

Love Songs,

Side One:

23 items of the
fine arts and
antiquaria, and
about Ireland*

*With a tip o' the hat to The Magnetic Fields. All my little words, indeed. Okay, *their* words.

Structure, **VERSES**, Agency

—BOOKS—

fine works about art, culture & history

Lawrence J. Hammar, Ph.D., Bookseller

“Truth is a pathless land”

— J. Krishnamurti

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Terms of Endearment

Love me, love my books. I care about you and your bibliophilia just as I hope that you come to care about me and mine. I thank Joanna Funke of Funke Design for designing a fine template for me.

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1

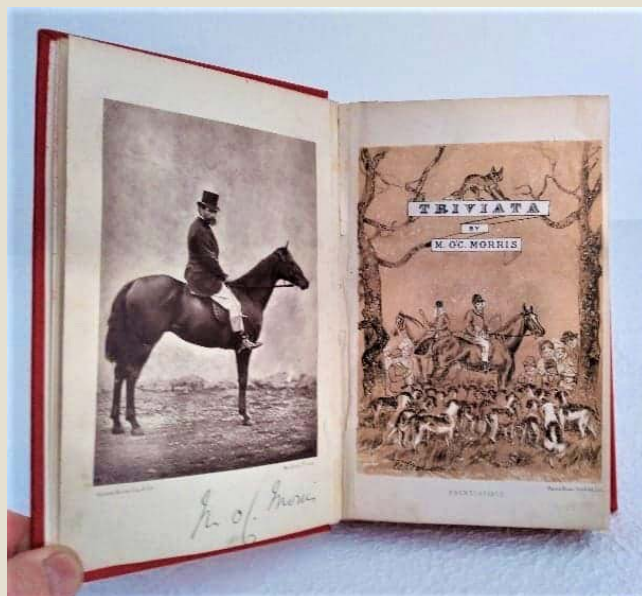
Morris, M. O'Connor. *Triviata or Crossroad Chronicles of Passages in Irish Hunting History During the Season of 1875-76.* Chapman and Hall, 1877.

EQUINE EXCELLENCE.

The author had a keen interest in hunting and things equestrian and apparently an eye for the equestrian ladies.

This volume lauds the talent, commitment and hunting and equestrian skills of Irishmen.

Bright-red buckram cloth covers, red-speckled page edges. Lovely black-and-white engravings *hors-text* and additional duotone engravings on plates, done by Vincent Brooks, Day & Son, of Dublin. It is equal



parts nostalgic and informative, paying due homage to horse-and-rider in equestrian culture. Overall Good condition. Withdrawn from the Leeds public library, with a fine bookplate inside front flap, ink-stamp inside rear flap, embossed stamps at title page and over tips of engraved plates, unobtrusive. Cracking to a pastedown, else sturdy and bright of interior. First Edition.

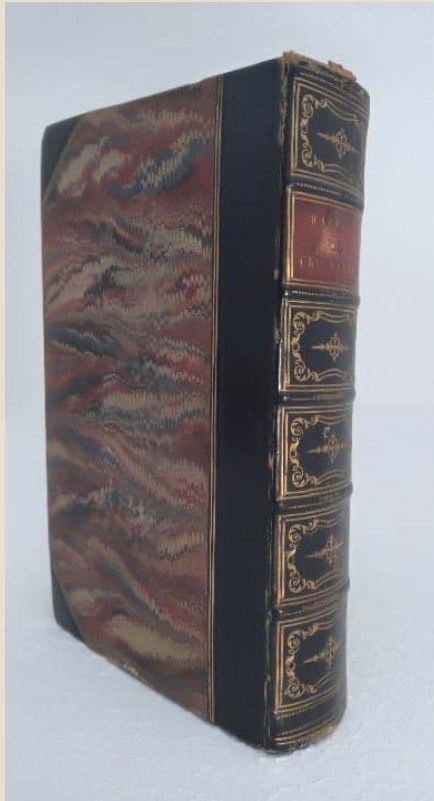
Nine plates done by the “Woodbury process,” which was developed by Walter Woodbury. This photographic method, says a Wikipedia article about it, “is both a printing process and the print that it produces. In technical terms, the process is a photomechanical rather than a photographic one, because sensitivity to light plays no role in the actual printing. The process produces very high-quality continuous tone images in monochrome, with surfaces that show a slight relief effect.” See fine Woodbury Process-produced portrait of the equestrian author at frontis.

xix [3], 406, [2] pp. + 8 pp. of publisher's ads.

\$155.00.



2



Lever, Charles. *The Martins of Cro' Martin.*
Chapman & Hall, 1856.

A BELOVED IRISH WRITER'S FINEST NOVEL.

Charles James Lever (31 August 1806 – 1 June 1872) was an important Irish novelist and raconteur, and he published widely and to broad and popular acclaim. An edition of all 37 of his novels, including his most famous, *Knight of Gwynne*, and collections of short stories, was compiled by his daughter. Compared favorably to Trollope, Dickens and Thackeray. Makes Ireland come alive.

Overall Very Good condition. Previous owner's penciled notes at first free endpaper noting First Edition state and collation as complete—learned, well worth reading.

Bound handsomely in marbled paper over boards, rich burgundy leather over tips and spine, five raised bands at spine, gilt lettering in compartments made thereby, and title over red leather label. Rubbing to spine, raised bands, loss of paper at front panel at top, else an attractive, sturdy copy, with marbled page edges. Inside the front flap is a fine duotone bookplate of Laurence A. Waldron (14 November 1858 - 27 December 1923), an Irish businessman and politician, educated at the Oratory School, eventually to become a Member of Parliament, representing the Irish Parliamentary Party, for Dublin St Stephen's Green, from 21 March 1904 to 15 January 1910 (*Dictionary of Irish Biography*).

Illustrations at frontis (double-page) and plentiful black-and-white engraved plates by "Phiz" (Hablot K. Browne, the illustrator for ten Charles Dickens books).

xiii + [i] + 625 pp.

\$45.00.



3

Ware, James. *The Works of Sir James Ware Concerning Ireland, revised and improved, complete in three volumes (one volume being two, bound in one).* Printed for the author by E. Jones at Clarendon, England, 1739.

