

**Michael Pyron, Bookseller, ABAA/ILAB**  
**Fine and Antiquarian Books**

**Illustrated Books**

A short list of illustrated books largely from the 20<sup>th</sup> century.

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Institutions may be invoiced according to their needs,

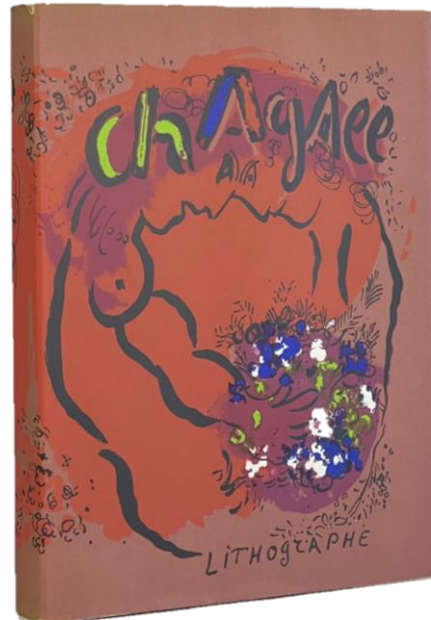
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1) Chagall, Marc | Julien Cain; notes and catalogue by Fernand Mourlot. [\*The Lithographs of Chagall\*](#). Monte Carlo: Andre Sauret, Editeur, 1960. Folio. 220, [1] pp., lithographs. First edition. As issued, in publisher's cloth with lithographed dust jacket; all original lithographs present as called for. Light foxing to the cloth at the top of both boards, otherwise and exceptionally nice binding, clean throughout; dust jacket has a 2" closed tear at the top of the rear panel and very light wear to the spine ends, but generally, very fresh in a slightly chipped acetate with a corresponding closed tear at the top of the back panel.

A remarkable collection of Chagall's lithographs, and the first of six volumes issued. This volume with 12 original lithographs: the dust jacket, the frontispiece, and 10 additional lithographs inserted. A very nice copy.

\$950



Item #1

2) Coppard, A. E. | vignettes by Wharton Esherick. [\*Yokohama Garland and Other Poems\*](#). Philadelphia: Centaur Press, 1926. Octavo. 74, [2] pp., illus. French fold. Limited edition, number 328 of 500 copies. Signed by Coppard and Esherick. As issued, in linen-backed boards with printed paper title label, glassine wrapper, and slipcase--both hand-numbered 328. Binding is exceptionally nice, clean throughout; glassine is chipped with some loss to the top of the front panel; slipcase is worn with one corner broken.

A delicate production beautifully printed in black on Normandy vellum paper with Esherick's almost gestural vignettes in pearl gray gracing the margins.

\$150



Item #3

3) DePol, John. [\*The Seasons, or, Life in the Country: A Short Story Engraved on Wood by John DePol\*](#). Flushing, NY: Press of the Iron Horse, 1953. 16mo. [16] pp., illus. Limited edition, one of 350 copies. As issued, sewn into stiff wrappers with a printed title label on the front cover; five numbered engravings with a 6th engraving above the colophon. Some adhesive-creep around the title label; gentle crease through a portion of the textblock; a clean, bright copy of an uncommon DePol book. It is charming "story" with engravings printed on the recto only, except for the frontispiece. *DePol Catalogue Raisonne* p. 41.

\$75

4) Edson, Russell. [\*Tick Tock: Short Stories and Woodcut \(w/Prospectus\)\*](#). Minneapolis: Demitasse : : Coffee House Press, 1992. Octavo. [32] pp., illus. Limited edition, number 53 of 200 copies. Signed by Edson. As issued in stiff wrappers. A beautiful copy, clean throughout.

The first of the Demitasse series by the Coffee House Press presenting unpublished writing by "preeminent contemporary poets and prose writers." This copy is bound in "rippling red handmade Mexican bark paper, produced by the Otomi Indians in Mexico using the oldest papermaking technology in the Western Hemisphere" (prospectus). Striking two-color woodcut by Edson. Uncommon in commerce.

