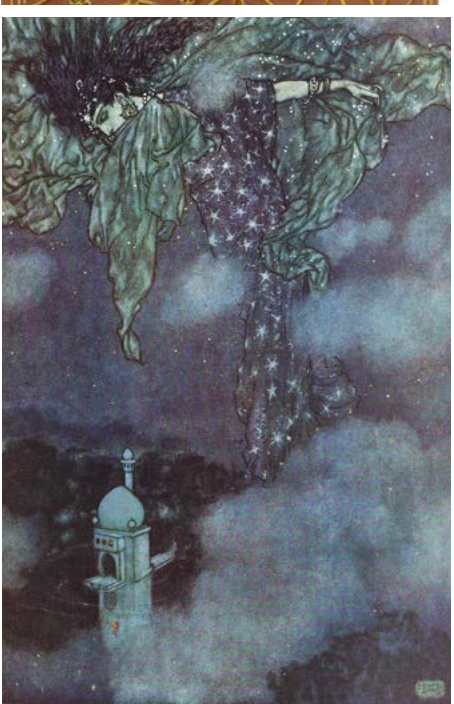
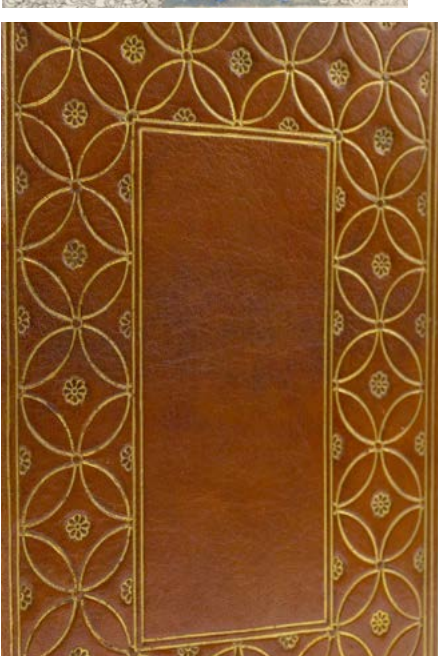
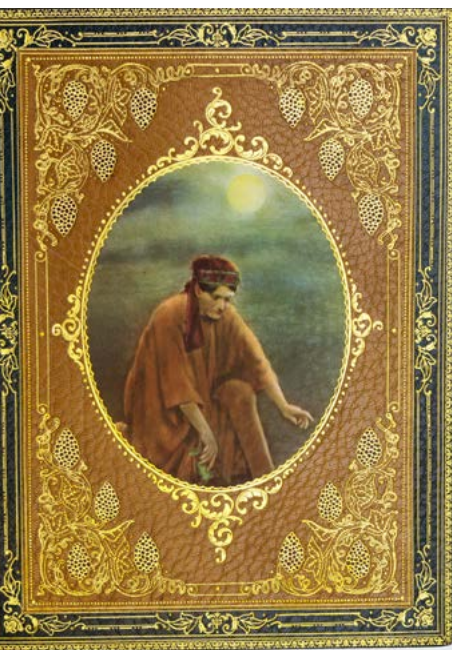
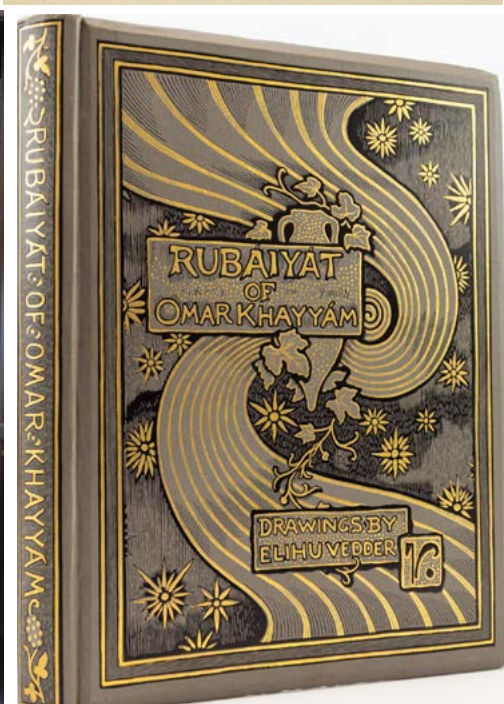
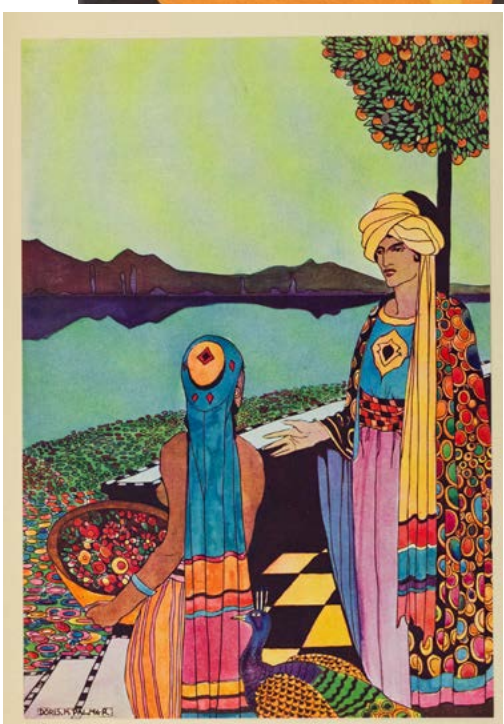


Phillip J. Pirages

Omar Khayyam



Items Pictured on the Back Cover

Click on the number to go directly to that item in the catalogue.

40	36	17	8
10	18	1	47
33	56		26

Phillip J. Pirages

Omar Khayyam

Items Pictured on the Front Cover

Click on the number to go directly to that item in the catalogue.

36	43	17	
36	21	17	29
	40		43
6	37		18

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Upwards of 300 Editions of “Omar Khayyam”

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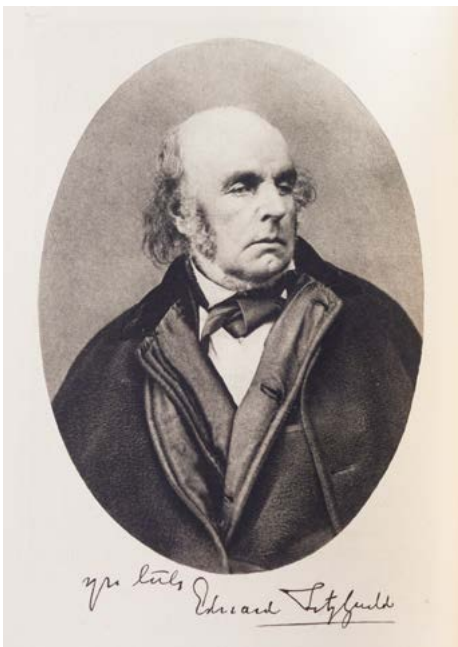
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Most of the text for this catalogue was written by Cokie Anderson and Kait Manning, with considerable preliminary cataloguing by Jocie Golden. Jill Mann is responsible for the photography and layout. Essential administrative support is provided by Tammy Opheim.

We are pleased and grateful when you pass on our catalogue to somebody else and when you let us know of other parties to whom we might send our publications. And we are, of course, always happy to discuss fine and interesting items that we might purchase.

Foreword

It is difficult to overstate the enduring importance of the “Rubaiyat of Omar Khayyam,” that celebrated ancient Eastern collection of evocative short verses, tinged with a sense of the vanity of all things. The work’s precise date of composition and even authorship remain uncertain, but, however obscure its origins, it is eclipsed only by the Bible in the sheer number of published editions in which it has appeared.



Even in its longest iterations, it is relatively short in length, but it is long both in terms of profundity and ambiguity. Some see it as the embodiment of Sufi mysticism, through which the reader is assisted in his search for divine love and understanding that comes via a direct contact with God. Others interpret it—quite oppositely—as a carpe diem poem, encouraging the reader to grasp life and wring from it all the pleasure it can provide. The fact that the work deals with such deep issues and can be interpreted multiple ways provides one explanation for its lasting influence and popularity.

The poem has been translated into many languages, but it is the mid-19th century rendering of Edward FitzGerald that has inspired the imagination of artists, binders, printers, and book artists around the world. Its appearance and republication in many various forms made the work a cultural phenomenon.

The son of a wealthy Irish landowner, FitzGerald (1809-83) had enough money to pursue a rather desultory literary career before beginning to study languages in middle age. In 1856, he started his translation of the quatrains (“rubáiyát” in Persian) attributed to the 11th century polymath “Umar Khayyam”; according to DNB, about half of FitzGerald’s final work paraphrases (rather than directly translates) portions of the poem, while the rest is original verse inspired by Omar. “The result is generally seen as being in some ways an original English poem, one that is much better known than Omar’s poem is in Persian.”

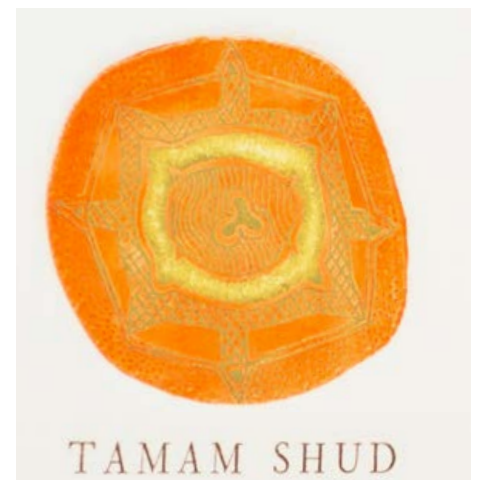
In 1858, FitzGerald submitted 25 of the “less wicked” verses to “Fraser’s Magazine” only to be rejected. He had 250 copies published, anonymously, at his own expense, but had no luck selling them. Admitting defeat, he gave 200 copies to Quaritch; these sold so poorly that they were relegated to the penny bin, where Potter says they were discovered—and soon celebrated—by Dante Gabriel Rossetti and Algernon Swinburne. Those copies that remained unsold when Quaritch moved to Piccadilly in 1860 were either lost or destroyed, but by 1861, Rossetti and his Pre-Raphaelite brethren, along with Celtic scholar Whitley Stokes, were evangelizing for the work, embracing the lush, lyrical verse that would move English poetry away from

Victorian orthodoxy and convention. According to Martin S. Day, by the end of the 19th century, “a copy of the ‘Rubaiyat’ upon an Oxford table was a symbol of sophistication. Today . . . it remains the most popular single poem of the Victorian era.”

The present catalogue contains a representative sampling of important editions, illustrators, and binders that testify to the persistent and mythic allure of the text, and it is meant in a small way to help elucidate the history of a storied publication unique in the course of English literature.

“Omar Khayyam” is eclipsed only by the Bible in the sheer number of published editions in which it has appeared.

In the preparation of this catalogue, special thanks go to John Roger Paas, whose extensive collection of Rubaiyats and related material forms the basis of a forthcoming three-volume bibliography on the work’s many printings; and to publisher Harrassowitz Verlag, who graciously helped us to acquire a copy ahead of its official release. The bibliography has been invaluable.



William Gessner Johnson (1942-2020)

The lion's share of items in this special catalogue comes from the library of William Gessner Johnson, M.D. (1942-2020). In that part of his life apart from book collecting, Bill was summa cum laude at Princeton and later Professor of Neurology at the Robert Wood Johnson Medical School at Rutgers University. There, as a molecular neurogeneticist, he made significant contributions to our understanding of autism and other neurodevelopmental as well as neurodegenerative disorders. He published widely and mentored clinically for many years. In his personal life, he was an avid linguist, being proficient in six languages and studying a diverse group of others, including Old Icelandic, Basque, and Mayan. And he was fascinated with genealogy, tracing his ancestry (perhaps further back than most of us) to St. Arnulf of Metz (ca. 582-645).



We knew none of this until reading about it in his obituary. What we did know was that he quietly and persistently collected books, reliably making soft-spoken visits to our book fair booths, always bringing with him a puckish smile and a restrained but unmistakable urge to purchase. He bought books

of various sorts from us, but his central interest—not surprisingly—was the Rubaiyat of Omar Khayyam, in all its shapes and sizes. This became clear to me during my visit to his home when his remarkably kind and cordial widow Sandra showed me the book wing, where the most prominent (and vast) wall was devoted entirely to various Omars.

Bill bought from many sources, did not hesitate to purchase duplicates, paid widely varying prices for similar copies of the same edition—the pattern clearly reveals a man happily experiencing frequently repeated pleasure that comes with bibliophilic acquisition. But it would be foolish to think of Bill as just someone who amassed a collection. A member of the Grolier Club, he knew what he was doing, and as the list of well-chosen volumes below indicates, he had taste and an eye for what was beautiful.

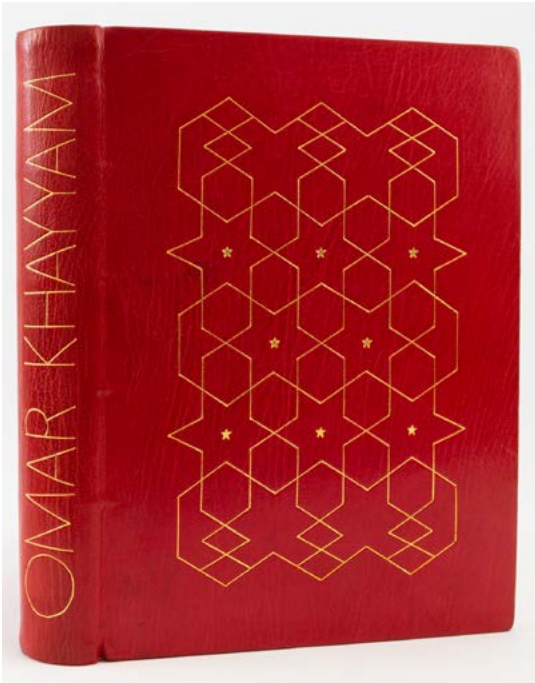
There are a number of highlights here in terms of edition, bindings, and illustrations, but foremost would be the first printing of FitzGerald's rendering of the Rubaiyat. It is a scarce book, but Bill owned two copies—one with fine provenance, the other with even finer provenance (see items #46 and #23). The latter is offered by itself, the former as part of a grouping that includes the first five appearances of the FitzGerald Omar.

A word about group pricing: each of the items within a group was given a price during cataloguing, and even though we adhere to the axiom that the whole is worth more than the sum of its parts, the catalogue price in the case of each group here is less than the aggregate, and it is meant to be advantageous.

*Many more photos are available online.
Click on any item number or photo to go to
that item on our website.*

SECTION I: ARTIST'S BOOKS

One of 25 Special Copies



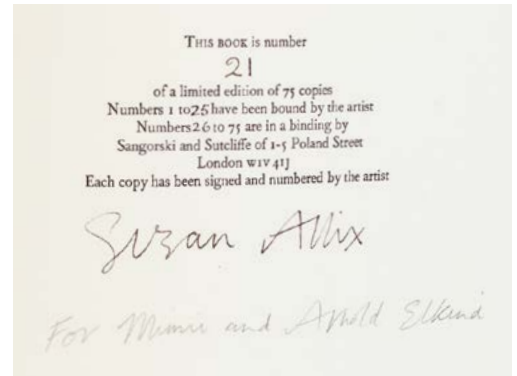
1 (ARTIST'S BOOK). ALLIX, SUSAN, Book Artist and Binder. RUBAIYAT OF OMAR KHAYYAM. (London: Susan Allix, 1973) 275 x 200 mm. (10 3/4 x 7 3/4"). [23] French-fold leaves. Translated by Edward FitzGerald. NO. 21 OF 25 SPECIAL COPIES BOUND BY SUSAN ALLIX (from a total edition of 75). EXCELLENT RED MOROCCO BY SUSAN ALLIX, upper cover tooled in gilt with a geometric net pattern interspersed with small stars, smooth spine with gilt lettering, endpapers speckled with red, aqua, and gilt, edges uncut. In a red cloth slipcase. WITH 27 EMBOSSED ETCHINGS BY SUSAN ALLIX, each with tissue guard and signed by Allix. Colophon signed by Allix and with inscription to Mimi and Arnold Elkind (see below). ♦ A couple faint (naturally occurring?) marks on upper cover, but essentially as new. \$7,500

This is a beautifully packaged, very strictly limited modern take on FitzGerald's immortal work from book artist Susan Allix, who is responsible for the binding, printing, and illustrations here, with typography by Lewis Rouse Jones. According to the artist's website, "This

book uses embossed prints to present a tactile set of pages that use geometrically inspired shapes to interpret the poetry." There were 75 copies of this edition printed, with the present volume being one of just 25 bound by Allix; she has inscribed it to two of her earliest supporters, Grolier Club members Arnold Elkin

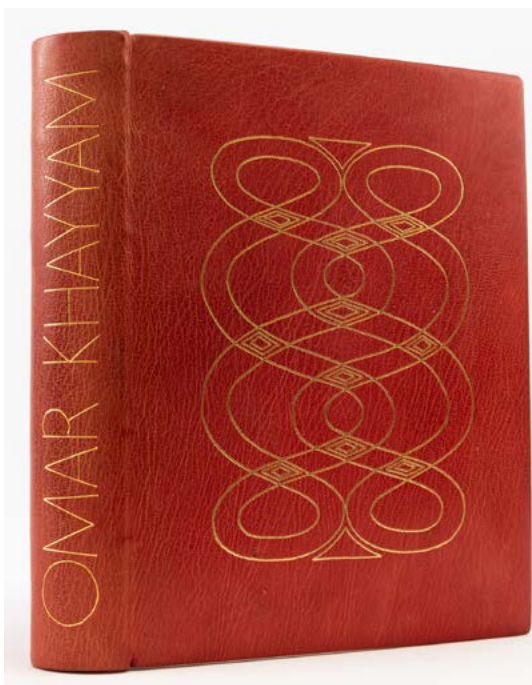
(1912-93) and his wife Mimi Weider Elkind (1916-94). Born in 1943 and educated at the Royal College of Art,

Allix began her career as a printmaker before creating her first hand-crafted book in 1973. Mark Dimunation, then Chief of the Rare Book Division at the Library of Congress, wrote in the journal "Parenthesis" in 2007 that "those familiar with the work of Susan Allix know that her books launch you on a visual journey. Each book is a voyage propelled by color, texture, image, impression, and material. . . . Because she insists on creating the entire book—from letterpress to illustration to binding—her work has a certain recognizable aesthetic; a malleable signature that responds to the particular character of a piece, but is still unquestionably hers. Allix conceives each book visually. . . . The real narrative of her books is the flow of color and image as they move throughout the piece." Her works are held in the collections of The British Library, National Gallery of Art in Washington, D.C., and many other public and private libraries. According to the biographical note in the finding aid for "Arnold and Mimi Elkind: Papers on Book Collecting, 1957-1993" at the Grolier Club, "Arnold Elkind's collecting focused on living printers, bookbinders and book designer artists, particularly artists who had maintained their own presses; he sometimes assisted them financially. . . . Elkind was a particular patron of the Pennyroyal Press of Barry Moser and of the



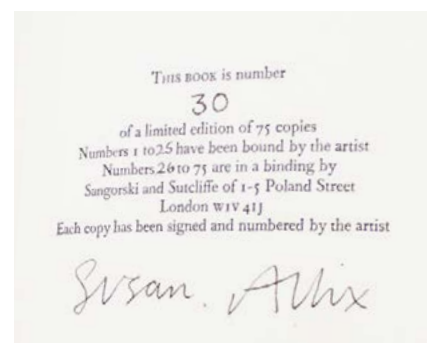


artist's books and bindings by English designers Susan Allix and Philip Smith." (For another work by Allix, see next item.) (ST17824)



2 (ARTIST'S BOOK). ALLIX, SUSAN, Book Artist. RUBAIYAT OF OMAR KHAYYAM. (London: Susan Allix, 1973) 275 x 200 mm. (10 3/4 x 7 3/4"). [23] French-fold leaves. Translated by Edward FitzGerald. No. 30 OF 75 COPIES SIGNED BY SUSAN ALLIX. Original rose-colored morocco by Sangorski & Sutcliffe with gilt decorations and titling, untrimmed edges. In a (nicely felt-lined but somewhat tired) cloth box. WITH 27 EMBOSSED ETCHINGS BY SUSAN ALLIX, each with tissue guard and signed by Allix. ♦Spine and small adjacent areas on covers just slightly sunned, otherwise in mint condition. \$4,000

This is another copy of the work described in the previous entry, in a binding by the esteemed firm of Sangorski & Sutcliffe, then under the direction of Stanley Bray (1907-96), a nephew of founder George Sutcliffe and a master artisan in his own right, who took over from his uncle in 1943 and operated the press until he sold to Asprey in 1978.

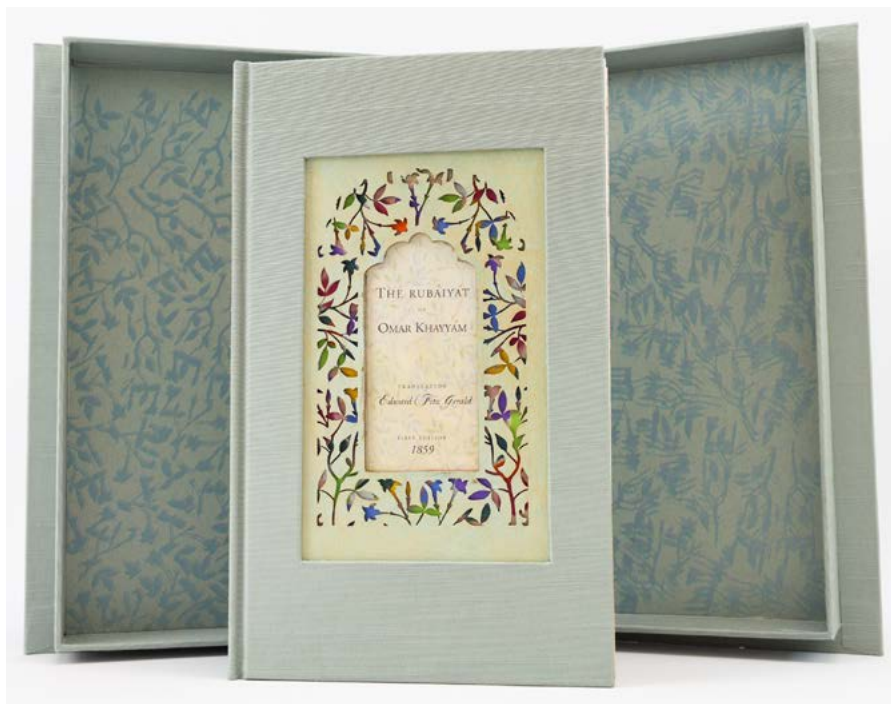


Illustrations, which appear in both this and the previous item, pictured above. (ST17640-128)

Click on any item number or photo to go to that item on our website for additional images.

Pierced with Delight

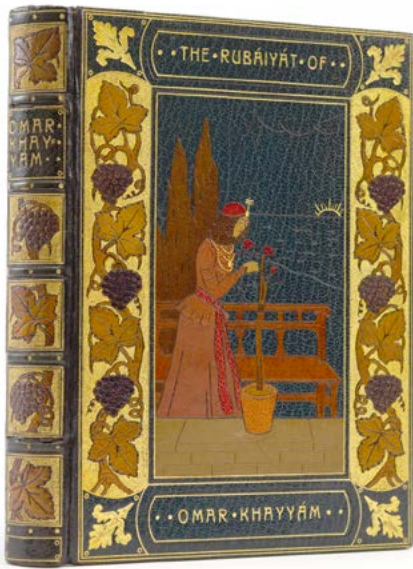
3 (ARTIST'S BOOK). SCHWARTZOTT, CAROL, Book Artist. *THE RUBAIYAT OF OMAR KHAYYAM.* (Freeville, New York: Carol Schwartzott, 2007) 283 x 170 mm. (11 1/8 x 6 5/8"). [31] leaves. Translated by Edward FitzGerald. No. 4 OF 25 COPIES, SIGNED BY SCHWARTZOTT in pencil on the colophon. Very pretty light-blue cloth, sunken central panel with a pierced frame revealing an elaborate floral design, smooth spine. Housed in the original blue folding box covered with silk and with a printed paper label. Six colorful floral devices, six hand-marbled Japanese paper dividers, five tipped-on prints finished by hand with color pencil, paint, and silver and gold leaf, each of these prints preceded by two vellum paper windows (one laser cut and one printed) in the style of a Persian arch, plus one additional laser-cut vellum leaf preceding the text. Initials printed in purple, blue, pink, green, and gold, text in dark purple. ♦ Hint of soiling to cloth box, but the book in mint condition. **\$1,200**



This elegant edition of the Rubaiyat was beautifully illustrated, designed, and bound by book artist Carol Schwartzott, who first became interested in "Omar" after "finding a beautiful little leatherbound version at a secondhand bookstore." As she muses in her introduction, "Interpretation is the essence of the Rubaiyat. . . . Does the Rubaiyat describe godliness and spirituality according to Sufi mysticism? Or does it simply unveil the essence of carpe diem—the imperative to seize life and enjoy every minute of it. Perhaps, this ambiguity is why so many centuries later it still remains unique in its duality." This limited edition certainly walks the line of spiritualism and pleasure: Schwartzott's use of a pastel palette, semi-transparent leaves of vellum paper, and marbling techniques create a dreamy landscape for the reader to discover 75 quatrains of Omar Khayyam's verse as translated by Edward FitzGerald, while the different materials and beauty of the artist's work offer sensory delight on every page. But before one encounters the considerable enjoyment of the interior of the book, the intricately pierced binding provides a striking source of preliminary enjoyment. Schwartzott's work is represented at a number of prominent institutions, including the Smithsonian American Museum of Art, the National Museum of Women in the Arts, and the Walker Art Center. (ST17640-129)

Click on any photo or item number to go to that item on our website for additional images.

SECTION II: FINE BINDINGS



4 (BINDINGS - BAYNTUN). *THE RUBAIYAT OF OMAR KHAYYAM.* (London: George Routledge and Sons, New York: E. P. Dutton and Company, 1908) 207 x 143 mm. (8 1/4 x 5 3/4"). 160 pp. Translated by Edward FitzGerald. **STRIKING PICTORIAL DARK BLUE MOROCCO BY BAYNTUN** (stamp-signed on front turn-in) using many onlays of various colors, the front cover depicting a princess sniffing roses on a balcony with trees and a sunrise in the background, the scene framed by titling at top and bottom and a very handsome panel on the left and right with brown leaves and purple grapes set against a densely stippled ground, raised bands, spine compartments repeating the grape leaves and clusters on the stippled ground, all edges gilt, watered silk pastedowns and free endpapers, rejoined with considerable (though not outstanding) skill. In a (somewhat faded and worn but intact) fleece-lined slipcase. With 12 photogravure plates after drawings by Gilbert James, all colored by hand, with original tissue guards. Potter 23; Paas 3949. ♦ Apart from the rejoining and some very shallow chipping at the top of the spine, in fine condition, and with a very pretty cover in any case. **SOLD**



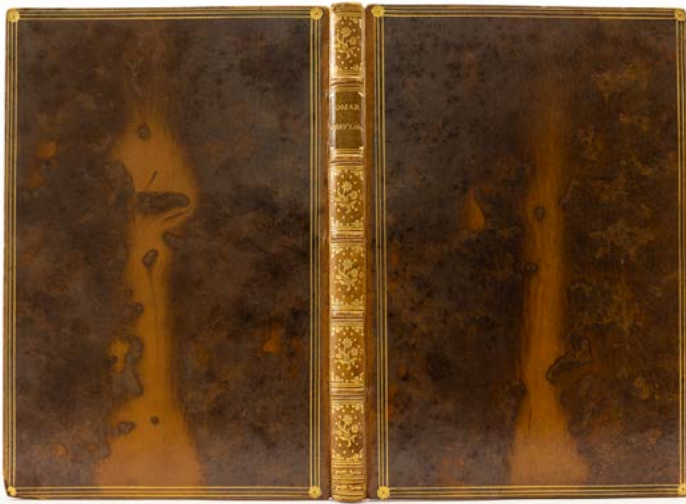
Beautifully bound by a leading firm in a style that perfectly complements the contents, this is a special deluxe copy of FitzGerald's popular translation.