AN ELEGANT ODE TO IRELAND AND THE CATHOLIC CHURCH.

Copies of this "revised and improved" edition of Sir James Ware's *magnum opus* are scarce. His contribution to the history and architecture of the Catholic Church in Ireland and of its bishops, priests, nuns and others, was profound. Well-preserved engravings, including folding, printed on heavy, healthy paper.



Two sturdy volumes measuring 12 1/2" and 8 1/4". Bound in marbled leather panels laid over thick boards, backstrip laid over tightly, and joints and hinges holding quite firmly. Light wear to boards, scuffing to edges, soiling to, foxing of page margins to first range of pages of both volumes, else dissipating and still quite fine and bright of interior. Light rippling to pages. Boards stamped in oval with "Faculty of Procurators Glasgow," denoting the professional society founded there in 1668. All edges stained in red. Five raised bands and gilt lettering over black labels in two compartments, short title in one, volume number in the other. Gilt ruling to spines, gilt flourishes.

Vol. I. *Containing, the history of the bishops of that Kingdom, and such Matters Ecclesiastical and Civil, in which they were concerned, from the first Propagation of Christianity therein to the present Times.* Vol. II. *Containing, the antiquities of Ireland.* Vol. III. *Containing, the writers of Ireland. In two Books. All written in Latin by Sir James Ware, Knight, now newly translated into English, Revised, Improved with numerous and material Additions.*

Copperplate engravings at frontises and in fold-out, bright and clean marbled newer endpapers. Full back-story provided by the translator, Walter Harris (1686-1761). Laid in is an offprint from Kathleen Hughes about the original manuscripts. An astounding work of scholarship, translation, engraving, printing and binding.

\$1,800.00.

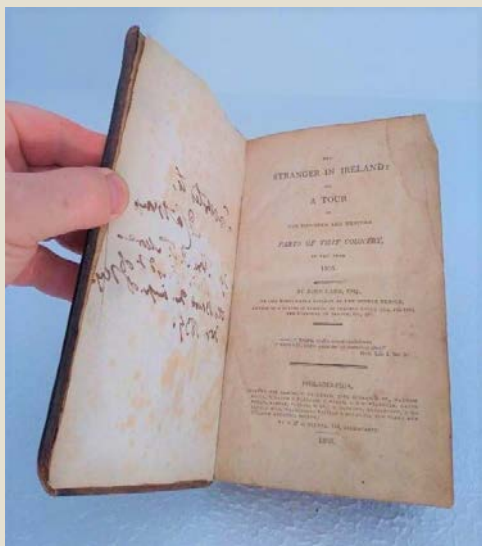


4

Carr, John. *The Stranger in Ireland: Or, a Tour in the Southern and Western Parts of that Country in the Year 1805.* T. & G. Palmer for Samuel F. Bradford and others, 1806.

AN 1804 TOUR TO AND THROUGHOUT IRELAND.

Original full leather binding, bowed front board, gilt ruling to spine, rubbed spine label, chip missing from spine head.



Extensive gift presentation in pen from 1839 at first free endpaper, but illegible as to particulars, leading to some off-setting, opposite. Missing half of the Page of Dedication, loss also of some of the Preface, wavy text-block, some marginal notes and some contemporary underlining in sections, penciled math notes at rear opposite pastedown, some tide-lines to margins, else clean and readable, still tightly bound. Overall Fair condition.

Devonshire, England-born, John Carr (1772-1832) was popular for his breezy, chatty, friendly accounts of his journeys around Europe and other parts of the Commonwealth. Close upon publication of this tome, John Carr was knighted by John Russell, the 6th Duke of Bedford, who had served as the Lord Lieutenant of Ireland (*Dictionary of Irish Biography*).

This travel account followed other popular and financially successful travel tomes, for example, 1803's *The Stranger in France, a Tour from Devonshire to Paris*, and 1805's *A Northern Summer: or, Travels round the Baltic, through Denmark, Sweden, Russia, Prussia and Part of Germany In The Year 1804*, and *A Tour through Holland, along the right and left banks of the Rhine, to the south of Germany*.

Prelims + 2-339 pp.

\$75.00.



5

Johnson, William Savage. *An Account of a Summer's Pilgrimage: Being the Journal of William Savage Johnson On a Trip to England, Wales and Ireland, Venice, Antonio Ferrari, 1780.* Bayberry Hill Press, Meriden, Connecticut, 1972.

ON MEETING THOMAS HARDY IN HIS GARDEN.

Folio-sized hardcover format, with a fetching Foreword by Ruth and Foster Johnson, noting that the journal was "written by a favorite uncle of ours in 1925." Laid in card stock note of compliments from Bayberry Hill Press on behalf of the makers of the book, Ruth and Foster Johnson, on behalf of their uncle, the author, in view of Thomas Hardy and W.B. Yeats, I'm sure.



Frontispiece facsimile of "Professor and Mrs. Johnson's" U.S. Passport, and nine black-and-white illustrations. Bound handsomely in the publisher's original marbled paper over boards, 1/4 orange cloth-backed, front cover and spine paper labels quite fine still. #27 of 40 copies reserved for members of The Columbiad Club, "of a total of about 80."

Hand set in Janson, printed page by page on Barchum green paper on "an ancient press which once belonged to Fred and Bertha Goudy." Untrimmed page edges, and hand-sewn text-block. Initials in red. Includes loving impressions of W.B. Yeats, Thomas Hardy and others of note in English literature. Overall Fine condition.

Ruth and Foster Johnson note that "their favorite uncle" kept a series of small (4" x 5 ½") notebooks to record the day-by-day events of this pilgrimage to see Thomas Hardy, and it's as telling of the author as of his ostensible subjects. Illustrations done in offset lithography by Miller, Johnson, Inc., quite fine.

57 pp.
\$85.00.



6

Tynan, Katharine (Mrs. Hinkson). *The Land I Love Best*. Self-published, 1899.

A DAUGHTER OF IRELAND'S ODE TO HER HOME COUNTRY AND COUNTY.

