all leaves with elaborate chromolithographic borders and initial letters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





Richly Illuminated in Chromolithography by Albert Sangorski

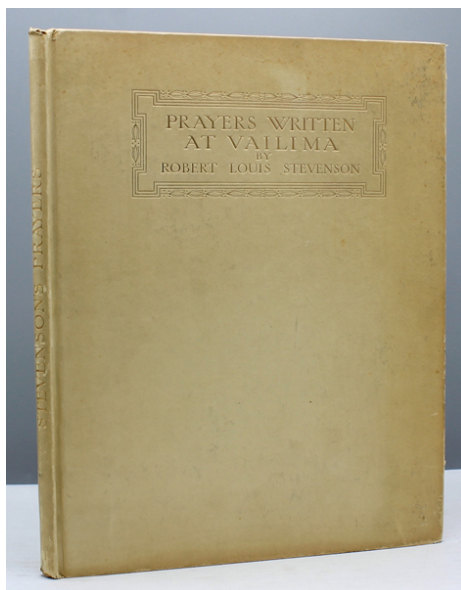
47. STEVENSON, Robert Louis. *Prayers Written at Vailima*. London: Chatto & Windus, 1910.

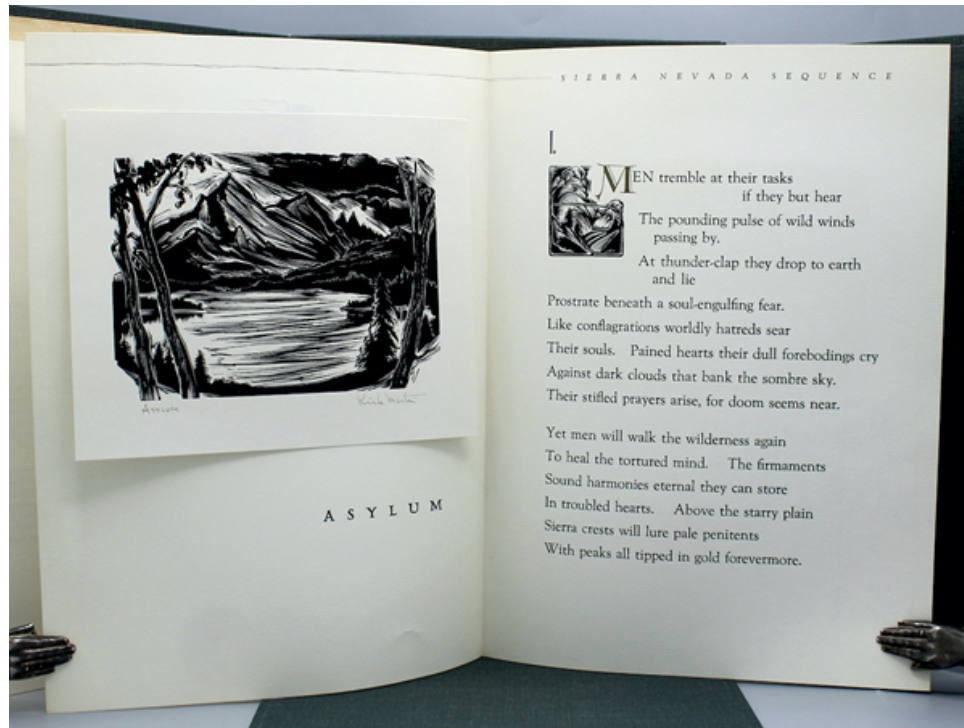
Quarto. [24] pp. of illustration on double-folded leaves. Designed, written out, and richly illuminated in chromolithography by Alberto Sangorski, with decorative borders and initial letters, heightened in gold.

Original cream-colored boards with gilt front cover and spine. Top edge gilt. Near fine.

\$450

First edition, thus. Twenty prayers written by Stevenson during his residence in Samoa.



