

– CHECKLIST –

COLLECTING FOR THE BOSTON ATHENÆUM IN THE 21ST CENTURY
Rare Books and Manuscripts

April 24–August 9, 2014
Norma Jean Calderwood Gallery
The Boston Athenæum

This selection of rare books and manuscripts is a celebration of the continuing growth of the Boston Athenæum's Special Collections. All the items on display have been acquired by purchase or gift since the year 2000. They represent the commitment of the Athenæum to thoughtfully building the research collections that were first envisioned by its founders in 1807.

With a special emphasis on the art of the book and graphic illustration, this exhibition shares with members and visitors some of the treasures that form part of the Athenæum's collection of 130,000 rare books and manuscripts. The visual riches within each volume can only be partially appreciated while on display behind glass in this gallery. It is hoped that many who attend this exhibition will return to read and study these and other books from the collection in the Arthur and Charlotte Vershbow Special Collections Reading Room.

Stanley Ellis Cushing
Anne C. and David J. Bromer Curator of Rare Books and Manuscripts
April 2014

Charles Baudelaire, *A Une Fille des Tropiques*
Les Antilles: Lucien Guy, 1927
Athenæum purchase, Proprietors' Book Fund, 2012

This story of a sensuous native woman who leaves her tropical island life behind to become a sophisticated Parisian courtesan was created by Lucien Guy and inspired by poetry by Charles Baudelaire. Hand-painted on panels of wood native to the Antilles, each page is elegantly designed with calligraphy and views illustrating the tale.

Robert Browning, *Men & Women*
London: Doves Press, 1908
Athenæum purchase, John Bromfield Fund, 2003

In 1921, Thomas J. Cobden-Sanderson, the proprietor of the Doves Press and the Doves Bindery where these volumes were printed and bound, assembled the best of the extra pages printed on vellum to create this two-volume set, which he gave to his wife, Annie. The first volume was flourished in green and blue inks by the preeminent British calligrapher Edward Johnston in 1908.

John Carwitham, *Various Kinds of Floor Decorations represented both in Plano and Perspective, Being useful Designs for Ornamenting the Floors of Halls, Rooms, &c. whither in Pavements of Stone, or Marble, or w[i]th Painted Floor Cloths, in Twenty four Copper Plates*
London: Printed for John Bowles and Son at the Black Horse in Cornhill, between 1754 and 1764
Athenæum purchase, Arthur and Charlotte Vershbow Fund, 2004

Each page of this pattern book of elaborate floor designs contains two versions of the same design. The larger image clarifies the exact proportions of each block of colored stone or painted fabric. The smaller image of the floor pattern can be optically confusing when used in a room or outdoor space and viewed from a different perspective. The human figures, dressed in eighteenth-century costume or in classical togas, stand on solid surfaces but frequently seem poised to fall off the edge of three dimensional rows of precariously positioned multi-colored blocks of stone.

Jean Cocteau, *Portraits-Souvenir 1900-1914*

Paris: Éditions Grasset, 1935

Athenæum purchase, John Bromfield Fund, 2005

Rudyard Kipling, *Le Livre de la Jungle*

Paris, Mercure de France, 1936

Athenæum purchase, Alex and Trish Altschuller Fund, 2004

These art deco bindings were made by Jotau Reliure, the book binding division of Brodard and Taupin in La Fleche, a city in the Loire region of France. The boards and spines of the books are made of a plastic resin similar to Bakelite. The piano hinge structure, which pivots around a long metal pin that runs through the center of the hinge, allows the binding to open flat. The bindings with their heavy boards appear to be strong but, in fact, are very brittle.

Hart Crane, *The Bridge*

Paris: The Black Sun Press, 1930

Gift of Cynthia and John Wigglesworth Everets, 2010

Harry and Caresse Crosby, the proprietors of the Black Sun Press, were privileged young expatriates who totally rejected the rigid moral standards of early-twentieth-century Boston. They settled in Paris after World War I and cultivated avant-garde artists and authors whose work they printed in elegant limited edition books. Recognizing Hart Crane's poetic genius, they supported his efforts to finish his epic poem focused on the Brooklyn Bridge. This book was issued by Caresse a month after the widely publicized double suicide of Harry Crosby and his mistress. This volume was illustrated with three early photographs by Walker Evans, a friend of Crane's who would become famous as a photographer of the rural poverty in Southern Appalachia during the Depression in the 1930s.

