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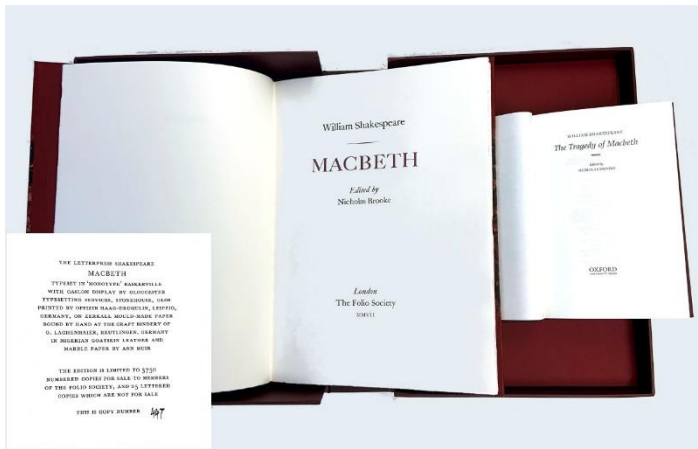
Coleridge, Samuel Taylor. The Rime Of The Ancient Mariner And Other Poems; A collectors' edition of four poems with superb illustrations by wood-engraver Harry Brockway. London: The Folio Society, 2010. Limited Edition #699 / 1000.

Signed by the artist and numbered in a printing limited to 1,000 copies. Large 4to 13" x 9¾", 216 pp. Vellum quarter-binding, spine blocked in 22 carat gold, vellum tips. Front board blocked in four shades of foil. 16 colored wood engravings tipped into the book, numerous engraved tail-pieces, limitation engraving signed and numbered by the artist. Endpapers

printed letterpress with a design by Harry Brockway. Brockway is a renown wood engraver, stone carver and letter cutter. He has had consignments from the the National Trust and the Royal Mint. Titling calligraphy by Stephen Raw. Poems set in 24-point Founder's Caslon. Gilded top edge. Printed on Cordier Wove paper, with hand-torn edges. Presented in a cloth-bound solander box.

This edition includes four of Coleridge's poems which have established themselves as foundational to the Romantic Literary Period of lyrical poetry. With *"The Rime of the Ancient Mariner"* Coleridge had his inspiration for a supernatural ballad when walking in the Quantock Hills with William and Dorothy Wordsworth. Fantastical, supernatural, ballad-like but innovative in metre and rhyme – this was poetry as it had not been known before. No wonder it instigated a literary revolution. When Lord Byron heard Coleridge recite his astonishingly powerful poem 'Kubla Khan', he used his considerable influence to ensure that it was published. *"Christabel"* is a masterpiece of Gothic imagery: owls hoot and obscure terrors lurk outside the lonely castle; a beautiful woman with a demonic soul undresses in the moonlight; in a dream, a snake coils about a white dove...The final poem, *'The Pains of Sleep'*, is one of Coleridge's most personal, written during a nightmare-ridden period of withdrawal from laudanum, the drug to which he was addicted. It is an outpouring that uncovered his deepest soul, his sense of wasted promise and guilt and his desperate yearning for love. (Folio Society) As new in as new clamshell box, still in original shipping box. **\$675**

*In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.*



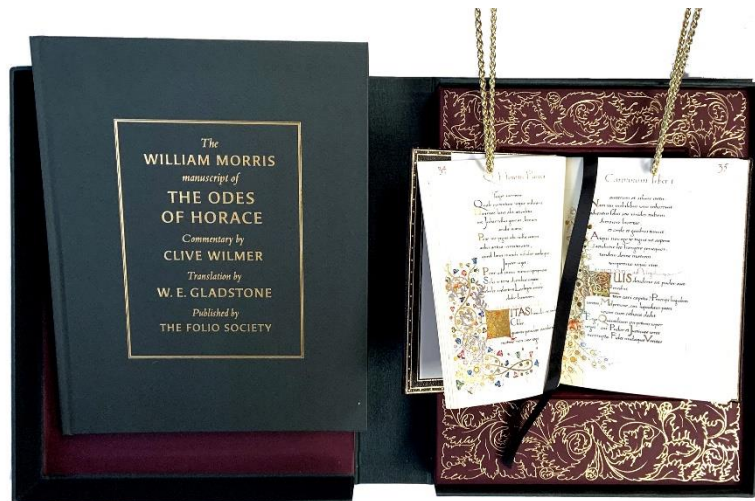
Shakespeare, William. *Macbeth* [The Letterpress Shakespeare]. London: The Folio Society, 2007. Limited Edition #447 / 3750.