The present work seems to match an edition described by Potter as the "Photogravure Series." Though the regular edition of this series, with uncolored plates, was published in 1904, our copy is one of the 250 special copies with "hand-coloured plates and choice bindings, by Geo. Bayntun, of Bath," and was, apparently, issued a bit later (probably owing to the intricate binding). The Bayntun firm, founded in Bath in 1894, is now the last of the great Victorian trade binderies still in family ownership. The present binding dates from the first quarter of the 20th century, when the workshop was especially known for imaginative designs that involved the augmenting of gilt decoration with inlaid pictorial designs. (ST17640-230)

From the Library of Mary Russell, Duchess of Bedford, Celebrated in the Fields of Medicine, Martial Arts, Ornithology, Women's Suffrage, and Aviation

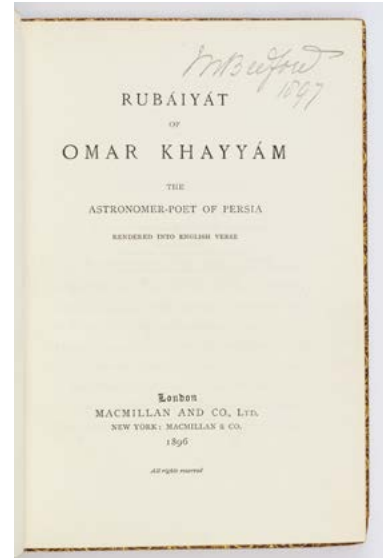
5 (BINDINGS - BICKERS). *RUBAIYAT OF OMAR KHAYYAM THE ASTRONOMER-POET OF PERSIA.* (London and New York: Macmillan and Company, 1896) 204 x 135 mm. (8 x 5 3/8"). 2 p.l., 112 pp. Translated by Edward FitzGerald. **VERY ATTRACTIVE TREE CALF FOR BICKERS & SON** (stamp-signed on verso of front flyleaf), covers with French fillet border, raised bands, spine compartments very elaborately gilt in the manner of Derome, with large floral tool at center surrounded by a circle of tiny stars and curling tendrils in the corners, intricately gilt turn-ins, marbled endpapers, gilt edges. Front pastedown with the bookplate of Mary Russell, Duchess of Bedford, verso of front free endpaper with her signature, and title page with her signature dated 1897. Paas 3043. ♦ Tiny loss across the top of the spine and along bottom corners, a hint of rubbing to joints, otherwise very fine. **\$1,750**

This is quite a pretty binding on a volume with distinguished provenance. Mary Russell, Duchess of Bedford (1865-1937) was a woman with varied interests and achievements. She is perhaps best recognized for working as a nurse and radiographer for



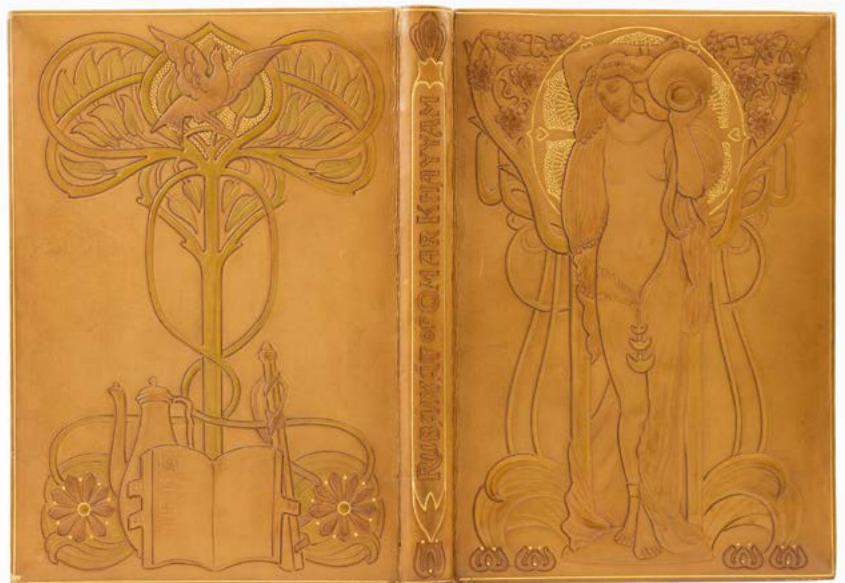
many years in hospitals she herself founded (in Woburn) in the period before World War I. But she also was among the first Western women to study jujitsu seriously, and she undertook ornithological voyages to Scotland and Scandinavia on her yacht, where she compiled a substantial bird-watcher's diary, published posthumously. She was also active in the women's suffrage movement as a member of the Women's Tax Resistance League, a group that refused to pay taxes in protest against disenfranchisement. Later in life she became celebrated for her accomplishments as an aviatrix, when she completed record-setting flights to Karachi and Cape Town. She died in her aircraft when it fell into the North Sea off

Great Yarmouth. The London publishing firm of Bickers & Bush operated from 1846 to ca. 1863, when they continued under the name Bickers & Son. They issued books, but did not bind them. Like some other publishers and especially book and department stores (for example, Hatchard's, Asprey's, Estes & Lauriat), they not infrequently employed respected binderies to produce volumes that were then signed, not by the actual binder who did the work, but by them. Given the design of the present binding and the very considerable skill involved in executing it, we believe that the work here was done by the estimable firm of Riviere; it could also have been done—appropriately—by Bedford. What is certain is that a binding this attractive and precisely tooled could only have been done by a firm at the top of their craft. (ST17640-016)



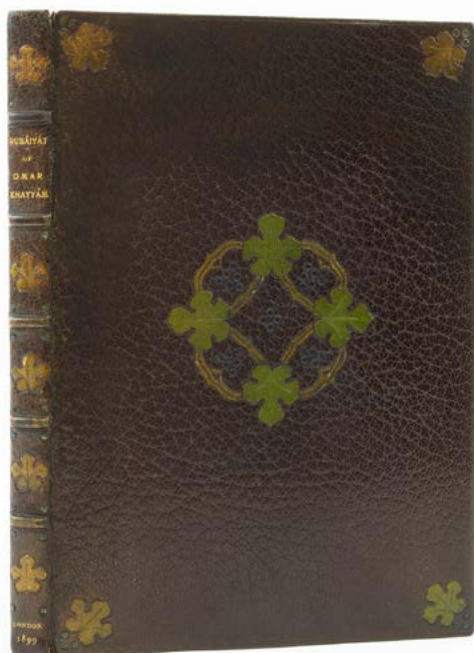
A Beautiful Binding of Subtle Elegance Produced by Chivers, Granville Fell, and Probably Alice Shepherd

6 (BINDINGS - CHIVERS). RUBAIYAT OF OMAR KHAYYAM THE ASTRONOMER-POET OF PERSIA RENDERED INTO ENGLISH VERSE. (London: Macmillan and Co., 1903) 210 x 145 mm. (8 1/4 x 5 1/2"). 112 pp. Translated by Edward FitzGerald. A SUPERB MOLDED CALF BINDING DESIGNED BY H. GRANVILLE FELL AND EXECUTED BY CHIVERS OF BATH (stamp-signed in gilt on rear turn-in), upper cover with a graceful Art Nouveau design featuring a woman with long hair and artfully draped robe holding an urn on one shoulder, the figure framed by curving vines bearing grapes, a gilt-tooled nimbus-like medallion behind her; lower cover with a stylized tree, a book, flute, and jug at its base flanked by two large flowers, a large singing bird perched in the center of the branches on a gilt-stippled background, the tree very lightly washed with green; flat spine with elongated gilt cartouche containing blind-tooled vertical titling, gilt turn-ins, marbled endpapers, top edge gilt, other edges untrimmed. In the (somewhat worn but solid) original drop-front box lined with felt. ♦ Just the most trivial signs of use to the leather (a hint of wear, a touch of soiling), but AN EXCEPTIONALLY



PLEASING COPY, clean, fresh, and bright internally, and in a binding with no condition issues to detract from its remarkable beauty. \$11,000

This is an especially lovely Art Nouveau binding with unusual features and tremendous aesthetic appeal, produced by two of England's most talented book artists: the illustrator H. Granville Fell and the binder Cedric Chivers. Fell (1872-1951) was a highly successful illustrator, recognizable by the sinuous lines and pastel colors of his designs. It is likely that the leather modelling here is the work of Chivers' employee Alice Shepherd, who was credited (in a binder's ticker) with creating a nearly identical binding for another copy of the Rubaiyat previously in our inventory. Shepherd trained with Mary Ann Bassett, who specialized in modelled leather bindings on which, as here, the design was sometimes heightened with color and gilt. Shepherd went to work for Chivers in 1897, supervising a crew of five women making cut and modelled leather bindings. According to Tidcombe, "her method was to mark the design on the damp leather, and then scrape the under (flesh) side of the leather with an ivory tool, to make a hollow within the area of the design. The hollow was filled with cement, and then, by manipulation and pressure, the design was brought into relief on the upper (hair) side of the leather. Any gilding, colouring, or finishing was done after the book was bound." Our binding is quite appropriate for the perennially popular Persian poem, as it evokes the work's most famous lines, delineating as they do the basic necessities of life: "A Book of Verses underneath the Bough / A Jug of Wine, a Loaf of Bread—and Thou." It is difficult to overstate the quiet and subtle beauty of the design here. (ST18300)



7 (BINDINGS - DUDLEY & HODGE). RUBAIYAT OF OMAR KHAYYAM, THE ASTRONOMER-POET OF PERSIA. (London and New York: MacMillan and Co., 1899) 209 x 145 mm. (8 1/4 x 5 5/8"). 2 p.l., 112 pp. Translated by Edward FitzGerald. ATTRACTIVE DARK BROWN MOROCCO WITH ONLAID DESIGN BY DUDLEY & HODGE (stamp-signed in gilt on front turn-in), covers with four onlaid green morocco grape leaves at center, each connected to the next with strips of brown morocco, the spaces between filled with several blue onlaid dots resembling grapes, each corner with an onlaid grape leaf with three blue dots, raised bands, compartments with an onlaid grape leaf and a blue dot in each corner, gilt lettering, turn-ins with a grape leaf at each corner, outlined in gilt and set on a stippled gilt ground that dissipates as it moves toward the center, MARVELOUS DOUBLURES OF DARK TURQUOISE MOROCCO WITH MANY ELEGANT GILT FLOWERS ON SINUOUS STEMS, the doublures facing a brocade of purple, blue, and gray, top

edge gilt, others untrimmed. Paas 3051. ♦ Just a hint of wear at top and bottom of upper joint, spine and part of upper cover partly dulled or faded (though not terribly noticeable except for where the grape leaves appear more brown than green), lower doublure with a very thin strip of fading at top edge, endleaves just slightly frayed at fore edge and a couple of negligible thumb smudges internally, otherwise the contents in fine condition, in an appealing binding with gorgeous doublures. \$3,250

Offered here in a deceptively restrained binding design, this copy of FitzGerald's perennially popular translation of the Rubaiyat is a playful reminder to



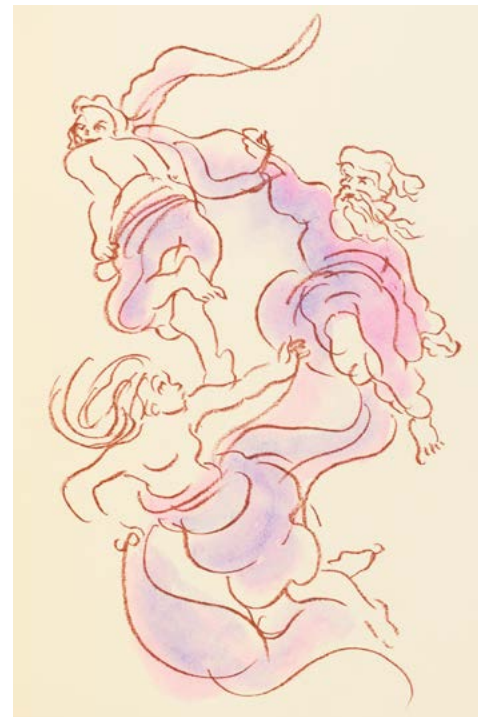
"never judge a book by its cover." Eschewing any gilt decoration (except for lettering on the spine), the simply decorated exterior here gives no hint of the exuberant, skillfully gilt-tooled doublures and then the flamboyant brocade endleaves which greet the reader upon opening the volume. This delightfully unexpected contrast of styles and aesthetics is the work of Dudley & Hodge, an American firm established in 1893 in Boston. A contemporary book on cover design lists their firm alongside other leading American binders of the day, including Otto Zahn, Owen Jones, and Ellen Gates Starr, noting that "Dudley & Hodge has reached a very high point of excellence." (Briggs, "Twentieth Century Cover Designs," p. 21) Although their bindings do not appear on the market very often, the available images and descriptions of their work show designs that are energetic, creative, and the sort of thing that would require great proficiency to execute. Our Rubaiyat includes both FitzGerald's first and fifth versions, as well as several notes and tables comparing the differences between the first four editions. Like the verses themselves, the binding here—particularly the interior—is quite sensual, lending an appropriate element to the overall experience. (ST17640-292)

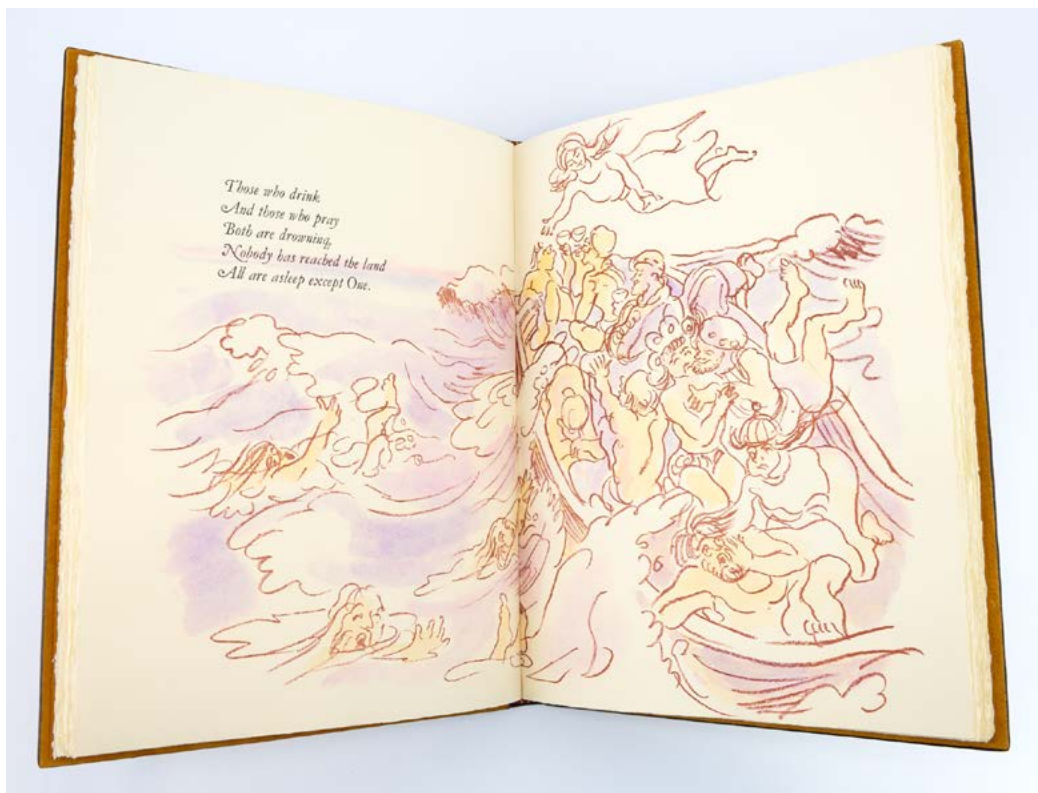
***A Large Folio Edition in a Striking Binding,
One of Just Six Copies Specially Bound this Way***



8 (BINDINGS - RICHARD KENNEDY, Designer, for SMITH SETTLE). (WHITTINGTON PRESS). THE MIRROR & THE EYE: RUBAIYAT OF OMAR KHAYYAM. (Manor Farm, Andoversford, Gloucestershire: The Whittington Press, 1984) 385 x 285 mm. (15 1/8 x 11 1/4"). [60] pp. Translated from the Persian by Iftikhar Azmi. No. vi OF SIX SPECIALLY BOUND AND HAND-COLORED COPIES (from a total edition of 126), SIGNED by the translator and illustrator. STRIKING BLACK CRUSHED MOROCCO BY SMITH SETTLE AFTER A DESIGN BY RICHARD KENNEDY, upper cover with onlays in two shades of tan morocco showing the silhouette of a woman holding an urn, smooth spine, OCHRE SUEDE DOUBLURES, leather hinges, ochre free endpapers, top edge gilt. In original black linen clamshell box with separate portfolio for line block, tan morocco label on back. With 26 line engravings by Richard Kennedy, hand-colored by Sylvia Stokeld. ♦Front cover tending to splay, otherwise a mint copy. \$3,500

With a strong connection to the first Whittington Press production, this is the deluxe edition of a very attractive collaboration between printer/designer/illustrator Richard Kennedy and binder Smith Settle. The initial book published by Whittington was "A Boy at the Hogarth Press," an illustrated memoir of the first job held by Kennedy (1910-89), who became a sought-after illustrator of children's books, and enjoyed a long and fruitful association with Whittington. Whittington co-founder John Randle says of Kennedy: "Unlike most artists, he would send along a mass of drawings, or 'rushes' as he would call them, seeing himself as the cameraman and the publisher as the scissor-wielding director who would trim out the bits to be used. In this way maximum harmony could be achieved between text





This edition of 126 copies is hand-set by Miriam Macgregor in 30-point Garamond italic call at Whittington by George Wiggall (the introduction & notes being keyboarded by Basil Wilby in 14-point Garamond, and similarly cast) and is printed on Arches Crime mould-made paper by John & Rosalind Randle, the illustrations printed from line blocks made by Keene Engraving.

100 copies are quarter bound in vellum with sides covered in paper marbled by Colleen Gryspeerdit. 20 copies are full bound in Nigerian Goutikjin, the illustrations hand-coloured by Sylvia Stokeld, and with endpapers marbled by Colleen Gryspeerdit.

6 special copies are similarly coloured & bound in onlays of coloured leathers to a design by Richard Kennedy.

The leather copies each contain one of the twenty-six line blocks used for the printing of the illustrations.

The edition is bound by Smith Settle & Co, Otley.

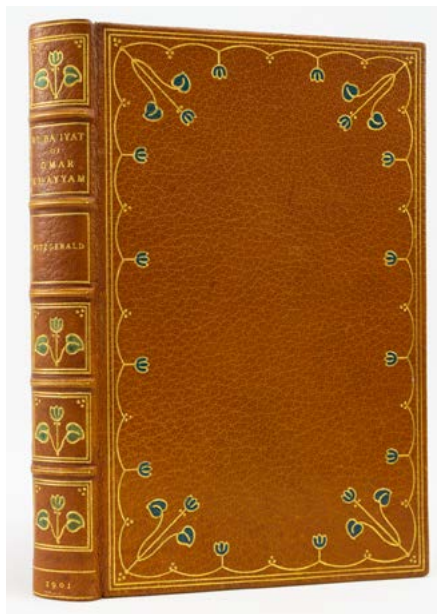
Printing completed March 1984

This is copy no: VI

انتظار اعظمی

Richard Kennedy

and illustration. With Richard's help we broke out of the constraints of the type margin and allowed his wonderfully fluid line to wander all over the page." This version of "Omar" is notable for the translation by Iftikhar Azmi, likely to be more appealing to modern sensibilities than the Victorian verses of Edward FitzGerald. And the thoughtful hand coloring by artist Sylvia Stokeld adds to the richness of the production. Founded by John and Rosalind Randle in 1971 with the dual aims of printing books by letterpress and of providing a weekend escape from their London publishing jobs, the Whittington Press continues nearly a half century later to produce work that rivals the best private press printing available. (ST17640-418)



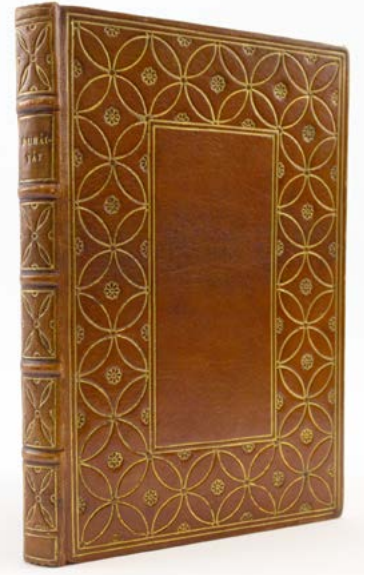
9 (BINDINGS - MACDONALD). THE RUBAIYAT OF OMAR KHAYYAM. (London: Methuen and Co., 1901) 231 x 147 mm. (9 1/8 x 5 3/4"). x, [ii], 283, [1] pp. Translated by Edward FitzGerald. No. 34 OF 60 COPIES (of which 50 were for sale). LOVELY LIGHT BROWN MOROCCO BY MACDONALD OF NEW YORK (stamp-signed in gilt on rear turn-in), covers with double gilt-ruled border and scalloped frame with teal morocco onlaid floral extensions and leaves, raised bands, gilt-ruled compartments with green morocco onlaid flowers and leaves, gilt lettering, turn-ins with three gilt rules and floral cornerpieces, top edge gilt, others untrimmed. A Large Paper Copy. Potter 142; Paas 3393 & 3394. ♦Traces of rubbing to joints and extremities, spine lightly toned (the teal onlays mellowed to light green), inconsequential isolated defects internally, but a fine copy in a lovely binding with only very trivial imperfections. \$1,250

This is a lovely limited edition Large Paper Copy of FitzGerald's translation of the Rubaiyat, with lengthy biographies and commentary, and attractively bound by a leading American craftsman. James MacDonald (1850-1920) emigrated from Scotland in 1873 to work for William Matthews at the Appleton bindery, then, in 1882, went into business with another former Matthews apprentice, William Launder.

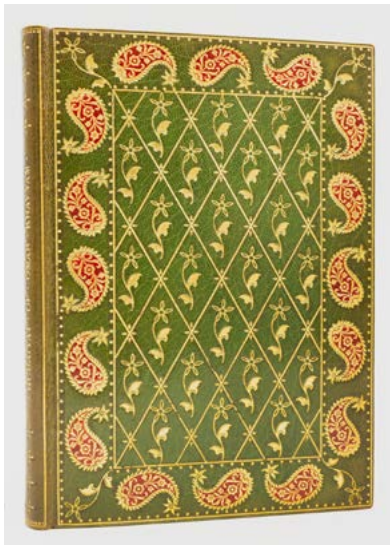
As Lawrence Thompson tells us (in "Hand Bookbinding in the United States since the Civil War"), "for the next decade the name of Launder and MacDonald stood for the best in American hand binding; and after the partnership was dissolved, each man . . . continued to produce bindings sturdy in structure, simple and symmetrical in design, tasteful and neat in all respects. They have enjoyed the well-earned patronage of American bibliophiles for over half a century." (ST18503)

10 (BINDINGS - ANNA B. MORRISON). RUBAIYAT OF OMAR KHAYYAM. (London: Macmillan and Company, 1906) 204 x 133 mm. (8 x 5 1/4"). 2 p.l., 112 pp. Translated by Edward FitzGerald. FINE RUSSET MOROCCO, GILT, BY ANNA B. MORRISON (stamp-signed on rear turn-in), covers with broad frame featuring intersecting gilt circles each enclosing a floral ornament, raised bands, spine compartments with simple gilt floral decoration, broad turn-ins, marbled endpapers, all edges gilt. Paas 3058. ♦ A hint of wear along joints, the usual shadow from turn-ins showing on free endpapers, otherwise QUITE A FINE COPY. \$1,950

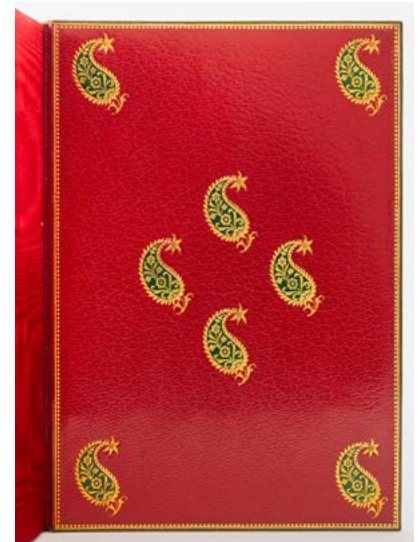
This is a very pleasing binding done with high quality leather by a woman whose work almost never appears for sale; we were able to trace at auction only her binding on the Kelmscott Press "Emperor Coustans" of 1894, which was sold at Sotheby's in 1986. According to the 1916 Artists' Guild's "Illustrated Annual of Works by American Artists & Craft Workers," Anna B. Morrison was a designer, bookbinder, and metal worker with a studio in Kalamazoo, Michigan. She studied her craft at the Art Institute of Chicago, the Royal College of Art in Kensington, and in Paris with the binder Dumont. The design here reflects the clear influence of the Arts & Crafts movement. The text includes notes on the variations between the second, third, and fourth editions of FitzGerald's work and a comparative table of stanzas in the four editions. (ST17640-037)



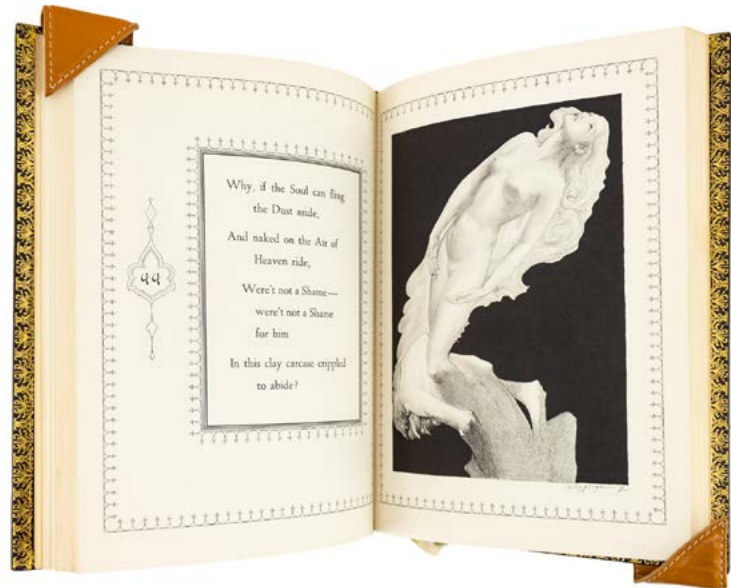
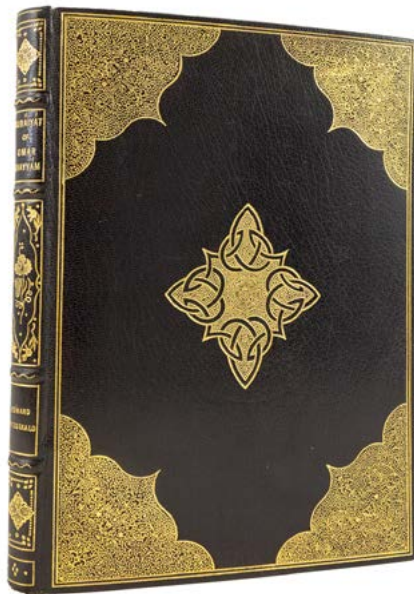
11 (BINDINGS - PERSIAN DESIGN). THE RUBAIYAT OF OMAR KHAYYAM. (London: Macmillan and Co., Limited, 1897) 197 x 140 mm. (7 3/4 x 5 1/2"). 2 p.l., 112 pp. Translated by Edward FitzGerald. CONTEMPORARY ELEGANT AND ANIMATED GREEN MOROCCO, GILT AND ONLAID, IN A PERSIAN DESIGN, each cover with a frame containing 16 onlaid red morocco paisley forms decorated with gilt flowers, sinuous floral cornerpieces, gilt-diapered central panel (each diamond-shaped compartment containing the same floral centerpiece tool); flat spine bordered by plain gilt rule, vertical titling accented with small tools, CRIMSON MOROCCO DOUBLURES with eight green onlaid morocco paisley forms, leather hinges, crimson watered silk endleaves, all edges gilt (paper at hinge between two preliminary leaves renewed). In a suede-lined brown morocco fitted pull-off case. Paas 3045. ♦ Spine mellowed to an olive brown, BUT A LOVELY VOLUME IN VERY FINE CONDITION, the extremely pretty binding lustrous and virtually unworn, and the text with only the most trivial imperfections. \$5,500



It is both astonishing and a shame that the talented binder of this edition of the Rubaiyat did not sign his or her name in some way, because the work here is beautifully designed and executed. Whoever our anonymous binder may be, the artisan was obviously familiar with Persian motifs, choosing the ancient design called "boteh jegheh" in Persian and "paisley" in the West as a prominent element. The binding is, thus, an excellent match for this poem by the "Astronomer-Poet of Persia." (ST15557-10)



12 (BINDINGS - PERSIAN DESIGN). WILLY POGANY, *Illustrator*. THE RUBAIYAT OF OMAR KHAYYAM. (Philadelphia: David McKay Co., 1942) 248 x 174 mm. (9 5/8 x 6 3/4"). 101 (i.e., 120), [1] pp. Translated by Edward FitzGerald. ATTRACTIVE CONTEMPORARY DARK BLUE CRUSHED MOROCCO, GILT, IN A PERSIAN DESIGN, covers with stippled strapwork lozenge centerpieces and cornerpieces worked with floral vines and stippling, raised bands, spine gilt in compartments with lozenge or grapevine centerpiece, gilt titling, densely gilt