Currently no additional copies available on-line of this cute little collection of eight short stories. The Wikipedia entry devoted to her says that Katharine Tynan (23 January 1859 - 2 April 1931) was "an Irish writer, known mainly for her novels and poetry. After her marriage in 1893 to the Trinity College scholar, writer and barrister Henry Albert Hinkson (1865 - 1919), she usually wrote under the name Katharine Tynan Hinkson, or variations thereof."

Born in County Dublin, educated in a convent school in Drogheda, author of at least 100 novels or collections of novels, friends with poets W.B. Yeats and Gerard Manley

Hopkins. Her 1885 collection of poems *Louise de la Vallière* (1885) brought her some notoriety and hinted at her literary talents and social skills.



Two previous owners have inscribed the first free endpaper, the binding is sturdy if unlovely, with a forward cock to spine, bent lower front tip, and rough-cut pages. Still bright, tightly bound interior. Closed tear to final page (191), and with three letters missing from tears to p. 189 in three consecutive lines.

All in, an adorable item for collectors of fine Ireland-themed things.

Prelims, 191 pp.

\$125.00.

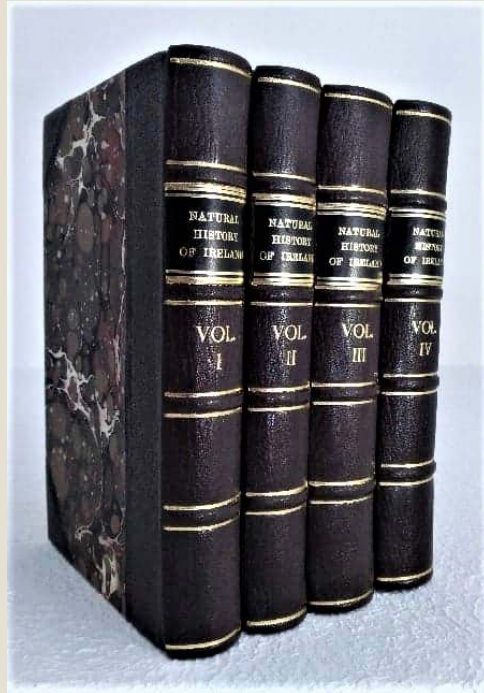


7

Thompson, W[illia]m. *The Natural History of Ireland*, complete in four volumes. London, Reeve, Benham, and Reeve (1849-1851) / Harry G. Bohn (1856).

A PRESENTATION COPY, INSCRIBED TO GEORGE RANSOM, ESQ.

Rebound to last another hundred and fifty years, easy. Four sumptuously produced volumes that stand proudly on the shelf. Brown, tan and beige marbled pages over boards, dark brown, ruled leather over tips, spines, gilt lettering over black leather



labels inside the first of five compartments scribed by six raised bands. Little wear internally. Unusually bright and pretty. Uncommon in this Fine condition and in SIGNED Presentation Copy state.

Fine duotone portrait of William Thompson at frontis of him sitting at a table, from 1851. Once the President of the Natural History and Philosophical Society of Belfast. He died unexpectedly in 1852 else he'd have completed the fourth volume on his own. The editors of Volume IV (Dickie, Garrett and Patterson) were assisted by two of its contributors (Robert Ball in Dublin and George Crawford

Hyndman in Belfast). All in, a marvelous work of natural historical scholarship.

Volume I: *Birds, comprising the orders raptores & insessores* (1849), xx [1], 2-434 pp. plus a publisher's list of additional volumes sold; Volume II: *Birds, comprising the orders rasores and grallatores* (1850), xi [1], 1-350 pp. plus a publisher's list of other volumes sold; Volume III: *Birds, comprising the order natatores* (1851), vi [1], 2-491 pp. and a Note of Errata; Volume IV: *Mammalia, reptiles and fishes. Also, invertebrata* (1856), being edited and published by George Dickie, James Ramsey Garrett and Robert Patterson four years after Thompson's death. xxxii [1], 2-516 pp.

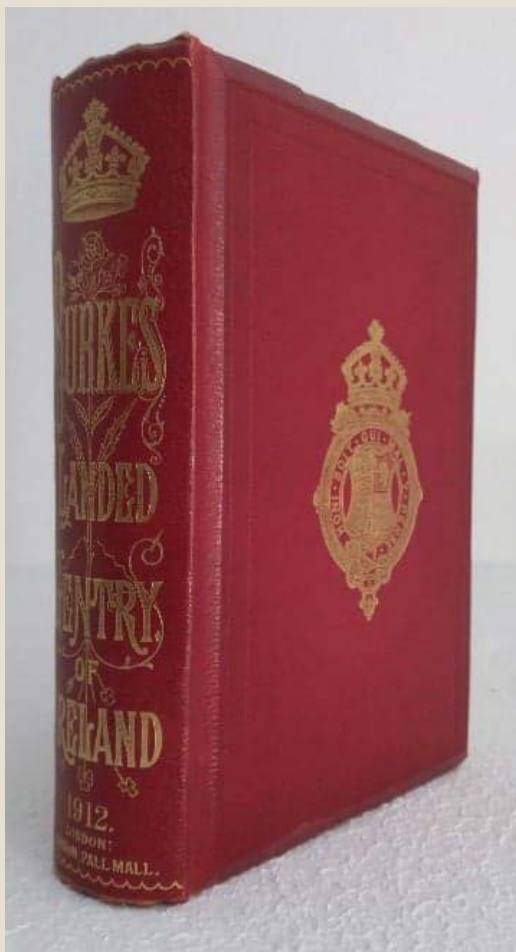
\$1,100.00.



8

Burke, Bernard; A.C. Fox-Davies, editor. *A Genealogical and Heraldic History of the Landed Gentry of Ireland*. Harrison & Sons, Booksellers to His Majesty, the King, 1912. CE TUSA?

Perhaps all editions of *The Landed Gentry of Ireland* of Sir Bernard Burke, revised here by A.C. Fox-Davies, Barrister-at-Law, are scarce, but this is a particularly good-



looking and structurally sound, Very Good condition copy. Formerly titled *Burke's Commoners*, this useful reference work listed families in Great Britain and Ireland who have owned rural estates of some size. Over time through different editions, notes on genealogy and heraldry relating to those landed gentry families have come to be grafted onto it. Often paired with *Burke's Peerage, Baronetage & Knightage*.