Large 4to, 14" x 10³/₄". Hand-bound in Nigerian goatskin leather, blocked in gold with hand-marbled paper sides. Gilded top edge, ribbon marker, 16pt 'Monotype' Baskerville, with Caslon display, Oxford University Press text, edited by Professor G. R. Hibbard under the General Editor Stanley Wells. Buckram-bound solander box: 15" x 11" x 2³/₄". Commentary volume: bound in buckram. 8³/₄ x 10³/₄"

Since the First Folio in 1623 there have been countless editions of Shakespeare's works. The Folio Society wanted to do something unprecedented: to design an edition so pure, so simple, that the beauty of the text could be fully appreciated - an edition that would be as timeless as the text itself. The project was to occupy some of Europe's finest book designers, typesetters, paper-makers, printers and binders for eight years. The starting point was the text. Rather than keep text and commentary together, we decided to put them into separate volumes. Out went the elements that clutter the page: footnotes and textual variants. All that was left was Shakespeare's words. There is no more powerful opening than that of the three witches muttering incantations on the blasted heath, surrounded by the 'hurly-burly' of war and storm.

Macbeth is a play with scarcely a pause for breath, for the tension and drama rise inexorably from that first supernatural scene. In his excellent series of essays included in the companion volume to this edition, editor Nicholas Brooke discusses the history of *Macbeth* in performance and what those uncertainties reveal. It was Abraham Lincoln's favorite play. (The Folio Society). As new, still in original shipping box.

*'our country sinks beneath the yoke,
It weeps, it bleeds, and each new day a gash
Is added to her wounds.'* - Act 5 Sc. 3 **\$750**



Morris, William. *William Morris's Odes of Horace*. London: The Folio Society, 2000. Limited Edition #357 / 1000.

Facsimile reproduction of William Morris's hand-illuminated edition of Horace's Odes held in the Bodleian library. Printed and bound by Smith Settle Printing and Bookbinding in West Yorkshire.

As new volume alongside the companion commentary volume in a new salander clamshell box with original wrapper and shipping box. 6³/₄" x 5", 192 pages. Printed on Tatami

paper in coloured inks with gold and silver foil. Bound in Indian smooth-grain goatskin with 5 raised bands on the spine. Gold blocked on spine, edges and doublures, shuffled pages. Companion commentary volume written

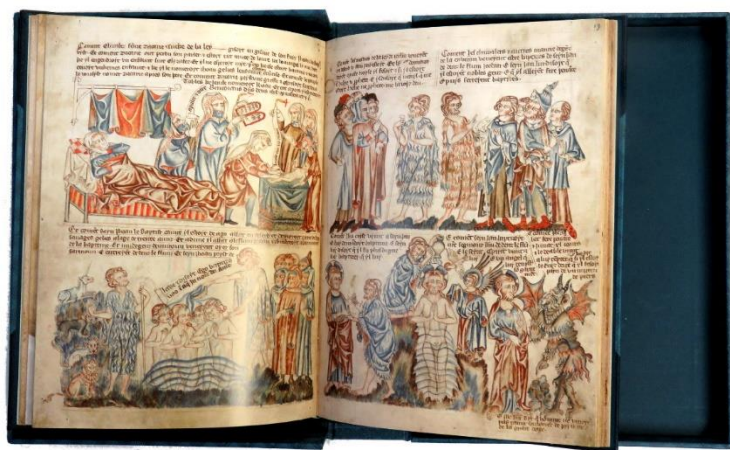
by Clive Wilmer, Master of John Ruskin's Guild of St George: 11" x 8¾", 64pp., frontispiece portrait. Solander Box 12½" x 9¾", bound in buckram with cloth-lined recess, blocked in silver and gold foil on front and spine.

The printing of these delicate pages was entrusted to Castelli Bolis in Bergamo, Italy, who are specialists in gold-foil printing, and the binding to the craft bindery of Smith Settle in Yorkshire. Each detail – from the varied shades of gold in the decorations to the green-black tone of the goatskin binding – has been reproduced with meticulous care to match as closely as possible the original volume. The book is housed in a decorated solander box, alongside a handsome commentary volume. This essential companion contains a full-verse translation by William Gladstone and an absorbing essay on the genesis of the book and the unfolding of Morris's passion for illumination.

Between 1869 and 1875, Morris produced 18 illuminated books, resurrecting a tradition that had faded with the invention of printing. Among these were A Book of Verse and the Rubáiyát of Omar Khayyám and two of the greatest latin texts: The Aeneid and The Odes of Horace. Morris included all four books of The Odes, the last of which, in its unfinished form, provides a fascinating record of his creative method.