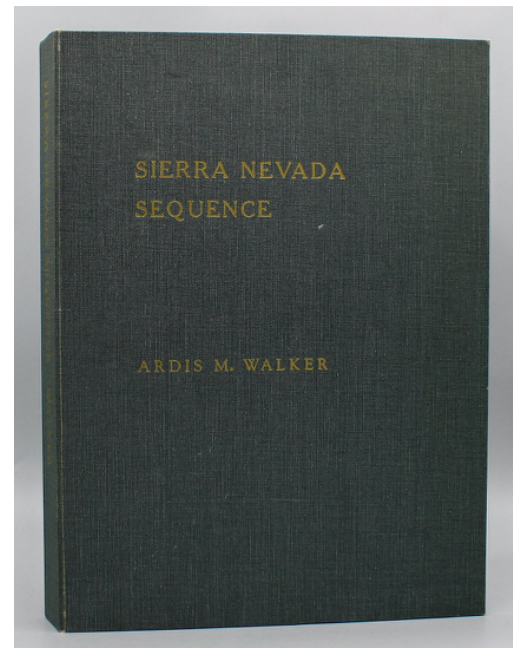


Wood Engravings of the Sierra Nevada Mountains by a Student of Landacre, Inscribed Twice by the Author, with Eight Pieces of Related Ephemera

48. WALKER, Ardis Manly. *Sierra Nevada Sequence*. A Series of Sonnets. Illustrated with Original, Signed Wood Engravings by Kirk Martin. [Kernville]: Sierra Trails Press, [1968].

Folio (13" x 711"). 35 folded sheets (unbound, as usual). Thirty-two tipped-in wood- engravings by Kirk Martin, a student of Paul Landacre, depicting the beauty and grandeur of the Sierra Nevada Mountains, each signed by the artist. Additionally inscribed by Walker on verso of table of contents, dated January 1968: "For Hugh, Jean Nancy, and Katy. Good friends and gracious forty-niners." Wood engraved ornaments and initials. Engravings printed from the original blocks. Handset in Goudy Light and Hadriano. Printed on Ticonderoga Text.

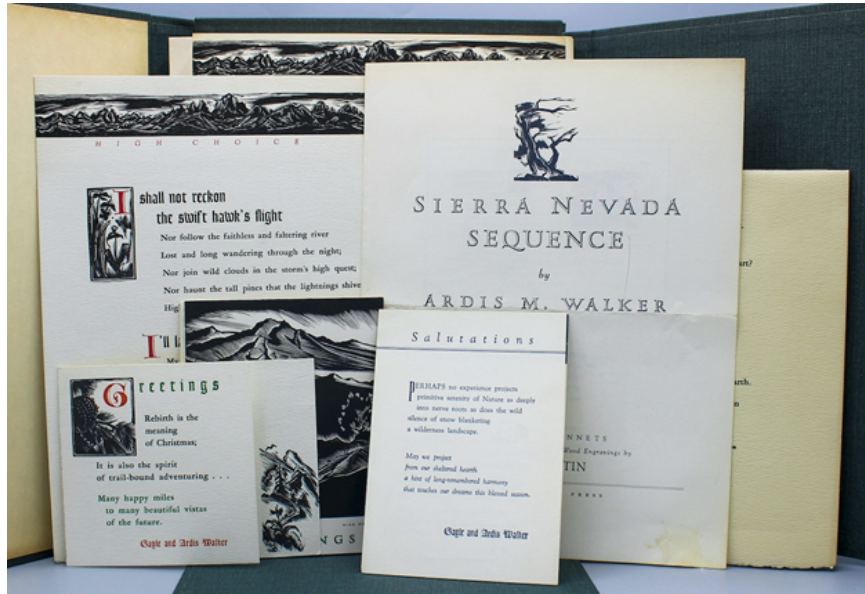
With eight pieces of related ephemera, including five Christmas keepsakes, one of which (a printing of Walker's sonnet "High Choice," illustrated with the same headpiece used on the title-page of the present work) is inscribed on the verso in ink by Walker: "For Hugh and my girlfriend because in the past, they found time for my poetry... September 7, 1969." Also, with a prospectus (7¾ x 10¼") and a publication announcement (5½ x 4") for the present work and a card announcing the publication of the Castle Press book *Sierra Trails*.