La Création, Les Trois Premiers Livres de la Genèse

Paris: François-Louis Schmied, 1928

Athenæum purchase, Arthur and Charlotte Vershbow Fund, 2004

François-Louis Schmied was a highly accomplished French artist and printer who designed and illustrated this version of the first three books of Genesis. He created elaborate multicolor woodblocks printed in vivid colors, metallic inks, and art deco designs which he combined with pages of architectural columns of text meant to balance the aesthetic weight of the images.

Mark Doty & Darren Waterston, *A Swarm, A Flock, A Host*
San Francisco: Achenbach Graphic Arts Council, 2013
Athenæum purchase, Ruth Oliver Jolliffe Fund, 2013

This artist's book is really a modern bestiary that contains two portfolios. The first consists of poetic broadsides by Mark Doty which are carefully printed in the midst of numerous silhouetted creatures and vegetation created by Darren Waterston. The second portfolio consists solely of colorful collages of silhouetted birds, animals, vegetation, and insects also by Waterston.

Encyclopædia; or, A Dictionary of Arts, Sciences, and Miscellaneous Literature... Illustrated with Five Hundred and Forty-two Copperplates, The First American Edition, in Eighteen Volumes, Greatly Improved. Volume 7.
Philadelphia: Printed by Thomas Dobson, 1798 [1790-1798]
Gift of Washington Encyclopedia Donors, 2012

George Washington encouraged the publication of the first encyclopedia printed in America by subscribing for two sets, one of which is now at Mount Vernon. Based on the English *Encyclopedia Britannica*, with many entries rewritten for an American audience, it was printed on paper made in Pennsylvania with type cast in Philadelphia and illustrated with engravings by eighteen Philadelphia artists. This volume is from the set that Washington gave to his secretary, Colonel Tobias Lear. Having been divided up over the years among a number of Lear's descendants, the set has only recently been reassembled. Following the example of their nineteenth-century predecessors, a group of members of the Boston Athenæum subscribed for the purchase of this set in 2012. It joins the large portion of Washington's personal library that was purchased by subscription for the Athenæum in 1848.

The Four Gospels of the Lord Jesus Christ
Waltham Saint Lawrence, Berkshire, England: Golden Cockerell Press, 1931
Athenæum purchase, Arthur and Charlotte Vershbow Fund, 2003

Eric Gill cut the woodblock illustrations for this book and designed the typeface specifically to be strong enough to balance the visual weight of the images with the text. This led to a particular harmony and elegance that pleases the eye, allows the reader to appreciate the theatrical quality of the large lettering, and serves like a stage set for the biblical personalities who move through and around them.

Charles Holmes (editor), *The Poems of John Keats*
London: Published by Messers. Hacon & Ricketts, 1898
Athenæum purchase, John Bromfield Fund, 2002

Sybil Pye bound these books in 1922. Her early binding designs, which consisted of linear gilt patterns and occasional small gilt leaf tools, had been influenced by Charles Ricketts, who designed the floral page borders of these books. She later developed her own distinctive, strong cubist patterns of colored leather onlays that made her famous.

Dard Hunter, *Papermaking by Hand in America*
Chillicothe, Ohio: Mountain House Press, 1950
Athenæum purchase, Arthur and Charlotte Vershbow Fund, 2006

Dard Hunter, America's premier historian of papermaking, spent years researching the first paper mills that developed in each of the colonies that became the United States of America. Using his extensive files, Hunter was able to write the text of this book as he stood at his type case setting the individual pieces of type on a printer's composing stick. Limited to about 160 copies, the book was printed on paper hand-made for this project and with type designed and made by his son. It contains facsimiles of watermarks and reproductions of early documents relating to American papermaking history.

Katherine Jones & Retta Bowen, *Bubble High*
London, 2011
Athenæum purchase, Jerrold I. W. Mitchell Fund, 2014

The tissue feathers that hang from the wings of this kinetic mobile artist's book each carry a line of poetry by Retta Bowen reflecting on high pressure and unstable weather.

