

BOOKS FOR BROOKLYN SHOW
September 12-14, 2014

1. Anonymous. **LA NUIT DES MORTES VIVANTS - NIGHT OF THE LIVING DEAD - FRENCH FILM POSTER.** Etoile Distribution, 1968. The poster for the original French release of the famous horror film. The imagery much more striking than that of the original American poster. 62 x 45 inches. Folded, as issued. In excellent condition. \$750.00

2. (Benson, Frank W.). **ETCHINGS AND DRYPOINTS OF FRANK W. BENSON - AN ILLUSTRATED AND DESCRIPTIVE CATALOGUE** by Adam E.M. Paff and Arthur W. Heintzelman. Houghton-Mifflin 1917-1959. Five Volumes, complete. Volumes One and Two are editions of 275 numbered copies, Volume Three is an edition of 525 numbered copies, Volume Four is an edition of 600 numbered copies and Volume Five is an edition of 400 numbered copies. All 4to, cloth-backed boards, volumes Two through Five with DJs. Each volume with an original etched frontispiece, each of which is signed except for that in volume Five, which was published after Benson's death. The original etchings are: Vol 1: Pair of Ducks, 1916, Paff 102; Vol 2: Two Geese, 1919, Paff 158; Vol 3: On Set Wings, 1923, Paff 223; Vol 4: Flying Pintail, 1927, Paff 275; Vol 5: Perching Grouse, 1941, Paff 347. Though there were some proofs, these prints were not editioned separately from the catalogue, and were each printed in whatever edition size the catalogue edition was. Volume One with a few small abrasions to the front endpapers where they were separated after sticking; Volumes Two through Five all Fine, but the DJs to Volumes Two and Four have 1 1/2 to 2 inch chips at the tops of the spines, and a few smaller chips. The numbers on the volumes vary. Complete sets with the original etchings present are now rare, and at this writing there are none on offer on any of the internet book sites. \$4800.00

3. (Edwards, George Wharton)illus **SUNDAY RHYMES FROM THE DAYS OF OUR GRANDMOTHERS** by George Wharton Edwards. Tall 4to., gold-decorated cloth, 109pp., poems and illustrations. A fresh attractive copy, with just a bit of wear at the bottom of the spine. \$95.00

4. Gropper, William. **THE SHTETL.** Suite of 24 color lithographs. Portfolio with title page, justification page and 24 color lithographs each signed in pencil and inscribed "Artist's Proof." There were 20 Artist's Proofs aside from the regular edition of 120 and the Deluxe edition of 24, so that the total edition comprised 164 portfolios. In Very Good condition throughout. \$2500.00

5. Hnizdovsky, Jacques. **TWELVE BIRDS.** Tahir 196-203. Woodcuts, 1975. Portfolio, pebbled boards with string ties and paste-on label, folder with Title Page printed on front containing one page with a listing and description of each bird, and twelve woodcuts, each signed, titled, dated and numbered 35/100 in pencil. Overall size of portfolio 12 x 16 inches, with the individual images in varying sizes. Published by Associated American Artists in 1975 in an edition of 100. The birds depicted are: Ostrich, Crowned Crane, Jacana, White Turkey, Bald Eagle, Pelican, Sage Grouse, Indian Wood Ibis, Barn Owl, Vulture, Lyre Bird, and Kiwi. In Very Fine condition throughout. \$4500.00

As many of the portfolios have been dispersed as individual prints, complete sets are now uncommon. Hnizdovsky's unique ability to abstract, refine and stylize the essentials of a subject while still keeping it recognizable and projecting its particular character, is nowhere more strongly revealed than in this collection. Each bird is presented with humor, elegance and accuracy of detail. A beautiful and desirable set.

6. (Matisse, Derain, Berard, Van Dongen)illus. **PARFUMS** by Paul Valery et al. Michel de Brunhoff, Sainte Catherine, 1945. Number 704 of the edition of 1000. 4to., glassine covered wraps, loose sheets as issued. Title, table of contents and text and illustrations as follows:
Paul Valery, "Puissance des Parfums," with 4 in-text head-and-tail pieces in color, and one full page color illustration after designs by Matisse; "Philosophie des Parfums" by Jacques de Lacretelle, with one full page color plate and six other illustrations after Andre Derain (including the cover and the Title page; "Le Choix d'un Parfum" by Louise de Vilmorin, with one full page color plate and five other illustrations after Christian Berard; and "Connaissance des Parfums" by Colette, with a full page color plate and three illustrations after Kees Van Dongen, plus a Justification Page. Fine, except glassine torn and chipped. Scarce. \$1750.00