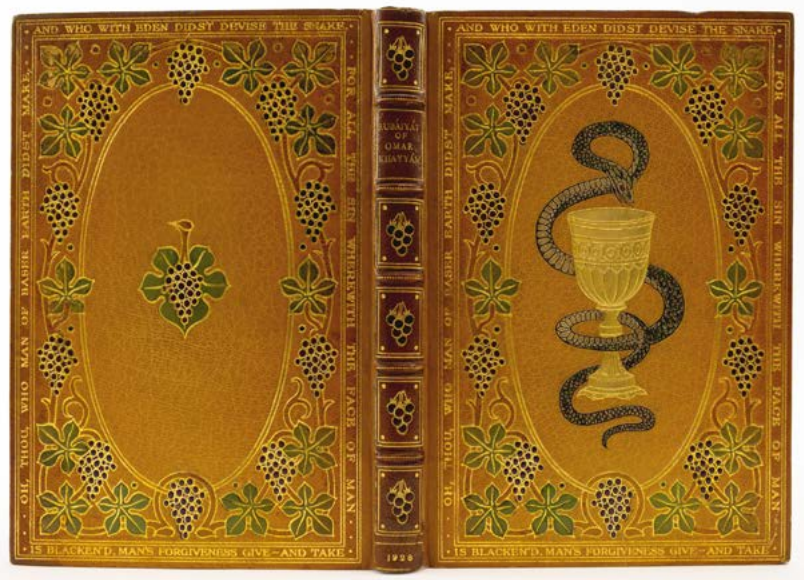


turn-ins, patterned endpapers, top edge gilt. All pages with decorative frames, title page and preliminary leaves with panels of Persian design, and 20 full-page black & white illustrations by Willy Pogany. Paas 3361. ♦ A hint of bowing to the binding, but a SPARKLING COPY inside and out, with no signs of wear. \$1,250

This is a lovely copy of the Rubaiyat in an aptly designed binding and with illustrations from one of the work's most devoted artistic interpreters. Our binding is not signed, but is identical in design and tooling to the bindings signed "Maurin" on other copies of this edition, differing only in the color of morocco used. We have been unable to find additional information on that workshop. Hungarian-born artist Willy Pogany (1882-1955) was much inspired by FitzGerald's quatrains and created several series of illustrations for the work (see item #'s 31 and 43). (ST15775)

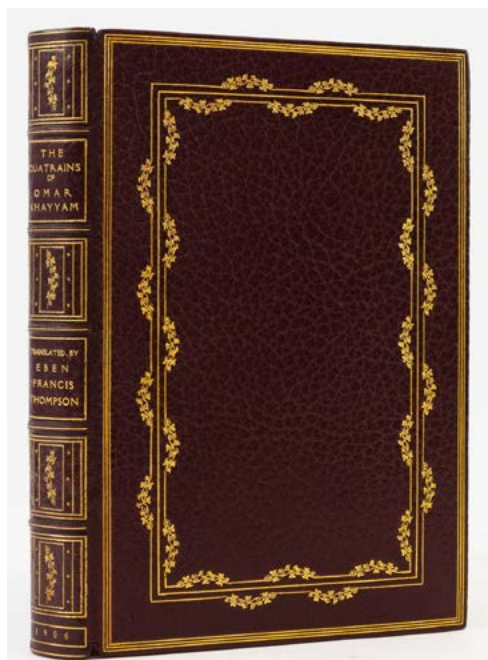
13 (BINDINGS - RIVIERE). THE RUBAIYAT OF OMAR KHAYYAM. (London: [Printed by Charles Whittingham & Griggs at the Chiswick Press for] Robt. Riviere & Son, 1928) 210 x 140 mm. (8 1/4 x 5 1/2"). 4 p.l., 75, [1] pp. Translated by Edward FitzGerald. STRIKING PICTORIAL CARAMEL-COLORED CRUSHED MOROCCO BY RIVIERE (stamp-signed on front turn-in), both covers with handsome inlaid frame of brown stems, green leaves, and purple grapes, the frame on the front board enclosing a gilt chalice with a multi-colored snake coiled around it (frame of back cover enclosing a large cluster of grapes with leaves and stem), the edges of the frame in turn enclosed by the text of Quatrain 58 ("Oh, Thou, . . .") running from bottom left corner around the perimeter; raised bands, spine panels with onlaid grapes, marbled endpapers, all edges gilt (very skillfully rejoined). 12 hand-colored illustrations by Gilbert James, with original tissue guards. Paas 3908 (with hand-colored plates but bound in gilt-stamped green morocco). ♦ Spine evenly darkened, just the tiniest bit of rubbing at spine ends, otherwise quite fine. \$2,400

With an elaborately inlaid binding and a dozen hand-colored plates, this is the most deluxe version of Riviere's Rubaiyat, which was issued in various forms. It was available without plates, with black & white plates, or with the frontispiece colored, and in a selection of less intricate bindings ranging from printed paper boards to full inlaid



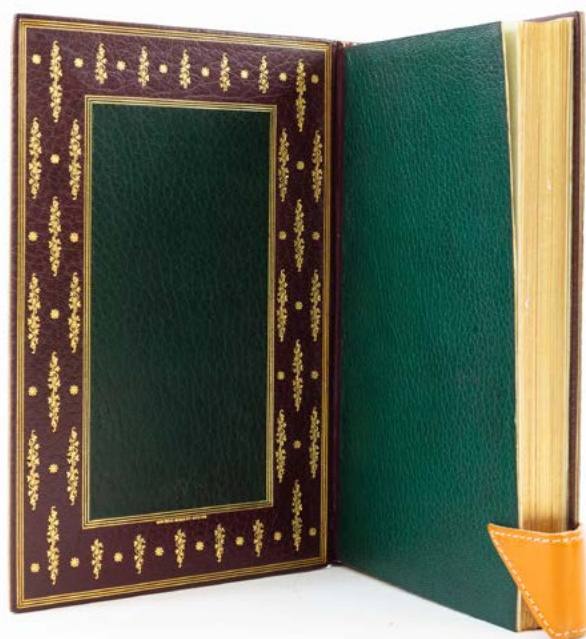
morocco, but none of the eight variants described in Paas are as detailed as ours. There are no ownership marks in our copy, but the opulence of them binding suggests it was done for a special client. Robert Riviere began as a bookseller and binder in Bath in 1829, then set up shop as a binder in London in 1840; in 1881, he took his grandson Percival Calkin into partnership, at which time the firm became known as Riviere & Son. The bindery continued to do business until 1939, when it was acquired by George Bayntun of Bath, a firm that is still producing fine work and is still in family hands. The dream-like illustrations by Gilbert James (1865-1941) were first issued, in monochrome, in 1898, and have appeared in several editions of the Rubaiyat. The hand coloring here greatly increases their impact. (ST17640-287)

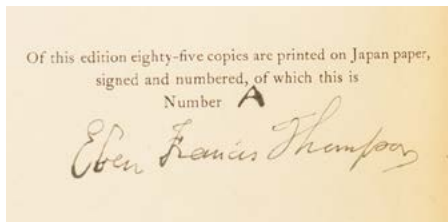
***Very Handsomely Bound, One of 85 Copies, and Greatly Augmented
By a Translator Lauded for His Poetic Ability and Diligence***



14 (BINDINGS - THE ROSE BINDERY). THOMPSON, EBEN FRANCIS, Translator. *THE QUATRAINS OF OMAR KHAYYAM*. ([Worcester, Massachusetts]: Privately printed, 1906) 247 x 160 mm. (9 5/8 x 6 3/8"). 1 p.l., xiv, [2], 290 pp. FIRST ISSUE OF THE FIRST PRINTING. Copy A of 85 DELUXE COPIES on Japon (and 435 regular copies). BEAUTIFUL RICH BROWN MOROCCO, HANDSOMELY GILT, BY THE ROSE BINDERY OF BOSTON (stamp-signed in gilt on front turn-in), covers with a triple gilt-ruled border enclosing a gilt-ruled frame with intertwining garlands, raised bands, two compartments with gilt lettering, the others with gilt floral tool surrounded by rules and dots, FULL MOROCCO DOUBLURES with a green panel surrounded by a thick brown frame with repeating gilt floral and star motifs, the doublures facing green morocco endleaves followed by cream watered silk flyleaves, all edges gilt, partially unopened. Housed in a sturdy felt-lined board slipcase with morocco lip. With two portraits (including frontispiece) and a facsimile leaf. SIGNED BY THE TRANSLATOR on both the limitations page and frontispiece, AND INSCRIBED on the second portrait to Charles Dana Burrage. Potter 378; Paas 4687. ♦The spine perhaps just a shade darker than the boards, but THE BINDING IN VIRTUALLY MINT CONDITION. Some offsetting from plates, one opening with offsetting from a bookmark, a couple negligible finger smudges, otherwise in fine condition internally. **\$6,500**

Handsomely bound and in an exceptionally well-preserved binding, this work represents "the whole range of poems attributed to Omar Khayyam," translated with great fidelity to the original language. Although Edward FitzGerald's lauded 1859 rendering of the Rubaiyat greatly popularized the work in the West, it is well known that the author took great liberties with the text, resulting in a free translation that was as much a creation of FitzGerald's as it was the work of the original poet. The translator of the present work, Eben Francis Thompson (1859-1939), was an American lawyer, writer, and book collector whose chief interests included Shakespeare, miniature books, and Omar Khayyam. According to his obituary in the *American Antiquarian*, "for years he collected the varying editions of the Persian poet . . . including the immortal translation by Fitzgerald [sic]. With the full realization of the magnificence of Fitzgerald's English verse, he wondered whether he could essay a poetical translation of the Persian text, but one which would more closely follow the original. Stimulated by the advice of his friend, Nathan Haskell Dole, he began to learn Persian. By 1906 he had finished his monumental task, bringing out in a volume of 290 pages his own translation of 878 quatrains of Omar, an achievement remarkable both for his poetic ability and his diligence."





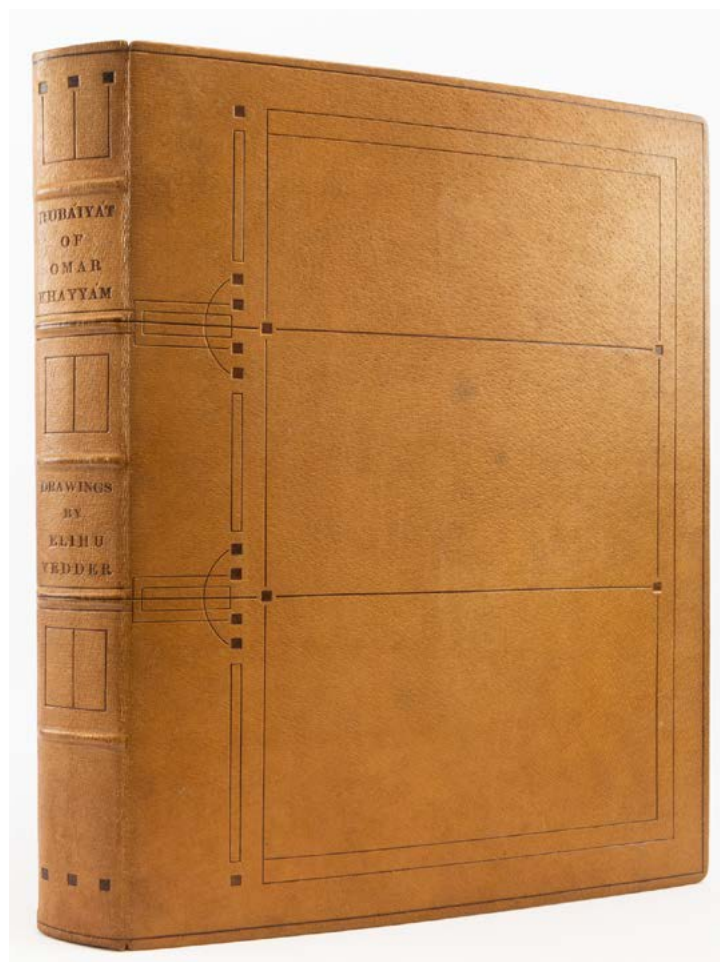
The present item is one of 85 deluxe copies of this work, and as such, a former owner has given it an appropriately elegant binding. Around the turn of the 20th century, Boston was home to a number of hand binderies, formed as part of the American embrace of the Arts & Crafts Movement. Hoping to stand out from the competition, the Rose Bindery did not advertise, but published a small booklet outlining the services it offered for "the owners of libraries but more especially of rare volumes, first editions, unique books that require new bindings or where the present binding should be repaired so as to preserve or restore its original character and beauty." The

booklet also explained the bindery's creative approach: "It has been truly said that a great deal more thought should be put into what is left out of the design than to what is put into it; dignity and character should always be uppermost in the mind of the designer." Our binding embodies this philosophy, with restrained and elegant tooling that has been expertly executed using the finest quality materials. Potter indicates that there was a "reissue on inferior paper" of the Thompson text in 1906, but it was apparently not later reprinted. (ST17640-152)

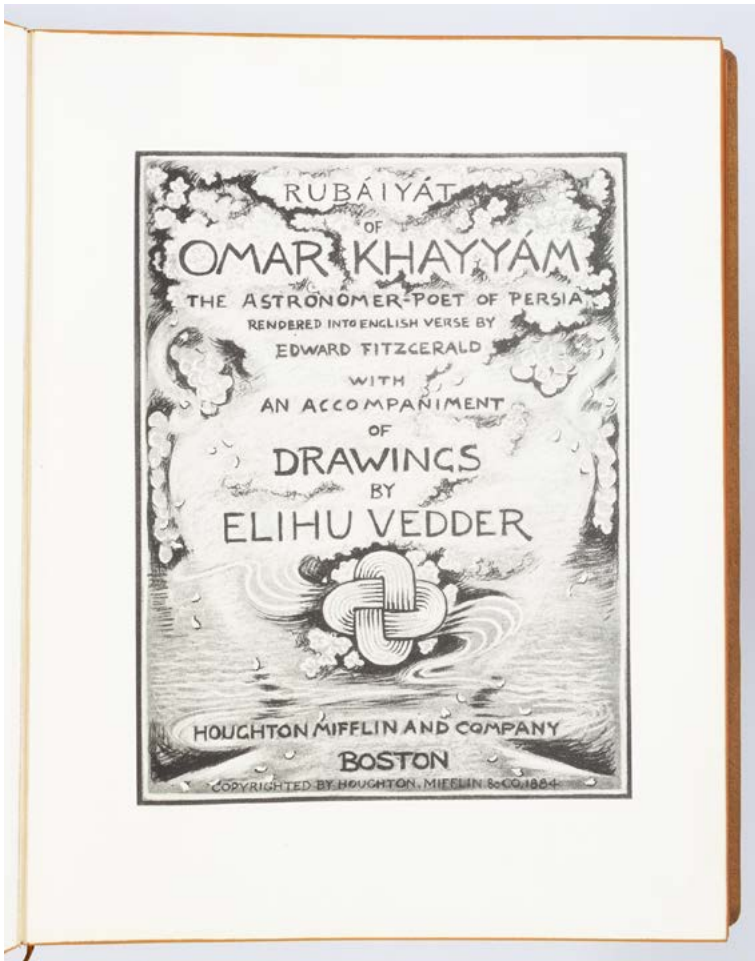
An Oversize Book "Unparalleled in American Publishing History," This Copy in a Remarkable Arts & Crafts Binding and Original Wooden Box

15 (BINDINGS - ROYCROFT). ELIHU VEDDER, *Illustrator*. THE RUBAIYAT OF OMAR KHAYYAM. (Boston: [Printed by the Riverside Press for] Houghton Mifflin and Company, 1884) 398 x 315 mm. (15 5/8 x 12 1/2"). [57], [vii] leaves, mounted on tabs. Translated by Edward FitzGerald. First Edition with these Illustrations. IN AN IMPRESSIVE TAN PIGSKIN BINDING SPECIALLY MADE BY THE ROYCROFTERS FOR MISS HELEN RUTH MORROW (inlaid blind-stamped pigskin label on front doublure), covers and spine tooled in blind to a geometric design in the American Arts & Crafts style, raised bands, blind-stamped lettering and blind tooling to spine, LIGHT BROWN SUEDE DOUBLURES framed by blind-tooled geometric design, leather hinges, suede endleaves, all edges rust-colored. IN (slightly worn) ORIGINAL (invisibly repaired) HAND-CARVED OAK PRESENTATION BOX lined

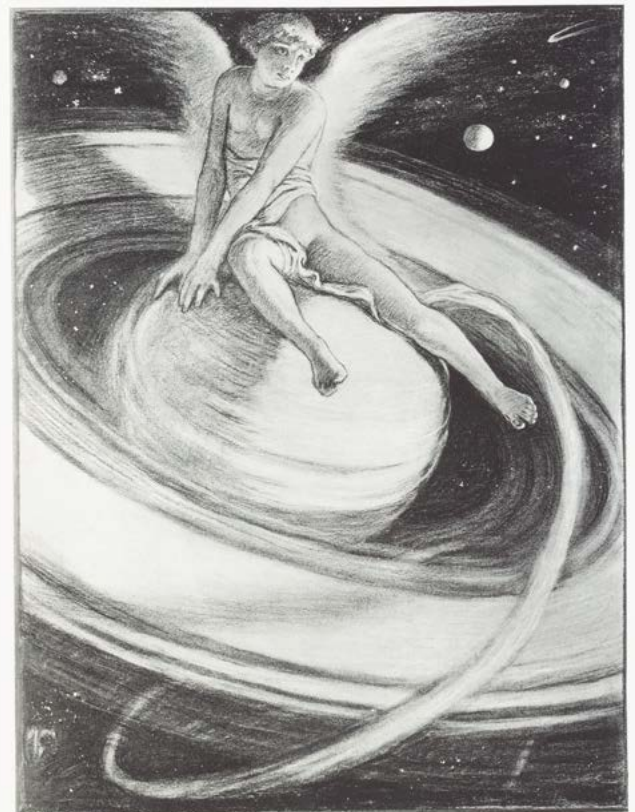
with suede, with two hammered metal hinges and matching clasps. With ornamental title page and 56 photo-lithograph plates of Art Nouveau illustrations by Vedder. Potter 201; Paas 2653. ♦A bit of bowing to front board, minor (naturally occurring?) variations in color of pigskin, but NEARLY PRISTINE INTERNALLY, AND IN AN UNWORN BINDING. \$12,500



This is, in Paas' words, "a work unparalleled in American publishing history . . . Vedder's goal was to create something to demonstrate in a grandiose way what American book production could achieve: an oversize book with high-quality illustrations by an American artist engraved by an American engraver and published by an American publisher." The impressive feat of illustration and book design made the reputation of American artist Elihu Vedder, who, according to Paas, "was intimately involved all aspects of the production." According to the Smithsonian, which owns the original designs, "from the moment of its publication, Elihu Vedder's 'Rubaiyat of Omar Khayyam' achieved unparalleled success. . . . Critics rushed to acclaim it as a masterwork of American art, and Vedder (1836-1923) as the master American artist. Vedder's 'Rubaiyat' set the standard for the artist-designed book in America and England." This edition sold out in six days. Though the illustrations were used again in later editions, none of those has the splendor of the first printing. The handsome binding here and the sturdy box which has



preserved it through the years are the products of another group of artisans dedicated to making fine books in America. Inspired by William Morris' Kelmscott Press, midwestern soap salesman Elbert Hubbard (1856-1915) purchased the struggling Roycroft Printing Shop in East Aurora, New York, and set out to launch an American Arts & Crafts Movement. According to ANB, within five years, the Roycroft organization "had shops for printing and binding and for furniture, metal, and leather work; it also established training schools for the local youth in drawing, watercolor, and bookbinding. . . . Hubbard allowed free experimentation and never questioned the cost . . . Designers and craftsmen could work out ideas and, if unsuccessful, just start over. There were never deadlines for the books or prohibitions on design motifs." Among the artisans he attracted were designer and craftsman Dard Hunter (1883-1966) and Louis Herman Kinder (1866-1938), a bookbinder born

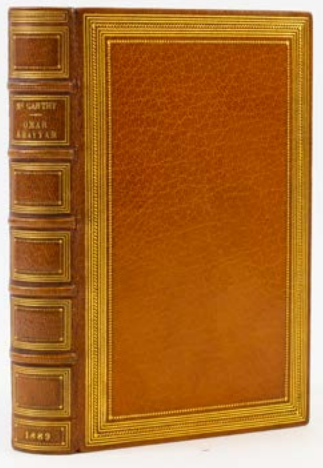


and trained in Leipzig. Kinder immigrated to America in 1880 and worked in commercial binderies before joining Hubbard in East Aurora to establish a bindery for the Roycroft printers. There, the Oxford Companion tells us, he not only "made individual fine bindings," but also "created new binding styles." The austere elegant geometric design on our binding shows the influence of Hunter, the most prominent Roycroft graphic designer. Our binding and box were likely done after 1900, when Roycrofters began expanding their efforts in furniture and metalwork. The woman for whom the binding was made, Helen Ruth Morrow

(1889-1964), graduated from the University of Kansas in 1911; it is possible this work was commissioned as a graduation gift. Miss Morrow is described in a 1922 issue of the university's "Graduate" magazine as "a thorough Cosmopolitan" who lived and worked in New York and Paris as a singer and actress. (ST19444)

With Spectacular Doublures Inspired by Islamic Designs

16 (BINDINGS - RUBAN). MCCARTHY, JUSTIN HUNTLY, Translator. RUBAIYAT OF OMAR KHAYYAM. (London: David Nutt, 1889) 173 x 109 mm. (6 3/4 x 4 1/4"). lxii, [2], CLVI pp., [1] leaf. ONE OF 550 COPIES.



VERY ELEGANT HONEY-BROWN MOROCCO, GILT, BY RUBAN (stamp-signed in gilt and dated 1895 on front doublure), raised bands, spine with gilt-ruled compartments and gilt lettering, EXUBERANT TAN MOROCCO DOUBLURES IN A COFFERED DESIGN of interlacing inlaid morocco Islamic stars (brown on front doublure, green on rear), each filled with a gilt design and central honey-brown star inlay, framed with a thin inlaid brown or green morocco frame and gilt rules with inlaid stars at each corner, each facing a page covered with gilt foil and followed by marbled flyleaves, morocco hinges, all edges gilt. Housed in a marbled slipcase with morocco lip. Potter 348; Paas 4631. ♦ Spine uniformly a slightly darker brown than the boards, otherwise in virtually perfect condition. **\$6,500**

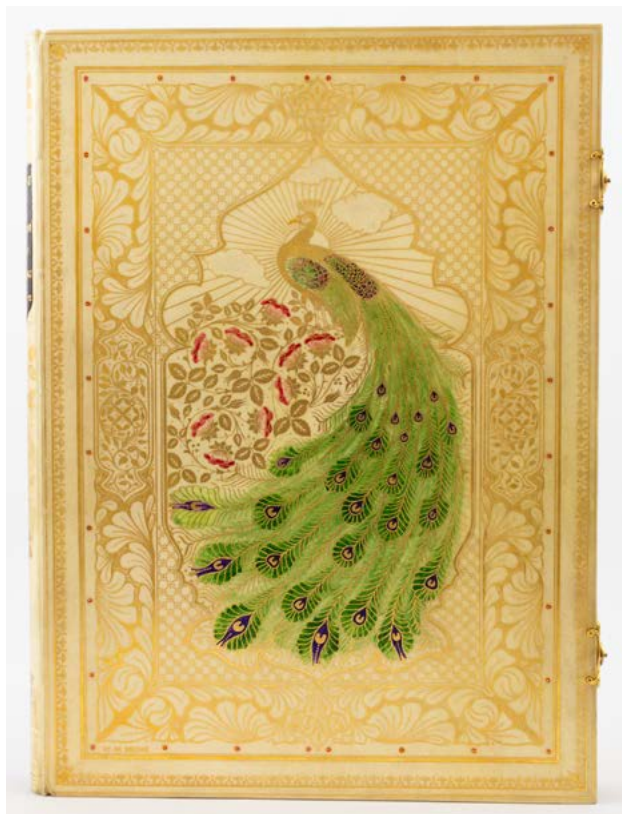
This charming prose edition of the Rubaiyat is offered here in a lovely binding that holds a delightful surprise inside. The quiet elegance of the exterior, demonstrating restraint and appealing to traditional tastes, in no way prepares the viewer for the explosion of the doublures, inspired by Islamic designs, and the gleaming gold endleaves concealed within. This contrast of

styles is an enchanting feature, perfectly suited for a work of Persian poetry translated by a British gentleman. The co-mingling of different aesthetics and skills is also a testament to the versatility and talents of our binder, Pétrus Ruban (1851-1929). Praised by the bibliophile Octave Uzanne for taking inspiration from everything around him—flowers, birds, architecture—and for his facility with colors, Ruban became quite a fashionable binder, and mostly worked for the great collectors of the day, among them Beraldi, Baudin, Granjon de l'Espinay, and Romagnol. Flety notes that "with a fertile imagination, he practices all genres [of binding] with equal felicity"—a talent that is very much on display here. Ruban won silver medals at the Palace of Industry and at the Universal Exposition in 1889, with judges at the latter praising his careful study of both historic master binders and modern artists, noting that Ruban would "soon achieve the rank he so rightly seeks." The translator of the present work, Justin Huntly McCarthy (1859-1936) was an Irish member of Parliament, historian, and author. In addition to the 466 quatrains he renders into prose here, McCarthy also includes a rather lengthy but useful introduction that covers some of the publication history of the Rubaiyat, as well as his own reasons for undertaking the work. (ST17640-284)



One of 25 on Special Paper, in a Vellum Sangorski Binding With a Splendid Painted Peacock and Jewelled Clasps

17 (BINDINGS - SANGORSKI & SUTCLIFFE). (FACSIMILES - MODERN ILLUMINATED MANUSCRIPTS). RUBAIYAT OF OMAR KHAYYAM. REPRODUCED FROM A MANUSCRIPT WRITTEN AND ILLUMINATED BY F. SANGORSKI & G. SUTCLIFFE. (London: Siegle, Hill & Co., 1910) 337 x 250 mm. (13 5/8 x 9 7/8"). 2 p.l., 6 pp., [19] leaves, [1], 16, [1] pp., [11] leaves. Translated by Edward FitzGerald. No. 10 OF 25 SPECIAL COPIES ON JAPANESE VELLUM, SIGNED BY SANGORSKI AND SUTCLIFFE ON THE LIMITATIONS PAGE (there were also 550 regular copies on paper). IN A BEAUTIFUL VELLUM BINDING BY SANGORSKI & SUTCLIFFE, upper cover elaborately gilt with the image of a peacock with a long tail painted shades of green and purple, the bird surrounded by gilt roses painted pink and a gilt Persian archway, the whole framed with luscious gilt leaves and flowers, plain and decorative rules, and small red dots, the verso with large floral cornerpieces framed with plain and decorative rules, smooth



spine with gilt flowers and leaves, black morocco label with gilt lettering, top edge gilt (others plain), and TWO ELEGANT JEWELLED CLASPS with red stones. Housed in a gray-brown felt-lined cloth box (edges a little stained, front lip detached). Numerous decorative initials designed by Alberto Sangorski printed in gold and colors, and 12 COLOR PLATES (including a particularly elaborate title and



first page), with illustrations designed by E. Geddes. Printed in red and black. Potter 81; Paas 4120. ♦ A couple plates with small, light pencil marks in margins, but A FINE COPY THROUGHOUT—clean, bright, and fresh, in a sparkling, unworn binding. **SOLD**

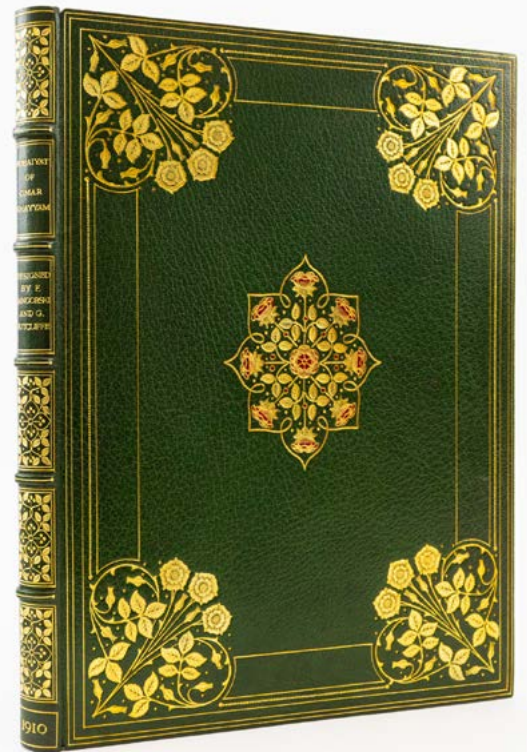
This is a beautifully bound, deluxe limited-edition facsimile of an original manuscript illuminated and written out by Alberto Sangorski and illustrated by Ewan Geddes. One of 25 special copies of what Potter calls the "Sangorski and Sutcliffe Edition," this work was specially bound by Sangorski and Sutcliffe in vellum, beautifully gilt and painted, and adorned with two jewelled clasps. It is an exceptionally attractive and well-preserved example of the fine work produced by Sangorski and Sutcliffe when the firm was at the top of their game. After studying under, and then working for, Douglas Cockerell, Francis Sangorski and George Sutcliffe founded their own bindery in 1901 and continued in a successful partnership until 1912, when Francis tragically drowned. Francis' brother, Alberto, who had been a central figure in producing the firm's vellum illuminated manuscripts, left to work for their rival, Riviere. Despite these losses, the firm grew and prospered, employing a staff of 80 by the mid-1920s and becoming perhaps the most successful English bindery of the 20th century. Though he was best known for his watercolor scenes of rural and winter landscapes, Scottish artist Ewan Geddes (1866-1935) abandons his usual restrained palette in this collaboration with Sangorski & Sutcliffe, employing instead a colorful array of paints that capture the warmth and sensuous lyricism of the text. (ST17640-120)

Sangorski Beauty Inside and Out, and (One of 25?) on Special Paper

18 (BINDINGS - SANGORSKI & SUTCLIFFE). (FACSIMILES - MODERN ILLUMINATED MANUSCRIPTS). RUBAIYAT OF OMAR KHAYYAM. REPRODUCED FROM A MANUSCRIPT WRITTEN AND ILLUMINATED BY F. SANGORSKI & G. SUTCLIFFE. ([London: Siegle, Hill & Co., 1910]) 315 x 228 mm. (12 1/2 x 9"). 2 p.l., 6 pp., [19] leaves, [1], 16, [1] pp., [11] leaves. Translated by Edward FitzGerald. Apparently ONE OF 25 ON JAPANESE VELLUM (there were also 550 regular copies on paper). LOVELY GREEN MOROCCO, GILT, BY SANGORSKI & SUTCLIFFE (stamp-signed in gilt on front turn-in), centerpiece composed of gilt and inlaid red roses, stems radiating from a central blossom, framed with several plain rules and one dotted rule, elaborate gilt cornerpieces composed of a trio of gilt roses with long stems and swirling leaves, raised bands, compartments filled with gilt leaves or gilt lettering, gilt turn-ins with multiple decorative rules, top edge gilt, others trimmed on the rough. Housed in a slightly worn green cloth clamshell box lined with felt. Numerous decorative initials designed by Alberto Sangorski printed in gold and colors, and 12 COLOR PLATES (including a particularly elaborate title and first page), with illustrations designed by Ewan Geddes. Printed in red and black.