Thomas Ingmire, *The Marriage of Heaven and Hell*
San Francisco, 1989
Athenæum purchase, Philip Hofer Fund, 2013

This unique manuscript of a text by William Blake was written on vintage handmade English paper and bound in vellum. It incorporates traditional letter forms, often highlighted with gold leaf, which flow around and past the text. The calligrapher's distinctive contemporary illustrations are formed from Chinese ink and gold leaf on gesso.

Michael Kenna (photographer), *Mont-Saint-Michel*

From: Henry Adams, *Mont-Saint-Michel*

South Dennis, Massachusetts: Steven Albahari, 21st Editions, 2007

Athenæum purchase, Philip Hofer Fund, 2008

This hand-printed platinum print photograph by Michael Kenna is one of fifteen that illustrate Henry Adams's philosophical book on the atmosphere and meaning of the abbey church of Mont-Saint-Michel in Normandy. Originally issued by Adams in 1904 with only a few small architectural drawings, the text greatly benefits from Kenna's precisely detailed and evocative images of the church and its environment.

H. L., *The Truest and Largest Account of the Late Earthquake in Jamaica, June the 7th 1692*

London: Printed for Thomas Parkhurst, at the Bible and Three Crowns at the lower End of Cheapside, near Mercers-Chappel, 1693

Athenæum purchase, John Bromfield Fund and Philip Hofer Fund, 2007

The front and back boards of this tortoiseshell binding were originally part of a comb case that was made in Port Royal, Jamaica, in 1693. The engraved decorations include the coat of arms of Jamaica, pineapple plants, fruit trees, and an elaborate border with corner pieces of engraved silver. The adaptation of this Jamaican comb case into a binding to protect an account of the earthquake that destroyed much of Port Royal was probably accomplished by an American bookbinder in the late nineteenth century.

The Lamentations of Jeremiah

Montgomeryshire, Wales: Gregynog Press, 1933

Athenæum purchase, Arthur and Charlotte Vershbow Fund, 2004

This art deco binding was designed by Blair Hughes-Stanton, who also created all of the wood engraved illustrations and designed the book. It is one of fifteen copies that were specially bound by George Fisher of the Gregynog Press Bindery.

Pierre Lecuire, *Cortège*

Paris: Pierre Lecuire, 1959

Athenæum purchase, Philip Hofer Fund, 2011

This collaboration between the poet Pierre Lecuire and the artist André Lansky is one of the great pochoir books of the twentieth century. The large-font typographical pages are strong, but at times they seem overpowered by the pochoir images by Lansky. While easily mistaken as assemblages of richly colored paper or cloth glued to a supporting sheet of paper, the illustrations were actually created by the sequential application of rich liquid pigments to the cut-out areas of multiple stencils.

Lieut. A. L. Lindsay, *Confederate Naval Signal Book*

Yorktown, Virginia, 1861–1865

Athenæum purchase, John Bromfield Fund, 2001

This manuscript book of Confederate naval signals and warnings was in use along the Virginia coast during the first two years of the Civil War. It contains 107 ink and watercolor drawings of patterns of colored flags and balls that were used to share tactical information among the coastal defenders. Its original owner, Lieutenant A. L. Lindsay, took it with him when he was posted to the District of Texas, New Mexico, and Arizona. While serving there as Chief of the Signal Corps, he used the notebook to house copies of forty-eight printed general or special orders relating to that district. In 1865 the signal book fell into the hands of R. Stock, a Union soldier from the 114th Ohio Volunteer Infantry, who used it as a diary for a short time.

Thomas Lodge, *The Story of Rosalynde*

London: George Newnes Ltd., 1902

Athenæum purchase, Kathleen L. and Peter A. Wick Fund, 2004

This binding by Cedric Chivers of Bath, England, features the distinctive art work of Jessie M. King who was trained at the Glasgow School of Art. King's hand-drawn ink and watercolor design on paper is protected by a layer of translucent vellum that has been tooled in gold to accentuate parts of the overall design.