7. (Schaeffer, Edmund)illus (German, 1880-?). **ERZÄHLUNGEN AUS DEM ORIENT** (Stories From the Orient). Introduction by Emil Waldmann. Volksverband der Bucherfreunde, Berlin, n.d. (c. 1920s). Portfolio, cloth backed boards, text and eight b/w woodblock prints of Oriental scenes, each signed in pencil. VG \$150.00
8. Acker, William R. B. **THE FUNDAMENTALS OF JAPANESE ARCHERY**. Privately printed, Japan, 1937. 8vo., Japanese style cloth portfolio with bone clasps and paper label, Japanese style sewn binding in pictorial wraps, with accordion folded sheets. Title page in Japanese, 13pp. introduction, six pages of photographs, 84pp text, label in Japanese also saying "Made in Nippon" on the inside rear wrapper. This is the original edition. OCLC locates 12 copies, APBC records no copies at auction. There is a 1965 reprint by Tuttle, a copy of which accompanies this copy. This copy belonged to Duncan Phillips and his wife, who was Acker's sister. The book Fine, the portfolio spine somewhat faded, and with cracks to the inside paper lining at the folds. Very Rare. \$2250.00
9. Andrews, William Loring. **THE HEAVENLY JERUSALEM**. Scribner's, NY, 1908. Edition of 120 copies on Arches (total edition 152). 8vo., morocco gilt with elaborate interior decoration by Birdsell. Fine \$250.00
10. (Avedon, Richard). **AVEDON PHOTOGRAPHS 1947 -1977**. Farrar, Straus & Giroux, NY, 1978. Folio, illustrated boards, acetate DJ, essay by Harold Brodkey, 162 photos. Fine except with gift inscription on front endpaper, some discoloration to the acetate. \$150.00
11. (Bartlett, Mrs. N. Gray). **OLD FRIENDS WITH NEW FACES**. Rhymes illustrated with photographs by Mrs. N. Bartlett. Joseph Knight, Boston, 1892. Oblong 4to., decorative cloth, ten pages printed on thin Japanese tissue, tipped to heavier paper. Stapled text block detached from binding, a few of the sheets with breaks at adhesive points, some uneven darkening of the cloth. Still a Very Good copy of a very scarce book. \$195.00
The Palmquist Library's Women In Photography International Archive lists the following titles for Mrs. Mary A. N. Gray Bartlett, of which this is the earliest:
Old Friends with New Faces. Boston: Joseph Knight Company, 1892. Mother Goose of '93. Boston: Joseph Knight Company, 1893.
A Girl I Know. Boston: Joseph Knight Company, 1894.
12. (Baskin, Leonard). **THE GEHENNA PRESS - THE WORK OF FIFTY YEARS 1942-1992** by Lisa Unger Baskin. Gehenna Press/Bridwell Library, 1992. Edition of 2000 copies, of which a small number were clothbound and the rest in wraps. 4to., cloth with paste-on labels to front and rear panels and spine, 238pp, illustrated. The bibliography of the Press. \$375.00
13. Beaumarchais, Pierre de. **LA FOLLE JOURNÉE OU LE MARIAGE DE FIGARO**. Paris, 1785. 1st edition with engraved plates, 1st issue before the reworking of Plate V to cover Rosina's breasts, and before the inclusion of the portrait frontispiece. (The first edition had no plates, but almost immediately it was issued with five plates drawn by St Quentin, of which the first four were engraved by Malapeau and the fifth by Roi). Tall 8vo., Preface of Li (51) pages, plus 199pp., plus "approbations" and errata sheet, five engraved plates after St. Quentin. Rebound in a period-appropriate binding of full gilt panel calf by Donna Starr of Starr Bookworks. A few light spots of foxing to the Half-title at the front, and the Errata sheet at the back, the plates with foxing, else Fine throughout. \$1250.00
14. (Besnia, Howard John)illus. **ON SEVEN SHAKESPEAREAN COMEDIES** by Arthur Kinney. Scarab Press, Sterling Junction, MA., 1969. Copy 69 of an edition of 240. Obl. 4to., paper covered boards, printed on 14 folded sheets of Nideggan paper. Seven wood-engraved tipped-in illustrations printed on Japanese tissue. Signed by the artist. Very attractive private press book. Fine \$75.00
15. Bradley, Will (illust). **FRINGILLA**. by R. D. Blackmore. Burrows Bros., Cleveland, 1895. Boards, 125 pp., plus ads. With 10 plates, 25 decorative borders, 16 initials and a title page, all designed by Bradley. Edition limited to 600 copies (there was a special edition of 40 signed copies). One of the great books of the Art Nouveau movement in the U.S. Externals very nice, internals foxed throughout. Still an attractive copy of a scarce book. \$1000.00

16. Bradley, Will (illust). **FRINGILLA** by R. D. Blackmore. Burrows Bros., Cleveland, 1895. 8vo., linen-backed pictorial boards, with the title and publisher's name gilded on the spine, and the top edge gilt, 125 pp., plus ads. With 10 plates, 25 decorative borders, 16 initials and a title page, all designed by Bradley. The publisher's prospectus is laid in, and the miniature version of the poster for the book is pasted to the front pastedown. Edition limited to 600 copies (there was a special edition of 40 signed copies). An exceptionally fresh copy, Fine throughout. One of the great books of the Art Nouveau movement in the U.S. \$1500.00
17. (Bradley, Will). **THE AMERICAN CHAP-BOOK** by Will Bradley. March, 1905 issue. American Type Founders, Jersey City, 1905. Small 8vo., paper covered boards with Bradley design of Gryphon and leaves wrapping around both boards and the spine, and with a paper label on the front board, decorative endpapers, designs by Bradley throughout. A small discreet owner's stamp at the upper corner of the Title page, else Fine. \$125.00
18. (Bradley, Will)illus. **THE LEGEND OF SLEEPY HOLLOW** by Washington Irving. R. H. Russell for Will Bradley, NY, 1897. **Inscribed and signed by Bradley.** Slim 8vo., boards, 61pp. Printed by Bradley, and with cover, frontis. and headpiece illustrations by him. A very nice copy with a few losses to the spine label, and a tiny break in the paper at the top of the spine. The last page torn from rough opening. A scarce book, but quite rare with the inscription. \$450.00
19. (Bradley, Will)illus. **RIP VAN WINKLE** by Washington Irving. R. H. Russell for Will Bradley, NY, 1897. **Inscribed and signed by Bradley.** Slim 8vo., boards, 35pp. Printed by Bradley, and with cover, frontis. and headpiece illustrations by him. A very good copy with losses to the spine label, and chips to the paper at the top and bottom of the spine, the last page torn from rough opening. A scarce book, but quite rare with the inscription. \$450.00
20. (Bradley, Will)illus. **WAR IS KIND** by Stephen Crane. (Artists of the Book in Boston 1890-1910, #54). Frederick Stokes, NY 1899 (1st Ed). Paper covered boards, 96pp., cover, title page, six full page illustrations and numerous vignettes by Bradley, who also printed the book. Although criticised as "weird" at the time of its publication, War Is Kind is now recognized as a Bradley masterpiece, and one of the most beautiful books of the Art Nouveau movement in America. Very Good, with a Reference Library label on the front pastedown, and the spine showing light wear, including a small chip at its top. With a pencilled inventory number from Heritage Book Shop, LA, on the rear free endpaper. \$950.00
21. (Bura, T. M.)illus. **BABY'S BIOGRAPHY** by T. M. Bura. Foster Brothers, Utica and St. Louis, 1913. 4to., blue cloth covered boards with pictorial paste-on, pictorial box, unpaginated, each page printed on recto only, and each with an illustration. Gift book for a new baby. Unused and in its original box. Slight bowing to front board, else Fine. \$75.00
22. (Campbell, Lang)illus. **UNCLE WIGGILY'S ICE BOAT** by Howard R. Garis. Charles E. Graham, NY, 1929 (1st was 1919). Square 8vo., cloth with paste-on, unpaginated, illustrated in color. Owner's name filled in on front pastedown, else a Fine copy. \$25.00
23. (Campbell, Lang)illus. **UNCLE WIGGILY'S JUMPING BOOTS** by Howard R. Garis. Charles E. Graham, NY, 1931 (1st was 1919). Square 8vo., cloth with paste-on, unpaginated, illustrated in color. Owner's name filled in on front pastedown, else a Fine copy. \$25.00
24. (Campbell, Lang)illus. **UNCLE WIGGILY'S WOODLAND GAMES** by Howard R. Garis. Charles E. Graham, NY, 1927 (1st was 1922). Square 8vo., cloth with paste-on, unpaginated, illustrated in color. Some spotting on the rear cover, owner's name filled in on front pastedown, else a nearly Fine copy. \$25.00
25. Cavafy, Constantine. **A TRIBUTE TO CAVAFY - A SELECTION OF POEMS WITH PHOTOGRAVURES BY DUANE MICHALS.** Limited Editions Club, NY (2003). Large folio (13" x 18-1/2") Slipcase and binding in purple linen with a black leather title label. Translated by Edmund Keeley and Philip Sherrard with photogravures by Duane Michals, with text in both Greek and English. The photogravures were printed by Jon Goodman in a process called heliograph or intaglio photoetching. One of 300 numbered copies. Signed by Michals on the Justification page. LEC's Monthly Letter laid in. Fine in Fine slipcase. \$2750.00