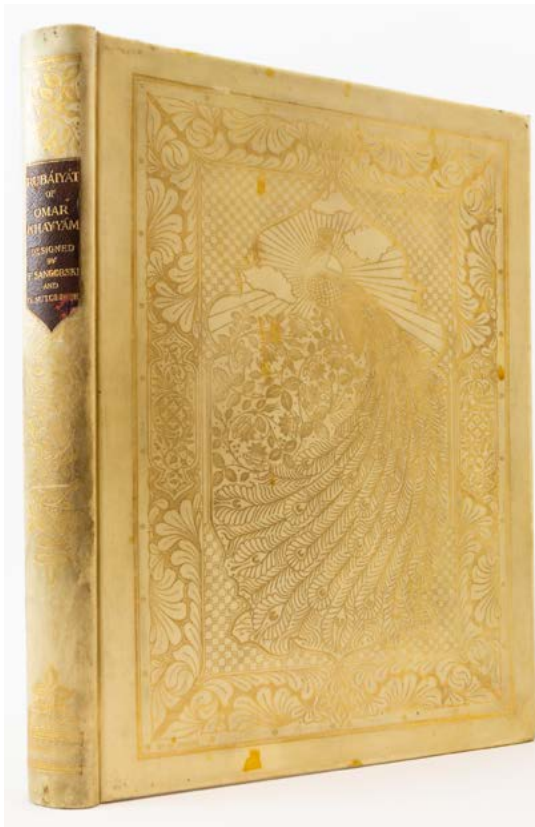
Potter 81; See: Paas, p. 518.

◆Four of the plates with light gray marginal discoloration, apparently from the printing process (hints of this elsewhere, but much less of a problem than in other copies, where the darkening appears throughout), otherwise internally fine, and THE BINDING ESPECIALLY WELL PRESERVED, being lustrous and with virtually no signs of use. **\$9,500**



This is beautiful variant binding on an unnumbered copy of the "Sangorski and Sutcliffe" edition of the Rubaiyat described in the previous entry. The fine crushed morocco, elegant gilt-work, and delicate inlays are hallmarks of the work of Francis Sangoski and George Sutcliffe, who, as early as 1905, began to specialize in custom-made bindings incorporating elaborately gilt and inlaid designs, many set with precious gems. The bindery reached its zenith in the first dozen years of the 20th century, when their most gorgeous jewelled bindings were produced. They developed an intense rivalry with the Riviere bindery, and the two firms began putting out intricately decorated bindings described by Nixon as having as their main aim the putting of "so much gold and color on the cover that the hue of the original

leather could no longer be determined." The most splendid of these also covered a Rubaiyat; known as "The Great Omar," it was described by binding designer (and manager of Sotherans) J. H. Stonehouse as "the finest and most remarkable specimen of binding ever designed, or produced, at any period, or in any country." In 1912, en route to its new owner in the United States on board the Titanic, it was lost to the sea. (ST19036)



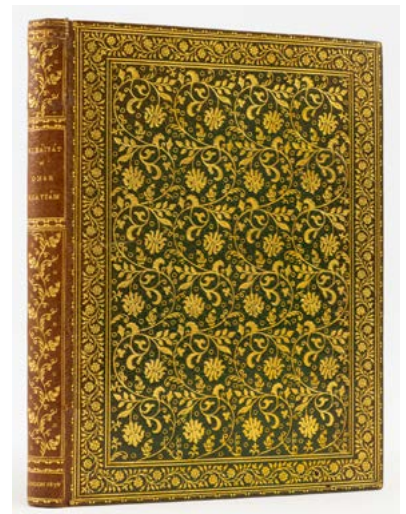
19 (FACSIMILES-MODERN ILLUMINATED MANUSCRIPTS). RUBAIYAT OF OMAR KHAYYAM. REPRODUCED FROM A MANUSCRIPT WRITTEN AND ILLUMINATED BY F. SANGORSKI & G. SUTCLIFFE. (London: Siegle, Hill and Company, [1910]) 343 x 258 mm. (13 1/2 x 10"). 2 p.l., 6 pp., [19] leaves, [1], 16, [1] pp., [11] leaves. Translated by Edward FitzGerald. With an introduction by A. C. Benson. No. 154 OF 550 COPIES printed on handmade paper and SIGNED BY SANGORSKI AND SUTCLIFFE on the limitations page. Original vellum boards featuring a peacock within an elaborate gilt frame by Sangorski & Sutcliffe (with "Rd. No. 562943" in small letters at foot, indicating the firm's registered design), smooth spine with gilt decoration and maroon morocco label, top edge gilt, others untrimmed. In a later woodgrain slipcase. Numerous decorative initials designed by Alberto Sangorski printed in gold and colors, and 12 COLOR PLATES (including a particularly elaborate title and first page), with illustrations designed by E. Geddes. Printed in red and black. Potter 81; Paas 4120. ♦ Binding with half a dozen small yellow stains, spine lightly soiled, label with a couple small scratches, plates with light speckled gray strip at leaf edges (from printing process?), otherwise quite pleasing—very fresh internally, printed on high quality paper, and in a solid, scarcely worn binding without any of the usual splaying that vellum invites. \$2,500

This edition of the Rubaiyat of Omar Khayyam, printed on Hand Made paper, is limited to five hundred and fifty copies, of which this is Number...154
F. Sangorski
G. Sutcliffe

An exceptionally attractive and well-preserved facsimile of the fine work produced by Sangorski and Sutcliffe when the firm was at the top of their game. (For more on this title, see previous two items.) (ST17640-183)

With a Very Elaborate and Especially Pretty Morris-Inspired Design

20 (BINDINGS - ZAEHNSDORF). RUBAIYAT OF OMAR KHAYYAM; AND THE SALAMAN AND ABSAL OF JAMI RENDERED INTO ENGLISH VERSE. (London: Bernard Quaritch, 1879) 178 x 128 mm. (7 x 5"). 2 p.l., xv, [1], 112 pp. Translated by Edward FitzGerald. Fourth Edition. LOVELY HIGHLY ORNAMENTED GREEN MOROCCO BY ZAEHNSDORF (signed on front pastedown, and with oval stamp at rear), COVERS VERY ELABORATELY GILT WITH AN ALL-OVER PATTERN OF ELEGANT ARCHING TENDRILS, LEAVES, AND FLOWERS, the covers bordered with scalloped, dotted, and plain rules enclosing a fine scrolling floral and foliate frame, and this frame around a large central panel with four vertical rows of floral and foliate tools on scrolling tendrils, flat spine similarly decorated and with titling and date, inner gilt dentelles repeating the scrolling floral and foliate frame from the covers, yellow silk endpapers, all edges gilt (head compartment of spine with neat repair). Frontispiece after a Persian miniature, tailpieces, text borders with floral ornaments at corners. With bookplate of Edna Holbrook Barger (engraved by noted bookplate artist William Hopson in 1904) on front pastedown and ink signature, "Edna" on front flyleaf. Potter 141;

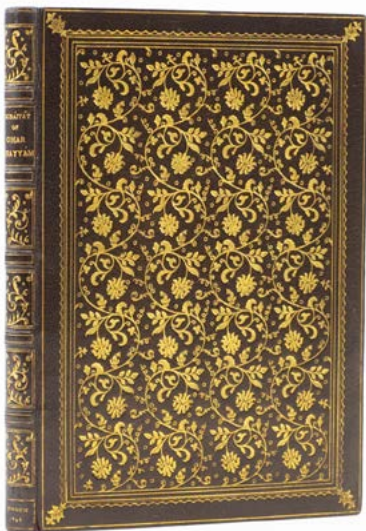
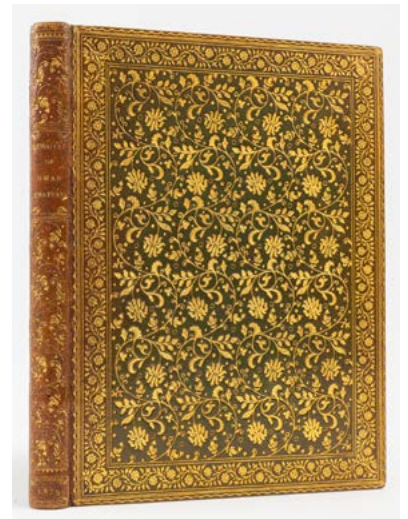


Paas 3841. ♦ Spine evenly sunned to brown (as very often with green morocco), perhaps a hint of the same on covers (though difficult to tell because of all the gilt decoration), the beginning of wear to the joints, small glue spot to verso of front free endpaper, other trivial imperfections, but still quite an appealing copy—internally clean, fresh, and bright, and in a binding that shimmers with gold. \$2,500

In addition to containing the famous Rubaiyat, this exceedingly pretty volume includes "Salaman and Absal," a narrative poem in which the hero, rejecting the snare of the senses personified by the lovely Absal, moves on the path toward Sufi enlightenment, with much exotic and picturesque detail along the way. The translations of these two Persian poets, Omar Khayyam (d. 1123) and Jami (15th century), were done by FitzGerald (1809-93), whose entire adult life was devoted to literature, especially translation. The binding here represents a level of achievement and sense of ordered animation synonymous with the London-based firm of Zaehnsdorf. The riotous floral decoration to the covers is based on a fabric design by William Morris. This appealing volume was owned by the daughter of wealthy New York lawyer and railroad financier Samuel T. Barger. An intelligent woman educated at Brearley School in New York, Edna Holbrook Barger in 1891 received a certificate for passing the exam given by Harvard University to applicants for admission; as a woman, she was not eligible to attend Harvard, but could attend courses in Cambridge given by Harvard faculty under the auspices of the Society for the Collegiate Instruction of Women, or use the certificate to gain admission to Vassar, Wellesley, or Bryn Mawr Colleges. (ST19312)

21 (BINDINGS - ZAEHNSDORF). RUBAIYAT OF OMAR KHAYYAM; AND THE SALAMAN AND ABSAL OF JAMI RENDERED INTO ENGLISH VERSE. (London: Bernard Quaritch, 1879) 178 x 133 mm. (7 x 5 1/4"). 2 p.l., xv, [1], 112 pp. Translated by Edward FitzGerald. Fourth Edition. LOVELY HIGHLY ORNAMENTED GREEN MOROCCO BY ZAEHNSDORF (signed on front pastedown, and with oval stamp at rear). (For full binding description, see previous item.) Second blank with ink note tipped in, describing binding and provenance (see below). Potter 141; Paas 3841. ♦ Spine uniformly faded to a caramel color, faint fading to edges of boards, joints significantly rubbed (though with no cracking, and the rubbing well masked with dye), otherwise an extremely attractive copy, internally flawless, and the wonderful covers in fine, bright condition. \$1,250

This is another copy of the preceding item, containing a tipped-in note stating on verso that the book comes from the library of Robert S. Williams, and on recto that the book was "bound for Mr. Bartlett, the gilding being copied from a piece of Persian silk designed and made by William Morris." (ST17640-081)

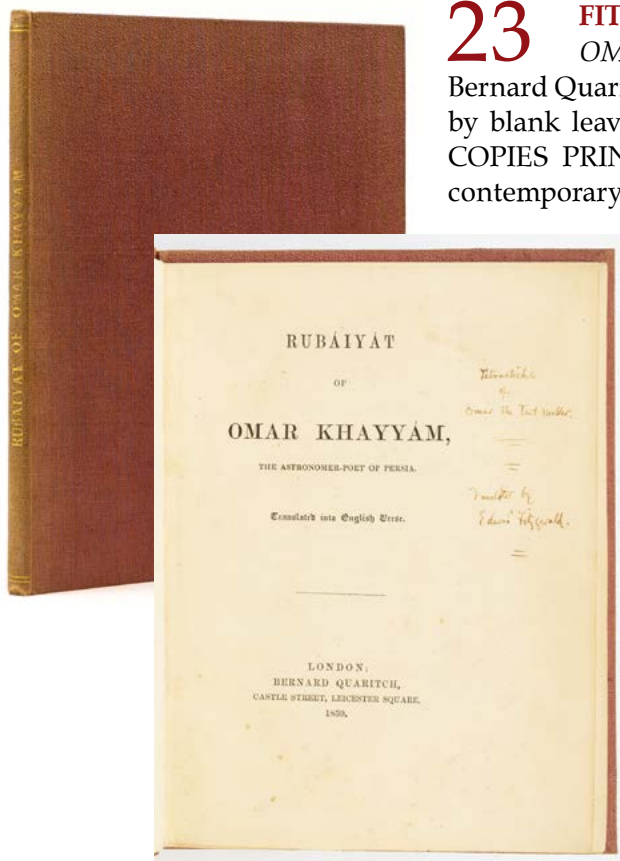


22 (BINDINGS - ZAEHNSDORF). RUBAIYAT OF OMAR KHAYYAM, THE ASTRONOMER-POET OF PERSIA. (London: Macmillan and Co., Ltd., 1896) 210 x 152 mm. (8 1/4 x 6"). 2 p.l., 112 pp. Translated by Edward FitzGerald. ESPECIALLY ELEGANT OLIVE BROWN MOROCCO, LAVISHLY GILT, BY ZAEHNSDORF (signed on front turn-in and with the stamped oval, normally marking the firm's best work, on the rear pastedown), covers elaborately gilt with border of multiple fillets, cresting wave roll, and lily cornerpieces enclosing a center panel with an all-over profusion of flowers, leaves, and tendrils on four vertically scrolling vines, raised bands, foliate spray compartments, with tendrils rising alternately either to the right or the left, fine gilt floral and foliate inner dentelles, marbled endpapers, top edge gilt, other EDGES UNTRIMMED AND UNOPENED. Paas 3043. ♦ Isolated trivial wear to extremities, but A VERY FINE COPY IN AN ESPECIALLY PLEASING BINDING. \$3,250

This never-read copy of FitzGerlad's Rubaiyat comes in a binding luxuriant with flowers, transporting the reader to an exotic Persian garden before the book is even opened. (ST17640-015)

SECTION III: SIGNIFICANT EDITIONS

*One of 50 or So Copies of the First Edition, Owned and Annotated by
One of the Pre-Raphaelites who Rescued the "Rubaiyat" from Obscurity*

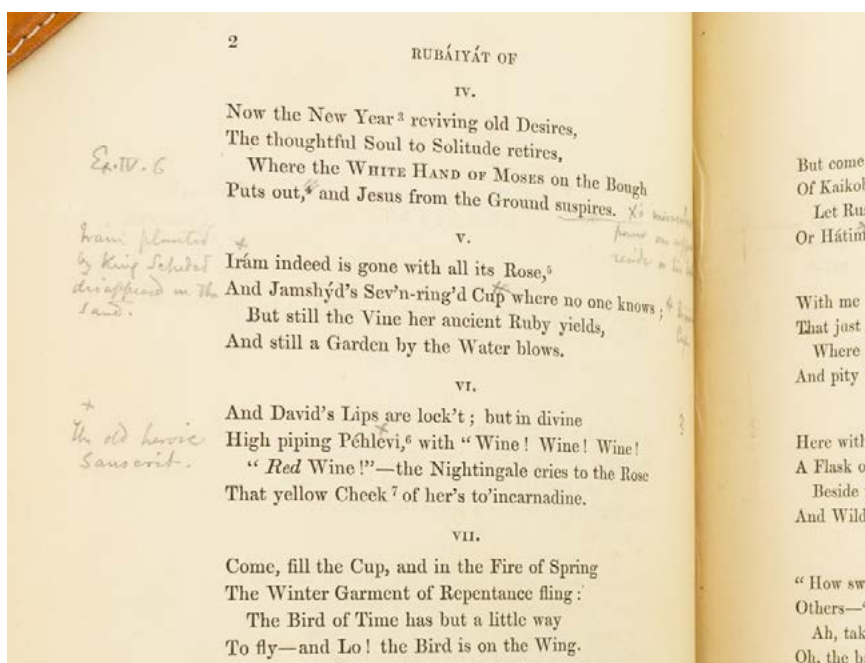


23 FITZGERALD, EDWARD, Translator and Editor. RUBAIYAT OF OMAR KHAYYAM, THE ASTRONOMER-POET OF PERSIA. (London: Bernard Quaritch, 1859) 212 x 160 mm. (8 1/4 x 6 3/8"). xiii, [1], 21 pp. (followed by blank leaves added by the binder). FIRST EDITION, ONE OF ONLY 250 COPIES PRINTED, with the misprint "Lightning" corrected on p. 4. Near-contemporary pebble-grain rose-colored buckram, flat spine with gilt lettering.

In red cloth chemise and handsome later slipcase of rose polished calf, its sides with gilt-ruled border and scrolling cornerpieces, the back with raised bands, gilt compartments with floral sprig centerpiece, two black morocco labels. Front pastedown with ink owner signature of William Bell Scott (see below); title page with ink notations "Tetrastichs [sic] of Omar the Tent Maker" and "Translated by Edward Fitzgerald [sic]" in Bell's hand; marginal annotations in pencil. Rear pastedown with 1879 advertisement for the fourth edition of the Rubaiyat. Potter 1; Ashley II:121; Grolier "English" 97. ♦ Cloth spine and board edges a little faded, a touch of foxing to title page, a couple of small marginal stains, but A FINE COPY, clean and fresh internally, in a binding that shows virtually no wear. \$75,000

This copy of a work Day deems "the single greatest poem of the Victorian era" once belonged to a member of the literary circle that saved FitzGerald's rendition of the 11th century Persian poem quite literally from the remainder bin. Poet and painter William Bell Scott (1811-90) was a close friend of both Dante Gabriel

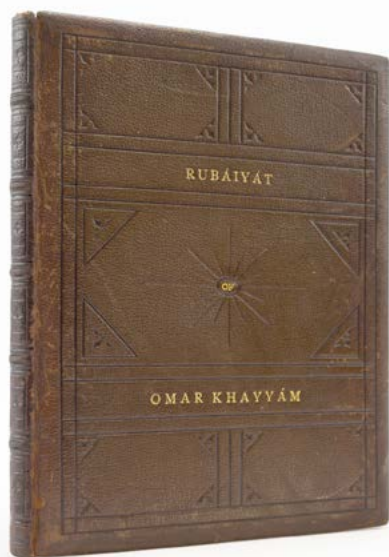
Rosetti and Algernon Swinburne, whom Potter credits with rescuing our 1859 printing from the penny-a-copy bin at Quaritch's and, instead, making it fashionable among the writers who were moving English literature away from Victorian orthodoxy and convention. Scott's annotations here show how taken he was with the verse. He has noted the then-unrevealed identity of the translator on the title page, along with an alternate rendering of the title, using the term "tetrastich" (four-line verse) and translating "Khayyam" as "Tent-maker." He has corrected a typo in the text ("A. B. 1090" on p. v should have read "A. D. 1090"), and has added information from FitzGerald's "Notes" (which appear after the poem) to the margins of some quatrains to explain terms or allusions. Clearly, he studied the work closely and at some length. Scott likely had the text bound in the plain, sturdy buckram binding because its paper wrapper was too fragile to sustain frequent use. As a result of this precaution, the text itself remains well preserved. (ST17640-023)



The Second Edition of Fitzgerald's "Omar," with Triply-Interesting Harvard Provenance, Including a Manuscript Letter Signed and a Yet-To-Be Published Poem by W. D. Howells

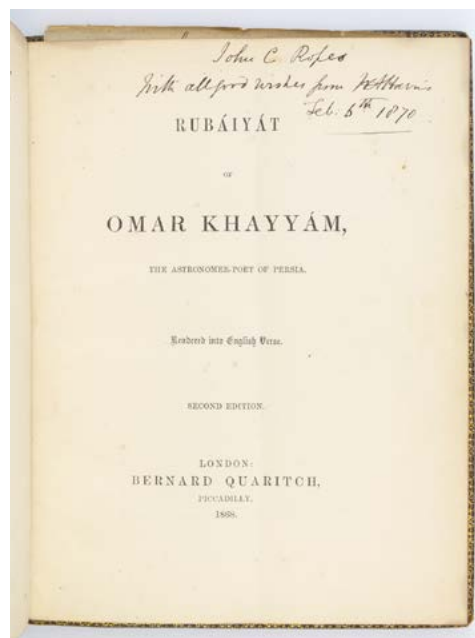
24

FITZGERALD, EDWARD, Translator and Editor. RUBAIYAT OF OMAR KHAYYAM. (London: Bernard Quaritch, 1868) 205 x 157 mm. (8 x 6"). xviii, 30 pp. Second Edition. A nice amateur binding of brown pebble-grain morocco decorated in blind and gilt to a sunburst design, raised bands, marbled endpapers. Title page with ink inscription "John C. Ropes / With all good wishes from W. A. Harris / Feb. 6th 1870"; p. 30 with letter to Ropes from William Dean Howells, dated Boston, Feb. 28, 1891, tipped on, and rear flyleaf with a handwritten copy of Howells' poem "Judgment Day," signed by the poet, pasted on. Potter 129. ♦Top of spine and joints somewhat rubbed, a very faint vertical crease through much of the text, otherwise excellent. \$7,500

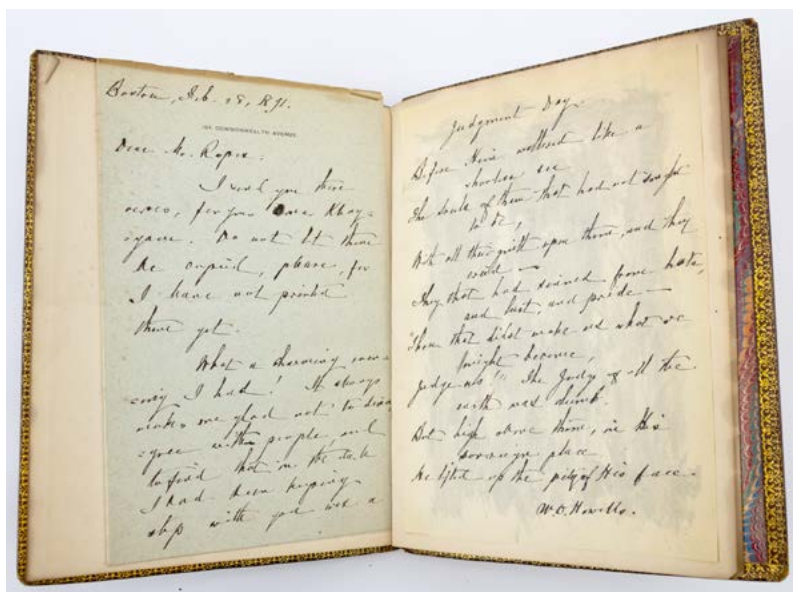


As the second printing of Fitzgerald's "Omar," this is an important book, but this copy is especially intriguing because of the letter and manuscript poem from William Dean Howells in the back and the inscription on the title page to American attorney and military historian John C. Ropes from W[illiam] A. Harris. A Harvard graduate, Ropes (1836-99) co-founded the still-prominent Boston law firm Ropes &

Gray. A disability prevented him from serving in the Civil War, but he was a great supporter of the "Harvard" Regiment (the 20th Massachusetts), in which his brother Henry fought until his death at Gettysburg. After the war, he applied his sharp legal skills to recording an accurate history of battle and campaigns, and founded the Military Historical Society of Massachusetts. William Harris was also a Harvard-educated attorney, and served with Ropes on the university's Board of Overseers, a group then composed of both alumni and other leading citizens of Boston who were committed to supporting and preserving Harvard's academic mission and institutional interests. In the 1872-73 academic year, Ropes and



Harris, along with poet, novelist, and critic William Dean Howells (1837-1920) served together on the Board of Overseers' "Committee to Visit the Academic Department," which had responsibility for the liberal arts and undergraduate education. Howells (1837-1920) was one of the most prominent literary figures in America in the late 19th century, as an editor of "The Atlantic Monthly," a writer for "Harper's," and a novelist known for his realism and humane values. In his letter to Ropes included here, he writes, "I send you these verses [presumably the poem "Judgment Day"] for your Omar Khayyam. Do not let them be copied, please, for I have not printed them yet." "Judgment Day" was issued as a broadside in 1893, and appeared in "The First Book of the Authors Club" (p. 288) that same year. (ST17640-229)

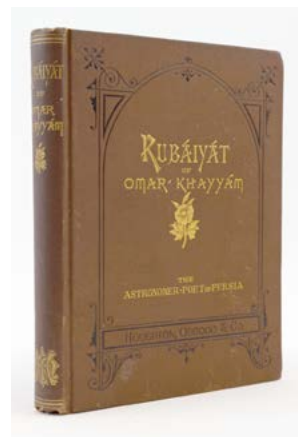
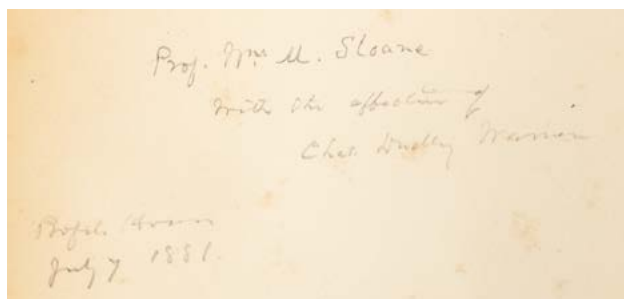


Click on any photo or item number to go to that item on our website for additional images.

*An Especially Fine Copy of the First American Edition,
Inscribed by Charles Dudley Warner to his friend William M. Sloane*

25 **FITZGERALD, EDWARD, Translator and Editor.** RUBAIYAT OF OMAR KHAYYAM. (Boston: Houghton, Mifflin, and Company, 1881) 174 x 127 mm. (6 3/4 x 5"). 77, [2] leaves. FIRST PUBLISHED AMERICAN EDITION, from the Third London Edition. Original brown cloth, upper cover with gilt title and floral sprig within a black frame, smooth spine with gilt lettering and flower. Front flyleaf with penciled inscription: "Prof. Wm. M. Sloane / with the affection of / Chas. Dudley Warner," dated July 7, 1881. Paas 2679. ♦ Only trivial imperfections—A VERY FINE COPY of a book extremely difficult to find this well preserved. **\$1,250**

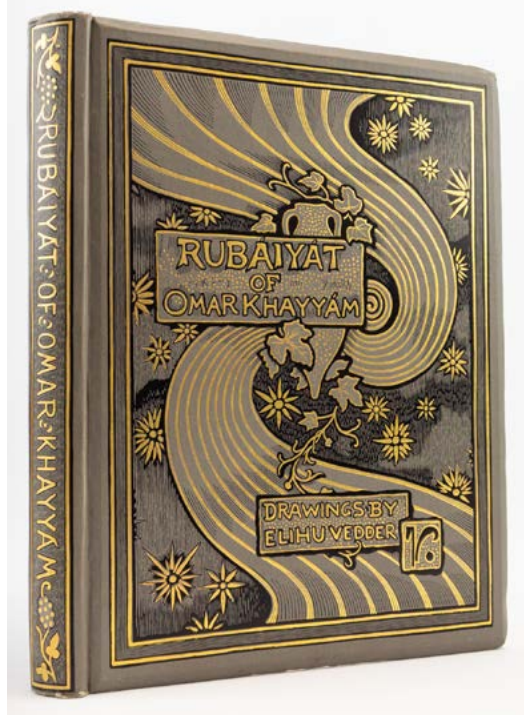
This first edition of the Rubaiyat published in America, in FitzGerald's 101-verse third version, has a distinguished link with the U.S. literary scene of the late 19th century. The inscriber here, Charles Dudley Warner (1829-1900), was a major American literary figure, important in his time as an essayist, novelist, and friend of Mark Twain, with whom he co-authored the novel "The Gilded Age." Educator and historian William Milligan Sloane (1850-1928), to whom it is inscribed, was president of the American Historical Association as well as founder and chairman of the United States Olympic Committee (he escorted the American team to the first Olympic Games, held in Athens in 1896).