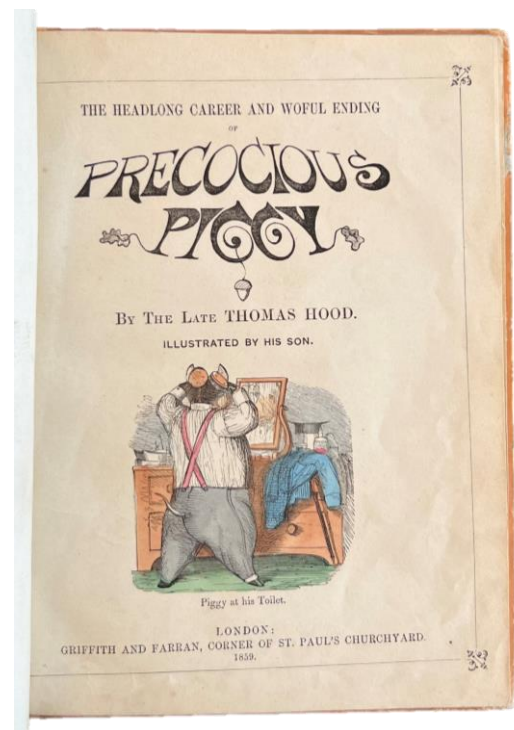
\$200

5) Henri, Adrian. [\*Lowlands Away\*](#). Bath, UK: Old School Press, 2001. Quarto. [32] pp., illus. Limited edition, number 46. As issued, in cloth-backed boards with title in gilt on the front board. Bottom corners of both boards are just a trifle bumped, else a very nice copy, clean throughout. This is the fourth in a series by the Old School Press of contemporary British poets. Henri's dramatic pastels beautifully accompany his poetry. He tells us in the author's note that these poems were commissioned and set to music by Richard Gordon-Smith for the Royal Liverpool Philharmonic Orchestra.

\$125

6) Hood, Thomas | illustrated by his son, Tom Hood. [\*The Headlong Career and Woful Ending of Precocious Piggy\*](#). London: Griffith and Farran, 1859. Octavo. [19], [1 (ads)] l., illus. First edition. In publisher's pictorial boards; composed of 20 leaves including a leaf of advertisements at the rear, all are printed on one side only; hand coloring to the illustrations. This copy has been skillfully rebacked with new sympathetic black endpapers. Rubbing to the covers, as well as some creasing to the top corner of the front and top edge of the rear board; but largely a well-preserved copy; internally, there is some light to moderate fingering to the leaves as well as some gentle wrinkling to many leaves. Despite all of this, the copy presents very well. A charming and remarkably uncommon book.

\$250



Item #6

7) Kaplan, Stan. [\*Sanctuary\*](#). Levittown, NY: Tortoise Press, 1986. Octavo. [20], [1] pp., illus. Limited edition, number 280 of 500 copies signed by Kaplan. As issued, in stiff, pictorial wrappers. Light edgewear only. A bright copy. A very good artist's book without words beyond the title page and some explanation and history of the work above the colophon, on the recto of the rear cover. In addition to Kaplan's signature and edition number it is additionally inscribed to artist Gerson Leiber: "For Gers from Stan," with an autograph note signed, laid in: "1/19/88 Hi Gers, What a wonderful surprise to get your beautiful

'Declarations". And to give me #49 of 50 is an honor. Thank you -- now that you have the bug -- hope you do more. Enclosed is my 4th book (off-set) -- One of a kind and limited-edition hand printed I will get to one day. Hope to see you soon. Stay well -- Stan." A striking book with an interesting association.

\$95

8) King, Ronald. [\*Turn Over, Darling\*](#). London: Circle Press, 1990. 8" x 6." Numbered 188 of an unlimited edition. As issued, 6 folded cards in heavy paper portfolio, printed in blue. Portfolio is a bit worn, but has kept the contents fresh and nearly fine. A wonderful artist's book composed of six bifolium cards of blind embossed "drawings" depicting a reclining nude progressively turning over.