26. Corinth, Lovis. **SCWEIZER LANDSCHAFTEN**. M. 792-796. Muenster-Presse, Zurich/Leipzig, 1923. Portfolio with text and 5 lithographs in b/w. Edition of 200, of which this is one of 100 in b/w (there were also 100 in color). Each plate signed in pencil. The sheets are 15 3/4 x 11 3/4 inches, 390 x 285 mm. In excellent condition. \$3500.00
27. (Dean, Mallette)illus. **MLISS** by Bret Harte. Grabhorn Press, SF, 1948. Edition of 300 copies. Folio, cloth backed boards covered with a hand-printed paper with a floral design, printed label on spine 45pp. + a 2 page bibliography of the various other published appearances of Mliss, four full page illustrations and four chapter head initials in color, printed from blocks made of textiles, sandpaper, leather and other non-traditional printmaking materials. The text and illustrations are on thick, heavily textured hand-made paper. Fine. \$125.00
28. DeSimone, Daniel. **A HEAVENLY CRAFT-THE WOODCUT IN EARLY PRINTED BOOKS**. Library of Congress/Braziller, 2004. 4to., cloth, DJ, 222pp. illustrated. Catalogue of an exhibition of books from the Rosenwald Collection. Fine in Fine DJ. \$50.00
29. Ernst, Max (illus). **LA BREBIS GALANTE** by Benjamin Peret. Artist and the Book, 100. Edition Premieres, Paris, 1949. Number 74 of an edition of 300 numbered copies; this copy enhanced with the signature of Max Ernst on the Justification page below the numbers. Small 4to., pictorial wraps in color lithography over stiff boards with glassine jacket, 119pp., 3 etchings in color aquatint, and 22 illustrations, of which 18 are colored in pochoir, plus 11 decorative capital letters, one at the head of each each chapter. Housed in a custom chemise and slipcase. A repair to the glassine at the spine, else Fine throughout. \$6500.00
This is considered one of major books of the Surrealist movement, of which both Peret and Ernst were leading members.
30. (Francis, Sam). **SAM FRANCIS - PAINTINGS 1947-1990** by William Agee. Museum of Contemporary Art, L.A., 1999. Large square 4to., cloth, DJ, 164pp., profusely illustrated. Fine in Fine DJ. \$175.00
31. (Frankenthaler, Helen). **HELEN FRANKENTHALER - A PAINTINGS RETROSPECTIVE** by E. A. Carmean Jr. Abrams/Ft. Worth Museum, 1989. Square 4to., cloth, DJ, 112pp., 52 illustrations, 45 in color. Exhibition catalogue. Fine, DJ spine faded. \$50.00
32. (Freud, Lucian). **LUCIAN FREUD** by Bruce Bernard and Derek Birdsall. Random House, NY, 1996 (First edition stated). Large square quarto, cloth, issued without DJ, cloth slipcase with pictorial paste-on, 360pp., 290 color plates. Fine in Fine slipcase. \$150.00
33. (Gallagher, J. L. (J.L.G.))illus. **WHEN PETER RABBIT WENT TO SCHOOL** by Linda Stevens Almond. Altemus, 1921, but c.1925. 12mo., cloth-backed pictorial boards with paste-on, 58pp., 21 color illustrations and four pages of ads. This title is the sixth in the Wee Folks Peter Rabbit series, which comprises 20 titles published between 1917 and 1931. This copy lists titles through "Peter Rabbit and the Two Terrible Foxes, the sixteenth in the series, published in 1925. The next book was issued in 1927, so that this copy dates between 1925 and 1927. A nearly Fine copy, with the owner's name and a 1930 date in the front free endpaper, and a small triangular chip at the top of the free endpaper. \$25.00
34. **Gloeden, Wilhelm von. TAORMINA: WILHELM VON GLOEDEN** by Roland Barthes (Introduction). Twelvetees Press, Pasadena, 1986 (1st Ed). Cloth, DJ, text and photos. Fine, DJ soiled, and with corner of rear flap torn. \$150.00
35. Grimball, Meta Morris. **BABY**. No place, 1915. 8vo., pictorial moire silk covered boards, unpaginated, illustrated on each page. Unused and in Fine condition, but lacks box. \$65.00
36. Hnedrix et al, Lee. **MIRA CALLIGRAPHIAE MONUMENTA - A SIXTEENTH CENTURY MANUSCRIPT INSCRIBED BY GEORG BOCSKAY AND ILLUMINATED BY JORIS HOEFNAGEL**. Getty Museum, 1992 (first printing). 8vo., cloth, slipcase, 412pp, more than 150 color illustrations. A facsimile of a manuscript in the Getty Museum. Fine in Fine case. \$250.00

37. (Hockney, David) illus. **FOURTEEN POEMS BY C.P. CAVAFY.** S.47-59. Editions Electo, London, 1966. Folio (19 x 13/14 inches, 484 x 385 mm.), cloth, slipcase, text and thirteen etchings. One of 250 copies from "Edition A," signed and numbered 48/500 on the Justification page (Edition A, numbered 1-250/500; Edition B, numbered 251-500/500. Edition A differs from Edition B in that it includes an extra plate, laid in and signed, titled and numbered by Hockney (this being numbered 48/250). Fine, with very light wear and fading to the slipcase. The loose plate has often been removed from the book at sold separately, and many copies from Editions A and B have been broken and the plates sold separately, so that despite the relatively large size of the publication, complete copies are now scarce.

\$10,500.00

The total edition comprises "Edition A," 250 copies, numbered 1-250 plus 50 Artist's Proofs, all signed, with a signed etching laid into each of the 250 copies, but not into the Artist's Proofs, "Edition B," 250 copies, like Edition A, but without the laid-in etching, numbered 251-500, "Edition C," 50 sets of the etchings loose in portfolio numbered 1-50 of 75, each etching signed, "Edition D," 25 sets, plus 15 Artist's Proofs, like Edition C, but with the text included, numbered 51 to 75 of 75, "Edition E," 25 sets, plus 5 artist's proofs, comprising text, 12 unsigned etchings, and one signed etching, loose in portfolio, numbered I to XXV. Each etching in each edition is stamped on its reverse with the edition of which it is a part. The total size of the edition, including the Artist's Proofs, is, therefore, 670.