Bound in a very thick quarto format in the publisher's original red cloth and with gilt device to front cover, gilt illustration and lettering to spine, blind-stamped ruling and illustration to rear panel.

Tips and beveled edges are a bit bruised and scuffed but not much, and the spine head and foot are bumped, else the top edge is gilt, and there are perhaps new black paste-downs added. Dealer stamp, neatly affixed. Chapter heads in black-and-white, and hundreds of coats-of-armor also *hors-text*. The most recent edition of *The Landed Gentry of Ireland* was published in 1958. Laid in are several newspaper-clipped obituaries.

iv + 786 pp.

\$225.00.



9

Yeats, William Butler. *Stories of Red Hanrahan and the Secret Rose.* Macmillan and Co., Ltd., London, 1927.

SCARCE YEATS TITLE.

Imperial octavo hardcover format, bound in a deep, dark blue cloth, bright gilt design to front cover (of a Knight bearing a sword and accompanied by pairs of fish and pelicans) and with an image, "Crucifixion of the Outcast," featuring a figure bearing arms raised high, legs crossed. "Red Hanrahan" at frontis. Black-and-white pen-and-ink illustrations throughout. Dust soiling along top edge, light scuffing to spine head and foot, half-toning to endpapers from dust-jacket, else quite bright. Dust jacket covered with a stiff plastic Adaptaroll sleeve. Sunning to spine, wear to both joints, some creasing along rear panel at top. Overall, about Near Fine.



The stories were written first in 1897 then rewritten with "Lady Gregory's help" in 1907. Lady Gregory (nee Persse; 15 March 1852 - 22 May 1932) was an Irish dramatist, folklorist and theatre manager who, with Yeats and Edward Martyn, co-founded the Irish Literary Theatre and the Abbey Theatre and changed political loyalties from Royalist British rule to Irish nationalism, with fervor (*Dictionary of Irish Biography*).

A Wikipedia article about Norah Allison McGuinness (1901 - 1980), the Irish painter and illustrator, notes her birth in County Londonderry and that she painted "vivid, highly coloured landscapes; her work shows the cubist influence of Lhote and she was associated with the modern movement in Ireland." Yeats based the character loosely on "the real-life bard Owen Roe O'Sullivan (Eoghan Ruadh O' Suilleabhain)," but changed his name from O'Sullivan to Hanrahan the Red for this work. A lovely copy of a scarce item and with an uber-scarce dust jacket.

182 pp.

\$340.00.



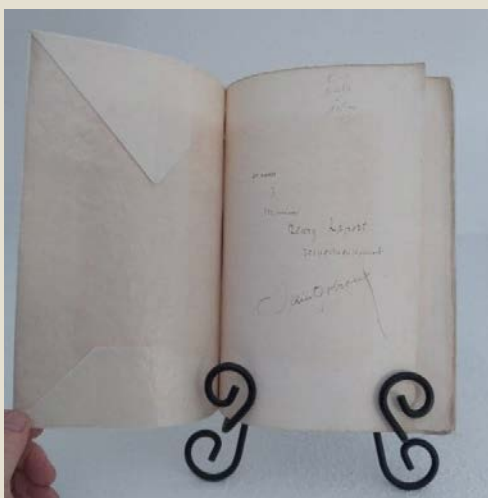
10

Saint-Pol-Roux [a.k.a. Saint-Paul Roux, Paul-Pierre Roux]. *Bouc emissaire*.

Imprimerie de la vie moderne, Paris, 1889.

SCARCE PRESENTATION COPY.

Handsome looking, skinny item in quarto format, one of only 105 copies ever printed, 100 printed on papier de Hollande, another five on papier Japon Imperial. This copy



has extraordinary association value, being a presentation copy from the author signed "Monsieur Henry Laport, respectueusement, Saintpolroux." Twenty-six pp., original printed paper wrappers in gate-fold with two chips missing from front paper wrapper. Prior bookseller's pencil markings up front, else clean. Covered also in original publisher's glassine wraps, overall, Near Fine. The poet Saint-Pol-Roux (1861-1940) dedicated the poem in 1889 to Jean Richepin.

The colophon reads, "Il A Ete De Ce Poeme: Cent exemplaires sur papier de Hollande. Cinq sur Japon Imperial. Cette Plaquette composee par France Ache a Ete Imprimerie En Juin Mil Huit Cent Quartre-Vingt-Neuf Sur Les Machines Alauzet Imprimerie De La Vie Moderne pour Saint-Paul Roux." A Wikipedia article about him noted that, during the night of 22 to 23 June 1940, "a drunken German soldier invaded the manor, killed the family's faithful governess, raped [his] daughter Divine, and seriously injured her in the leg with a revolver bullet. Saint-Pol-Roux miraculously escaped death in the incident, but was later taken to hospital in Brest on October 14, where he died of a broken heart when he heard that the manor had burned down with his unpublished manuscripts inside."

His surviving daughter Divine worked hard following Liberation to revive her father's life and works, but "Saint-Pol-Roux" has remained something of a forgotten poet in French cultural and literary history. *Bouc Emissaire* is something of a proto-Surrealist work. A scarce item in lovely condition and with extreme association value.

\$850.00.



11

Maurice Malingue. *Hensel Figures Montmartre Nord-Africain Tahiti.* Editions des Beaux-Arts, Paris, 1949.

PRESENTATION COPY FROM THE ARTIST TO ANDRE COTTE.



Exceptionally scarce in the trade, there being currently no available copies, and there being a copy only in the Bibliotheque Nationale de France.

Presentation Copy from the artist, signed, "*Pour Andre Cotte, Bien amicalement, Maurice Hensel,*" dated 1949.

Bound in folio format, a bit

soiled of cover, lightly waffled, All contents collated and present, now housed in a buff portfolio with Hensel printed on the front cover and that has an additional plate affixed thereto. Scarce in any condition, but this one has extraordinary association value. Maurice Malingue was an important art historian and critic, famous for penning artist biographies and especially for his masterful editing of letters to and from Paul Gauguin and his wife, from the birth of their first child to his extraordinary adventures in Tahiti and the Marquesas.