Because of their mutual interests, the paths of the two men must have crossed with some frequency; the final connection occurred when Sloane delivered Warner's memorial address before the American Social Science Association, of which Warner was president at the time his death. The speech emphasized Warner's accomplishment as both a journalist/editor and man of letters, his wide appeal and admiration, and his "profound" interest in social problems—a fact that made his presidency of the association so appropriate. (ST17640-006)

*A Fine Copy of the Large Quarto Version
With Vedder's Revolutionary Blakeian Images*

26 **VEDDER, ELIHU, Illustrator.** RUBAIYAT OF OMAR KHAYYAM. (Boston: Houghton Mifflin and Company, 1886) 325 x 240 mm. (12 1/2 x 9 5/8"). [117] pp. Translated by Edward FitzGerald. Phototype Edition. Publisher's silver-gray cloth, upper cover with pictorial design by Vedder rendered in gilt and black, smooth spine with gilt titling. Every page with illustrations by Elihu Vedder. Printed on thick, coated stock, on one side of the leaf only. Potter 202; Paas 2660. ♦ Very minor wear at bottom edges and extremities, but AN EXCEPTIONALLY FINE COPY of a book difficult to find this good. **\$1,500**

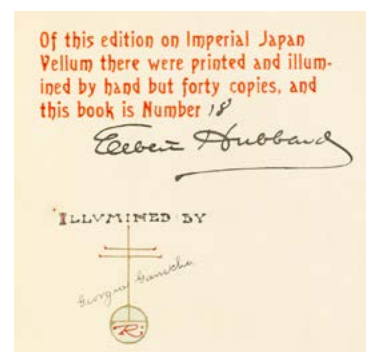
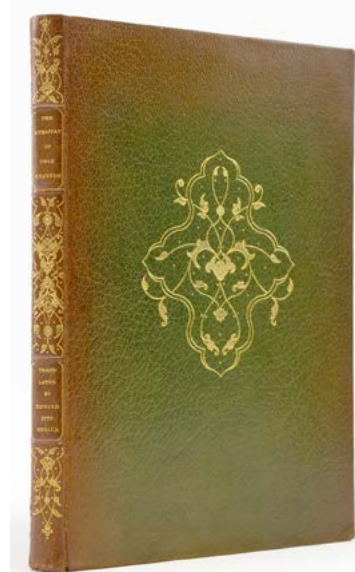


This is an affordable version of the important illustrated edition of the "Rubaiyat" published in 1884 (see item #15). Vedder's edition rearranged FitzGerald's translation into three sections around the themes of joy, death, and rebirth, and he populated it with Blakeian images. Trained in the Academic style of painting, Vedder had seen an exhibition of Blake's work on a visit to London in 1876, and ANB notes that his work "subsequently displayed a more idealized human form." Blake's influence is apparent here, particularly in what Vedder called the "cosmic swirl" motif, representing the "gradual concentration of elements that combine to form life; the sudden pause through the reverse of the movement which marks the instant of life; and then the gradual, ever-widening dispersion again of those elements into space." (ST17640-192)

*One of 40, with Hand-Illuminated Initials,
And in an Attractive Morocco Binding*

27 (ROYCROFT PRESS). *THE RUBAIYAT OF OMAR KHAYYAM*. (East Aurora, New York: The Roycrofters, 1900) 225 x 143 mm. (8 3/4 x 5 5/8"). [28] French-fold leaves. Translated by Edward FitzGerald. No. 18 OF 40 SPECIAL COPIES on Imperial Japanese vellum (there were also 1,000 on regular paper), SIGNED by Publisher Elbert Hubbard and Illuminator Georgia Ganscho. Attractive green crushed morocco by the Roycroft Bindery (stamp-signed in gilt on front turn-in), upper cover with large foliate centerpiece, raised bands with intricate gilt decorations and lettering, gilt-ruled turn-ins with foliate cornerpieces. Each page with lovely Art Nouveau initials and borders in pale shades of yellow, green, and gray, INITIALS HAND ILLUMINATED by Georgia Ganscho. Front flyleaf with ink anniversary inscription from Dee to Freddy dated 1960, and ink ownership signature of Fred Kindl. Potter 225; Paas 4029.

◆Spine and edges faded to brown (as usual with green morocco), small areas of joints just beginning to show cracks, but an excellent copy in a binding that is still quite pleasing, and with contents in fine condition. **\$1,750**



Produced entirely by the artisans of the Roycroft Workshops, this is a lovely edition of the Rubaiyat printed in a very limited quantity on Japanese vellum, handsomely bound, and attractively printed in the Art Nouveau style, with initials outlined in gilt by hand.

While Roycroft productions did not reach the elevated achievements of the best English private presses, Hubbard nevertheless had an important impact on American book arts: as his friend William Marion Reedy observed, "he makes lovers of books out of people who never knew books before." (For more on Hubbard and Roycroft, see item #15.) This copy (ungenerously described as having "joints starting") sold at Swann in 2013 for \$1,500. (ST17640-077)

A Unique Copy with a Full-Leaf Illumination on Vellum

28 PLEIN, CHARLES M., Artist. VAN VECHTEN, HELEN, Designer and Printer. *THE SECOND VERSION OF THE TRANSLATIONS BY EDWARD FITZGERALD FROM RUBAIYAT OF OMAR KHAYYAM*. (Wausau, Wisconsin: Printed by Van Vechten & Ellis for The Philosopher Press, 1901) 314 x 250 mm. (12 3/8 x 9 7/8"). [14] French-fold leaves. Translated by Edward FitzGerald. No. 91 OF 100 COPIES PRINTED, A UNIQUE ILLUMINATED COPY. Attractive three-quarter maroon morocco over marbled boards, raised bands, two compartments with gilt lettering, others with central gilt tool. Housed in a maroon cloth slipcase (slightly worn and faded). Each text page with an elaborate decorative border colored by hand, and AN ORIGINAL SIGNED WATERCOLOR ON VELLUM by Plein tipped-in before title. Title page with watercolor inscription: "Illuminated [sic] by / Charles M. Plein / Omaha Neb. / Oct 1915"; two glossy leaves with examples of the border decoration laid in. ◆Final French-fold leaf cleanly torn along part of the fold at the top (not affecting contents on either side), free endpaper in front and back with just a hint of darkening at

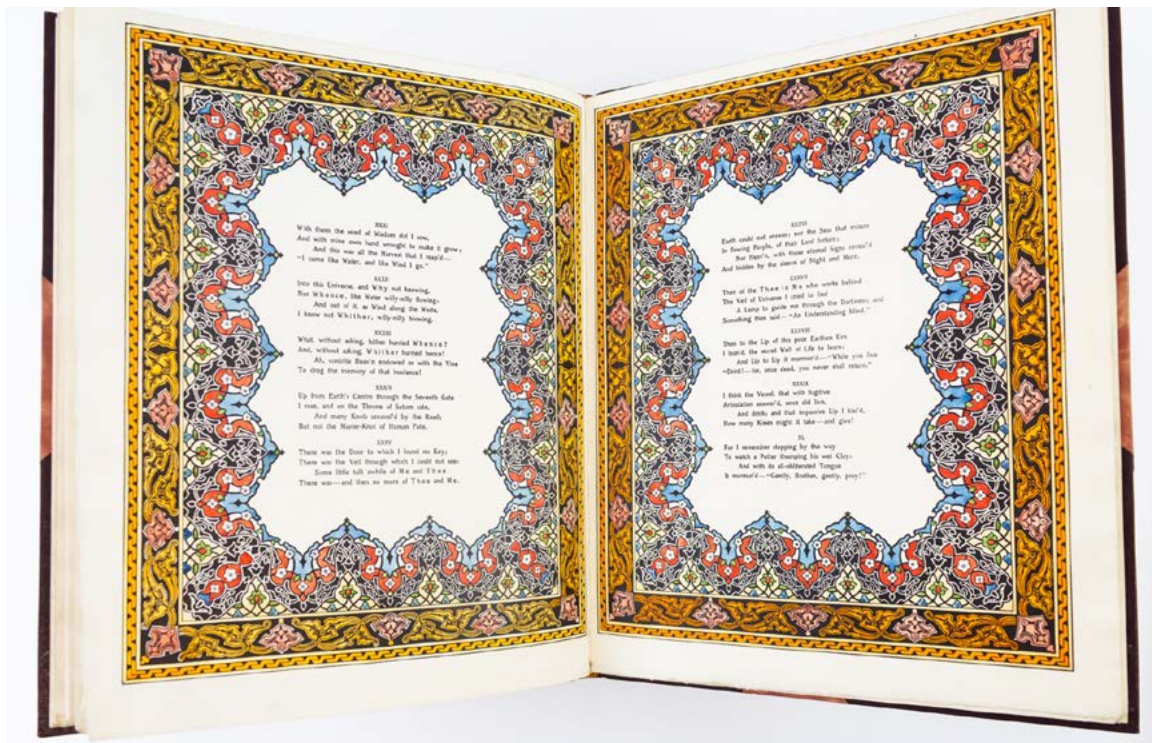
THE Second Version of the Translations
by Edward FitzGerald from
RUBÁIYÁT OF OMAR KHAYYÁM
printed by Van Vechten & Ellis and published by
them at The Philosopher Press which is at the
Sign of the Green Pine Tree in Wausau Wisconsin

*Illuminated by
Charles M. Plein
OMAHA Neb.
Oct 1915*



edges (apparently from binder's glue), but A FINE COPY—clean and bright throughout in a near-pristine binding. \$4,500

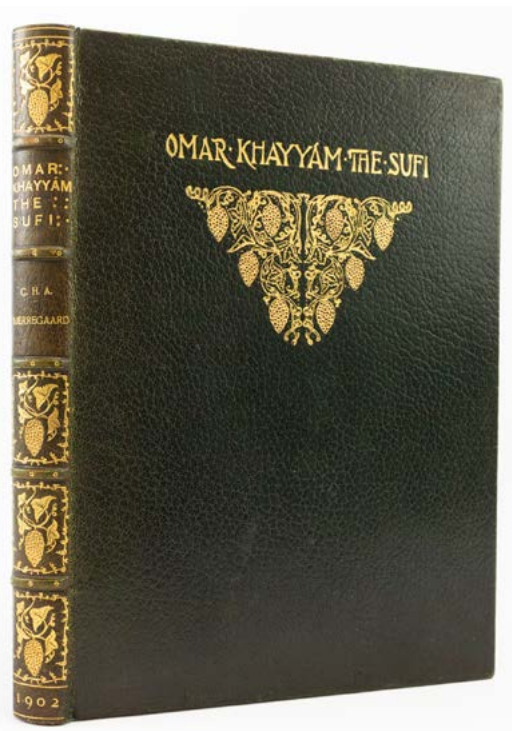
This is a unique copy of The Philosopher Press' Rubaiyat, enhanced with vibrantly hand-colored borders and a beautiful full-page watercolor illustration heightened with gold illumination. The latter features a man dressed in a turban and holding a scimitar above his head, enveloped in a mix of billowing cloth and smoke or clouds that seem to emanate from a decorative vase below. The scene is framed with a three-quarter border of grapes and vines on a burnished gilt ground, with a gold chalice poised prominently at the top of the composition, recalling motifs from the poetry of Omar Khayyam. Artist Charles M. Plein (1870-1920) worked as the photography colorist at the studio of famed Native American portraitist Frank A. Rinehart, and was also known for his illustrations, bronze sculpture, and costume and set design. The Philosopher Press was founded in 1897 by Philip and Helen Van Vechten, along with partner William Ellis. Helen (1868-1949) originally oversaw the bookkeeping and administrative side of the business, but found herself attracted to the book-making process. She took over the printing shop and, inspired by the Kelmscott Press, set about learning the craft.



Although self-taught, she developed impressive skills, even solving a problem that had stumped other hand presses of the day: how to feed deckle-edged paper into a press so as to ensure an even register on both sides of the sheets. Newspapers around the country reported on the feat, marvelling that a woman in central Wisconsin was operating a fine press. (ST17640-118)

Exploring the Deeper Sufi Meanings of "Omar," One of 26 Signed Copies in a Deluxe Morocco Binding

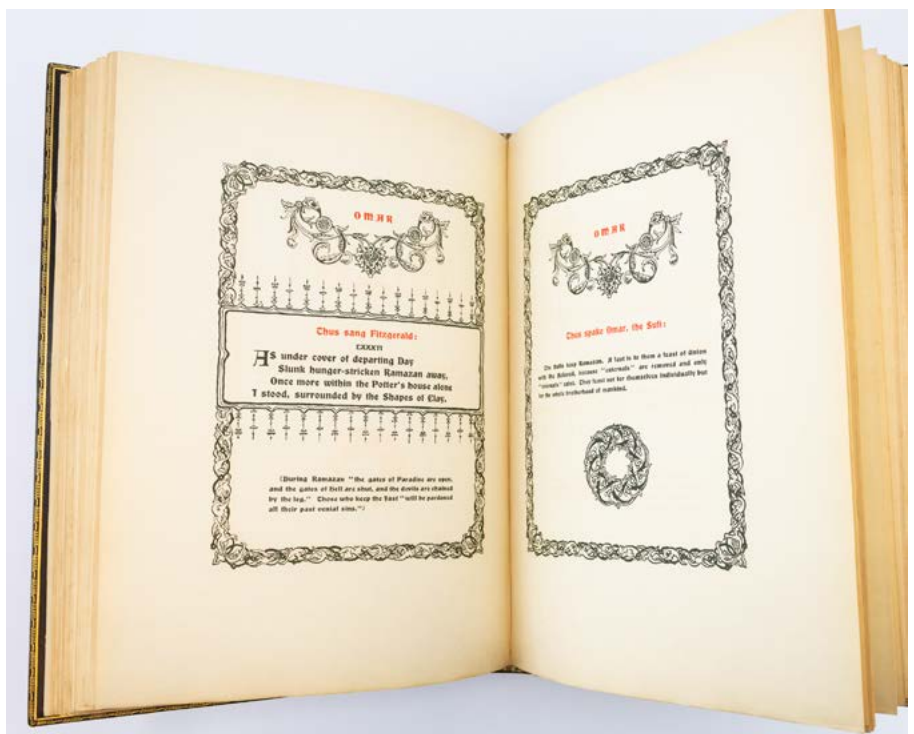
29 **BJERREGAARD, C. H. A.** *SUFI INTERPRETATIONS OF THE QUATRAINS OF OMAR KHAYYAM AND FITZGERALD.* (New York: J. F. Taylor and Company, 1902) 330 x 238 mm. (12 1/2 x 9 1/4"). [68] French-fold leaves. Translated by Edward FitzGerald. No. 23 OF 26 COPIES SIGNED BY AUTHOR. DELUXE DARK GREEN CRUSHED MOROCCO, GILT, upper cover with gilt titling and large grape emblem, raised bands with gilt-ruled compartments and large gilt grape cluster at center, wide inner dentelles with grapevine frame, RED



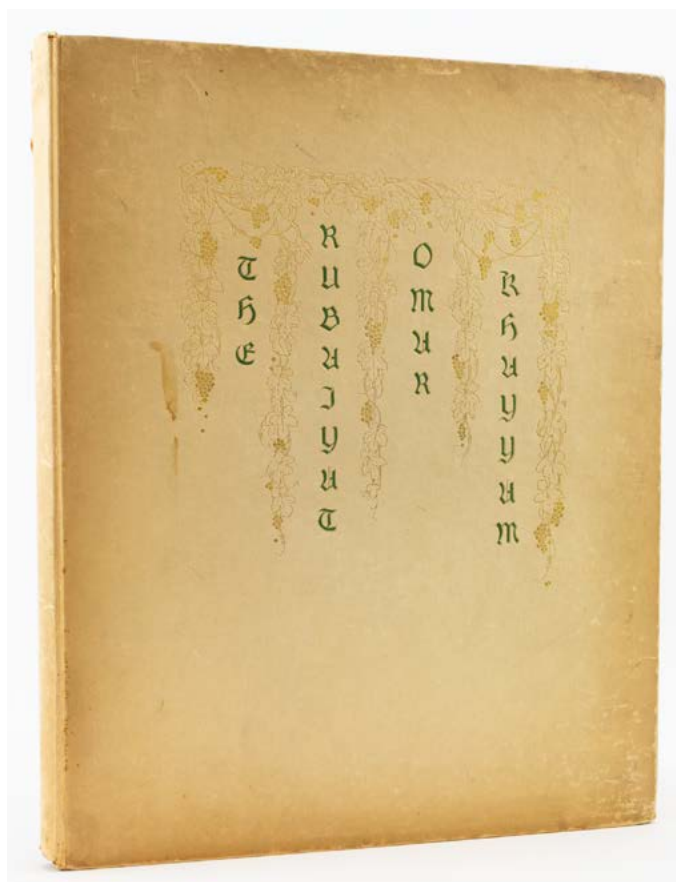
MOROCCO DOUBLURES, red watered silk free endleaves, marbled flyleaves, leather hinges top edge gilt, other edges rough trimmed. Chromolithographed additional title, six hand-colored plates, some heightened in gold, and three monochrome plates, each with lettered tissue guards. Printed in red and black on Japanese vellum. Potter 252; Paas 4953. ♦ Top and bottom three inches of rear leather hinge damaged (eaten by insects?), spine softly faded, back cover with several faint scratches, other trivial defects, but still quite a pleasing copy—lovely inside and in a still-attractive deluxe binding. \$3,000

This is the scarce limited edition of a work that reveals a deeper meaning behind the familiar "Omar" verses. Using the text of FitzGerald's 1879 fourth edition (101 quatrains), Carl Henry Andrew Bjerregaard explains the Rubaiyat as an allegory for spiritual seeking in the Sufi tradition.

As a 1902 article in the *New York Times* noted, "in his idea the wine cup and earthly love in Omar's stanzas are merely 'symbols of a great ideal.' Omar sings of the higher life of the soul, Dr. Bjerregaard contends." According to his obituary in the *Times*, Bjerregaard (1845-1922) had served in the Danish military before immigrating to the U.S. in 1873 "for political reasons." He worked for the Astor Library as a cataloguer, and when that institution consolidated with others to form the New York Public Library, he became chief of the reading room. Access to this expansive collection allowed him to pursue his avocation: mysticism and, in particular, Sufism. He was the author of numerous articles and several other books on the subject. With a limitation of just 26, this is an edition rarely seen in the marketplace (our copy, one of two listed by RBH, sold for \$2,250 at Swann in 2018). (ST17640-378)



*The Scarce Product of a Short-Lived Press,
One of 110, with Notable Art-Nouveau Borders*



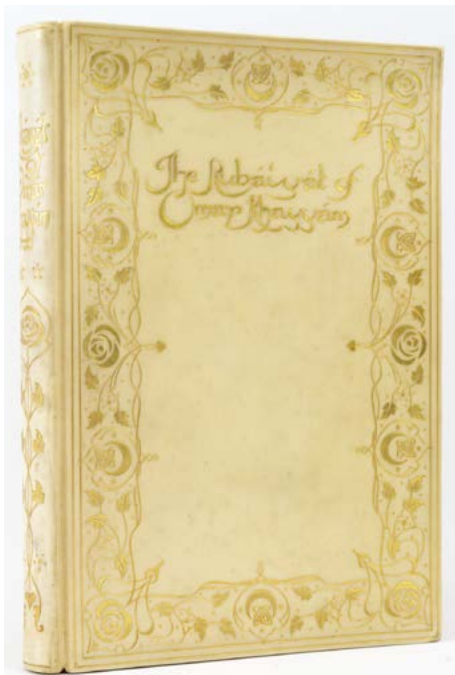
30 (LAURENTIAN PRESS). THE RUBAIYAT OF OMAR KHAYYAM TRANSLATED BY EDWARD FITZGERALD OF WHOSE WORK THIS IS THE FOURTH VERSION. (New York: [Designed, Arranged, and Printed under the direction of Arthur H. Hahlo and George S. Hellman at] The Laurentian Press, 1902) 363 x 286 mm. (14 1/4 x 11 1/4"). [20] French-fold leaves. Translated by Edward FitzGerald. No. 18 OF 110 COPIES printed on handmade paper. Original drab paper boards, upper cover with green lettering in four vertical columns alternating with gilt grapevines dangling from a garland above. Text surrounded by hand-painted Art Nouveau-style borders featuring flowers, tendrils, and a winsome maiden. Potter 254; Paas 2960. ♦Original boards (inevitably) a little soiled and rubbed, but internally very fine. Probably as nearly fine as one could expect of this quite pretty edition. **\$1,600**

This scarce and charming edition of the Rubaiyat was the third title produced by the short-lived private press operated by two young men who became influential dealers in the fields of art, rare books, and manuscripts. Arthur H. Hahlo (1876-1958) and George S. Hellman (1878-1958) produced limited editions of Poe's poems, Browning's play "In a Balcony," and the Rubaiyat; the latter was the tallest and most



ornamental of their books. The press was an avocation, and was likely abandoned due to the opportunities offered by other, more lucrative business. Hahlo owned an art gallery, and Hellman sold rare books and manuscripts, counting the Morgan Library among his clients. The light and delicate borders here are very much in the style of Art Nouveau, a contrast to the more ornate Persian style often encountered in copies of Omar (ST17640-379)

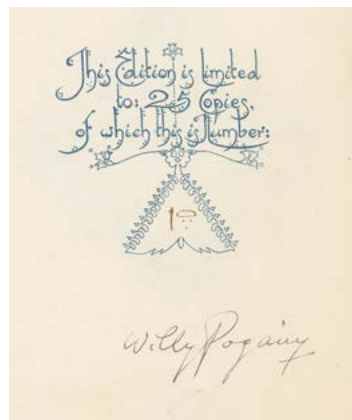
The First Appearance of Pogany's Illustrations, One of Just 25 Signed Copies, in Vellum by Morrell



31 **POGANY, WILLY, Illustrator.** RUBAIYAT OF OMAR KHAYYAM. (London: [Printed by Vincent Brooks Day & Son Ltd., Lithographers for] George G. Harrap and Company, 1909) 280 x 190 mm. (11 x 7 3/4"). [67] leaves. Translated by Edward FitzGerald. No. 10 OF 25 COPIES SIGNED BY THE ILLUSTRATOR. First Edition with these Illustrations. Original stiff vellum, gilt, by Morrell (stamp-signed on front turn-in), upper cover with floral frame accented with crescent moons, center panel with title in Arabic-influenced script, smooth spine with similar tooling and lettering, gilt-ruled turn-ins, top edge gilt, other edges untrimmed. With lovely Persian-influenced frames and other text decorations throughout, printed in shades of pink, blue, lavender, green, and apricot, and 24 COLOR PLATES BY POGANY mounted on heavy stock, with original tissue guards. Printed in brown Arabic-style script on Japanese vellum. Potter 69. ♦Covers tending to splay (as usual with vellum), trivial (naturally occurring) variations in grain of vellum, otherwise A FINE COPY—unusually clean, fresh, and bright inside and out. \$9,500

For this lovely printing of the first version of FitzGerald's translation, the illustrator endeavored "to remain true to the spirit of Persian art," and relied upon the advice of a specialist from the British Museum in this effort. Pogany opens this work by acknowledging the "invaluable" advice of his friend and fellow Hungarian Julius Germanus,

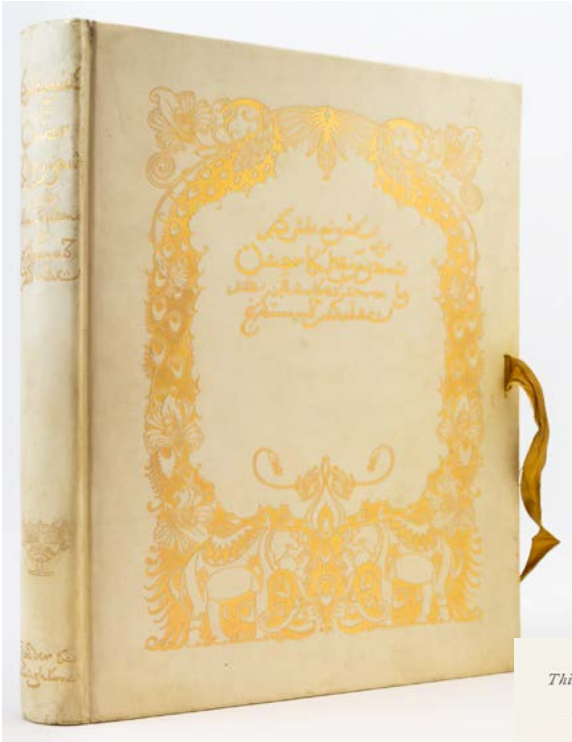
a scholar of Arabic literature then employed in the Oriental Department of the British Museum. The ethereal plates and the intricate patterns decorating the text are among the most evocative done for this work, and helped stir new interest in the poem 50 years after it first appeared. Willy Pogany (1882-1955) arrived in American from his native Hungary in 1914 and quickly became much in demand as an illustrator and set designer. Known especially for his depictions of exotic places and ancient times, Pogany illustrated a number of other



books, including "The Golden Fleece" and "The Arabian Nights," in addition to several books on drawing techniques. He was a very successful commercial artist and designed sets for Broadway plays and the Metropolitan Opera. The London bindery of W. T. Morrell was established about 1861 as successor to the firm begun by Francis Bedford, who, in turn, had taken over the famous bindery of Charles Lewis. Prideaux, in her "Modern Bookbindings" (1906), says that Morrell at that time had a very large business that supplied "all the booksellers with bindings designed by his men," bindings that were "remarkable for their variety and merit." The binding design here is very much in harmony with Pogany's illustrations. (ST17640-389)



An Excellent Copy of the Handsome Limited Edition Illustrated by Dulac



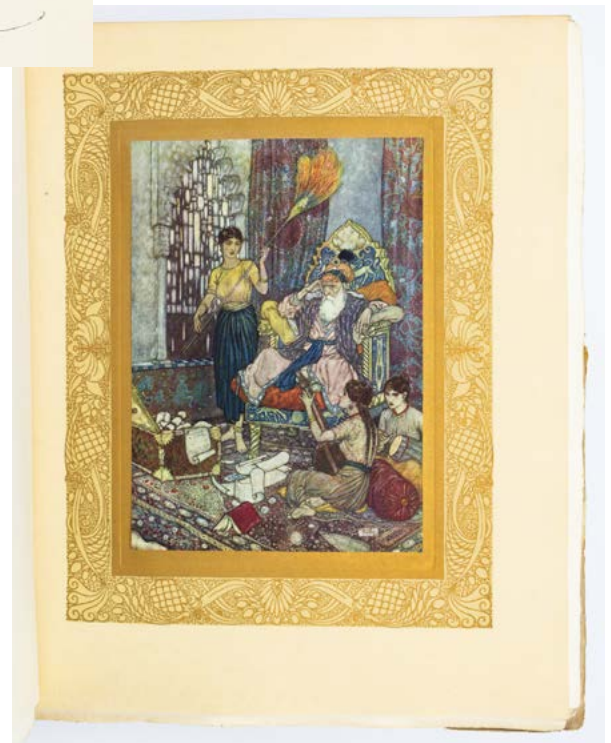
32 DULAC, EDMUND, Illustrator. RUBAIYAT OF OMAR KHAYYAM. (London: Hodder and Stoughton, [1909]) 320 x 255 mm. (12 1/2 x 10"). [58] leaves. Translated by Edward FitzGerald (second version, 110 quatrains). No. 215 OF 750 COPIES SIGNED BY THE ILLUSTRATOR. Original stiff vellum, gilt, upper cover with whimsical frame formed by the sweeping tails of two peacocks perched at the head of the board, these decorated with flowers, two elephants at the foot of the frame, lettering in faux Arabic script to upper cover and smooth spine, two tan silk ribbon closures, endpapers patterned with peacock feathers, top edge gilt, other edges untrimmed. 20 tipped-in color plates by Edmund Dulac, with numbered tissue guards. Potter 131; Paas 2583. ♦Half-inch crack at top of front joint, ribbon closures with minor fraying (though both intact and snug), a whisper of soiling to the vellum, minor bumping at spine ends, other similarly trivial imperfections, but still qualifying as a fine copy and notable for not having the typical splaying to the vellum. \$2,250

This Edition is limited to Seven hundred and fifty Copies, signed by the Artist and numbered, of which this is No. 215