Edouard Manet, *Exhibition of the Great Painting by the Celebrated French Artist E. Manet "The Execution of the Emperor Maximilian"*

Boston, 1880

Athenæum purchase, Kathleen L. and Peter A. Wick Fund 2014

This advertising broadside (or poster) was meant to alert Bostonians in 1880 to the brief opportunity they were being given to see Edouard Manet's painting of the death by firing squad of Emperor Maximilian of Mexico. This painting was politically controversial in France because it was thought that Napoleon the Third, who had handpicked Maximilian as his puppet ruler in Mexico, had abandoned him to his own fate when it became expedient. Though the painting could not be exhibited in Paris, it was shown briefly in Boston and New York before being sent back to Europe. It is now in the collection of the Kunsthalle Mannheim in Germany.

Russell Maret, *Specimens of Diverse Characters*

New York: Russell Maret, 2011

Athenæum purchase, Arthur and Charlotte Vershbow Fund, 2011

The pages of this book form an elegant exhibition of a number of the author's favorite typefaces displayed as alphabets, individual full-page quotations, and multi-page texts. The formats have been chosen to show the stylistic characteristics of each typeface to best advantage. This deluxe edition was accompanied by several sets of progressive proofs that illustrate the various steps required to achieve the final detailed image.

T. Sturge Moore, *The Little School, A Posy of Rhymes*

London: Eragny Press, 1905

Athenæum purchase, John Bromfield Fund, 2002

The binder of this book, Sybil Pye, was a British school teacher who taught herself bookbinding and developed her own distinctive style using cubist patterns of colored leather inlays and simple geometric shapes for gold tooling. This copy, one of ten printed on vellum by Lucien and Esther Pissaro at the Eragny Press, was bound in 1940. It was once in the collection of J. Paul Getty, Jr.

Graham Nash, *Love, Graham Nash*

South Dennis, Massachusetts: Steven Albahari, Legacy Editions, 2010

Athenæum purchase, Life Members Book Fund, 2013

Graham Nash was a founding member of the musical group, Crosby, Stills, Nash, and Young. This volume contains facsimiles of seventeen of Nash's original lyrics that are here interspersed with Nash's photographs of the events and people, such as that of singer Joni Mitchell, that inspired the songs.

Gérard de Nerval, *Histoire de la Reine du Matin & de Soliman Prince des Genies*

London: Eragny Press for Société des Cent Bibliophiles, 1909

Athenæum purchase, Arthur and Charlotte Vershbow Fund, 2004

Eragny Press books tend to be small in format and are illustrated with woodcuts created by Esther and Lucien Pissarro, the proprietors of the press. This volume, which is accompanied by a collection of over eighty design ideas and trial proofs, belonged to Eugène Rodrigues, the president of the Parisian book collectors' club that funded the production of this elaborately illustrated volume. A larger than average budget allowed the Pissarros to carve many more woodcut illustrations than normal and to print some in four colors and gold leaf.

Allan Owston, *Yachts of the Yokohama Sailing Club 1893*

Yokohama, Japan: Kelly and Walsh Ltd., ca. 1895

Athenæum purchase, Augustus P. Loring Fund, 2008

These yachts, photographed sailing in Yokohama Bay, were built in Japan according to American designs for American businessmen stationed in that country. The collotype illustrations were printed by Kazumasa Ogawa, one of the great figures in Japanese photography. In 1882 Ogawa came to Boston to study portrait photography. When he returned to Japan he set up a photographic studio and became a master collotypist. The author of this volume evaluated the speed of each of the sailboats illustrated and often included the history of ownership. The "Seagull," shown here, was twenty-seven feet long and had been shipped to Japan from New York. Most of the other boats illustrated were built in Japan following American and English marine architectural designs.

Andrea Palladio, *The First Book of Architecture, by Andrea Palladio. Translated out of Italian: With an Appendix Touching Doors and Windows by Pr Le Muet, Translated out of French. By G.R. To which are added Designes of Floors lately made at Somerset-House; And the Framing of Houses after the best manner of English Building, with their Proportions and Scantlings*

London: Printed by J. M. and sold by G. Richards...and by Simon Miller, 1663
Athenæum purchase, Philip Hofer Fund, 2007

This copy of the first edition in English of Palladio's influential architectural theories is in a contemporary calf binding and carries an engraved armorial bookplate done in 1699 for Francis Fulford of Fulford in Devon, England. Unlike two later editions of this book that belong to the Athenæum and were heavily used by Massachusetts builders in the eighteenth century, this volume remained pristine in an English country house library.