David Hockney first discovered the Greek poet C.P. Cavafy while a student at the Royal College of Art in the early nineteen sixties. In 1961 he produced two etchings (Kaisarion with all his Beauty; Mirror, Mirror on the Wall) and a painting (A Grand Procession of Dignitaries in the Semi-Egyptian Style) inspired by Cavafy's poems. So when Paul Cornwall-Jones of Editions Alecto asked him to make a series of etchings relating to Cavafy in 1966 he agreed without hesitation.

The poems Hockney chose all related to Alexandria in Egypt with its barely concealed flavour of homosexual love, but Alexandria had become too spoilt since the poems were written in the nineteen twenties and so he travelled to Beirut for two weeks in order to make careful pen and ink drawings of the daily life of the city. On his return he created the etchings which vividly demonstrated his new fascination with observed reality after the more abstract imagery of his Rake's Progress series of 1961-63.

The Beirut drawings provided architectural settings for the two portraits of Cavafy as well as for To Remain (a dry cleaning shop) and The shop window of a tobacco store (a shop beneath an advertisement for HIS MASTER'S VOICE in English and Arabic). He Enquired After the Quality shows a man selling handkerchiefs to another man and is closely based on a drawing of a man selling bottles in the bazaar, which is inscribed by Hockney "these bottles should be handkerchiefs." Hockney decided to concentrate on the homosexual poems and the rest of the series come from drawings of pairs of boys in his bedroom in Notting Hill Gate with the exception of In an Old Book and One Night which are taken from male physique magazines.

The Cavafy prints are not literal illustrations of the poems but visualizations of their nostalgia for fleeting but memorable sexual encounters. The feeling of authenticity generated by the images is due to Hockney's own personal experiences. They were instantly acclaimed. Edward Lucie-Smith spoke of their "staggering virtuosity" and described them as "not only the best work I have seen by the artist but probably the finest prints produced in England since the war." The Arts Council made a film about the creation of the engravings entitled "Love's Presentation."

Peter Webb, 2001. Peter Webb is the author of Portrait of David Hockney (Chatto, 1988) and David Hockney, Grimm's Fairy Tales (South Bank Centre National Touring Exhibition 1993).

38. Hollyer, Samuel. **OLD NEW YORK - VIEWS BY S. HOLLYER.** New York, 1905, 1909 & 1912. 3 Volumes, oblong 4to., bound in full red morocco leather, gilt, with elaborate dentelles, marbled endpapers and with all edges gilt. Volume I with title page, descriptive table of contents, 65 engraved view plates with the images averaging about 3 1/2 x 5 1/2 inches, and an engraved self-portrait of Hollyer, each plate signed and titled by Hollyer in pencil; Volume II, as above, with 45 plates; Volume III, as above with 31 plates; comprising the complete series of 141 views, and collating with the three volume set in the Museum of the City of New York. The internals pristine, minor rubbing at some of the extremities, and a 1/4 x 3/4 inch scuff to the leather on the rear cover of Volume I, else a Very Fine copy of this very important and extremely rare set of historical views of New York City landmarks.

\$12,000.00

OCLC locates no complete sets. It identifies the New York Public library as having a copy of Volume I with 65 plates, and Central Connecticut State University as having Volumes I and II with 110 plates. The Museum of the City of New York has a complete bound set, and the New York Historical Society has a complete set of the plates, unbound.

Samuel Hollyer, 1826-1919, was born in England and worked as an engraver in both England and the US. In his career of almost seventy years, he did portrait engravings of literary figures, landscapes, and book illustrations. The Old New York views are the work for which he is primarily remembered, as they picture many structures which had already vanished when he published his work, or which are no longer standing now, and for which his engraving is now a primary record.

"Samuel Hollyer's Old New York views were created at the turn of the twentieth century to recall sites and scenes in the city and the Hudson River Valley that had largely disappeared in the previous three centuries. The images are historically important sites, houses, taverns, churches, forts, theaters, and public buildings (NY Historical Society Guide to Samuel Hollyer's Old New York Views 1901-1912, NYHS, NY 2003, NYU Libraries, publisher)."

39. (Hui-Ming, Wang)illus. **THE BIRDS AND THE ANIMALS** by Wang Hui-Ming. Gehenna Press, Northampton, MA, 1969. 8vo. Edition of 200 copies. Unbound sheets in a folding box of morocco backed red cloth. Title page, etc., plus 21 signed woodblock illustrations. Printed by Harold McGrath. Fine. \$375.00
40. (Indiana, Robert)illus. **NUMBERS** by Robert Creeley. Edition Domberger Stuttgart-Schmela Dusseldorf, 1968. (1st edition of 2500 copies). 4to., wraps with mylar jacket, printed paper-covered slipcase, poems by Creeley and ten silk-screened numbers (0-9) by Indiana. Signed by Creeley and Indiana on the front free endpaper (signatures are not called for as part of the edition, and despite the size of the edition, copies are not common, and signed copies are rare). An exquisite copy, Fine throughout. \$1100.00
41. Jackson, (W)illiam (H)enry. **JACKSON'S FAMOUS PICTURES (THE WHITE CITY - AS IT WAS)**. Text by Stanley Wood. White City Art Co., Chicago and Denver, 1896. This edition was published in parts subsequent to the edition issued as "The White City - As it Was." This copy is a bound edition comprising the introduction by Wood, 80 plates printed on one side only, and four pages of text at the end. Oblong Folio, 3/4 black leather with gold tooled and lettered spine, over gold-lettered black cloth, text and 80 black and white plates, after photographs by Jackson of the buildings and grounds of The White City - the Columbian Exposition held in Chicago in 1892 to commemorate the 400th anniversary of Columbus's discover of America. A magisterial production. Some scuffing to the leather, the front free endpaper with wrinkling, some fixing to the endpapers; The internals are Fine. Rare. \$950.00

The following is quoted from the website of Brigham Young University:

"William Henry Jackson, 1843-1942, was one of the most renowned 19th Century landscape photographers of the American West. He was a man of great energy and love for the outdoors and especially the breadth and heights of the mountain west. His life spanned the first century of the new visual art of photography and the great era of westward expansion. He began his photography career in 1858 in New York as a photographic retouching artist in the burgeoning photography industry and ended it in New York City with his death in 1942. In between these years he became increasingly proficient in his chosen field through his studio and field work in Omaha, NE, his nine year odyssey as the official photographer with Ferdinand Vandeveer Hayden's United States Geological Survey of the Territories, his 15 years in Denver, CO, 17 months of Asian and Pacific travel with the World Transportation Commission, his 27 years in Detroit associated with the Detroit Photographic Company and its successor the Detroit Publishing Company, and finally his highly productive "so-called" retirement years from 1924-1942."