Maurice Henri Hensel was born in Montmartre, in 1890. He studied art at l'École de Montmartre and best is known as a watercolorist and painter, coming to be associated with the Salon des Artistes Indépendants and the Salon d'Automne.

8 pp., plus 12 full-page color plates of which 10 are pochoirs printed on one side only. Two color plates featuring original watercolors.

\$650.00.



Parsons, Galuszka. *Taking Flight: a portfolio of broadsides by women printmakers of the San Francisco Bay Area*. Mayacamas Press, 1993.

NOW READY FOR TAKE-OFF.



This is an inspiring portfolio, being copy #53 of only 75 copies published, comprised of 30 prints struck on only one side. Twenty-six of those 30 are copies from the artists themselves. A matched, full, collated-as-complete set. Each is signed by

the woman artist and then numbered. Barbara Parsons' Introduction says that "[m]any of the artists accepted the challenge of the broadside as an opportunity for dynamic experimentation with image and text; others illustrated more conventionally. It is not always easy to steer a clear course with so many hands grabbing for the tiller, but *Taking Flight* proves that ancient axiom: The whole is greater than the sum of its parts." Robert Flynn Johnson, then head of the Achenbach Foundation for Graphic Arts, highlights the fact that "The works of art are by women," and that the format of the broadside is "as old as paper and ink."

The title page is a bit soiled and smudged but notes the date, title, sub-title, press and location, and with some shadow-through to verso.

The Table of Contents notes the special limitation of the item, that design and typography were carried out by Barbara Parsons and Gilman Parsons, that the letterpress was executed on Rives BFK, and that Hosho and Magnani papers were used by Barbara Parsons at the Mayacamas Press. Sans custom-built linen box.

The portfolio is comprised of the following: "Fly out over the city," the first line in a poem by Marge Piercy; "Dear Mr. and Mrs. Boyd," illustrated by Linda Rae Boyd; "Dittany," by Rena Rosenwasser (illustrated by Kate Delos); "Our love was not other than this .," being the first line in an untitled poem by George Seferis (illustrated by



Barbara Galuszka Parsons); "Impaled," attributed anonymously, illustrated by Norma Andersen Fox; "Parzifal," by Wolfram von Eschenbach (illustrated by Sue Rifemberick); "What is going on inside me I cannot tell," the first line of a poem by Antoine de Saint Exupery (illustrated by Yun Sun Lee); "These two came into the presence of Zeus .," the first line of a poem by Homer (illustrated by Eleanor Rappé); "Aurora," by Frederick Pierce (illustrated by Patricia Sondgren Smith); "Taking flight," a poem illustrated by Betty Bates; "Invective Against Swans," by Wallace Stevens (illustrated by Carol Meyer Doyle); "The way back," by Angelo Presicci (illustrated by Lilibet Dewey); "The windhover," Gerard Manley Hopkins (illustrated by Elizabeth Quandt); "The Artists," by Barbara Swift Brauer (Jackie Kirk); "In a memorandum which has come to my desk .," by G.C. Brant (illustrated by Linda Rae Boyd); "Eternity," by William Blake (illustrated by Anne Hicks Siberell); "She took flight and he followed," illustrated by Soumaya Khoury Kassab and Aelyas Kassab; "The Flight," by Madeline Gleason (illustrated by Sherana Harriette Frances); "Nature had given him a sign," by Stephen Crane (Barbara Foster); "In placid hours well-pleased we dream of many a brave unbodied scheme .," Herman Melville (Sherry Smith Bell); "At the new moon, Rosk Hodesh," by Marge Piercy (illustrated by Barbara Leventhal Stern); "Flower-de-luce," by Henry Wadsworth Longfellow (illustrated by Victoria Johnson); "Self-willed pinions fan the rise of incensed flames," by Clarissa J. Welsh (illustrated by Glen Rogers Perrotto); "No rack can torture me .," the first line of a poem by Emily Dickinson (illustrated by Katherine Metz); "The hawk," by W.B. Yeats (illustrated by Holly Downing); "To test whether a genetically altered migration program was causing these birds to deviate some 800 miles from the rest," two snippets from "Bird-watching biologists see evolution on the wing," from the New York Times (illustrated by Sylvia Solochek); Barbara Swift Bauer, "The Artists" (illustrated by Jackie Kirch); "Taking control," by Jeannette Ross (illustrated by Robert Loach) "Heart and soul, floating journey," by Keiko Nelson (crimp to upper-left tip); Frederick Pierce, "Aurora" (illustrated by Patricia Sondgren Smith).

\$695.00.



13

Queneau, Raymond. *Petite Cosmogonie Portative. Lithographies Originales d'Andre Marchand*. Les Francs - Bibliophiles, Paris, 1954.

GOB-SMACKINGLY PRETTY, SCARCE IN THE TRADE.

Composed of a portfolio that has illustrated gray paper over boards, front and rear, with an inner chemise laid in. Signed Limited Edition of only 170 copies, this being No. 163, one of only 28 copies that ever contained the separate suite of lithographs pressed onto Malacca Blanc paper (see more below).

Signed at the colophon by the artist, Andre Marchand, presented in a short quarto format, with separate suite presents together. Chemises for the main book and the contained images are laid within a stiff portfolio that is then housed in an illustrated slip-case in about Near

Fine condition. The inner chemise is illustrated in the same fashion, on paper, as the outer covers of both portfolio and suite. The original penciled lithographs are laid in to a wing folder. The suite of plates has lithographs by



the artist on front and back covers of the chemise. The separate suite measures 9 1/2" x 11 1/2" in size, is bound by illustrated two-tone gray and teal green paper over boards, is a bit abraded to the joints, but is now covered by stiff Mylar jacket. From the colophon, "*Ce Livre, Illustre de 71 Lithographies Originales et Realise Sous la Direction de H.-J. Donon-Maigret et de E. Simon, a Ete Acheve D'imprimer Le 26 Aout 1954, Sur Les Presses De Fequet Et Baudier Pour La Typographie Et Sur elles De E. Et J. Desjobert Pour Les Lithographies, A 170 Exemplaires Sur Papier Pur Chiffon D'Arches. Il ete Tire a Part 38 Suites Completes, Dont 10 Sur Lithographiques Ont Ete Effacees Apres Tirage. Tous Les Exemplaires Ont Ete Signes Par L'Artiste.*"

151 pp., plus 36 full-page black-and-white lithographs, with 27 black-and-white lithographs hors-text and another six green decorated initials.