A Patriotic Musical Festival, Proposed by Some Public Spirited Ladies of Charleston in Aid of The Ladies' Gunboat will be presented at the Hibernian Hall, this (Thursday) Evening, 20th instant, Under the Direction of Professor M. S. Reeves, Assisted by Professor Platte, with the Following Program...

[Charleston, South Carolina]: Evans & Cogswell, Printers, [1862]
Athenæum purchase, Caleb Loring, Jr. Fund, 2007

This unrecorded Confederate entertainment broadside announced a benefit concert to help pay for the construction of an ironclad ram, *Palmetto State*. It was known as "The Ladies' Gunboat" because more than half of the cost of its fittings was provided by the Charleston Ladies' Gunboat Society. Money was raised through concerts, plays, quilt-making, and donations of family silver, works of art, and jewelry. As the flagship of the Charleston Squadron, the *Palmetto State* repelled Federal naval ships from Charleston Harbor, evacuated Confederate troops from Fort Wagner in 1863, and was finally burned by her crew to prevent her capture after the evacuation of Charleston in 1865.

Henri Rivière, *Les Trente-Six Vues de la Tour Eiffel*

Paris: Eugène Verneau, 1888-1902

Athenæum purchase, Arthur and Charlotte Vershbow Fund, 2012

This volume of thirty-six colored lithographs was inspired by Hokusai's *Thirty-Six Views of Mount Fuji* that was printed in Japan in the early 1830s. Some of the lithographs are powerful images of the industrial ironwork structure of the Eiffel

Tower while others illustrate pastoral views of the landscape around Paris with just a tiny image of the tower floating among the tree tops. These views were premier examples of the influence of Japanese aesthetics on French culture. Unfortunately for the popularity of this book, by the time it was completed after fourteen years of work, the fashion for all things Japanese had faded and art nouveau was becoming the new standard of beauty.

Pierre Roche, *Trois Gypsographies d'après José Maria de Heredia*

Paris: Chez Pierre Roche, 1911

Athenæum purchase, Philip Hofer Fund, 2011

The printing process employed to create this book was termed "Gypsography" by the author, who was also the printer. Images and text were printed on dampened paper pressed onto low relief forms sculpted from gypsum. The delicate colors, added during the printing process, produced subtle three-dimensional illustrations that resemble shell cameo jewelry. Roche proudly announced that this was the first text created by this technique. It was also the last because it was difficult to do and expensive. It is one of only forty-eight copies produced.

John Rocque, *A Set of Plans and Forts in America, Reduced from Actual Surveys*

[London]: Published according to Act of Parliament by Mary Ann Rocque, Topographer to His Royal Highness the Duke of Gloucester, in the Strand, 1765

Gift of Caroline J. Hollingsworth, 2009

This volume contains thirty engraved views of fortifications in British North America at the end of the French and Indian War. A number of the forts were scenes of battle during the war, and this small book can be seen as a quiet boast that they all had come under British rule after the French were defeated in 1763.

Panrace Royer and abbé de La Mare, *Zaïde, Reine de Grenade, Ballet-heroique*

Paris: Chez la V. Delormel & Fils, 1756

Athenæum purchase, Peter Beauregard Duke Fund, 2006

This binding of green morocco leather is decorated with the coat of arms of Louis-Auguste de France, duc de Berry, who became King Louis XVI. Royer was in charge of the musical education of the children of the King Louis XV.

The Rules and Regulations of the Magdalen-Charity, with Instructions to the Women who are Admitted and Prayers for their Use

London: Printed by W. Faden for the Charity, 1769

Athenæum purchase, Kathleen L. and Peter A. Wick Fund, 2008

The Magdalen Charity was founded to help repentant prostitutes change their lives and learn a more respectable trade. It was supported by the British philanthropist Jonas Hanway who made a practice of commissioning handsome bindings for polemical tracts and distributing them to potential donors to his favorite causes. This example utilizes many of the distinctive tools, such as the winged hourglass, the female profile, and the rose border that often appear on his bindings.