The following is quoted from the website of Chicago Imagebase Project of the Department of Art History, The University of Illinois, Chicago:

"A dispute between Charles Dudley Arnold and the Directors of the Fair traced itself tortuously back to the first contracts making Arnold the official photographic concessionaire of the Exposition. Arnold had taken on a "partner"-- Harlow N. Higinbotham, Jr., son of the head of the Fair itself, and many, perhaps rightly, saw this as sycophantism. In addition, Arnold's concession had received many complaints over the quality of the smaller and cheaper views. In addition, Burnham himself had been dissatisfied with Arnold's high-handedness. As Director of Works, Burnham needed a set of complete views of the Fair at its fairest; Arnold demurred to provide these freely, and so Burnham turned to William

Henry Jackson, at that point arguably the most famous, and the best, landscape photographer in the world, and a man already onsite and desperate for the work, to offset losses he'd encountered in his business due to the Panic. Jackson's views ended up not only in the final portfolio, but in at least two lavish halftone souvenir books."

42. (Jordan, Nina R.)illus. **FARMER BROWN'S BOY BECOMES CURIOUS** by Thornton W. Burgess. Whitman, Racine, 1929. 12mo., Pictorial paper-covered boards, staple bound, unpaginated, illustrated in color. One of eight "Cubby Bear" books published between 1927 and 1929, this is the sixth title in the series. The ad lists all eight, so that this copy is likely 1929. Lightly rubbed along the spine, else a fine copy. \$25.00
43. (Jordan, Nina R.)illus. **WHAT FARMER BROWN'S BOY DID** by Thornton W. Burgess. Whitman, Racine, 1929. 12mo., Pictorial paper-covered boards, staple bound, unpaginated, illustrated in color. One of eight "Cubby Bear" books published between 1927 and 1929, this is the sixth title in the series. The ad lists all eight, so that this copy is likely 1929. Lightly rubbed along the spine, else a fine copy. \$25.00
44. (Juarez, Roberto)illus. **THE KINGDOM OF THIS WORLD** by Alejo Carpentier, with etchings by Roberto Juarez, and an introduction by John Hersey. Limited Editions Club, NY, 1987. Edition of 750 copies, signed by artist and by Hersey (this copy also signed by Bruce Chandler, the printer). Folio, black goatskin and red cloth, black cloth slipcase, 104pp., with seven etchings, chine colle, together with a separate suite of the etchings, in very large Folio format, in a black cloth portfolio, with a red goatskin label, each etching signed and numbered iii/v, and initialed "P/P" (Printer's Proof). This is one of five special sets of the etchings prepared for the collaborators. Fine. \$1650.00
- Roberto Juarez is an American painter and printmaker. He was born in 1952 in Chicago, studied at the San Francisco Art institute and at UCLA. From the time of his first show at the Robert Miller Gallery in New York he has been a respected and influential presence on the American Art scene. He has had many solo exhibitions and has been included in numerous group shows, and his work is now in many institutional and private collections (see his website for a detailed listing). He lived for many years in Miami, but now resides in New York City.
45. Kammavaca. **KAMMAVACA or KAMMAVASA, KAMMAVA-SA**. Burmese religious book, probably mid-later 19th Century. Teak wood, lacquered cloth, red lacquer, gold-leaf. Front and back covers of Lacquered and gold-leafed teak, 16 leaves decorated and lettered on both sides, all elements perforated with a single hole to accommodate a tie for holding the whole together. 24 1/4 x 6 1/4 inches. Complete and in Fine condition throughout. The Kammavaca is a book of extracts from the Pali Vinaya, the sacred text of Burmese Buddhists. They are usually commissioned as gifts to young men upon their becoming monks, and take more than a month of work by several craftsmen to make. The teakwood covers are lacquered in red and gold-leafed, and designs representing religious figures incised in the lacquer. The pages are made from the cloth of worn robes which have been discarded by monks. These are heavily lacquered in red and gold-leaf so that they become rigid. The first page contains no text but is decorated with elaborate borders and scenes of religious figures. The remaining 31 pages contain decoration and text. The text is written in the Pali language, with the lettering done in black lacquer in an archaic script called Tamarind, because its squared shapes resemble the Tamarind seed. As with so many artifacts which comprise discrete elements, most Kammavaca have been broken up and sold as individual framed sheets, so that well preserved complete books are increasingly scarce. \$2500.00
46. (Keller, Ronald). **THREE POEMS BY HART CRANE FROM THE BRIDGE** by Hart Crane. Red Angel Press, Bremen, Maine, 1904. Designed and printed by Ronald Keller. Number 15 of the edition of 100 copies. Oblong quarto, cloth with line decorations suggestive of the bridge's cables, 32pp., six full page illustrations, each in six colors,qq on Sekishu tissue, and three poems, Cutty Sark, Atlantis, and To Brooklyn Bridge, printed on Saunders Waterford paper. and a four page paper "pop-up" sculpture, 42 inches in length when opened. The prospectus for the book is laid in. Fine throughout. \$1500.00
47. (Kent, Rockwell)illus. **THE BOOKPLATES AND MARKS OF ROCKWELL KENT** by Rockwell Kent. **With and original signed sketch by Kent laid in.** Random House (Pynson Press), NY, 1929. 12mo., decorated cloth, DJ, 79pp., 90 bookplates illustrated. Edition of 1250 copies, this copy numbered 1186 and signed on the colophon. A small (4 x 3 inch) pencil sketch of a deer or antelope, signed by Kent is laid in. Stephen Etnier's copy, with his bookplate (designed by Kent) on the front paste-down (Stephen Morgan Etnier, 1903-1984, who had a successful career as a painter, living and working

mostly in Maine, was Kent's apprentice in 1929). Printed on one side of folded Japanese paper. Housed in Etnier's custom designed slipcase and chemise. Fine in a Fine Dust Jacket, both virtually pristine. \$650.00

48. (Kent, Rockwell)illus. **GABRIEL - A POEM IN ONE SONG** by Alexander Pushkin. Translated by Max Eastman. Number 288 of an edition of 750 copies. Covici, Friede, NY, 1929. Tall 8vo., Bound in Pergament Sheepskin Parchment at American Book Bindery, NY, with paper wrapper (DJ), 33pp., 3 illustrations and a tailpiece by Kent. Some wrinkling to the parchment (usual with this title), some light spotting to some leaves, else a Fine copy. Stephen Etnier's copy, housed in a custom chemise and slipcase. \$200.00