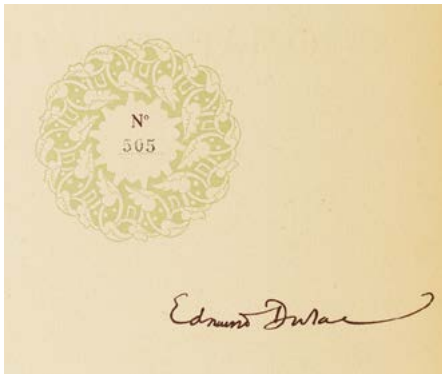
This is the deluxe limited edition of an "Art Gift Book" illustrated by the celebrated Edmund Dulac. A review in The London Times on 18 October 1909

praised the work: "As a designer Mr. Dulac is wonderfully varied, and as a draughtsman often exquisite. His colour, too, is charming, with the preciosity that is to be expected from an illustrator of a poet of the East." Dulac (1882-1953) studied art at the university in his native Toulouse before emigrating to England when he was 22, at just the time when the process of color separation was making it possible to print faithfully the glowing colors of his palette. Between 1907, when his "Arabian Nights" appeared, and 1920, his works found an appreciative audience. Influenced by the work of the older artist Arthur Rackham, Dulac's illustrations have a sophisticated and exotic tone with rich color, reminiscent of the paintings of Gustav Klimt. Houfe says, "Dulac was immensely versatile and had more sense of color and design than most of his English contemporaries, excepting Rackham. He looked to the Middle and Far East for inspiration, and his watercolors of legendary subjects have a gemlike brilliance found only in Mogul miniatures, their flat, stylized and sleepy beauty sometimes comes from the Japanese print, sometimes from the Pre-Raphaelites and even occasionally from the Renaissance." After 1920, Dulac, who had become a naturalized British citizen, published several more illustrated fairy tales and also worked as a designer of costumes and sets. (ST17640-114)

Edmund Dulac



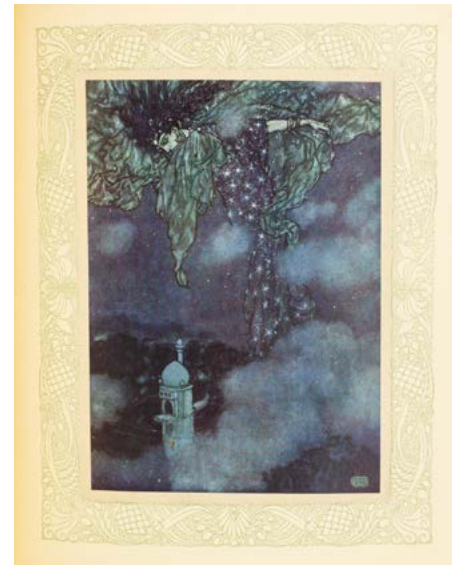
33 DULAC, EDMUND, Illustrator. RUBAIYAT DE OMAR KHAYYAM. (Paris: L'Edition d'Art H. Piazza Et Cie., [1910]) 302 x 237 mm. (11 7/8 x 9 1/4"). [67] leaves. Translated into French from the English of Edward FitzGerald (second version, 110 quatrains) by Edmund Dulac. No. 505 OF 700 COPIES SIGNED BY THE ILLUSTRATOR. Appealing three-quarter scarlet crushed morocco over red cloth boards, raised bands with gilt titling and gilt-ruled compartments, top edge gilt, others untrimmed. Housed in a felt-lined red cloth slipcase (in excellent



condition). 20 tipped-in color plates by Edmund Dulac, framed with green wreath design, each with numbered tissue guard. Potter 425; Paas 4820; Hughley 21cc. ♦Spine just slightly (and evenly) sunned, occasional faint thumb soiling or freckling, but still qualifying as a fine copy. **\$1,500**

This is a beautifully presented French edition of FitzGerald's Rubaiyat, with the iconic color illustrations by Edmund

Dulac done for the English edition described above. Dulac also did the translation for this printing, based on FitzGerald's second English version. (For more on the artist and the illustrations, see previous entry.) (ST17640-117)



A Fine Copy, with Darkly Poignant Illustrations By an Artist Known for her Stained Glass

34 **HALL, ISABEL HAWXHURST, Illustrator.** *THE RUBAIYAT OF OMAR KHAYYAM.* (New York: The Alice Harriman Company, 1911) 304 x 237 mm. (12 x 9 3/8"). [18] leaves. Translated by Edward FitzGerald. First Edition with these plates. Publisher's brown cloth, upper cover with printed illustration, smooth spine, top edge gilt, others plain. With cover illustration and 19 black & white plates by Isabel Hawxhurst Hall. SIGNED AND INSCRIBED BY THE ILLUSTRATOR to her cousin, Dr. George Coopernail, on the front free endpaper. Potter 272; Paas 2474. ♦Corners and one top edge a bit bumped, small tear at tail of spine, just a whisper of offsetting internally, but these issues of no great consequence, and on the whole A FINE COPY of a book not easily kept this well preserved. **\$1,500**



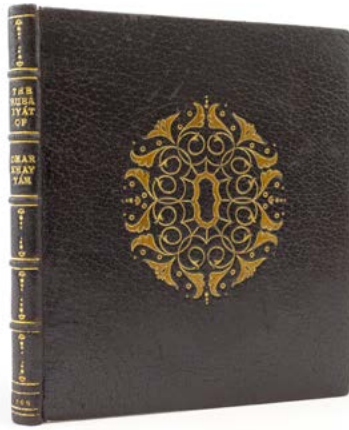
This is a wonderful—and quite rare—copy of FitzGerald's Rubaiyat, illustrated by the young artist Isabel Hawxhurst Hall, with plates reproducing her original charcoal illustrations.

Deeply influenced by Elihu Vedder's illustrations of the Rubaiyat, Hall's work features similarly ethereal figures, darkly poignant compositions, and a style that shows a great interest in the effects of light and shadow; however, Hall's technique is looser than Vedder's, and her images more free-flowing, reflecting a personal aesthetic that seems far more mature than her age would seem to warrant (she was just 23 when she completed this suite of drawings). Hall (1887-1952) was a graduate of the



Pratt Institute in Brooklyn, and was best known for her stained glass, which she produced for more than 25 years. The present work seems to be the only book Hall ever illustrated, and it is uncommon in the marketplace. (ST17640-123)

Click on any photo or item number to go to that item on our website for additional images.

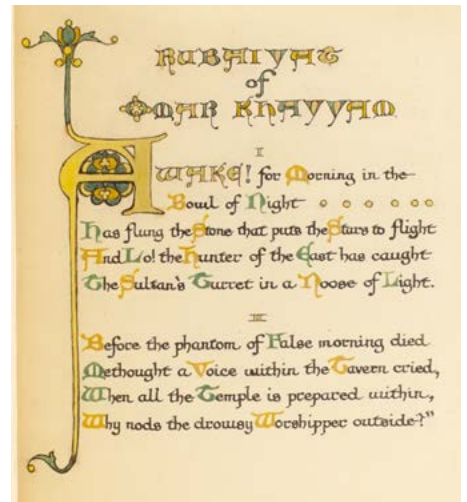


35 (ILLUMINATED MANUSCRIPTS - MODERN, ON PAPER). KAUCHER, HARRIET, Scribe and Illuminator. RUBAIYAT OF OMAR KHAYYAM. (United States: 1911) 158 x 133 mm. (6 1/4 x 5 1/4"). 20 leaves. Translated by Edward FitzGerald. APPEALING DARK BROWN CRUSHED MOROCCO, center of both covers with a large and intricate circular ornament composed of gilt tendrils and amber-colored leafy inlays, raised bands with simple gilt devices and titling, FINE DECORATIVE AMBER MOROCCO DOUBLURES repeating the leafy motif in black and green inlays, gilt edges. HAND LETTERED AND ILLUMINATED THROUGHOUT, each page with multiple marginal decorations in an Arabic style—the title, half title, and opening page of text with more elaborate gilt decoration—the whole done on Japan. ♦A little rubbing and scuffing to binding (but well disguised by dye), upper joint ever-so-slightly cracked at head and tail, otherwise very pleasing inside and out. \$5,000

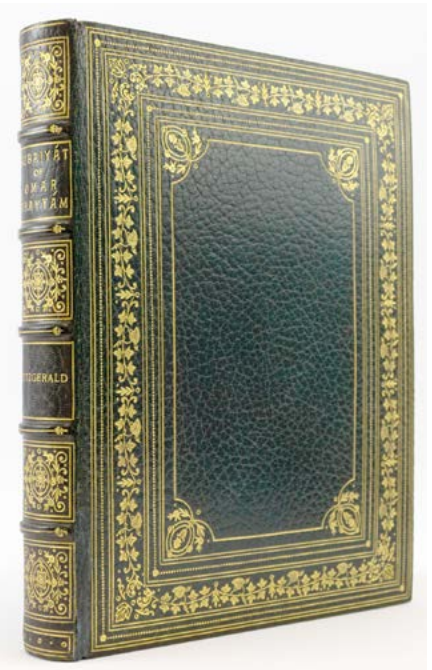


This is a charming manuscript production of FitzGerald's translation of the "Rubaiyat," bound in a bespoke binding that coordinates beautifully with the design of the illumination. The lettering and decoration are done with a good deal of skill on pleasing, smooth paper, and the understated visual program, composed of simple motifs and a reduced color palette, is greatly enhanced by the binding (which we suspect may have also have been designed by the illuminator). Harriet Kaucher is no doubt the woman who illustrated a number of books for young adults ("When I

Grow Up" in 1915, "Abraham Lincoln," 1917), but we could trace no other manuscript done by her. Though there is no inscription present here, this work has the air of a special gift made for a special occasion. (ST17640-227)



36 HANSCOM, ADELAIDE, and BLANCHE CUMMING, Illustrators. (BINDINGS - HARCOURT BINDERY). THE RUBAIYAT OF OMAR KHAYYAM. ... WITH ILLUSTRATIONS PHOTOGRAPHED FROM LIFE STUDIES BY ADELAIDE HANSCOM AND BLANCHE CUMMING. (New York: Dodge Publishing Company, 1912) 265 x 195 mm. (10 1/4 x 8"). Title page and 52 unnumbered leaves, printed on recto only. Translated by Edward FitzGerald. EXCELLENT TEAL CRUSHED MOROCCO, GILT, BY THE HARCOURT BINDERY (stamp-signed on verso of front free endpaper), covers framed by multiple plain and dotted rules enclosing a twining grapevine, central panel with palmette and floral cornerpieces, raised bands, spine compartments densely gilt, LOVELY CITRON MOROCCO DOUBLURES, EACH with large oval medallion at center CONTAINING ONE OF THE COLOR ILLUSTRATIONS BY HANSCOM & CUMMINGS enclosed by a graceful gilt frame, corners with intricate gilt vines bearing clusters of onlaid burgundy morocco grapes, fawn-colored moiré silk endleaves, top edge gilt, other edges untrimmed (joints expertly repaired). In an early (original?) blue cloth dust jacket. With 26 (of 28, two having been used for the doublures) memorably intriguing tipped-on color plates by Adelaide Hanscom and Blanche Cummings, all with tissue guards, and the text with Orientalist decorations, those on the title and opening pages hand-colored and highlighted with gilt. Paas 1513. ♦Spine evenly darkened, title page with small tears at inner margin, lower corner of one plate torn



at tip (image unaffected), other trivial imperfections, but still quite an attractive copy—clean, fresh, and bright, the leaves with vast margins, and the heavily-gilt binding lustrous. **\$6,000**

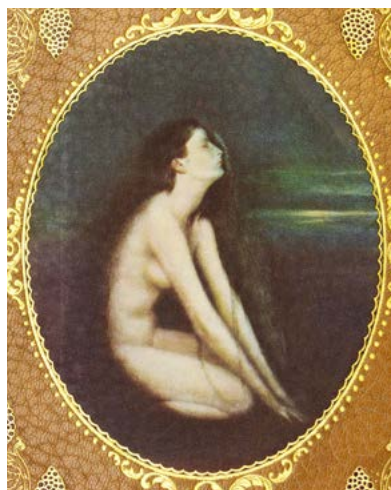
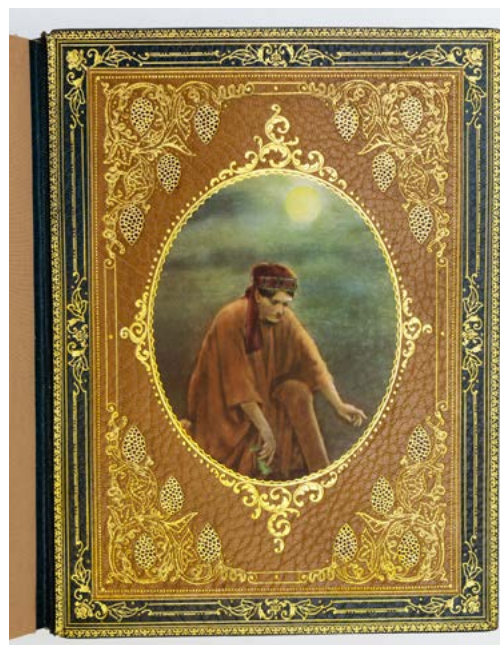
This is an especially appealing copy of a ground-breaking illustrated edition of the Rubaiyat in an elaborate binding, with splendid doublures created by a prominent American workshop using two of the color plates from the work.

One of the early women pioneers in the field, San Francisco photographer Adelaide Hanscom (1875-1931) began working on photographs to illustrate the Rubaiyat in 1903, and called on members of the Bay Area's bohemian literary and artistic community to serve as models, among them "Poet of the Sierras" Joaquin Miller (the white-bearded sage in our illustrations), Charles Sterling,

George Wharton James, and Charles Keeler. Hanscom was already making a name for herself as a portrait photographer and as a member of the Pictorialism movement, defined by Britannica as "an approach to photography that emphasizes beauty of subject matter, tonality, and composition rather than the documentation of reality."

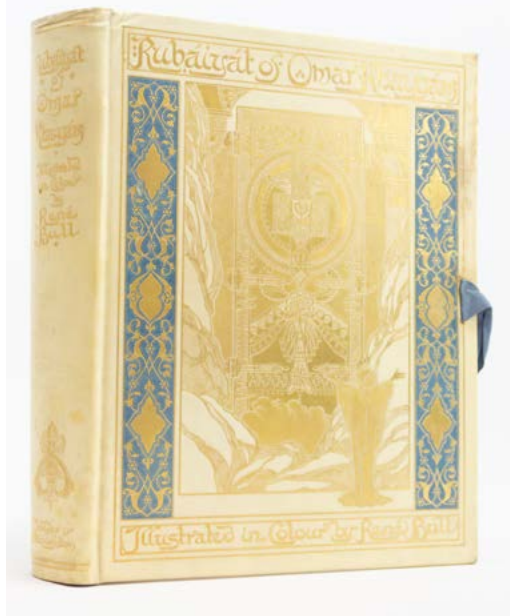
Those characteristics are on prominent display in her Rubaiyat images, first published as sepia-toned photogravures in 1905. This work caused a sensation and won Hanscom international attention, including a silver medal at the Liverpool Exposition in England. Perhaps more meaningful to Hanscom was the notice of the great Alfred Stieglitz, who made her an Associate Member of his Photo-Secession and included two of her prints in an exhibition at the Little Galleries of the Photo-Secession (later known as "219") in New York. The San Francisco earthquake

of 1906 destroyed the studio of Hanscom and her partner Cumming, including all the negatives of the Rubaiyat plates. The photographs copyrighted by Dodge Publishing were all that remained. The Getty Center, which owns a copy of this work, suggests that Hanscom and Cumming created the plates here by hand-coloring the photographs, and the title of our edition implies those "Life Studies" were then photographed for this work. The memorable binding is by Boston's Harcourt Bindery, founded in 1900 to provide hand bookbinding services for the publications of the burgeoning number of private presses created by the Arts & Crafts Movement in New England. The binders took two of the color plates from the work—the frontispiece and the final image from the 1905 edition—to create centerpieces for the doublures, adding a gilt and onlaid grape arbor that evokes imagery from the poem. The Harcourt Bindery remains the largest bindery in the United States exclusively devoted to fine bookbinding by hand. (ST17640-391)

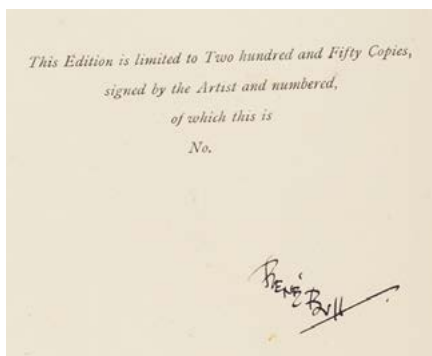


Glittering Vellum Folio, One of 250, Signed

37 BULL, RENÉ, Illustrator. RUBAIYAT OF OMAR KHAYYAM. (Banbury: Hodder and Stoughton, [1913]) 292 x 222 mm. (11 1/2 x 9"). 3 p.l., [75] leaves. Translated by Edward FitzGerald (text of the 1859 first version). ONE OF 250 COPIES SIGNED BY THE ILLUSTRATOR (this copy unnumbered). Publisher's very handsome stiff vellum, upper cover with elaborate gilt and blue decoration designed by René Bull, smooth spine with stylized gilt lettering, original blue silk ties, top edge gilt, others untrimmed. Excellent later (just faintly soiled) custom-made linen clamshell box with snap clasp. Each page with frame or vignette printed in blue, 19 color vignettes mounted in the text, and 10 COLOR PLATES tipped onto heavy stock, each with lettered tissue guard, all by René Bull. Paas 2629. ♦Two slightly darkened areas, but the vellum binding very bright and clean; not infrequent but always quite minor foxing, otherwise especially pleasing condition inside and out. **\$1,950**

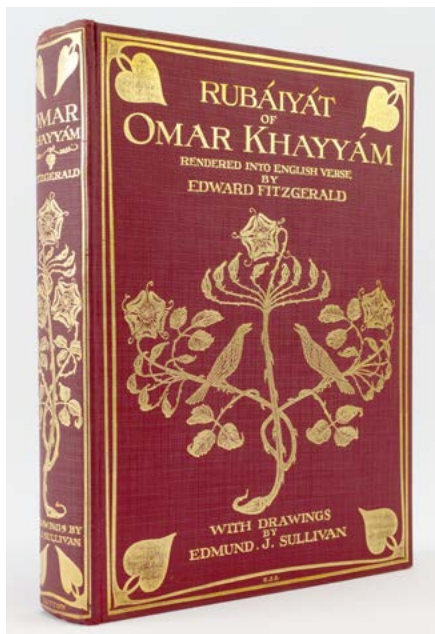


This handsomely printed, elegantly bound, and lavishly illustrated edition of FitzGerald's beloved quatrains is redolent of the opulence of the Persian empire. Each of the 75 verses is printed on a separate leaf of thick, handmade paper decorated with a woodcut frame or vignette printed in blue, or with a color illustration of a scene from the poem. The richly colored plates are filled with animation and much exotic detail of life in the sultan's court. Son of an English father and a French Mother, illustrator René Bull (1872-1942) travelled to India and Africa, covering British imperial campaigns as an artist and



photographer for an illustrated newspaper. After being wounded in the Boer War, he returned to England and settled into a more peaceful career illustrating books. His travels in the East inform his illustrations here; his scenery and costumes have the kind of realism seen in the work of French Orientalists who were based in North Africa and Arabia. (ST17640-115)

A Spectacular Copy, with Images Linked to the Grateful Dead



38 SULLIVAN, EDMUND J., Illustrator. RUBAIYAT OF OMAR KHAYYAM. (New York: E. P. Dutton and Company, [1913]) 260 x 195 mm. (10 1/4 x 7 3/4"). XV, [I] pp., 75 leaves. Translated by Edward FitzGerald. With an introduction by the artist. First American Edition with Sullivan's Illustrations. Publisher's red cloth decorated in gilt, with the original red dust jacket printed in gold. With color frontispiece and 75 black & white plates by Edmund J. Sullivan. Potter 101; Paas 1730; Harthan, "The History of the Illustrated Book," pp. 240-41; Ray, "England," pp. 186-87. ♦A little rubbing to one corner, but A SPECTACULAR COPY in a faded, slightly frayed, and repaired (but still very decent) jacket. **\$1,500**

This is an exceptionally nice copy, in the original dust jacket, of a Rubaiyat with each of its 75 quatrains illustrated by an artist Ray calls one of the very greatest English illustrators in line drawing and a person who had "an insight into the texts with which he dealt that few artists could match." First published in London by Methuen in 1913, this first American edition

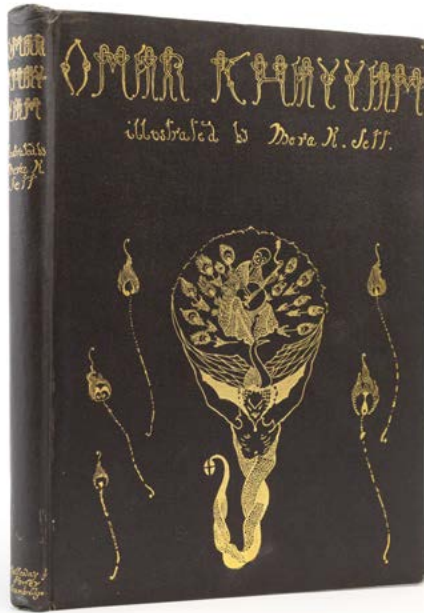
was published later that year. The Rubaiyat was a favorite project for Sullivan (1869-1933), who began work on the illustrations around 1900. Ray notes that before Sullivan began on illustrations for a book, "he would first read and analyze it with great thoroughness." The preface here demonstrates this, as Sullivan discusses the work's themes, its parallels with the biblical book of Ecclesiastes, and the felicity of the language in FitzGerald's four versions (he preferred the first, used here). Ray considered Sullivan's career "one of the



most substantial and distinguished in English art," and noted the influence of his work. That influence continued into 1960s pop culture: Sullivan's illustration for the 26th quatrain, featuring a skeleton bedecked with roses, inspired the album cover of the Grateful Dead's untitled 1971 album, commonly referred to as "Skull & Roses"; it became one of the most iconic symbols of the band. (ST17640-171)

***A Fine Copy of A Scarce Book Called "Weirdly Unconventional,"
"Frankly Sensuous," and "Too Shocking for Decent English People"***

39 **SETT, MERA K., Illustrator.** OMAR KHAYYAM. (Cambridge: Galloway & Porter, 1914) 257 x 183 mm. (10 x 7 1/4"). 5 p.l. (dedication and foreword), plus plates. Printed on rectos only. Translated by Edward FitzGerald. FIRST EDITION. ONE OF 250 COPIES. Publisher's black cloth with gilt lettering and illustrations, top edge gilt, others untrimmed. With 31 plates of black & white illustrations (including illustrated title) by Mera K. Sett. Front pastedown with bookplate of Max Klinghoffer, M. D. (1916-2003), decorated medic in World War II and afterward a media figure as part of his work to further disaster preparedness in America. Potter 104; Paas 1939. ♦ Binding just a bit worn at extremities, free endpaper at front and back with overall toning (from binder's glue used on facing pastedown), one or two trivial thumb smudges, but an unusually clean and essentially fine copy of an insubstantially made book seldom found in attractive condition. **\$1,750**



This highly original and provocatively illustrated edition of the Rubaiyat of Omar Khayyam is the work of a Cambridge-educated Indian artist called Mera Kavas Ben Sett (active ca. 1900-20), about whom very little is known.

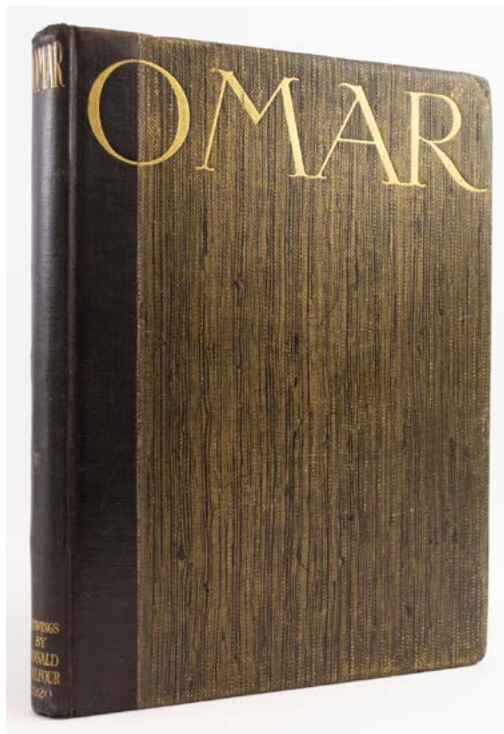
The work features large or full-page black & white illustrations heavy with symbolic imagery, nude female figures, satyrs, and whimsical patterns and designs, as well as Sett's adopted "signature," the peacock. The first 15 plates incorporate text from the Rubaiyat (in a very idiosyncratic curling

and attenuated typeface) into the compositions themselves, while the next 15 are each accompanied by a printed tissue guard containing one quatrain each. A contemporary review of Sett's illustrations called them "weirdly unconventional" and "a welcome relief from the customary pictorial style of Omar illustrators," noting that "the artist has not been afraid to express the spirit of frank sensuousness that is inherent in the quatrains." Despite his artistic style being compared to that of Aubrey Beardsley (an association that Sett objected to, having only recently become acquainted with his work at the time of publication), our artist had a difficult time finding a publisher for his Rubaiyat, noting in his foreword that "Some of the English publishers found the work 'too shocking' and 'one likely to hurt the susceptibility of the decent minded English people.'" Sett's father eventually put up the money to have it published privately by the Cambridge bookstore Galloway & Porter. Consisting of just 250 copies, this work is uncommon on the market. (ST17640-228)



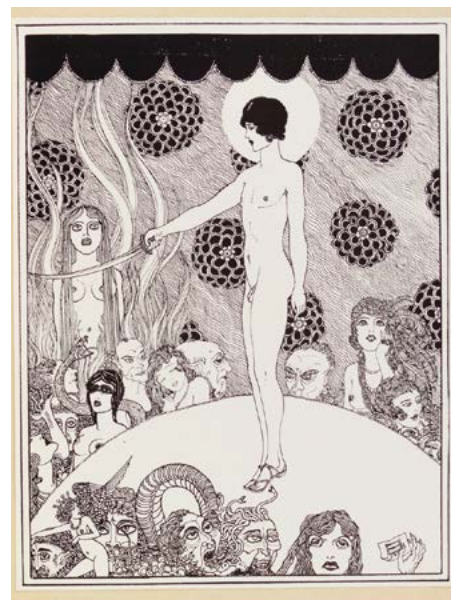
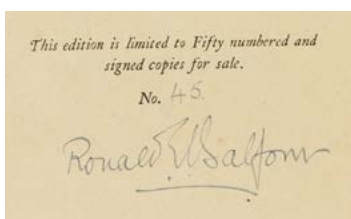
Decadent, Art Deco, and in Unusually Fine Condition

40 **BALFOUR, RONALD, Illustrator.** RUBAIYAT OF OMAR KHAYYAM. (London: Printed at the Chiswick Press for Constable and Company Limited, 1920) 315 x 225 mm. (12 1/4 x 9"). [80] leaves. Translated by Edward FitzGerald. No. 45 OF 50 COPIES SIGNED BY THE ARTIST. Original gold and black linen backed with black buckram, upper cover and smooth spine with bold gilt lettering. With 17 black & white plates, 14 black & white plates with color highlights, six color plates, and an extra hand-watercolored plate, all tipped onto Japanese vellum, and 39 illustrations of naughty nymphs in the text, all by Ronald Balfour. Printed on Japanese vellum. ♦ Upper



corners a bit bumped, otherwise AN EXCEPTIONALLY FINE COPY of an edition difficult to find in agreeable condition. \$4,500

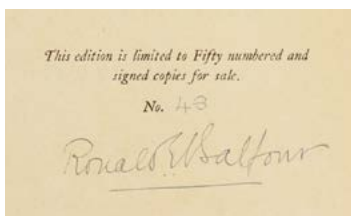
The exotic and erotic illustrations in this printing of FitzGerald's 1859 version of the Rubaiyat combine the black & white Decadent style of Beardsley with the richly colored Art Deco fashion illustrations of Georges Barbier, bringing the poem's stately quatrains into the Jazz Age. This edition launched the career of Ronald Egerton Balfour (1896-1941), a self-taught artist who worked as a costume designer and illustrator during the interwar period. The elaborate garments in the Rubaiyat plates speak to his talent in both categories. Born into a wealthy and influential family, he seems to have engaged in artistic pursuits more for pleasure than for money. He ran with the "Bright Young Things" in the 1920s, designing outrageous costumes for their fancy



dress parties, and married a beautiful debutante for whom he designed clothes. During the 1930s, he did work for Fox Films as an art director and costume designer, travelling to Hollywood in 1934 to work on Anna May Wong's costumes for "Java Head." The imaginative illustrations here appeared in several later editions, but ours is the deluxe first printing, found here in uncommonly fine condition. (ST17640-125)



41 **BALFOUR, RONALD, Illustrator.** RUBAIYAT OF OMAR KHAYYAM. (London: Constable and Company Limited, 1920) 315 x 225 mm. (12 1/4 x 9"). [80] leaves. Translated by Edward FitzGerald. No. 48 OF 50 COPIES SIGNED BY THE ILLUSTRATOR. For full binding description, see previous item. ♦ Extremities rather worn, a few scratches on boards, leaves faintly browned at edges, but still a very good copy of of the special limited edition described in the previous entry. \$1,950 (ST17640-126)



*With Glimmering Illumination and Charming Painted Vignettes:
An Ambitious, Delightful, and Compelling "Omar" Manuscript*



42 (MODERN ILLUMINATED MANUSCRIPT ON PAPER). SWINTON, EMILY, Scribe and Illuminator. RUBAIYAT OF OMAR KHAYYAM. (London: ca. 1922) 285 x 190 mm. (11 1/4 x 7 1/2"). 14 leaves (written on one side only). Translated by Edward FitzGerald. Plain limp burgundy calf. Housed in a red leather-backed white chemise inside a marbled slipcase. Text in red, blue, green, and black, first leaf with a full-page illumination in the style of a Persian carpet, each text leaf with elaborate borders (ranging from panel borders to full borders) incorporating Persian designs, flowers, vines, much gold illumination, and penwork embellishments, three original watercolor vignettes, the first leaf of text also with a sleeping man and a rooster in watercolor incorporated into the border. ♦ A couple of creases to leather, otherwise in pristine condition, the gilt borders especially bright and pleasing. \$7,500

Standing more than 11 inches tall, this gem of a manuscript was created by a mysterious female illuminator of the early 20th century who brings to life FitzGerald's perennially popular translation of the Rubaiyat with a bold mix of styles and color.