\$475.00.



Haeg, Fritz. *The Sundown Salon Unfolding Archive*. Evil Twin Publications, 2009.

GO AHEAD AND UNFOLD IT IF YOU DARE ; IT REALLY IS 141' LONG.



An uncommon item, unusually bound, produced in short, square quarto format, featuring 1/4 green cloth with light green and black illustrated cloth-covered boards. The text unfolds in accordion-fashion and quite lengthily so. That is to say, 141'.

The belly-band is a metallic green and is a bit stretched out. Board dings, light soiling along edges and sunning thereto. Extremities mildly

soiled, and there is a small check mark on the inside spine panel. Contributions include "Trannies Testify," by Kelly Besser, "Last Stop West," by Justin Beal, and "Slumber Parties," by Trinie Dalton. The text comprises the Sundown Salon series that Haeg held in his geodesic dome. Haeg is an American artist who works in and between homes, gardens, music, dance, performance art, interior design, ecology and architecture.

The project-book featured six custom covers produced by past Salon participants such as Katie Grinnan, Robby Herbst, Feral Childe, Shana Lutker, Melissa Thorne, and Janfamily. Haeg's own web-site (named eponymously) notes that the Sundown Salon was typified by a "free exchange of ideas and art through events, happenings, gatherings, meetings, pageantry, performances, shows, stunts and spectacles framed and affected by the unique house and gardens which included a subterranean cave-like space, a geodesic dome on top, surrounded by a series of outdoor garden spaces . . . all in the context of a day of focused activity, experimenting, sharing . . . [taking place throughout] almost 6 years, 30 events and hundreds of participants . . .".



380 pp.

\$95.00.



16

Graham, Rigby. *Kippers & Sawdust*. Old Stile Press, 1992.

MULTICOLOR BRILLIANCE, PRINTED AND BOUND BY MASTERS.

Linen-covered boards with a fine line drawing by the artist, set into a recessed panel on the upper portion of the cover. The spine features gilt titling. The front endpapers by Graham have been printed in four to six colors each, showing a double-page woodcut of Volklingen, Saarstahl, Germany. The rear endpapers show a double-page color woodcut, too, but featuring Skinners Bottom, Mawla, Cornwall. Gift-quality condition inside and out. Housed in an also nearly As New condition slip-case, simple and elegant.



Kippers & Sawdust is a stunning work by the master printmaker Rigby Graham, featuring four double-page color woodcuts, five full-page woodcuts, and another almost three dozen line-drawings. Near double folio in size, at 15 1/8" by 11 3/8". The colophon notes all of the printing and binding and papermaking particulars of this Special Limited Edition (#92 of only 150 copies), each numbered and signed.

Rigby Graham (1931-2015) was a landscape and topographical artist, a celebrated book illustrator and a fine muralist, too, and who was deemed to have followed the British Romantic tradition. The textual portions of this amazing work were conceptualized while Graham was being treated for cancer. The extensive documentation of the project noted that he "retreated into recollections of the past to escape the sterile detention of the infirmary." "Cuts would be the answer," he concluded. Uncommon, and printed by the justly revered Old Stile Press.

[1-5] 6-57 [1 colophon] pp.

\$775.00.



Barker, Elizabeth. *A sampler from Elizabeth Barker.* Elizabeth Barker, New Bedford, Massachusetts, Jan. 14, 1830.

"PERFORMED BY ELIZABETH BARKER AGED 11 YEARS."

A fetching American sampler that was sewn with silk thread into/onto linen, a little masterpiece measuring roughly 16" tall by 14" wide, framed in wood, pressed by glass. Some moderate staining in the middle but without any evidence of dampness or odor, and six small, coffee-colored spots at bottom.

As do samplers of the day usually feature, there are not one, not two, but three sewn alphabets, and also the numbers 1 2 3 4 5 6 7 8 9 0, and then the common refrain, "Jesus, permit thy gracious name to stand, As the first efforts of an infant's hand, And while her fingers o'er this canvass move, Engage her tender heart to seek thy love."



American samplers appeared first in the Plymouth Colony about 1645, say Bolton and Coe in *American Samplers*. By the 1700s, American samplers reproduced alphabets and numbers and bible verses or biblical themes, enabling girls and young women to learn and to demonstrate their proficiency at domestic, household tasks. By the early 1800s, they argue, it was "considered high time to show the mother country that our daughters could produce specimens of fine needlework which were not merely copies of old designs" (p. 90). Leafy, decorative motifs grace the upper border, being flower blossoms and leaves (one yet to be completed). Four horizontal borders (circles, diamonds, wings and arrows) sewn in also, one so as to make room for the errant "yz" at the end of the alphabet. The outer border is diagonally cross-hatched.

Elizabeth Barker married Halford Earle (1811-1903) and bore five children: Clara B. Earle (1853-1913), Anne (Annie) Barker Earle (1848-1933), Henry Halford Earle (1843-1887), George F. Earle (1844-1925), and Sophie C. Earle (1851-1940). She passed away on 16 July 1895 in San Francisco, California.

\$375.00.



18

Sylvester, Julie. *Cy Twombly at the Hermitage: Fifty Years of Works on Paper*. Schirmer / Mosel, 2003.

"CY TWOMBLY IS MY HERO."



The only Russian-language copy available on-line at this writing. A superior copy inside and out, with unbruised tips, tight binding, and clean internals, showing only very slight shelf- and edge-wear; not

ex-library, with neither underlining nor highlighting anywhere.

Bright turquoise-colored cloth covers with blue lettering to cover and to spine. Bright and shiny dust jacket, paper-backed, illustrated, showing only very minor wear, protected by a plastic coat, dust jacket not being price-clipped.

Published jointly between multiple publishers in multiple European cities. Mikhail Piotrovsky provides a lovely short essay, "Twombly's Graffiti," and the texts are in Russian and English, not German. Julie Sylvester provided the curating of this fine collection, and she writes, "Cy Twombly is my hero."