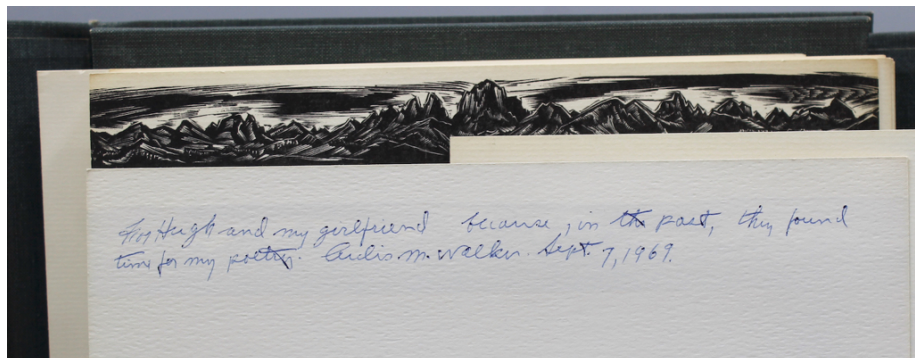
Housed in a dark green cloth chemise with gilt-lettered spine and front board, handmade by Bela Blau. Minor wear to corners minor toning to a couple leaves. A near-fine copy.

\$950

One of 107 copies, numbered in ink on the colophon.

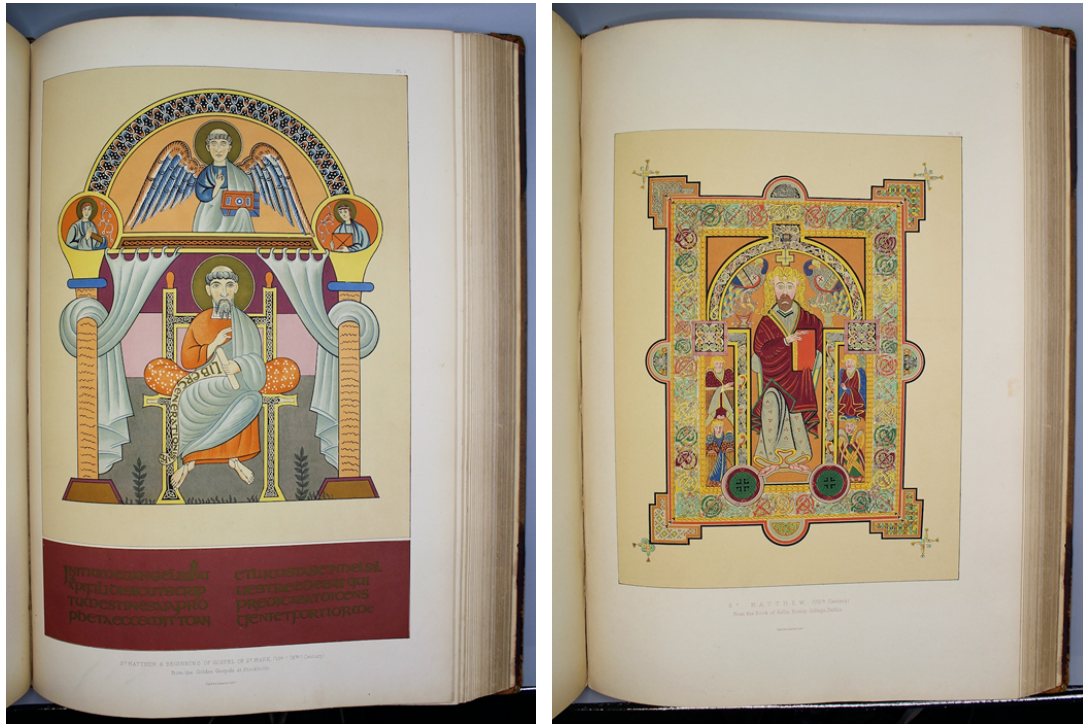


Ardis Manly Walker (1901 - 1991) was a California-born engineer, civil servant, local historian and poet. He was educated at Fresno State College, UCLA, and USC. After graduating from USC's School of Engineering, he relocated to New York City, where he was employed as an engineer. He eventually returned to Kern County, California, where he became active in civil affairs and served as a justice of the peace. He also became a conservationist and wrote about local history. Walker published many books, works of prose and poetry. His papers are currently housed at Syracuse University. *Sierra Nevada Sequence* contains thirty-two of Walker's sonnets.