49. (Leithauser Mark)illus. **LETTERED CREATURES** by Brad Leithauser. David Godine, Jaffrey, NH, 2004. Limited Edition of 300 copies, numbered 168 and signed by author and artist. 4to., gold-decorated cloth, slipcase, unpaginated, with a poem and an illustration for each letter of the alphabet. Issued without DJ. Fine in Fine slipcase. \$25.00

50. Ludwig et al, Peter. **KUNST DER SECHZIGER JAHRE/ART OF THE SIXTIES. 4TH REVISED EDITION.** Koln 1970. Clear plastic covers, styrofoam and acetate pages, tipped-on illustrations. Fine throughout. \$500.00

51. Mallarme and Ellsworth Kelly, Stephane. **UN COUP DE DES JAMAIS N'ABOLIRA LE HASARD (A THROW OF THE DICE NEVER WILL ABOLISH CHANCE) and THE MALLARME SUITE.** Limited Editions Club, NY, 1992.

A: The Book: Folio (c. 17 1/2 inches tall), cloth-covered clamshell box, full black goatskin with gold-stamped leather label on the spine. Edition of 300 (this copy 3), signed by Kelly on the Justification page, text of the poem and 11 lithographs in black and white. Fine in Fine box. Castleman, A Century of Artist's Books, p. 202.

B: The Suite: Elephant Folio (30 1/2 inches tall). Limited Editions Club, NY, 1992. Cloth-covered clamshell box with half-title and title sheets, four lithographs in colors, each numbered "3/40" and signed in pencil on the verso (there were additional proofs and special copies, bringing the total edition to 64). Each lithograph is printed on the full sheet and measures 28 1/2 x 21 3/8 inches. Fine throughout. Complete Suites are hard to find, as many have been broken and the plates sold individually.

\$27,500.00

52. (Marin, John). **JOHN MARIN - DRAWINGS AND WATERCOLORS** by John Marin. Twin Editions, 1950. Number 100 of the edition of 300 copies, signed by John Marin (there were a further 125 copies with an original etching included). 4to., linen portfolio containing booklet at 32 plates. All in unusually Fine condition throughout. \$500.00

53. (Masson, Leon)illus. **STANCES** by Francois de Malherbe. Les Editions de la Nouvelle France, Paris, 1944. One of 35 hors commerce copies from a total edition of 395. Quarto, slipcase, chemise of boards, 144pp., poems and decorations (titles, initials, tailpieces, in red and black). Loose as issued, uncut. Fine throughout. \$250.00

Francois Malherbe (1555-1628), was the official court poet, and became the "virtual literary dictator of France during the early 17th Century...he advocated of order, rationality and simplicity; opposing all colorful eccentricity in verse, he condemned the affectation, emotionalism, and decorative qualities of the late-baroque poets" (Benet, Reader's Encyclopedia).

54. (Matsubara, Naoko)illus. **TU TZE-CHUN** by Ryunosuke Akutagawa. Kodansha, 1965 (1st Ed). Sq. 8vo., boards, slipcase, text and woodcuts. Modern Japanese fiction, illustrated by a contemporary woodcut master. Fine in Fine slipcase. \$27.50

55. (Nelson, Harold)illus. **EARLY ENGLISH PROSE ROMANCES: ROBERT THE DEUYLL, ROBIN HOOD, FRYER BACON** by William J. Thoms. Otto Schulze & Co. Edinburgh, 1904, edition of 500 copies (First thus. The first editions, without the Nelson illustrations were published in 1827 and 1828, and a revised edition was published in 1858). Three volumes (Parts I, II and III, quarto, cloth-backed, gold-stamped boards, 150pp, elaborate decorative elements, typography and illustrations, printed on Unbleached Arnold paper by Turnbull & Spears, Edinburgh. Thoms, 1803-1885, is credited with coining the term "Folklore," and he collected and wrote down many of the classic English folk stories and

tales in these and other books. Nelson, 1871-1948 was very much influenced by the work of William Morris and Albrecht Durer, and these influences can be seen in the work he did for these books, and in their production. All Very Good with some darkening from exposure to light, and with light rubbing to the cloth. \$225.00

56. Nicolay, John and John Hay. **ABRAHAM LINCOLN: A HISTORY** and **ABRAHAM LINCOLN - COMPLETE WORKS - COMPRISING HIS SPEECHES, LETTERS, STATE PAPERS AND MISCELLANEOUS WRITINGS**. BAL 7772. Eicher 409. Monaghan 1071. Nevins, et al., II, p. 79 (for "A History").

A. Abraham Lincoln: A History.

Century Company, NY, 1890 (First Edition). Ten Volumes, numbered I - X. 8vo, 3/4 blue/green morocco over marbled boards, spines with six panels with raised bands and gilt decoration, two gilt lettered spine labels and marbled endpapers. Each volume with 450pp. +/-, and each containing maps, portraits, reproductions of documents and other illustrations. This complete edition was published following the end of the run of an abridged version serialized in Century Magazine between 1886 and 1890. A very handsome set in Very Good condition, with a skillful reback to Volume 1, preserving the original spine, and with occasional touched up scuffs to the leather at bands and along hinges. Rare in leather and in this condition.

B. Abraham Lincoln - Complete Works.

Century Company, NY, 1902 (the First Edition of this two volume version was published by Century in 1894). Two Volumes, numbered I and II, and bound uniformly with "A History," as described above.

Volume I with the front board reinforced, and Volume II skillfully rebacked with its original spine. \$4800.00

John Nicolay (1832-1901) & John Hay (1838-1905) were Lincoln's secretaries during his Presidency. They shared a room in the living quarters of the White House, and, natives of Illinois, were closely involved with Lincoln from the earliest days of his efforts to seek the Presidency, as well as in the day-to-day operations of the Lincoln government throughout his Presidency. This work was published some twenty to twenty-five years after the events, and is based on diaries and notes of the authors, who planned the book, with Lincoln's approval and cooperation, while still working as his Secretaries, papers and materials obtained from public sources and private Lincoln papers and materials made available to them by Robert Todd Lincoln, to whom the work is dedicated. Both authors had distinguished careers after their service with Lincoln. Nicolay worked in the foreign service and later was Marshall of the U. S. Supreme Court. Hay was a distinguished poet, novelist, journalist, businessman and diplomat, serving as Ambassador to Great Britain (1897-98) and Secretary of State (1898-1905) under Presidents William McKinley and Theodore Roosevelt. Hay managed the Open Door Policy toward China, negotiated the Hay-Pauncefote Treaty and helped arrange for construction of the Panama Canal.