Although we have been unable to find any information about our artist, Emily Swinton, it is clear that she was—at the very least—a prodigiously talented and creative amateur. Her script and illumination are confident and precise; it is obvious from the symmetry of the opposing pages that the design has been carefully planned out and executed; and her designs manage to retain an organic quality, tinged with a sense of spontaneity. Swinton was equally gifted at watercolor painting, and the charming, naturalistic vignettes, executed in soft pinks, purples, and browns, are an unusual—and compelling—contrast to the brightly colored graphic design of the borders. Very handsomely executed, this manuscript is packed with an ambitious decorative program that is delightfully unique. (ST17640-1013)

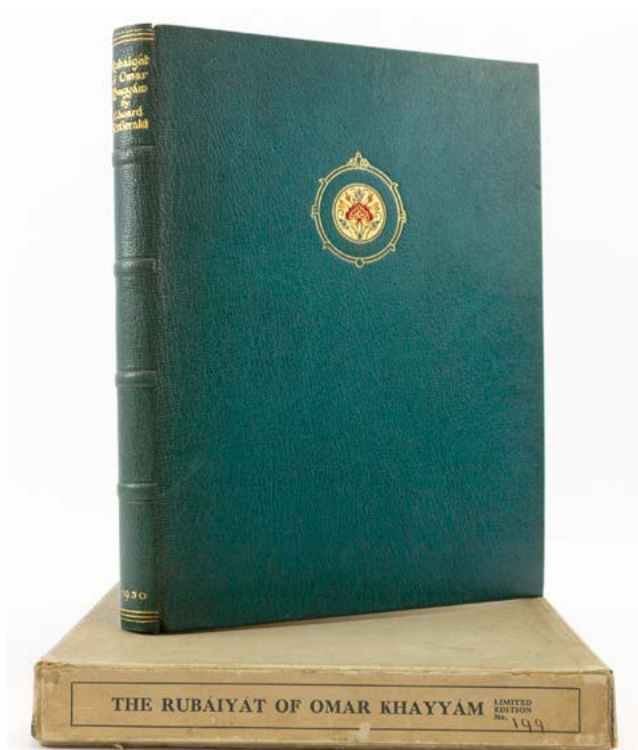
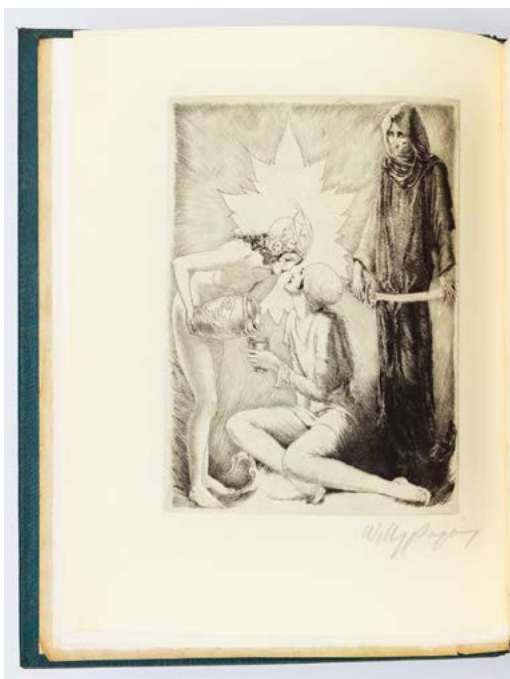


Limited, Signed, and with an Extra Signed Etching

43 POGANY, WILLY, Illustrator. RUBAIYAT OF OMAR KHAYYAM. (London: George G. Harrap and Company, 1930) 270 x 205 mm. (10 5/8 x 8"). 171 pp. [2] leaves. Translated by Edward FitzGerald. Introduction by George Saintsbury. No. 199 OF 500 COPIES for America (and 750 for England) SIGNED BY THE ILLUSTRATOR. Excellent teal crushed morocco, floral medallion in gilt and colors on upper cover, raised bands, gilt titling, marbled endpapers, top edge gilt, other edges untrimmed. In the dun-colored cardboard original box with printed title on one end, limited edition number written in ink beside it (minor older repairs to corners). With black & white designs in the text, 45 black & white mounted headpieces, 12 mounted color plates, all by Pogany, and AN ORIGINAL ETCHING SIGNED BY THE ARTIST. Text printed on rectos. Paas 2204. ♦ Spine just faintly darkened (with just a hint of the same on covers), other trivial imperfections, but a fine copy in an unworn binding, and with the scarce original box. \$2,500

Printed on high quality, lushly thick paper, this limited edition has an abundance of attractive features: 75 quatrains from the 1859 first edition of FitzGerald's translation, 101 quatrains from the 1879 fourth edition, 12 new color plates, 45 small versions of earlier Pogany illustrations (used here as headpieces), and





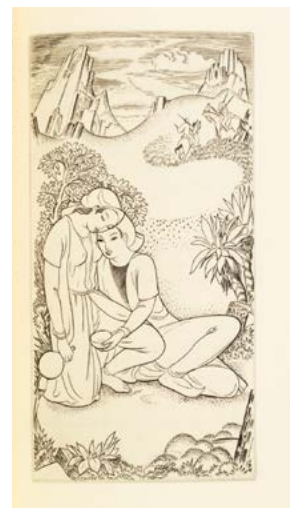
Edition limited to Seven Hundred and Fifty copies for England and Five Hundred copies for the United States, of which this is No. 199 of the English issue.

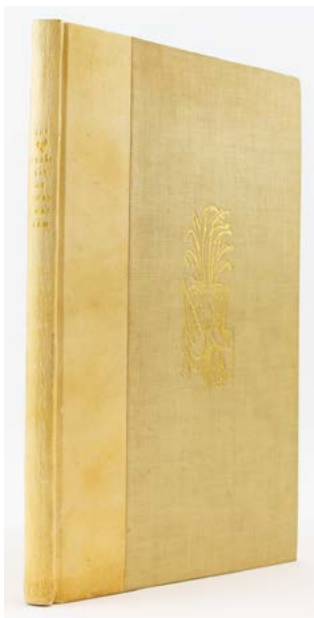
Willy Pogany

an extra signed etching that seems to be an alternate version of the frontispiece. Pogany first illustrated the Rubaiyat for publisher George Harrap in 1909 (see item #31, above), as the first in the firm's series of "Books Beautiful." The 12 cinematic color illustrations are new to this edition and reflect the influence

of Jazz Age fashion and beauty standards. The added etching appears to be a variant on the frontispiece, showing a beautiful nude woman giving a kneeling man a drink from an urn. In the frontispiece, the couple are in an open doorway, but the etching shows them before a hazy background, with the sinister hooded figure of Death looking on, holding a sword. A contemporary review of this edition in the December 1930 issue of "The Bookman" praised Pogany's "distinctive illustrations," saying "the plates are the work of a finished artist steeped in his subject, full of romance and a subtle understanding of the poem. It is a beautiful book." (For more on Pogany, see item #31.) (ST17640-039)

44 (GOLDEN COCKEREL PRESS). RUBAIYAT OF OMAR KHAYYAM . . . THE FIRST EDITION REPRINTED TOGETHER WITH FITZGERALD'S MONK-LATIN VERSION, NOW PRINTED FOR THE FIRST TIME. (London: The Golden Cockerel Press, 1938) 318 x 194 mm. (12 1/2 x 7 1/2"). 99, [1] pp., [1] leaf (colophon). Translated by Edward Fitzgerald; Introduction by Charles Ganz; Translations of the Latin and of the Persian Originals and a Critical Essay by Ross. No. 80 OF 300 COPIES. Original cream pigskin over buff-colored buckram by Sangorski & Sutcliffe (stamp-signed on front pastedown), upper cover with gilt cockerel, smooth spine with gilt lettering and printer's device. With eight copper engravings by John Buckland-Wright. Printed in Perpetua type on Arnold's handmade paper. Pertelote 138; Paas 1993. ♦ Binding a bit soiled (as often) and vaguely mottled, otherwise very fine. **SOLD**





This is the first Golden Cockerel Press edition of the Rubaiyat, deemed “a very happy production” by publisher Christopher Sandford. In addition to Eric Gill’s elegant Perpetua type and some of engraver John Buckland-Wright’s finest work, this volume has several enhancements that appear here for the first time. Sir Edward Denison Ross read 49 languages and spoke 30, but his specialty was Persian language and literature; he agreed to edit and translate FitzGerald’s “monk-Latin” version, taken from a manuscript discovered in Trinity College Library at Cambridge by Charles Ganz. As explained in Ganz’s introduction, “In olden times, some monks were illiterate . . . with their scant knowledge, they would jumble words, hence Monk Latin describes the language they used.” FitzGerald perhaps amused himself by rendering some of the quatrains in this uncertain style. Ross also provided notes on FitzGerald’s work and a critical essay. This Golden Cockerel imprint quickly sold out, and became difficult enough to obtain in the secondary market that the press issued another edition in 1958. (ST17640-165)

*Very Fine, Very Rare, in a Beautiful Brocaded Binding,
And from the Library of Thomas Maitland Cleland*

45 **ANNING, INGEBORG, Printer and Compositor.** THE RUBAIYAT OF OMAR KHAYYAM. (Frankfurt: Hand composed in Garamond and printed on a hand press by Ingeborg Anning in the house printing office of Schriftgiesserei D. Stempel AG, 1939) 230 x 178 mm. (9 x 7"). [26] leaves. Translated by Edward FitzGerald. A STRIKINGLY ATTRACTIVE BROCADED GOLD SILK BINDING with an all-over pattern of birds, moths, flowers, and branches of roses in multiple colors, all edges gilt. Original (just slightly soiled) drop-back box with paper cover label and linen spine. With the bookplate of Tom Cleland and with the composer-printer’s laid-in visiting card inscribed, “My first effort! To Tom. February 1939.” ♦AN IMMACULATE COPY. \$7,500

This is an especially fine copy of an elegant and charming production of very considerable rarity and with excellent provenance—it was presented by its printer to the award-winning American book designer, illustrator, and typographer Thomas Maitland Cleland.

After attending the Artist-Artisan Institute in New York, Cleland (1880-1964) went to work as a book designer at the Caslon Press. On the side, he illustrated title pages for D. B. Updike of the Merrymount Press, who became a mentor to him, offering encouragement and critiques, and facilitating commissions for Cleland’s work. Encouraged by clients, Cleland (1880-1964) moved to Boston and briefly operated his own fine press, Cornhill, before taking the far more lucrative position as the original art director for Henry Luce’s “Fortune” magazine. Cleland designed that publication from its genesis; his first issue is “still cited as a masterpiece of classical design,” according to the biography accompanying his 1978 induction into the Art Director Club’s Hall of Fame. He designed and illustrated eight books for the Limited Editions Club, and received the prestigious AIGA medal for design in 1940. It seems probable that Ingeborg Anning was an aspiring book designer/printer who received advice and encouragement from Cleland: his papers at the Library of Congress list correspondence between the two dated 1941-55. Anning made no mention in the colophon here of the number of copies she printed, but we could find none in the RBH auction database, or in the library catalogues OCLC, KVK, and JISC. Google searches of this printer and edition retrieved nothing. A dedication at the front of our book is addressed “to those that made this possible” (without enumerating them); perhaps Anning printed a small number of copies as a demonstration for those who had offered funding, advice, or other support. In addition to the dedication, the front matter contains an excerpt of Lowell’s poetic tribute to FitzGerald’s translation and a brief history of the poem. The first 74 of the 75 quatrains are printed two to the page. Our copy was clearly appreciated by Cleland, who kept it in perfect condition. (ST17640-062)



Click on any photo or item number to go to that item on our website for additional images.

SECTION IV: GROUP OFFERINGS

The First Five Appearances of FitzGerald's Rubaiyat, Including Roderick Terry's Copy of the 1859 First Printing

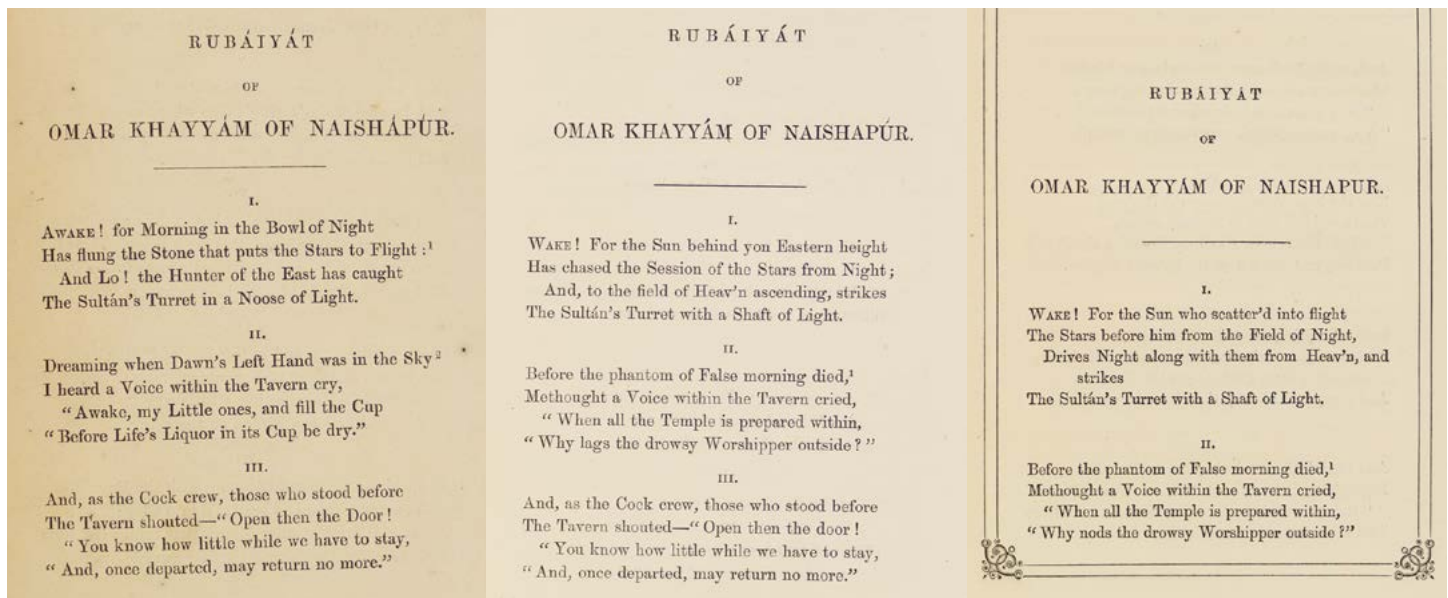
46 THE FIRST FIVE APPEARANCES, OFFERED AS A COLLECTION, OF THE FITZGERALD TRANSLATION OF THE RUBAIYAT OF OMAR KHAYYAM. (1859-85) Five separately published works. First Edition, Second Edition, Third Edition, First American Edition, and Grolier Club Edition. ♦ \$55,000



1) **(BINDINGS - ZAEHNSDORF).** RUBAIYAT OF OMAR KHAYYAM, THE ASTRONOMER-POET OF PERSIA. (London: Bernard Quaritch, 1859) 204 x 152 mm. (8 x 6"). xiii, [1], 21 pp. FIRST EDITION, ONE OF ONLY 250 COPIES PRINTED, with the misprint "Lightning" on p. 4. FINE LATE 19TH CENTURY DARK BROWN CRUSHED MOROCCO, GILT, BY ZAEHNSDORF (with their oval stamp on rear pastedown), covers with French fillet border and arabesque centerpiece, smooth spine in one long and two short compartments framed by double fillets, middle (short) compartment with gilt lettering, turn-ins with intricate gilt tooling, mahogany brown silk pastedowns and endleaves, all edges gilt. In matching brown morocco slipcase. Verso of front free endleaf with engraved ex-libris of Roderick Terry. Potter 1; Grolier "English" 97. ♦ Spine gently sunned, title page with neat repair to small chip at fore edge, leaves a shade less than bright (as usual), occasional trivial smudges or tiny rust spots, but A FINE COPY, generally clean and fresh internally, IN A SPARKLING BINDING.



This is a handsomely bound copy, with distinguished provenance, of the first printing of a work generally recognized as the most important poem of the Victorian era. Binder Joseph Zaehnsdorf (1816-86) was born in Pest, Hungary, served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at 33, when the senior Joseph died, and the firm flourished under the son's leadership, becoming a leading West End bindery. The fine binding and condition here are typical of works from the library of Roderick Terry (1849-1933), who collected beautiful and substantial items chosen with considered discrimination. He accumulated items in various fields, but his library was especially strong in English literature: he owned the four folios, and he had strong holdings in Byron, Lamb, Spenser, and Milton. He also collected Americana, assembling a complete set of autographs of the



▲ From left to right, Page 1 of the first, second, and third editions.

signers of the Declaration of Independence, in addition to many literary items. Dickinson characterizes him as “a connoisseur in the grand old tradition of the 19th century. His library reflected his eclectic tastes and [his] cultivated good judgment.”

2) RUBAIYAT OF OMAR KHAYYAM, THE ASTRONOMER-POET OF PERSIA. (London: Bernard Quaritch, 1868) 206 x 162 mm. (8 1/8 x 6 3/8"). xviii, 30 pp. Second Edition. ONE OF 500 COPIES. Original printed wrappers. In a suede-lined folding box (measuring 240 x 180 mm.) of marbled paper backed with maroon morocco, raised bands, gilt floral sprig to spine panels, black morocco label. Title page with embossed bookseller's oval ("Sold by W. J. Pigott, Lexington, Mo."). Potter 129. ♦Wrappers with small loss of paper at bottom of spine, a little foxed and soiled, but the fragile binding surprisingly sturdy and, in all, a remarkable survival. Internally with some faint creases and just a breath of soiling, but not only remarkably attractive for what it is, but remarkably attractive, period.

For its second edition, FitzGerald expanded his "Rubaiyat" from 75 quatrains to 110, making it the longest of the five versions he issued. FitzGerald described his translation efforts as a “transmogrification” in a letter to his close friend Edward Cowell—who had taught him Persian and introduced him to Omar’s verses—describing it as “very un-literal” and admitting, “Many quatrains are mashed together: and something lost, I doubt, of Omar’s simplicity, which is so much a virtue in him . . . I suppose very few people have ever taken such pains in Translation as I have: though certainly not to be literal. But at all cost, a thing must live: with a transfusion of one’s own worse life if one can’t retain the original’s better. Better a live sparrow than a stuffed eagle.”

3) RUBAIYAT OF OMAR KHAYYAM, THE ASTRONOMER-POET OF PERSIA. (London: Bernard Quaritch, 1872) 225 x 160 mm. (8 7/8 x 6 1/4"). xxiv, 36 pp. Third Edition. Original roan-backed purple cloth, flat spine with gilt titling. Potter 135. ♦Fading on top of cover, otherwise a very fine copy of an edition very difficult to find in agreeable condition.

4) RUBAIYAT OF OMAR KHAYYAM, THE ASTRONOMER-POET OF PERSIA. (Boston: James R. Osgood and Company, 1878) 170 x 125 mm. (6 3/4 x 4 7/8"). [2], 3-28, [1], 31-65, [1], 69-78, [1] leaves. First Published American Edition from the Third London Edition. Blue-gray cloth with gilt and black titling, flat spine. Potter 200 (variant binding). ♦Spine ends and corners a bit worn, scattered stains internally, but a very good copy.

5) (BINDINGS - R. W. SMITH). RUBAIYAT OF OMAR KHAYYAM. (New York: The Grolier Club, 1885) 230 x 150 mm. (9 x 6"). xxii, 62 pp. No. 147 OF 150 COPIES. FINE BLUE-GREEN CRUSHED MOROCCO BY R. W. SMITH (stamp-signed on front flyleaf), spine and corners of both covers very densely filled with gilt dots and various botanical tools, raised bands, marbled endpapers, top edge gilt, original patterned paper wrappers bound in. With large color headpieces in the Moorish style after Owen Jones at three places in the text. Printed on Japon. Potter 211. Rear joint just a little rubbed, front joint worn and starting to separate, spine and board extremities faded to brown (as frequently with this color of morocco); still, a desirable copy, the elegant binding retaining much of its visual appeal, and the text without signs of use. (ST17640-G02)



*A Group of 17 "Omar" Editions Offered as a Collection,
Each Illustrated by a Different Celebrated Artist*

47 A GROUP OF ILLUSTRATED EDITIONS OF THE RUBAIYAT OF OMAR KHAYYAM. (1894-1946) 17 separately published works. \$4,000

1) **BRANGWYN, FRANK, Illustrator.** RUBAIYAT OF OMAR KHAYYAM. (London and Edinburgh: T. N. Foulis, 1911) 175 x 145 mm. (6 7/8 x 5 5/8"). Original vellum with gilt titling, top edge gilt, others untrimmed. Eight tipped-in color illustrations by Frank Brangwyn. Slightly splayed and very minor soiling; near fine. Uncommonly seen in vellum.

2) **BULL, RENE, Illustrator.** RUBAIYAT OF OMAR KHAYYAM. (Banbury, England: Hodder and Stoughton, [1913]) 275 x 205 mm. (10 7/8 x 8 1/8"). Brown cloth, front cover elaborately decorated, gilt titling on spine. Illustrated by Rene Bull. Sidney L. Nyburg bookplate. Near Fine.

3) **CARR, HAMZEH, Illustrator.** THE RUBAIYAT OF UMAR KHAIYAM. (London: John Lane the Bodly Head Limited, 1924) 257 x 180 mm. (10 1/8 x 7"). Translated from the French of J. B. Nicolas by Frederick Baron Corvo. Edited by Edward Heron-Allen. Tan cloth with original dust jacket. With 16 plates in color by Hamzeh Carr. Printed with facing French text. Volume fine, dust jacket with front joint torn and inexpertly repaired.

4) **DODSON, BERT, Illustrator.** SELECTIONS FROM OMAR KHAYYAM'S RUBAIYAT: A PORTFOLIO OF DRAWINGS BY BERT DODSON. (Norwalk, Connecticut: Fairfield Graphics Incorporated, n. d.) 458 x 330 mm. (18 x 13"). Not signed, but probably one of 700 copies. Very large envelope-like portfolio with embossed title, 39 unnumbered printed plates, 19 black ink drawings by Bert Dodson alternating with their associated printed quatrains. An unusually clean copy of a very easily soiled

item. A very appealing collection of charmingly surrealistic illustrations by Dodson (b. 1938), the illustrator of more than 70 children's books.

5) **DULAC, EDMUND, Illustrator.** RUBAIYAT OF OMAR KHAYYAM. (London: Hodder and Stoughton, 1909) 285 x 225 mm. (11 1/4 x 8 7/8"). FIRST EDITION. White cloth with elaborate gilt decoration. Bookplate of Mae Borg. With a laid-in notice of an exhibition of Dulac's illustrated works, to be held at the Leicester Galleries (including watercolors for "Omar Khayyam") from 16 October to 20 November 1909. Potter 131. White cloth inevitably with slight soiling, but still nearly fine.

6) **FISH, [ANNE HARRIET], Illustrator.** RUBAIYAT OF OMAR KHAYYAM. (New York: E. P. Dutton and Company, 1922) 292 x 235 mm. (11 1/2 x 9 1/4"). FIRST EDITION. Original black, orange, and white paper boards laid down on new black cloth, spine with simple gilt titling, original dust jacket panels bound in at front and back. Illustrated by Fish. Potter 118. Jacket repaired and somewhat soiled, the volume fine (though binding refitted).

7) **HANSCOM, ADELAIDE, Illustrator.** THE RUBAIYAT OF OMAR KHAYYAM. (New York: Dodge Publishing Company, 1905) 268 x 198 mm. (10 1/2 x 7 3/4"). Publisher's beige cloth, top edge gilt, others untrimmed. With 28 tissue gravures (including frontispiece) printed in brown, from photographs by California pictorialist photographer Adelaide Hanscom. Back cover somewhat soiled, otherwise very nice.

8) **JAMES, GILBERT, Illustrator.** RUBAIYAT OF OMAR KHAYYAM. (London: Adam and Charles Black, 1909) 255 x 197 mm. (10 x 7 3/4"). White cloth with gilt titling and elaborate blue and green decorations. White cloth a little soiled (as expected), otherwise excellent.

9) **LUNDBORG, FLORENCE, Illustrator.** RUBAIYAT OF OMAR KHAYYAM. (New York: Doxey's at the Sign of the Lark, 1900) 215 x 160 mm. (8 1/2 x 6 3/8"). FIRST EDITION. Dark brown cloth with gilt titling and black decorations. Illustrated by Florence Lundborg. Potter 240. Fine Copy.

10) **PALMER, DORIS M., Illustrator.** RUBAIYAT OF OMAR KHAYYAM. (London: Leopold B. Hill, [1921]) 305 x 230 mm. (12 x 9"). FIRST EDITION. Original tan cloth with gilt design and black titling. Illustrated by Doris M. Palmer. Pencil gift inscription on fly leaf. Potter 117. Spine faded, binding just a bit soiled, but better than very good.

11) **POGANY, WILLY, Illustrator.** THE RUBAIYAT OF OMAR KHAYYAM. (London: George G. Harrap and Company, 1909) 285 x 197 mm. (11 1/4 x 7 3/4"). FIRST EDITION. Brown cloth and elaborately decorated paper boards. Illustrated by Willy Pogany. Potter 69. Very good plus.

12) **ROBINSON, CHARLES, Illustrator.** THE RUBAIYAT OF OMAR KHAYYAM. (London and Glasgow: Collins Clear-Type Press, 1928) 280 x 200 mm. (11 x 7 7/8"). Red leather with gilt decorations and titling. Excellent condition.

13) **SANGORSKI AND SUTCLIFFE, Calligraphers and Illustrators.** RUBAIYAT OF OMAR KHAYYAM. (London: Siegle, Hill and Company, [1910]) 320 x 240 mm. (12 5/8 x 9 3/8"). FIRST EDITION. White cloth with elaborate gilt frame enclosing a gilt peacock, gilt titling with intricate gilt decoration on spine, top edge gilt, others untrimmed. "Reproduced from a Manuscript Written and Illuminated by F. Sangorski and G. Sutcliffe." Potter 81. Corners bumped, otherwise very fine—unusually clean for white cloth.

14) **SETT, M. K., Illustrator.** RUBAIYAT OF OMAR KHAYYAM. (Bombay: D. B. Taraporevala Sons and Company, [1946]) 292 x 230 mm. (11 1/2 x 9"). Hardcover consisting of a portfolio containing one 12 pp. booklet, 16 unbound cards printed in red and green on heavy stock, and a set of 15 unbound cards of full-page black & white illustrations. In the original dark green cloth portfolio, gilt title on cover. Illustrated by M. K. Sett. Browned because of poor paper stock, but still very good.

15) **SULLIVAN, EDMUND J., Illustrator.** RUBAIYAT OF OMAR KHAYYAM. (New York: E. P. Dutton and Company, 1914[?]) 260 x 187 mm. (10 1/4 x 7 3/4"). First American printing with these illustrations (following British edition of 1913). Red cloth with elaborate gilt decorations. Illustrated by Edmund J. Sullivan. Long calligraphic birthday gift inscription on fly leaf from Dryden Phelps to his sister Celeste, dated 1920. See Potter 101. Endpapers a bit browned, otherwise fine—very clean, with bright gilt.