Kirk Martin (1906 - 1991) was a Southern California-based artist, best known for his western paintings and wood engravings, and the brother of artist Fletcher Martin. He spent his early years learning printing from his father. After five years at Occidental College and the University of Southern California, he began his career as a wood-engraver under the tutelage of Paul Landacre.





Masterwork of Chromolithography
 With "Rich and Pleasing" Plates Printed in Twelve or More Colors (McLean)

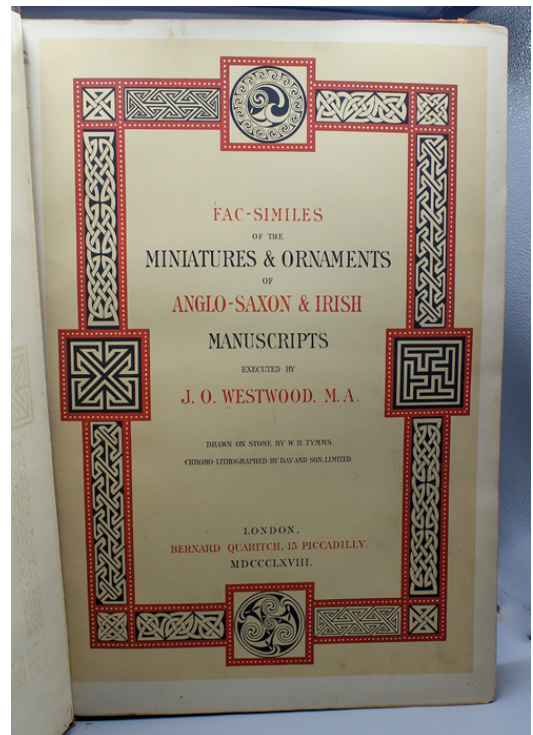
49. WESTWOOD, J.O. *Fac-Similes of the Miniatures & Ornaments of Anglo-Saxon & Irish Manuscripts*. Drawn on Stone by W.R. Tymms. Chromo-Lithographed by Day and Son, Limited. London: Bernard Quaritch...1868.

Large folio (21½" x 14"). xv, 155 pp. Chromolithograph title-page and section title, plus fifty-three chromolithograph facsimile plates. Beautifully chromolithographed in more than twelve colors by W.R. Tymms from the original copies drawn by J.O. Westwood. Text by Westwood

Contemporary half calf over brown cloth boards. Gilt spine with six raised bands and gilt numerical library stamp. Wear to calf; hinges tender. Marbled endpapers. Library bookplate and perforation stamp to title-page and section title (Free Library of Philadelphia). Clean and bright inside. Blank paper guards. A very good copy of this extravagant and unusually large masterwork of chromolithography.

\$1,500

First edition. One of only two hundred copies.