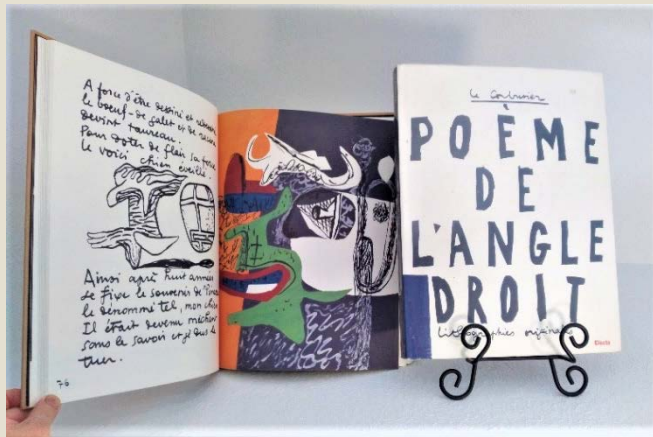
Several score fine, full-color illustrations, captioned and explained. This volume presents half a century's worth of drawings by the artist, mostly taken from his own personal collection.

\$155.00.



19

Le Corbusier. *Le poème de l'Angle Droit / Poem of the Right Angle.* Elekta, Milan, 2007.
ALRIGHT, ALRIGHT, ALL RIGHT ANGLES.



An even more handsome facsimile of the 1955 original published by Verve Editions in Paris than the 1988 edition published by the Fondation Le Corbusier: Editions Connivences, in 1989. Bigger and taller, too.

Bound handsomely in a light pumpkin-colored paper over boards, with extra sharp and distinct gilt lettering to spine. All black endpapers front and rear, and with big, bold, blue, black and white coloration of frontis matter. Bright and shiny dust jacket, printed and illustrated, showing minor wear beyond two nicely tape-repaired tears along bottom edge, protected by a plastic coat, not price-clipped.

Replete with full-color, full-page illustrations, mostly in duotone (red and white, brown and white, black and white), tritone (red, black and blue) and quadrutone (white, black, red and blue). A tailing section translates sections from French to Italian, entry by entry. Following that is an essay by Juan Calatrava, "*Le Corbusier e Le Poème de l'Angle Droit: un poema abitabile, una casa poetica.*"

Charles-Édouard Jeanneret (6 October 1887 – 27 August 1965) (a.k.a. Le Corbusier) was a Swiss-French artist and who lead an almost monumental life. He was influential in painting, sculpture, architecture, design, photography and assemblage. This is a big, fantastic, sumptuous book in stellar condition. Fine publisher's gilt stamp is affixed at copyright page at end.

185 pp.
\$325.00.



20

Jesse, John Heneage. *English Historical Memoirs*, complete in 30 volumes.

John C. Nimmo, 1901.

IF YOU LIKE YOUR ENGLISH HISTORY BY THE LINEAR FOOT.

A sturdy, pretty, pretty set that looks most handsome on the shelf. Predictable



scuffings along edges and raised bands, a chip missing from spine head of Volume 8 and 12, wear to tips, some slight crackings to front joints at spine heads but not affecting overall sturdiness. Complete in 30 volumes. The collected edition of the popular historical writings of John Heneage Jesse (1809-

1874), comprising the First Edition Thus, published in 1901 and again in 1903.

Bound handsomely in light gray cloth over boards, four gilt Tudor rose embossments to each front cover, brown half-calf leather over tips and spines, five raised bands to each spine, gilt lettering and fleurs-de-lis to each spine, quite fine. Illustrated with black-and-white engravings and line-drawings, List of Illustrations to each volume, and with captioned tissue-guards present. Some bleed-through from inside flap leather edges to pastedowns, else with decorated, patterned endpapers front and rear to each volume. Sewn-in linen ribbon bookmarks, however frayed. *Reign of the Stuarts* ([6], 7-323 pp., [8], 9-336 pp., [6], 7-334 pp., [10], 11-352 pp., [1], 11-332 pp., [8], 9-345 pp.); *Revolution to George II* ([6], 8-364 pp.; [6], 8-349 pp., [6], 7-391 pp., [6], 7-405 pp.); *The Pretenders* ([12], 13-343 pp., [12], 13-333 pp., [14], 15-315 pp., [14], 15-493 pp.); *George III* (viii [1], 11-447 pp., vii [1], 12-464 pp.); *Memorials of London* ([16], 17-569 pp., [10], 11-505 pp., viii [1], 11-512 pp.); *George Selwyn* ([4], 5-414 pp., [10], 11-400 pp., [10], 11-390 pp., [10], 11-415 pp.); *London and its Celebrities* (ix [1], 11-ix [[1], 11-346 pp., [10], 11-450 pp., vii [[1], 11-450 pp.); *Celebrated Etonians* ([10], 11-381 pp., vi [1][1], 11-371 pp.). Eminently readable and fine for decoration.

\$900.00.

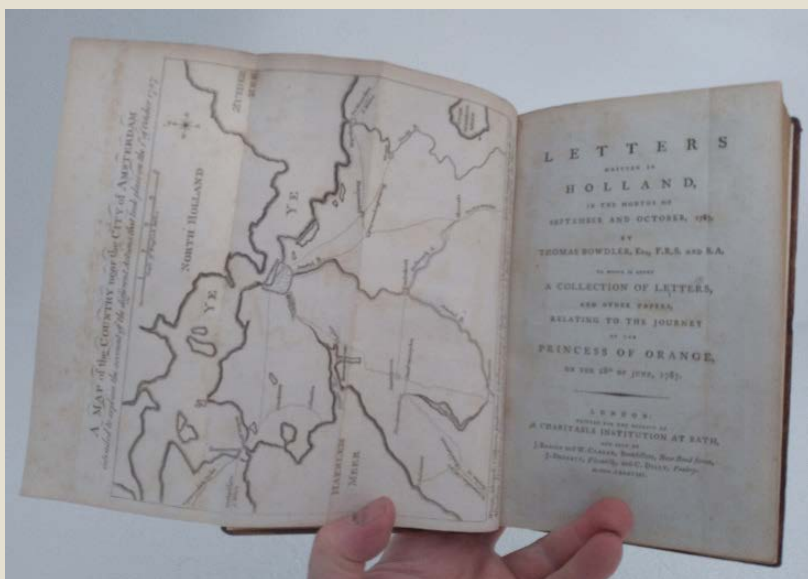


21

Bowdler, Thomas. *Letters written in Holland in the Months of September and October, 1787, by Thomas Bowdler. To which is added A Collection of letters, and Other Papers, relating to the Journey of the Princess of Orange, on the 28th of June, 1787.* Printed for the Benefit of A Charitable Institution at Bath and sold by J. Robson and W. Clarke, 1788.