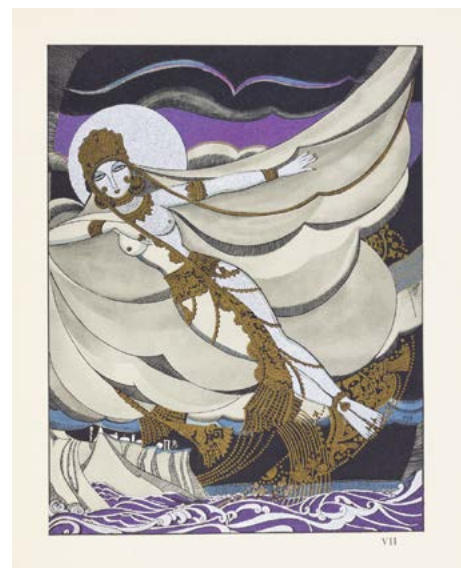
Examples by Illustrators not Previously Pictured



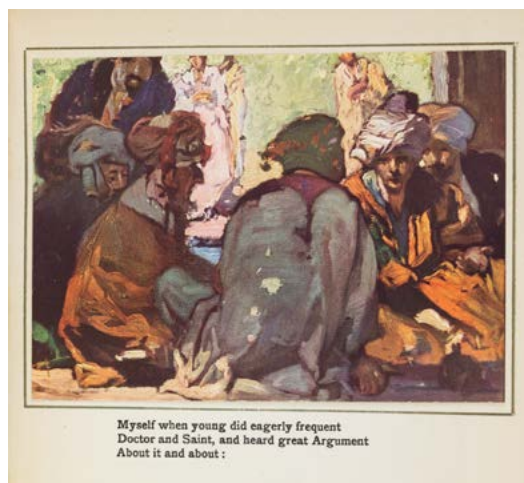
Doris M. Palmer (10)



Hamzeh Carr (3)



Fish (6)



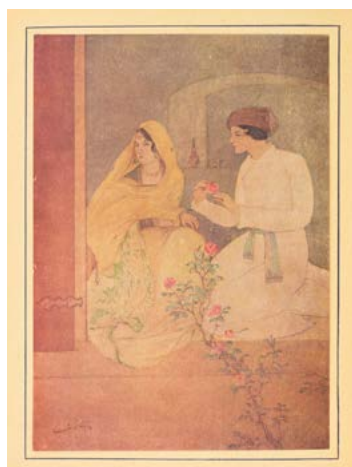
Frank Brangwyn (1)



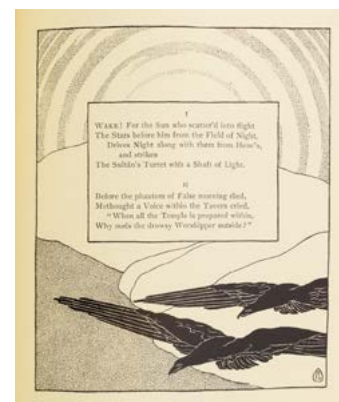
Bert Dodson (4)



Charles Robinson (12)



Abanindro Nath Tagore (16)



Florence Lundborg (9)

16) **TAGORE, ABANINDRO NATH, Illustrator.** *THE RUBAIYAT OF OMAR KHAYYAM.* (Philadelphia: George W. Jacobs and Company, n. d.) 245 x 170 mm. (9 5/8 x 6 3/4"). Publisher's brown suede with gilt titling on front cover and spine, large gilt emblem on upper board, top edge gilt, others untrimmed. Seven tipped-in color illustrations by Abanindro Nath Tagore. Intermittent browning, but still excellent.

17) **VEDDER, ELIHU, Illustrator.** *RUBAIYAT OF OMAR KHAYYAM.* (Boston: Houghton Mifflin And Company, 1894) 215 x 165 mm. (8 1/2 x 6 3/4"). Original gray cloth with elaborate gilt decoration, original—seldom seen—printed dust jacket. Illustrated by Elihu Vedder. Volume with slight bubbling to the cloth, otherwise fine; dust jacket stained and a bit frayed, but still intact and unrepaired. (ST17640-G03)

48 A COLLECTION OF TRANSLATIONS, BY FITZGERALD AND ESPECIALLY OF OTHER EDITORS, OF THE RUBAIYAT OF OMAR KHAYYAM. (1872-1959) 11 separately published works in 12 volumes. \$1,950



1) *RUBAIYAT OF OMAR KHAYYAM.* (London: Bernard Quaritch, 1872) 218 x 163 mm. (8 5/5 x 6 1/2"). Third Edition. Original roan-backed cloth. Potter 137. Wear on spine, darkening of edges of cover, but still nearly an excellent copy.

2) *RUBAIYAT OF OMAR KHAYYAM.* (Boston: James R. Osgood and Company, 1878) 175 x 130 mm. (6 3/4 x 5"). First Published American Edition from the Third London Edition. One of 500 copies printed. Publisher's reddish-brown cloth with gilt and black titling and decoration. Bookplate of Church Periodical Club. Potter 200 (variant binding). Minor defects, but near fine.

3) *RUBAIYAT OF OMAR KHAYYAM.* (Boston: L. C. Page and Company, London: Macmillan and Company, 1898) 210 x 145 mm. (8 1/4 x 5 3/4"). Two volumes. Edited by Nathan Haskell Dole. Multi-Variorum Edition. Original white cloth with red and gilt decoration, top edge gilt, others untrimmed, publisher's red oil cloth dust jacket. Eight illustrations by multiple artists. Potter 576. Jacket spines a bit sunned, otherwise a beautiful copy of the first trade edition of "the first extensive scientific edition."

4) **HERON-ALLEN, EDWARD, Translator.** *RUBAIYAT OF OMAR KHAYYAM.* (London: Bernard Quaritch and Boston: L. C. Page, 1899) 260 x 173 mm. (10 1/4 x 6 3/4"). Translated by Edward Heron-Allen. 2,000 copies for Great Britain and 500 copies for America. Pebble-grain green cloth decorated in gilt, top edge gilt, other edges untrimmed. Frontispiece and decorations by Ella Hallward. Potter 564. Endleaves spotted, extremities with some wear, but still in pleasing condition.

5) *THE RUBAIYAT OF OMAR KHAYYAM*. (Boston: Little, Brown, and Company, 1900) 210 x 153 mm. (8 1/4 x 6"). Translated by Edward Fitzgerald, E. H. Whinfield, and Justin Huntly McCarthy. Publisher's navy cloth with elaborate gilt decoration, top edge gilt, others untrimmed. Owner's signature. Spine dulled, rear cover a bit soiled and marked; very good.

6) **BJERREGAARD, C. H. A., Translator.** *SUFI INTERPRETATIONS OF THE QUATRAINS OF OMAR KHAYYAM AND FITZGERALD*. (New York: J. F. Taylor and Company, 1902) 306 x 240 mm. (12 1/2 x 9 3/8"). Original gray paper boards, fore- and tail-edges untrimmed. French-fold text. Spine lettering faded (as on all copies), otherwise very nearly fine.

7) **THOMPSON, EBEN FRANCIS, Translator.** *THE QUATRAINS OF OMAR KHAYYAM*. (Worcester, Massachusetts: The Commonwealth Press, 1906) 248 x 168 mm. (9 3/4 x 6 1/2"). FIRST EDITION, ONE OF 435 COPIES SIGNED BY THOMPSON. Beige cloth with gilt titling. Near fine.

8) *RUBAIYAT OF OMAR KHAYYAM*. (London: Macmillan and Company, 1907) 205 x 140 mm. (8 1/8 x 5 1/2"). Maroon morocco over red cloth, spine with raised bands and gilt-ruled compartments. Gift inscription on fly leaf from December 16th 1916. Joints slightly rubbed, front joint starting, contents fine.

9) *RUBAIYAT OF OMAR KHAYYAM: THE ASTRONOMER-POET OF PERSIA*. (London: Bernard Quaritch, 1909) 210 x 155 mm. (8 1/2 x 6 1/8"). Original wrappers. Facsimile of the first printing. Spine paper missing in multiple places, otherwise excellent.

10) *RUBAIYAT OF OMAR KHAYYAM: THE ASTRONOMER-POET OF PERSIA*. (New York: Thomas Y. Crowell Company, 1921) 205 x 140 mm. (8 x 5 1/2"). Original blue cloth with elaborate gilt frame encompassing an image of a man reading, top edge gilt. "Complete edition showing variants in the five original printings." Excellent copy.

11) *FITZGERALD'S RUBAIYAT: CENTENNIAL EDITION*. (Maine: Colby College Press, 1959) 222 x 148 mm. (8 3/4 x 5 3/4"). Edited by Carl J. Weber and Compiled by James Humphery III. Original cloth-backed stiff paper boards. "Reynolds Horpel" stamped on front pastedown. Nearly fine. (ST17640-G04)

49 **A GROUP OF THREE NICE BINDINGS OF THE RUBAIYAT OF OMAR KHAYYAM.** (1890-1942) **Three** separately published works. \$700



From Left to Right: 3, 2, 1

1) RUBAIYAT OF OMAR KHAYYAM. (London: Macmillan and Company, 1890) 205 x 143 mm. (8 x 5 3/4"). LOVELY FULL VELLUM BY RIVIERE (stamp-signed on front flyleaf), covers with single gilt rule, lower board with a charming hand-painted bird perched on a branch, silhouetted by a sun painted half yellow and half gilt, smooth spine, olive morocco spine label with gilt lettering. Inscription on fly leaf. Boards slightly splayed, vellum with a couple trivial spots, a couple small imperfections internally, but in fine condition overall.

2) RUBAIYAT OF OMAR KHAYYAM. (New York: Three Sirens Press, [ca. 1930]) 210 x 138 mm. (8 1/4 x 5 1/2"). Attractive half reddish-brown morocco over marbled paper, raised bands, gilt lettering, top edge gilt, others rough trimmed. Illustrated by Edmund J. Sullivan. A nearly fine copy printed on glazed paper and nicely bound.

3) RUBAIYAT OF OMAR KHAYYAM. (Philadelphia: David McKay Company, 1942) 256 x 190 mm. (10 x 7 1/2"). Pretty plum morocco over checkered paper by Maurin, raised bands, compartments with gilt scalloped and straight rules, gilt floral motifs, and gilt lettering, top edge gilt. Housed in a (somewhat worn paper slipcase). Illustrated by Willy Pogany. German inscription dated November 23rd, 1947. A pretty copy in fine condition. (ST17640-G05)

50 A GROUP OF FOUR CHARMING BINDINGS OF THE RUBAIYAT OMAR KHAYYAM. (1903-26) Four separately published works. ♦ \$1,250



From Left to Right: 2, 3, 4, 1

1) (BINDINGS - FINE MODERN MOROCCO). RUBAIYAT OF OMAR KHAYYAM. (London and New York: John Lane, 1903) 145 x 115 mm. (5 3/4 x 4 1/2"). VERY PLEASING CONTEMPORARY RUSSET CRUSHED MOROCCO (unsigned, but in the style of Riviere), covers gilt with ruled border, a four-lobed panel at center with leaf tools at sides and corners emanating from small stippled compartments, and rosette and leaf tools at head and foot, two raised bands, spine compartments at head and foot with rosette centerpiece connected to corners by curved rules, center compartment with titling along length of spine, turn-ins gilt with ruled borders and floral cornerpieces, marbled endpapers, top edge gilt. Historiated and decorative headpieces, tailpieces, and initials, half-title vignette, and nine plates by Herbert Cole. Front pastedown with bookplate of Mary Glennie, front blank with presentation inscription. A hint of wear along front joint, otherwise A FINE COPY, very clean inside and out, the charming binding still quite lustrous and pleasing.

2) RUBAIYAT OF OMAR KHAYYAM. (London: George G. Harrap and Company, [ca. 1910]) 210 x 140 mm. (8 3/8 x 5 1/2"). Very attractive red polished calf, front cover with large gilt chalice and snake design, spine with raised bands, and panels with gilt titling and floral decorations. Illustrated with color plates by Willy Pogany. A couple trivial nicks to covers, otherwise fine.

3) RUBAIYAT OF OMAR KHAYYAM: THE ASTONOMER-POET OF PERSIA. (London: Macmillan and Company, 1926) 160 x 110 mm. (6 1/4 x 4 1/4"). Quite appealing maroon three-quarter morocco over marbled paper boards for Lauriat, raised bands with gilt titling, top edge gilt. Very fine and quite pretty (though with no spine ornamentation).

4) THE RUBAIYAT OF OMAR KHAYYAM. (New York: Thomas Nelson and Sons, n.d.) 158 x 108 mm. (6 1/4 x 4 1/4"). Translated by Edward Fitzgerald, E. H. Whinfield, and Justin Huntly McCarthy. Pretty light purple calf by Sangorski and Sutcliffe (stamp-signed in ink on front free endpaper), covers with double gilt-ruled border, star and crescent cornerpieces, and central medallion, raised bands, densely gilt compartments, gilt turn-ins, all edges gilt. With illustrated frontispiece. Slight fading to calf, otherwise a pretty little book in fine condition. (ST17640-G06)

51 RUBAIYAT IN RED - FOUR VERY NICE BINDINGS OF THE RUBAIYAT OF OMAR KHAYYAM. (1898-1940) Four separately published works. ♦ \$3,500



From Left to Right: 3, 2, 1, 4

1) (BINDINGS - BAYNTUN). RUBAIYAT OF OMAR KHAYYAM. (London: Macmillan and Company, New York: The Macmillan Company, 1898) 200 x 138 mm. (8 x 5 3/8"). FINE RED COARSE-GRAINED MOROCCO BY BAYNTUN, front cover with large gilt goblet with inlaid snake in black, brown, and green entwined around it, raised bands, compartments with snake and goblet motif repeated in gilt. Housed in a felt-lined maroon cloth slipcase. A couple negligible spots on covers, otherwise in very fine condition.

2) RUBAIYAT OF OMAR KHAYYAM: THE ASTRONOMER POET OF PERSIA. (Boston and New York: The Riverside Press, 1900) 230 x 150 mm. (9 x 6"). Edited by William Augustus Brown. No. 198 OF 300 COPIES. Very attractive red half morocco over rose-colored paper boards, untrimmed fore- and tail-edges. Except for some light pencil notes, a virtually mint copy.

3) DULAC, EDMUND, Illustrator. RUBAIYAT OF OMAR KHAYYAM. (London: Hodder and Stoughton, [ca. 1909]) 285 x 225 mm. (11 1/8 x 8 3/4". EXCELLENT BRIGHT RED CRUSHED MOROCCO, covers with scrolling gilt border, raised bands, compartments with lacy motif, gilt lettering, all edges gilt. With 20 tipped-in color illustrations by Edmund Dulac with printed tissue guards. A hint of foxing, but still very fine, and in an attractive binding.

4) RUBAIYAT OF OMAR KHAYYAM. (London, Toronto, Bombay, Sydney: George G. Harrap and Company, 1940) 190 x 130 mm. (7 1/2 x 5 1/8"). Red crushed three-quarter morocco over peach-colored linen boards, raised bands with simple gilt decoration, top edge gilt, marbled endpapers. With four charming full-page plates and four small illustrations by Stephen Gooden. A fine copy. (ST17640-G07)



From Left to Right: 3, 2, 1, 4

1) RUBAIYAT OF OMAR KHAYYAM. (Portland, Maine: Thomas B. Mosher, 1902) 225 x 173 mm. (8 3/4 x 6 7/8"). No. 132 OF 200 COPIES, SIGNED BY THOMAS MOSHER. Attractive red morocco, covers with a pattern of blind and gilt rules with a repeating grape cluster motif and small leaf cornerpieces, raised bands, compartments ruled in gilt, gilt lettering, triple gilt-ruled turn-ins, top and fore edge gilt, bottom edge untrimmed. With frontispiece. Front joint a bit rubbed and with short crack at head of spine, light wear to extremities and head of spine worn away, but the binding still attractive; internally fine.

2) (FORE-EDGE PAINTING). RUBAIYAT OF OMAR KHAYYAM: THE ASTRONOMER-POET OF PERSIA. (London: Macmillan and Company, 1909) 155 x 102 mm. (6 1/8 x 4"). Green morocco by Riviere and Son, raised bands with gilt titling, gilt dentelles, all edges gilt, WITH A FORE-EDGE PAINTING of a city with white buildings, surrounded by desert. Owner's signature on free endpaper. Spine faded to brown (as almost always), and a little fading and spotting on covers, otherwise fine.



3) RUBAIYAT OF OMAR KHAYYAM. (London: George G. Harrap and Company, [ca. 1910]) 210 x 140 mm. (8 1/4 x 5 1/2"). Dark green calf by Bayntun (stamp-signed in ink on free endpaper) with large gilt mandorla on front cover, raised bands, compartments with gilt snake and goblet motif, gilt titling, gilt turn-ins, all edges gilt. Illustrated by Willy Pogany. Gilt embossed gilt seal of the "Library of Locanthy SRS" on front free endpaper, plain embossed seal on text leaf. Joints slightly rubbed, few faint scratches on front cover, otherwise fine.

4) (BINDINGS - BENNETT). (RICCARDI PRESS). RUBAIYAT OF OMAR KHAYYAM. (London: Philip Lee Warner for the Medici Society, 1913) 230 x 167 mm. (9 x 6 5/8"). No. 779 OF 1,000 COPIES on handmade paper (and 12 on vellum). FINE DARK BLUE MOROCCO, GILT, BY WHITMAN BENNETT (stamp-signed on front flyleaf), covers with gilt-ruled border and panel frame, front board with elegant sinuous gilt vine with leaves and grape clusters, raised bands, compartments with vine motif, gilt lettering, top edge gilt, others untrimmed. Bookplate of Elton W. Clark (very possibly the director of the Allied Chemical Corporation, who lived 1887-1958). Front joint showing a little wear (and just a hint to back joint), otherwise fine. (ST17640-G08)



From Left to Right: 1, 3, 2, 4

1) (BINDINGS - JAN SOBOTA JR.). THE RUBAIYAT OF OMAR KHAYYAM. (New York: Dodge Publishing Company, 1912) 265 x 200 mm. (10 1/4 x 7 3/4"). Attractive teal crushed morocco embellished with black and gilt rules and circles, smooth spine, black morocco label with gilt lettering, top edge gilt, other edges untrimmed. Housed in a marbled paper slipcase. With 28 color tipped-on plates by Adelaide Hanscom and Blanche Cummings. Small dent on upper board, spine slightly sunned, occasional light foxing and other minor imperfections, but a very nice copy in an excellent binding.

2) RUBAIYAT OF OMAR KHAYYAM. (London: Philip Lee Warner, 1913) 255 x 153 mm. (8 7/8 x 6"). With FitzGerald's introduction, taken from the Second Edition. No. 315 OF 1,000 COPIES. Pleasing mustard-colored morocco for Hatchard's (stamp-signed in gilt on front turn-in), upper cover with inlaid teal morocco star and crescent in one corner, smooth spine with gilt titling, gilt-ruled turn-ins, all edges gilt. Morocco slightly soiled, spine uniformly a little darkened, otherwise fine. Attractively printed on high quality paper.

3) RUBAIYAT OF OMAR KHAYYAM. (Stockholm: Jan Forlag, 1948) 228 x 157 mm. (9 x 6 1/4"). Lovely rose-colored morocco, upper cover with scalloped gilt rule, gilt-ruled half circles in center, black morocco onlays, top edge gilt, others trimmed. Illustrated by George Popoff. Light scratch and a couple faint spots on lower cover, vestiges of bookplates on front pastedown, otherwise fine.



Illustration from #4



Illustration from #3

4) RUBAIYAT OF OMAR KHAYYAM. (Australia: D. J. Harwood and Associates, 2011) 210 x 153 mm. (8 1/4 x 6"). No. 14 OF 20 COPIES, SIGNED BY ILLUSTRATOR. Blue calf with gilt titling and figural design on upper cover. Housed in a blue paper slipcase with navy cloth edges. Design, calligraphy, and illustrations by Dave Wood. Leather on spine and joints with long, thin tears, otherwise as new. (ST17640-G09)

54 **THREE UNIQUE BINDINGS OF THE RUBAIYAT OF OMAR KHAYYAM. (1900-12) Three separately published works. ♦ \$2,500**



From Left to Right: 2, 1, 3

1) (ROGERS, BRUCE, Designer). RUBAIYAT OF OMAR KHAYYAM. (Boston and New York: The Riverside Press, 1900) 237 x 155 mm. (9 3/8 x 6 1/8"). No. 165 OF 300 COPIES. Attractive amateur binding of dark brown morocco, covers with heavily gilt central red oval onlay, multiple gilt-ruled frames and repeating motifs, raised bands, two red morocco labels with gilt lettering, top edge gilt, others untrimmed. Housed in a matching morocco slipcase with gilt-ruled raised bands and lettering. Designed by Bruce Rogers, using Brimmer type. IN VERY FINE CONDITION, in a pleasing binding.

2) RUBAIYAT OF OMAR KHAYYAM. (New York: Thomas Y. Crowell Company, [ca. 1910]) 225 x 160 mm. (8 7/8 x 6 1/4"). Imitation dark brown morocco with a heavy grain, gilt ruled border and frame, central gilt lozenge painted green, brown, and teal, surrounded by repeating floral motifs painted green, smooth spine with intricate gilt lettering and floral motif. Illustrated by Willy Pogany. Edges slightly worn, but in very fine condition.

3) THE RUBAIYAT OF OMAR KHAYYAM. (New York: Dodge Publishing Company, 1912) 265 x 200 mm. (10 1/2 x 7 7/8"). Fine brown calf with color embossed Arts & Crafts-style design on the cover featuring a grape vine and titling, top edge gilt, others untrimmed. With original (extensively but neatly repaired) lined presentation box. With 28 color tipped-on plates by Adelaide Hanscom and Blanche Cummings. Negligible scratches on lower boards, but in VERY FINE CONDITION. (ST17640-G10)

55 **A GROUP OF REFERENCE MATERIALS PERTAINING TO THE RUBAIYAT OF OMAR KHAYYAM. (1900-2013) Eight separately published works in 14 volumes. ♦ \$750**

1) (REFERENCE WORKS, RUBAIYAT OF OMAR KHAYYAM). GLYDE, JOHN. THE LIFE OF EDWARD FITZ-GERALD. (Chicago: Herbert S. Stone and Company, 1900) 195 x 135 mm. (7 3/4 x 5 1/8"). Half blue morocco over marbled paper, raised bands, gilt decorated spine compartments. Previous owner's gift inscription. Spine faded, text toned, but very good.

2) (REFERENCE WORKS, RUBAIYAT OF OMAR KHAYYAM). LETTERS OF EDWARD FITZGERALD TO FANNY KEMBLE: 1871-1883. (London: Macmillan and Company, New York: The Macmillan Company, 1902) 185 x 127 mm. (7 1/4 x 5"). Edited by William Aldis Wright. Original maroon cloth, gilt titling on spine, untrimmed edges. Binding somewhat worn and a little loose, stain on title.



3) (REFERENCE WORKS, RUBAIYAT OF OMAR KHAYYAM). LETTERS AND LITERARY REMAINS OF EDWARD FITZGERALD. (London: Macmillan and Company, 1902) 238 x 158 mm. (9 1/4 x 6 1/8"). Seven Volumes. No. 1 OF 775 SETS. Red cloth with gilt decoration. Ex-library, with call number on front pastedown of first volume, remnants of bookplate removal, and shadow of spine call number. Very good.

4) (OMAR KHAYYAM CLUB). SOME DOINGS OF THE OMAR KHAYYAM CLUB OF AMERICA. (Boston: Rosemary Press, 1922) 235 x 163 mm. (9 1/4 x 6 1/2"). ONE OF 100 COPIES. Publisher's blue wrappers. Fading around edges, wear on edges and corners, but still an excellent copy of a quite rare and fragile limited edition.

5) (REFERENCE WORKS, RUBAIYAT OF OMAR KHAYYAM). TERHUNE, ALFRED MCKINLEY. THE LIFE OF EDWARD FITZGERALD: TRASLATOR OF THE RUBAIYAT OF OMAR KHAYYAM. (London: Oxford University Press, 1947) 240 x 163 mm. (9 1/2 x 6 3/8"). Publisher's cloth and dust jacket. Bookplate of Una Hobson. Very fine in a fine jacket.

6) (REFERENCE WORKS, RUBAIYAT OF OMAR KHAYYAM). BENSON, A. C. ENGLISH MEN OF LETTERS: EDWARD FITZGERALD. (New York: Greenwood Press, 1969) 221 x 143 mm. (8 3/4 x 5 5/8"). Original brown cloth. Fine condition.

7) (REFERENCE WORKS, RUBAIYAT OF OMAR KHAYYAM). HALBACH, HELEN. ROMANCE OF THE RUBAIYAT: A Comprehensive Directory to the Myriad Editions of the Rubaiyat, the Ephemeron, Edward Fitzgerald, Omar Khayyam and the Lesser Persian Poets. (Santa Barbara, California: Iron Rose Press, 1975) 275 x 215 mm. (10 3/4 x 8 1/2"). No. 59 OF 300 COPIES SIGNED BY THE AUTHOR. Publisher's pink wrappers with printed black decoration. Original black spine tape missing, with glue residue revealed, a hint of soil to covers, otherwise a very nice copy of a useful reference work.

8) (REFERENCE WORKS, RUBAIYAT OF OMAR KHAYYAM). EDWARD FITZGERALD: CHRONOLOGICAL LIST OF HIS BOOKS, ETC. (Chicago: The Caxton Club, 2013) 223 x 148 mm. (8 7/8 x 5 3/4"). Original black paper, green paper dust jacket. Fine in soiled but very good jacket. A facsimile of the 1899 printing. (ST17640-G11)

*A Passionate Collector's Lifetime Achievement:
220 Editions of "Omar" and Related Works*

56 A VAST COLLECTION OF EDITIONS, TRANSLATIONS, COMMENTARY, EPHEMERA, AND REFERENCE WORKS RELATED TO FITZGERALD AND THE RUBAIYAT OF OMAR KHAYYAM. (1867-2011) **Comprising 220 separate line items.** Most in publisher's bindings or original wrappers, several in limp leather, limp suede, or stiff vellum, a few nicely bound in half or full morocco, and TWO PICTORIAL MOROCCO BINDINGS, one by RIVIERE (with inlaid frame of brown stems, green leaves, and purple grapes), and the other by BAYNTUN (with a reclining figure in a turban under a moonlit sky, the scene framed by titling at top and bottom and a very handsome panel on the left and right with brown stems, green leaves, and purple grapes set against a densely stippled ground). ♦Much of the collection with bindings showing light (and in some cases moderate) wear, contents with occasional minor foxing, soiling, and similar issues, the two fine bindings rejoined; but a good portion of the books in excellent condition, with only trivial issues. **\$35,000**

Amassed over the course of many years by a passionate collector of the Rubaiyat, this is a substantial and wide-ranging group of 220 items that attests to the work's enduring popularity over 150 years after Edward Fitzgerald introduced it to the West. Though the collection obviously contains a large number of editions of Fitzgerald's very popular text (the earliest examples being a Third Edition (1872), a Fourth Edition (1879), and the First American Edition (1878)), it also contains a number of other important translations that followed thereafter, such as those by Justin Huntley McCarthy (First Edition, one of 60 copies on Large Paper), Eben Francis Thompson (First Edition, one of 485 copies signed by the translator), and Elizabeth Alden Curtis (First Edition, one of 600 copies), as well as translations into languages other than English, examples of which here include the First Edition in French (1867) and the First Edition in Yiddish. The collection is especially strong in illustrated editions, with over 40 different artists represented, including Edmund Dulac, Elihu Vedder, Willy Pogany, Florence Lundborg, Adelaide Hanscom, Gilbert James, Edmund J. Sullivan, Arthur Szyk, and Stephen Gooden. It also contains an impressive selection of fine press material, including limited editions by the Vale Press, Gregynog Press, Thomas Mosher, Essex House, the Roycrofters, and the Shakespeare Head Press, as well as rare examples by lesser-known presses such as the Philosopher Press of Wasau, Wisconsin, and the Blue Sky Press of Chicago. While most of the books here come in their original bindings, there is a small group of fine bindings that include two sumptuous examples of pictorial morocco by two of England's finest binderies, Riviere and Bayntun. Satirical adaptations with titles like "The Rubaiyat of the Egg" and "The Rubaiyat of a Persian Kitten" inject a little humor into the group, and demonstrate the work's broad influence. A robust roster of reference material, including a special copy of Potter's bibliography (one of 50 signed and numbered copies on special paper) round out the group, and provide important context and scholarly resources. There are no multiple copies of the same edition in this collection, and there are no trade paperbacks. A full list of the collection's contents is available upon request. (ST17640-G01)



Above: Fine and Private Press Editions

Photos of the Collection



Above: The Entire Collection (except ephemera)



Top: Fine and Private press; Below: Editions/Translations





Top left: Small and Miniature Books; Top right: Ephemera; Middle: Adaptations, Bottom left: Calendars; Bottom middle: silk paintings; Bottom right: U.A.E. Postage Stamps



57 **A LARGE GROUP OF ITEMS OF, OR RELATED TO, THE RUBAIYAT OF OMAR KHAYYAM. (1872-1921)**
60 different editions in 61 volumes. Most items in their original publisher's bindings (mostly cloth or wrappers, and a few in limp suede); one in half morocco. ♦Condition ranging from very good to very fine; many of the cloth items with light shelfwear (rubbing to edges, mild soiling, fraying to head and tail of spine) and minor condition issues internally (light scattered foxing and browning), a handful of items with more noticeable condition issues (spine partially lost, rubbed joints, moderate browning, etc.), but on the whole, an excellent group. **\$5,000**

Like the much larger collection of Rubaiyat material described in the previous entry, the present group is especially strong in illustrated editions, with more than 25 artists represented, including Edmund Dulac, Elihu Vedder, Willy Pogany, Adelaide Hanscom, Gilbert James, Edmund J. Sullivan, Arthur Szyk, René Bull, and Abanindro Nath Tagore. Notable text editions in this group include a Third Edition of Fitzgerald's translation; a First Published American Edition; and a signed and inscribed copy of Eben Francis Thompson's translation. There is also a small group of fine press printings, including examples by the Gregynog Press, Thomas Mosher, and Elbert Hubbard. There are no duplicated editions in this collection, and there are no trade paperbacks. A full list of the collection's contents is available upon request. (ST17640-G12)



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