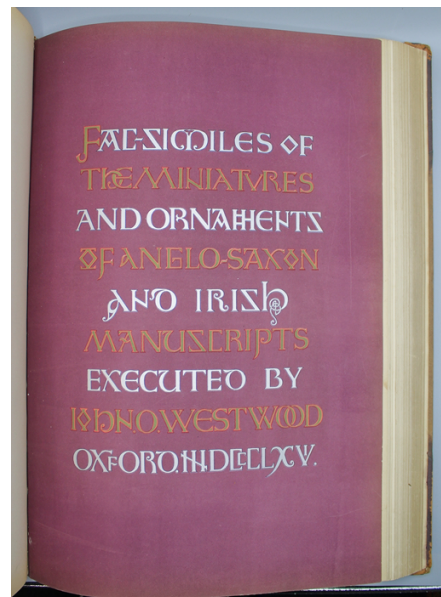
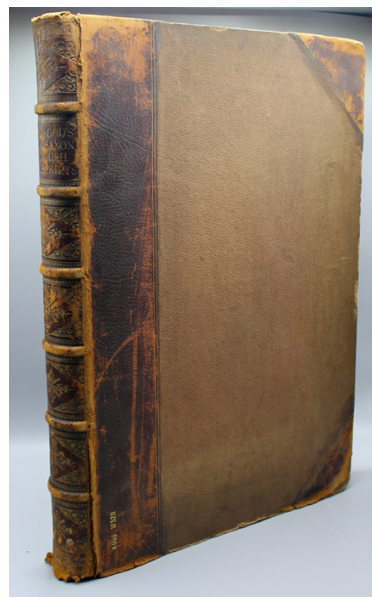


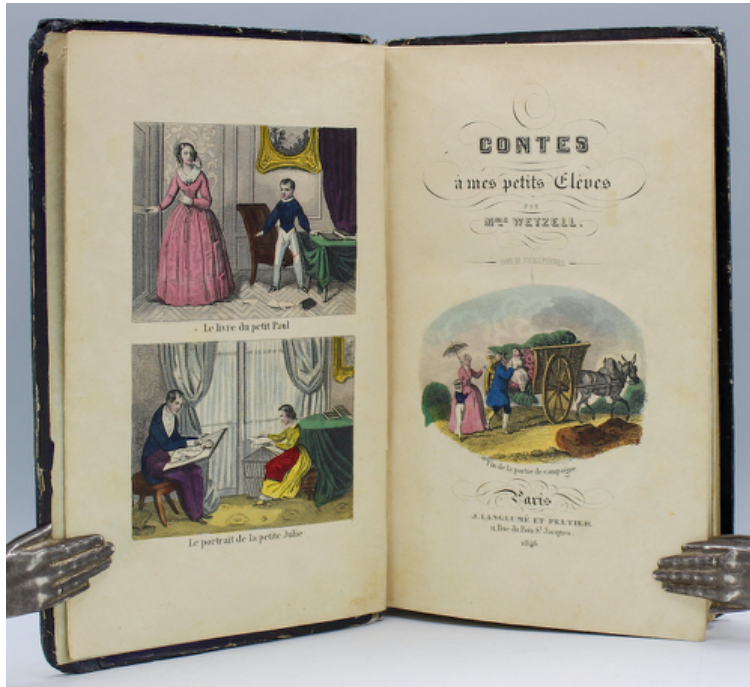
McLean: "The chromolithographs, many of which are in twelve and more colors, are rich and pleasing..." (*Victorian Book Design*, p. 133).



William Robert Tymms (1828 – 1878) also engraved a hundred plates for *The Art of Illuminating* (1860), written by Matthew Digby Wyatt, and the plates for J.B. Waring’s great work *Masterpieces of Industrial Art and Sculpture at the International Exhibition* (1863). Both he and John Obadiah Westwood (1805 – 1893) contributed an essay to Owen Jones’s *The Grammar of Ornament* (1856) on the types of ornaments.

Information on Tymms: *Victorian Book Design*, pp. 85, 122, 133 pp.





50. WETZELL (Mme). *Contes à mes petits élèves*. Paris: J. Laglumé, 1846.

Twelvemo. [4], 188 pp. Engraved title and eleven plates, each hand-colored.

Contemporary blue decorative boards with later blue decorative board spine. Plates lightly browned, intermittent light foxing. A very good copy.

\$350

First edition.

The present work contains a series of lessons in conduct. Each story deals with a child's failing to behave properly, and concludes with a positive result when the child learns to behave well.

OCLC notes seven copies in American libraries (UCLA, Yale, the Morgan Library, Indiana, Harvard, Princeton, and the Free Library of Philadelphia).

Gumuchian 5823.