BOWDLERISED, BUT IN A GOOD WAY.

A lovely copy of the First and only edition ever published but of an influential and much cited work. Handsomely rebound by the master printer Pat Bruno in 2000, but incorporating the original covers in the form of marbled paper and then newly



rebacked, with the publication date (1788) stamped to spine. A short, squat octavo format. Five raised bands to spine, ornate *fleurs-de-lis* in compartments.

A very solid little tome, with some scuffing to tips, but not much, and the newly added gilt ruling is quite handsome. New endpapers added, and the paper is also quite bright and healthy.

This commentary-travelogue by Thomas Bowdler (1754 - 1825) was one of his earliest publications. He wrote to chronicle the Prussian army's campaign against the Dutch Republic. It was well received by both the reading public and the intelligentsia.

[ii], 192, [3], 4-100, and then with two folding maps, engraved, in splendid condition. The one at frontis is entitled "A Map of the Country in the city of Amsterdam." The second is titled "A Map of a Part of the United States."

\$575.00.



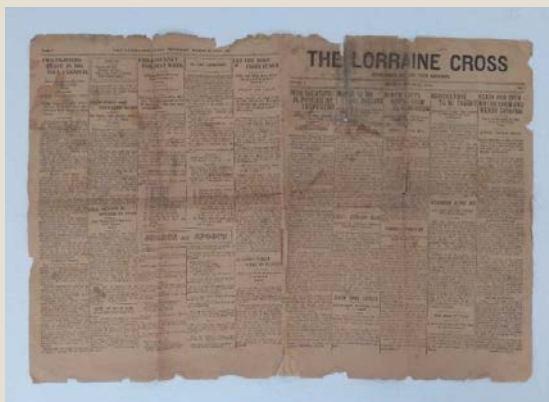
22

Cain, James M. *The Lorraine Cross*, Volume 1, No. 7, March 20, 1919. The 79th Division, United States Army, 1919.

"MANGE IS ON THE DECLINE." "CUDGELS TAKEN UP." "ATROCITIES IN VERSE: 'OVER THE TOP WITH RASTUS BROWN'". "INOCULATION OF 79TH IS ORDERED."

These and other article titles and sections and features make this issue of *The Lorraine Cross* an indispensable one for students and historians of World War One materials. Extremely scarcely available.

First Edition copy, 4 pp. in single-fold format, since folded again, measuring 24" x 17" wide and tall, respectively, when opened fully, laid now onto stiff card stock and



slipped into a plastic sleeve. This item is browned, chipped along edges, soiled a bit at top of first page, tender to the touch, but all the text is readable.

Private James M. Cain was the editor, Private Gilbert Malcolm was the Sporting Editor, Private Donald Cronin was the Circulation Manager,

and Sergeant Harry F. Hossack was the Business Manager. James M. Cain penned eventual noir classics such as *Mildred Pierce*, *Double Indemnity*, and *The Postman Always Rings Twice*. *The Lorraine Cross* was the house-organ of the 79th Division of the U.S. Army of the Allied Expeditionary Force in World War One. It ran for a short time and cost three francs for a three-months subscription. This item was published on March 20 in France. It reported on the slow, steady evacuation of the Division back home. One entire page is devoted to sporting news of a Toul Carnival featuring baseball and boxing matches, track-and-field events, and even celebrations of canine unit accomplishments. "Sanitary" Fox, pitcher for the cooks, "added snap to the game with his justly famous 'grease ball,'" "Sanitary" struck out 17 batters! Canine unit members preened and were rewarded for their service, maybe with bones from Sanitary's kitchen?

\$850.00.



23

Forain, Louis-Henri (Jean Louis Forain) and Emmanuel Poire (Caran d'Ache), *Psst . . . !: paraissant de Samedi*, Libraire Plon, 1899.

COMPLETE RUN OF AN 85-ISSUES MAGAZINE OF FRENCH ANTI-SEMITISM.

A sturdy, still handsome exemplar of the First Edition. Bound into a lightly mottled red cloth-bound volume of all 85 issues of *Psst.!*, each measuring 15 3/4" x 11 1/4" tall and wide, respectively and with 4 pp. of news and



illustrations. (This image is of the front cover of the inaugural issue.) Blind-ruling to front and rear panels. Text in French. Rubbing to softpaper wraps, some

foxing, but minimal. Internally clean, bright and unmarked.

Psst . . . ! was a stridently anti-Semitic French-language newspaper that began publication a fortnight following Emile Zola's famous "J'accuse!" published in *L'Aurore* to protest the false accusations made against and jailing of the Alsatian Jewish French Army officer, Alfred Dreyfus. "Caran d'Ache," the pseudonym of Emmanuel Poire (1858-1909), and "Louis-Henri Forain," that of Jean-Louis Forain (1852-1931), commenced publication of this national sensation. Officer Dreyfus was accused of selling French Army military secrets to their sworn enemies, the Russians. *Psst . . . !* slandered Dreyfus and, by extension, all Jews in France. Zola was charged with libel and went into exile in England. The shameless forgery that helped to imprison Dreyfus was eventually discovered, but he was found guilty again at a second trial and sent again into prison. This ignited international outrage sufficient eventually to clear Dreyfus's good name and along with it, that of Zola. Forain and d'Ache ended the newspaper at #85, dated September 16, 1899. Purchase comes with a near pristine, wall-sized poster from the 1958 film, *L'Affaire Dreyfus*, starring Jose Ferrer, printed on heavy linen cloth, quite fine.

\$550.00.