\$95



Item #9

9) Melville, Herman | illustrated by Rockwell Kent. [\*Moby Dick, or the Whale\*](#). London: Cassell & Company | printed at the Lakeside Press (Chicago), 1930. Octavo. xxxi, [1], 822, [6] pp., illus. As issued, in publisher's black cloth, lacking dust jacket. Binding rubbed and hinges a trifle loose; nevertheless, it presents fairly well. Contemporary gift inscription on the front free endpaper dated 1936, otherwise, internally clean. Three asterisks stamped beneath the imprint on the title page--a stamp seen on other, but not all copies of the Cassell edition, nevertheless likely from the publisher. This appears to be the first English edition, though the binding does not have the title stamped in gilt on the front cover as seen in other examples.

Tanselle, in his *A Checklist of Editions of Moby-Dick, 1851-1976*, writes of the first, quarto edition of Kent's work: "The most elaborate physical presentation which had been accorded to *Moby-Dick* up to this time, and one of the finest examples of bookmaking to found among all the editions of his work. Kent's illustrations are now perhaps the best-known illustrations for *Moby-Dick* and are certainly among the most effective" (from Tanselle, No. 17). And

indeed, Kent's illustration is singular and captured in this present Cassell edition (Tanselle, No. 18a) which was printed by the Lakeside Press, after a second or trade edition in a reduced-size, one-volume format (as here) was printed for Random House.

\$200

10) Nancy, Jean-Luc | watercolor by Francois Martin. [\*Le Regard du Portrait\*](#). Paris: Editions Galilee, 2000. Octavo. 90, [12] pp., frontis, plates, orig. watercolor portrait. Limited edition, number 21 of 70 copies with original watercolor portrait by Francois Martin laid in. As issued, in



printed wrappers with glassine jacket and publisher's "scribble" device above the imprint as seen on other title from this press. A beautiful, bright copy, clean throughout.

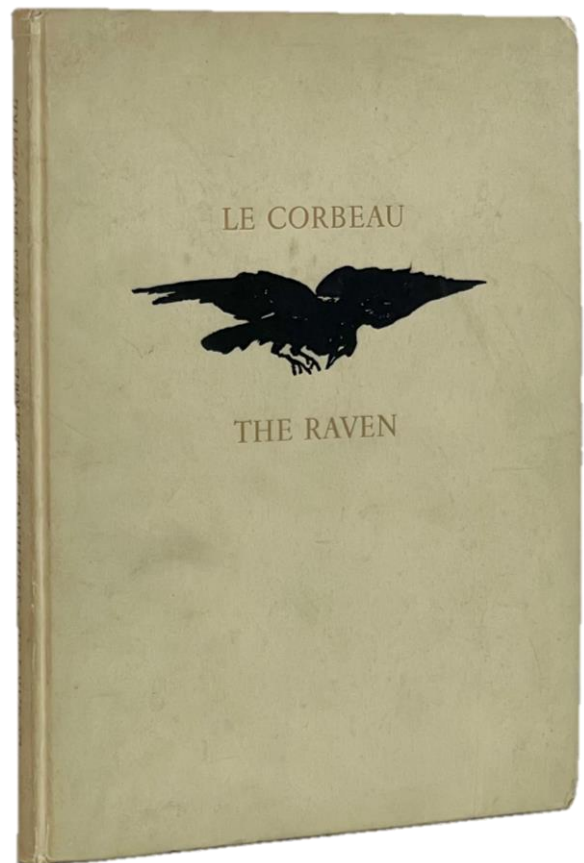
Nancy's treatise on the philosophy of portraiture was issue in a trade edition and this limited edition of 80 copies with an original watercolor by Martin and signed by him with his initials. Of these 80 copies, 70 are numbered (as here) and another 10 are lettered.

\$250

11) Poe, Edgar Allan | translated into French by Charles Baudelaire and Stephane Mallarme; illustrated by Edouard Manet. [\*Le Corbeau; The Raven, Poeme.\*](#) Paris: La Guilde du Livre Lausanne, 1949. Octavo. 74, [4] pp., plates. Limited edition. In paper vellum over boards. Corners are bumped; binding is lightly rubbed, nevertheless, a presentable copy of this French translation of Poe's classic. Here presented with Poe's poem in English followed by opposite page translations by both Baudelaire and Mallarme with striking illustrations by Manet throughout. Additionally, a lengthy introduction in French by Blaise Allan and two essays by Baudelaire and Mallarme. A fantastic work.