TEAM OF RIVALS, by Doris Kearns Goodwin contains over 150 pages of source notes; this work is one of the primary sources she used, probably the one most referred to by her of all the many materials she consulted in her research. Despite the biases in favor of Lincoln, which may have resulted from the close relationships of the authors and their subject, new facts and viewpoints developed by later scholarship, and the present availability through other sources of material that once was exclusive to this work, the importance of ABRAHAM LINCOLN: A HISTORY in documenting of one of the most critical periods of American history, and the life of one of its greatest leaders, cannot be overestimated.

57. **Oldenburg, Claes** **CLAES OLDENBURG** by Barbara Rose. MOMA, NY, 1970. Oblong quarto. Flexible vinyl cover, 221pp., illustrated in color & black/white. An increasingly hard to find book. VG \$75.00

58. (Oldenburg, Claes). **MULTIPLES IN RETROSPECT - 1964-1990, WITH THE MULTIPLE "THE SOAP AT BATON ROUGE"** by Claes Oldenburg. Carl Solway Gallery, Cincinnati, 1990. Limited edition of 250 copies, signed by Claes Oldenburg and numbered 216/250. Folio, cloth covered box, with title and stylized Mickey Mouse figures on cover, containing the book, 4to., cloth, 160pp., text and 142 illustrations, 94 in color, describing and illustrating all of Oldenburg's multiples, and a multiple created especially for the city of Cincinnati (see the artist's statement about this work, below), consisting of a cast resin sculpture in the form of a bar of Ivory Soap, 7/16 x 4 3/4 x 2 3/4 inches, 1.1 x 12.1 x 7 cm., incised with the artist's initialed and numbered to correspond with each book. The multiple rests on a plastic padding, designed to resemble the river, and is covered with a sheet of clear plastic adorned with materials designed to resemble river detritus. The actual project which inspired this multiple was not carried out. Prospectus and Artist's Statement laid in. Exceptionally Fine throughout. \$2000.00

Artist's Statement: THE SOAP AT BATON ROUGE

When Carl Solway called me in May 1972 and asked if I would be interested in proposing a large-scale work for Cincinnati, he mentioned that partial funding for such a work might be sought from the Proctor & Gamble Corporation, whose world headquarters are in that city. The most familiar product of that company is the bar of pure white soap we all grew up with - IVORY - embossed with its name on top. Its slogan - "it floats" - advertises one of its unique properties, a property it has in common with balloons and ships. What sprang to mind almost immediately, given the location of Cincinnati on the Ohio River, was the combination of a floating soap bar and an old-fashioned, paddle-wheel riverboat - in other words, a colossal bar of Ivory soap.

I proposed to Carl that a colossal soap be made by Proctor & Gamble and launched in Cincinnati with appropriate ceremony. It would thereafter float down the Ohio River, stopping at towns along the way. Carl thought the event could be coordinated with celebrations of the Bicentennial in 1976. Another property of Ivory soap, however, had to be taken into account: its tendency to dissolve, which it does rather more quickly than other soaps. As the colossal soap moved from town to town, it would grow smaller, like the icebergs which, I read somewhere, were going to be towed from the arctic to Arabia in order to provide fresh water.

At Cairo, Illinois, the now somewhat-less-than colossal soap would slip into the Mississippi. From there on, it would become more and more difficult to gather people to celebrate the visit of the soap. By the time the soap reached Baton Rouge, it would be the right size for a multiple. Though it seems small, one must remember that in the not-so-distant past, it would have made a very imposing sight, especially coming around the bend in the morning fog.

Claes Oldenburg

59. (Parks, Gordon). **CAMERA PORTRAITS - THE TECHNIQUES AND PRINCIPLES OF DOCUMENTARY PORTRAITS** by Gordon Parks. Watts, NY, 1948. 4to., cloth, DJ, 95pp., illustrated with portrait photos, including many figures in the arts of the period, some African American, with commentary by Parks on both the subject and the technical problems involved in making the photograph. This was Parks' second book, done as he had begun to achieve recognition for his work with Vogue, Fortune and other magazines. A wrinkle from a printing defect on page 85, else a Fine copy; the DJ is Very Good, but with small chips at the spine ends, and small creases along the lower edge of the front panel. \$195.00
60. (Parrish, Maxfield)illus. **KNICKERBOCKER'S HISTORY OF NEW YORK** by Washington Irving. Russell, NY, 1900 (1st Edition; there was a reprint in 1915). 4to., cloth-backed paper-covered boards, with paste-on illustration, 299pp., top edge gilt, 8 b/w plates. Light edge and corner wear, light soiling to the paste-on, a short, clean marginal tear to the frontispiece, not touching the image, else a very nice copy of this early Parrish work, now hard to find in collectible condition. Together with Mother Goose in Prose and Knave of Hearts, Knickerbocker's History forms the "triple crown" of most desirable books illustrated by Parrish. \$750.00