William Shakespeare, *Hamlet*

Weimar: Cranach Press, 1930

Athenæum purchase, Arthur and Charlotte Vershbow Fund, 2003

Count Harry Kessler, the proprietor of the Cranach Press, designed the typography of this book to give central attention to the text of the play which was bordered by commentary in French and English. The woodcut illustrations of silhouette figures were created by Edward Gordon Craig, a British artist who excelled in theatrical set design.

Silver Plate Manufacturer's Trade Catalogue

Sheffield, England, 1790–1800

Athenæum purchase, John Bromfield Fund, 2002

This manufacturer's catalogue illustrates a wide variety of silver products, such as candlesticks, salt cellars, mustard pots, tea pots, wine coasters, sugar bowls, pierced bowls, and trays. The prices for each item have been added in manuscript next to each detailed engraving.

John Smith, *The Generall Historie of Virginia, New-England, and the Summer Isles: with the names of the Adventurers, Planters, and Governours from their first beginning An. 1584 to this present 1624*

London: Printed by I. D[awson] and I. H[aviland] for Michael Sparkes, 1624

Gift of Caroline J. Hollingsworth, 2009

This compilation of Captain John Smith's various writings promoting and describing the earliest English settlements in North America is an important contemporary source for early American history. It contains beautifully engraved maps of Virginia, New England, and Bermuda. Many of the place names given on the maps to landmarks in New England were later changed, but Cape Anne, the Charles River, and Plymouth have remained constant. The engraved pictorial title page in this copy is a particularly fine impression of the first version, which incorporates portraits of Queen Elizabeth, King James I, and Prince Charles.

Robert Steele (editor), *Some Old French and English Ballads*

London: Eragny Press, 1905

Athenæum purchase, Philip Hofer Fund, 2009

One of ten copies printed on vellum, this book features an elegant font for printing music that was used on only two books from the Eragny Press. Originally bound in a typical Eragny decorated paper and cloth spine binding, this volume was rebound in 2008 by the British binder James Brockman. His overall pattern of a gold spade shape echoes the tip of the vintage silver clasp that keeps the book closed.

Violet Teague, *Night Fall in the Ti-Tree*

London: Published by Elkin Mathews, 1906

Athenæum purchase, John Bromfield Fund, 2012

Originally conceived and printed by Violet Teague, an artist from Melbourne, Australia, this morality tale for children was heavily influenced by the aesthetics of Japanese books. The poetry imitates Japanese haiku, and the illustrations were consciously based on Japanese examples. The earth-tone inks were brushed on the woodblocks to create asymmetrical double page vistas, and the binding of green silk ribbon was based on Japanese prototypes.

Terry Turrentine, *Snowy Owl*

Santa Cruz, California: White Bird Press, 2013

Athenæum purchase, Susan W. Paine Fund, 2013

These photographs are part of an artist's book that contains a poem by Mary Oliver, an essay by Richard Lang, and a suite of fifteen color images of a snowy owl that the photographer observed in a frozen cornfield in northern Quebec. Much to the delight of local bird watchers, the extreme weather of the past winter brought quite a number of these normally hard-to-find snowy owls to the coastline around Boston.

Oscar Wilde, *The Sphinx*

London: Elkin Mathews and John Lane, at the Sign of the Bodley Head, 1894
Athenæum purchase, Alexander Williams Fund, 2005

The typographical design of this volume was a radical departure from the standards of book production at the end of the nineteenth century. The entire project, including choice of paper, binding design, attenuated illustrations, three colors of ink, and the balance between text and illustrations was the work of Charles Ricketts, who went on to found the Vale Press.

Thomas Pattison Yeats, *Institutions of Entomology*

London: Printed for R. Horsfield, 1773
Athenæum purchase, Susan W. Paine, Philip Hofer, and John Bromfield Funds, 2010

The author of this book, Thomas Yeats, regretted that he was unable to afford engravings to illustrate the insects that he described in this first British entomology book arranged by the Linnaean system of classification. Louisa, Countess of Aylesford, the owner of this copy, illustrated it with ninety accurate and delicate life-size watercolors of each insect. If there was enough room, the insects landed on the margins of the page. If the insect was too large, it crawled across the text.

— PLEASE NOTE —

All works are in the permanent collection of the Boston Athenæum.
Works are listed in alphabetical order by the author, if known, and otherwise by the title.