\$95

12) Poe, Edgar Allan | illustrated by Harry Clarke. [\*Tales of Mystery and Imagination.\*](#) New York: Tudor Publishing Co., 1933. Quarto. 412, [1] pp., plates. First edition, thus. Black cloth with pictorial label on the front cover and spine titled in gold; in publisher's dust jacket. Modern box using the pictorial top originally issued; all 32 full-page plates (8 of which are tipped on color illustrations) are present as called for. Only minor shelf-rubbing to the binding; contents are clean and plates are bright. Only two of the tipped-on color plates have small creases to a corner; the dust jacket is uncharacteristically crisp with only very minor edgewear; the box lid has some separation starting at the corner, but remains solid. Originally issued by Brenato's, this is the first Tudor edition, closely following the format of the original. An uncharacteristically bright, clean copy of this classic edition of Poe's tales illustrated by the Irish illustrator.



Item #11

\$400



Item #13

13) Robson, Joanna K. (artist). [\*Vasilisa and the Witch's Fire: A Papercut Re-Telling of Vasilisa the Beautiful's Flight from the Hut of Baba Yaga the Witch\*](#). Edinburgh: Joanna Robson, 2019. 12 cm x 12 cm x 12 mm. Limited edition, number 22 of 30 copies signed by Robson. Four laser-cut panels on black card stock between two boards in patterned cloth, with instruction tri-fold for displaying the artist's book in a cube or an accordion, all housed in a signed and numbered tray and sleeve. A very nice, clean copy with limited, if any, shelfwear. Of the book, Robson writes: "'Vasilisa and the Witch's Fire' depicts a scene from the Russian fairytale Vasilisa the Beautiful, a story that sees its heroine Vasilisa overcome the obstacles put before her by the witch Baba Yaga.... The laser-cut booklet illustrates the heroine's escape home across the forest at night,

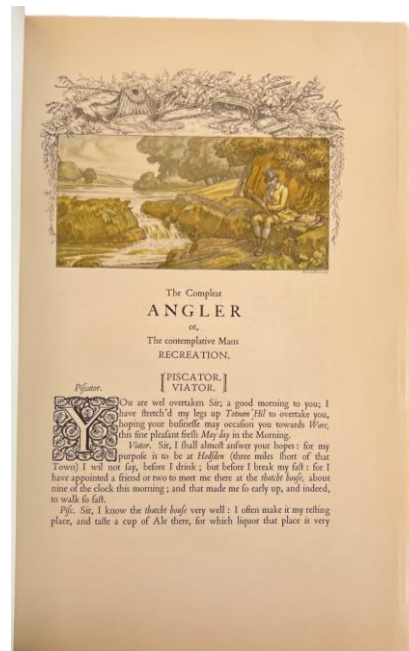
armed with a mysterious glowing skull. It's an eerie tale that has not left my imagination since I read the tale as a child." A remarkable artist's book.

\$150

14) Tucker, Alan and Morris Cox. [\*In Line: 8 Collages \[and\] The Poems \(2 Volumes, in Slipcase\)\*](#). The Stilt Press & Gogmagog Press, 1988. Quarto. Collages: [22]; Poems: 26 pp., illus. Limited edition, numbered 39 of 50 copies. Signed by Tucker and Cox. As issued, in flexible boards with printed paper title label on the front cover of each; all in publisher issued slipcase. Light rubbing to the slipcase; bindings are quite bright; some offsetting from the heavy and mildly tacky inking of bold, striped pastedowns of both volumes. A remarkable collaboration. An engaging work.

\$200

15) Walton, Izaak | decorations by Frank Adams. [\*The Compleat Angler, or the Contemplative Man's Recreation, being a Discourse of Fish and Fishing not Unworthy of Perusal of most Anglers\*](#). London: Eyre & Spottiswoode, 1930. Folio. [10], 124 pp., frontis, illus. Limited edition, number 359 of 450 copies. Signed by Adams. As issued, in vellum-backed marbled paper boards with glassing jacket and box. The binding is very bright and well preserved; contents are clean; glassing wrapper is worn at the extremities, but for some minor chipping, it is largely complete. The lidded box, on the other hand, is in pieces and missing one of the rails; nevertheless, mostly present. It appears to have done its job in protecting the book.