61. (Parrish, Maxfield)illus. **MOTHER GOOSE IN PROSE** by L. Frank Baum. Way & Williams, Chicago, 1897 (1st edition, 1st state). 4to., pictorial gray-white cloth, 265pp., 12 plates. The illustration on the front cover is somewhat rubbed and scratched, and there are spots of light foxing to the cloth. A bookplate has been pasted to the ownership box on the title page, with glue residue visible around it, but the bookplate is that of R. H. Ives Gammell (Master Robert Hale Ives Gammell). The internals are otherwise in remarkably Fine condition, and of the several copies we have had over the years of this scarce and desirable title, Frank Baum's first book for children, and Maxfield Parrish's first illustrated book, this is, overall, the best. \$3500.00
- R. H. Ives Gammell (1893-1981), was a painter and art historian, who considered himself the last classically trained artist in America. His first book, "The Twilight of Painting," undertaken after he suffered a breakdown upon realization that as an artist, he was out of step with the times, laments what he saw as the end of 500 years of tradition, and deplores modern and abstract art. His later book, "The Boston Painters," is a history of the group of American painters known as "The Boston School."
62. (Presentation to Eero Saarinen). **MARTHA GRAHAM** by Merle Armitage. Designed, edited and published by Armitage, Los Angeles, 1937. Edition of 1000 copies, printed by Linton Kistler. 8vo., cloth, 132pp., articles and photos. This copy has a presentation inscription by Armitage: "For Lily & Eero Saarinen - one / could not want a better / audience! Sincerely / Merle Armitage 1942." Fine, but lacks the original acetate jacket. \$250.00
63. (Rose, Robert T.)illus. **THE BOOK OF JOB**. George Bell, London; Abbey Press, Edinburgh, 1902. Number 411 if the edition of 750 numbered copies. 8vo., gold-decorated full vellum, 99pp., profusely illustrated in b/w. Silk ties gone, else Fine. \$250.00
64. (Segonzac, Andre Dunoyer de)illus. **TABLEAU DE LA BOXE** by Tristan Bernard. Editions de la Nouvelle Revue Francais, Tableaux Contemporains No. 2, Paris, 1922. 8vo. (9 1/2 x 7 1/2 in., From the regular, numbered edition of 318 copies (there were an additional 15 special copies). 212pp., with 29 etchings, 9 on full sheets, 20 in text. Attractively rebound in 1/2 leather over pictorial boards, with the original wraps bound-in. Light foxing, mostly in margins, not affecting images. \$975.00
65. (Sendak, Maurice)illus. **SEVEN LITTLE MONSTERS** by Maurice Sendak. Harper & Row, 1977 (1st American Edition stated). Oblong 8vo., pictorial boards, DJ, unpaginated, illustrated in color. Fine, DJ has a closed tear lower center of the front panei, a few stains, and is price-clipped. \$48.00
66. Soyer, Raphael. **SIXTEEN ETCHINGS**. Associated American Artists, NY, 1965. From the Deluxe suite of 25 on Japan paper, this copy number 3/25. (There were a further 60 printed on BFK Rives paper, of which numbers 26/85 through 50/85 were issued in portfolios, and numbers 51/85 through 85/85 were offered for sale separately). Printed by Emiliano Sorini. Folio, cloth, Foreword by Carl Zigrosser, 16 signed numbered etchings, the first printed on the Title Page, and the other 15 loose in folders as issued. Laid in is the Prospectus, a small booklet which reproduces the portfolio. Fine throughout. Rare. \$5500.00
67. Stein, Gertrude. **PORTRAITS AND PRAYERS**. Random House, NY, 1934 (Second Printing). Dudley Fitts' copy, with a lengthy inscription to him from Stein (see below), and with his handwritten ownership name and date, 1934, all on the recto of the front free endpaper. 8vo., orange and purple woven cloth spine with paper label over cloth covered boards, the front board bearing Carl Van Vechten's 1934 photo of Stein at Bilignin, with printed paper DJ, 264pp. This appears to be the first state binding; we have seen the Second Printing in full cloth in lieu of the woven spine and the pictorial boards. The DJ appears to be the second state jacket, as the first was cellophane or acetate, and is probably not original to this copy. Some darkening and spotting to the boards, light foxing to the rear endpapers, two small chips to the paper label, DJ with a few small losses at the spine ends and with darkening of its spine. \$1750.00

We acknowledge with gratitude the assistance of Susan Holbrook, of the University of Windsor, who provided the following reading of the inscription from Stein's difficult to decipher script:

"For Dudley Fitts,
Yes there was not

a play but if there
had been no there
would have been a
play if there had not
been Always Gertrude Stein.
There does that make it clearer, our after-thought."

Dudley Fitts, 1903-1968, was an American poet, teacher and translator, best remembered for his translations of ancient Greek literary classics (in his note at the end of the Iliad, Robert Fitzgerald says, "Until his death in 1968. Dudley Fitts gave the translation his strict and exhilarating attention.").

At the Choate school in Connecticut, where he taught, one of his students was James Laughlin, the steel heir, who later founded New Directions, and published Fitts' poetry. When Laughlin traveled to Europe in 1933, Fitts gave him letters of introduction to Stein, Pound and others. Laughlin helped Stein by writing press releases about her forthcoming lecture tour to the U.S., and by drafting summaries of the various lectures she gave on the tour. Through this connection Stein was invited by Fitts to speak at Choate, and it seems likely that this would have been the occasion on which she presented him with this book, and that the inscription refers to her visit to Choate and meeting with Fitts. Thus a nice association copy involving two important American literary figures.

68. Stephens, James. **KINGS AND THE MOON**. Macmillan, NY, 1938. 8vo., cloth, DJ, 68pp., poems. Fine in non-price clipped DJ with a few tiny nicks top and bottom. \$15.00
69. (Texier, Richard). **RICHARD TEXIER - OU LE DROIT D'EPAVE**. by Denis Montebello. Le Temps Qu'il Fait, Cognac, France, 1989. Edition de Tete, comprising 55 examples signed and numbered by the artist and the author on the justification page, plus five Artist's Proofs and five hors de commerce examples, this being number 31 of 55. 8vo., wraps, clamshell box, folder containing a color lithograph numbered 31/55 and signed by Richard Texier, 12 pages in text and 33 color illustrations of works by Texier, a French painter and sculptor born in 1955. Fine throughout. \$225.00
70. (Therrien, Robert)illus. **MESA VERDE** by Evan S. Connell. Whitney Museum, NY, 1992. Edition of 150. 4to., slipcased, bound in vellum by Claudia Cohen, 24 pages plus an original watercolor and an etching by Therrien. Numbered 36/150, initialed "R.T." in pencil and signed "Evan S. Connell" in pencil on the Justification page. Slipcase cloth faded and with some wear at the top of its spine, else a Fine copy. \$975.00
71. (Trager, Philip). **VOICES OF SILENCE** by Philip Traeger. Scroll Press, 1972. Large square 4to., cloth, housed in a portfolio covered in 1/4 linen over hand-marbled boards, with string ties. One of a limited edition of 150 copies from the total edition of 1000. The copies in the limited edition are signed and numbered by Trager, and contain a signed photograph, which is housed separately within the portfolio. Fine throughout. \$600.00
72. Vitali, Lamberto. **GIORGIO MORANDI - Pittore**. Milan, 1965 (2d Ed). Sm. Folio, cloth, slipcase, pamphlet with English text, 110pp. text, 264 tipped-in plates, most in color. VG \$350.00
73. (Wilson, John)illus. **DOWN BY THE RIVERSIDE** by Richard Wright. Limited Editions Club, NY, 2001. Oblong folio, cloth, cloth clamshell box, 73 pages, four original etchings with aquatint by John Wilson. Copy number 88 of the edition of 300; signed by Wilson. The etchings were printed by James Stroud at his Center Street Studio in Milton, MA., and the text was printed by David Wolfe of Portland, Maine. Fine throughout. \$1750.00

John Woodrow Wilson, born 1922, is from Boston, MA. He studied with Karl Zerbe in Boston, and with Fernand Leger in Paris. He has long been recognized as a leading printmaker and sculptor.