Item #15

A beautifully reprinting of the text of the first edition of Walton's classic, possibly the highlight of fishing literature. The pages are graced with numerous black-and-white decorations in addition to a color frontispiece and nice scenes of gentlemen fishing done in elegantly muted shades of green, blue, and brown by American artist Frank Adams, known for his children's illustrations. A publisher-issued bookplate and box label identify L. Haskell Sweet, a New York businessman, as the original owner. Coigney 308.

\$125



Item #16

16) Ward, Lynd. *Song Without Words: A Book of Engravings on Wood*. New York: Random House, 1936. Octavo. [48] pp, illus. French fold. Limited edition, number 769 of 1250 copies. Signed by Ward. As issued, metallic paper over boards with paper spine; lacking the slipcase. Spine a trifle sunned; boards abraded; offsetting at the endpapers, otherwise contents are clean.

One of six graphic novels by Ward, whose 1929 *Gods' Man* is recognized as the first graphic novel published in the United States. Produced amid the growing fear of Fascism in Europe, there is an apparent hopelessness to this story as it progresses. In his introduction to the Library of America edition of Ward's novels, Art Spiegelman describes Ward as "a clear-headed visionary, a serious man of his time who foresaw the coming cataclysms." He goes on to describe the final plates of this story: "The lone pregnant woman who wander through the twenty-one rat- and vulture-infested plates raises her arms defiantly against the forces of evil as portrayed—it's one of the most intense and heartfelt anti-war images of the century!—in the form of an enormous skull with a tombstone city for teeth and death merchants peering from with its sockets, right before she gives birth. The song tries its damndest to end on a

hopeful note, as the woman and her mate sit naked before the radiant lights of the city, facing right, looking determinedly off the page, bracing for the future." A remarkable book by a remarkable illustrator.

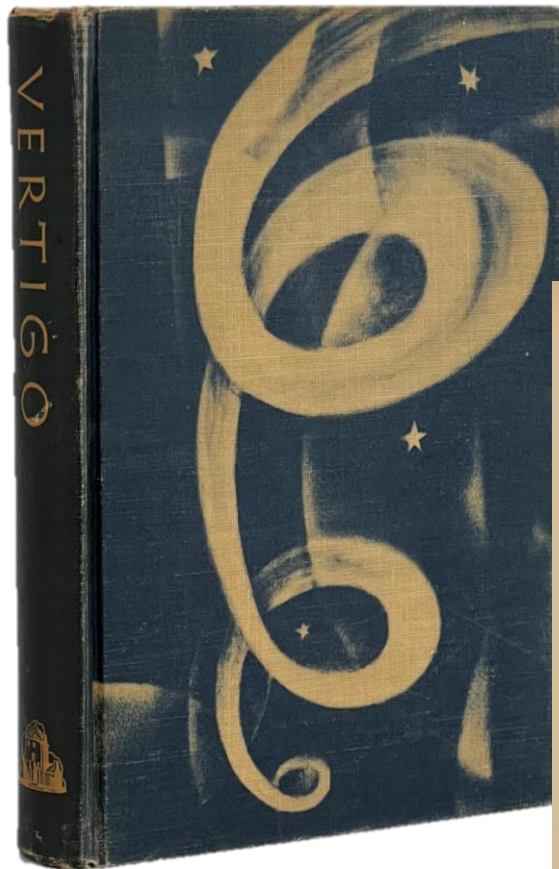
\$250

17) Ward, Lynd. *Vertigo: A Novel in Woodcuts*. New York: Random House, 1937. Octavo. Illus. First edition. As issued, in printed cloth, lacking the rare dust jacket. Very light shelfwear, including some minor fraying at the spine end; contemporary owner name on the front pastedown else clean throughout.



Spiegelman describes this, the last of Lynd Ward's graphic novels, "Genuinely novelistic in scope, it is a difficult work that grapples with perilously difficult times. As emblematic as Steinbeck's *Grapes of Wrath*, as ambitiously experimental as Dos Passos's *U.S.A.* trilogy, as apocalyptic as Nathanael West's *Day of the Locust*, it is a key work of Depression-era literature, and useful in understanding what is being done to us right now.

\$200



Item #17