The Odes consist of more than 100 short poems adapted from the lyric verse of Greek poets such as Pindar and Sappho. Their themes are diverse – from love and friendship to patriotism and religion – and they often have a strong moral vein. Alfred Tennyson described them as: 'jewels five-words long, that on the stretched forefinger of all time / sparkle for ever'. Today they are widely quoted: 'carpe diem' ('seize the day') and 'dulce et decorum est' ('sweet and fitting it is') are but two famous examples (The Folio Society). As new in as new clamshell box original shipping box.

'If I were asked to say what is at once the most important production of Art and the thing to be most longed for, I should answer, a beautiful House; and if I were further asked to name the production next in importance and the thing next to be longed for, I should answer, A Beautiful Book' **\$475**



The Holkham Bible. London: The Folio Society, 2007. Limited Edition #963 of 1750 copies.

11½ x 8½"., 150 images, 84 manuscript pages. Half-bound in blue leather with buckram sides printed with diaperwork pattern. Separate leather title label blocked with a design by David Eccles in gold, red and blue. Gilded on all three edges, with a ribbon marker. Printed on Swiss-made Furioso paper. Presented together with the Commentary volume by Professor Michelle P. Brown in a buckram-bound solander box with a leather title label.

From the large number of pictures and the very intent to replicate, makes this manuscript a one of a kind. Scholars have pondered for decades over its puzzling choice of language, stories and provenance. but they admire the skill and devotion which produced it. Unlike many illuminated manuscripts, the pictures form the entire bulk of the book – either full-page or two set one over the other. Words illustrate the pictures, not the other way round – and these scenes are magnificently drawn. (The Folio Society) As new in original wrapping paper and shipping box.

"If I make it true and God grants me life, Never will you see another such book" - Artist's Prayer **\$350**



The Fitzwilliam Book of Hours; MS 1058 - 1975. London: The Folio Society, 2009. Numbered Limited Edition: #791 of 1180.

8" x 5¼", 370 pp. Bound in specially commissioned silk jacquard. Page edges stained in blue then gilded on three sides. Printed on Furioso paper with Hahnemuhle Bugra Butten endpapers. Ribbon marker. Commentary volume: quarter-bound in cloth with paper sides and inset title label. 8" x 5¼", 144 pp.

Presented in a cloth-bound solander box with gold blocking.

The binding of the original manuscript, kept in the Fitzwilliam Museum, is a Victorian interpretation. The Folio Society has created a new design for this facsimile, using a pomegranate design present in several illuminations (see, for example, the miniature of St Barbara). The gorgeous silk-woven jacquard fabric embellished with gold weft, was commissioned from Stephen Walters and Sons, a mill originally founded by a Huguenot silk-weaver in the 1720s.

The manuscript was photographed by Andrew Morris, widely recognised as one of the leading manuscript photographers in the UK, who captured the incredibly detailed, fine filigree gold lines. Printed by Beacon Press, who has previously won the Fine Art Printer of the Year Award. The paper has been specially selected for its similarity to vellum, and the rich colours of the gold, the deep blue and the pastel shades of the flowers glow on the page. The books are then hand-bound by Smith Settle, who have been entrusted with some of the finest binding work for the Society over the last few years.

The Fitzwilliam Museum in Cambridge holds one of the largest and finest collections of Books of Hours in the world, with over 250 examples dating from the 13th to the 16th centuries. Amongst so many treasures, MS 1058-1975 stands out. (The Folio Society). As new in original paper wrapper and box. **\$750**



King Henry's Prayer Book; Introduction by James P. Carley. London: The Folio Society, 2009. Numbered Limited Edition #204 / 980 copies.

8½" x 5¾", 360 pp with illustrated and rubric capitals throughout, 7 full-colour miniatures, Gilded on all three edges. Carley. Commentary volume by James P. Carley, the foremost expert on the library of Henry VIII, bound in buckram blocked in matt gold, 96 pages with colour frontispiece. Both volumes presented in a gilt-lettered buckram solander box, blocked in matte gold.

King Henry VIII's vast collection of books remained part of the royal library until 1757, when King George II presented them to the newly founded British Museum. This royal bequest forms the nucleus of the British Library's historic collection. At its heart is King Henry's Prayer Book.

The original binding of the Prayer Book has survived, along with most of its clasps. This has allowed the ability to reproduce it exactly, from the red silk velvet on wooden boards to the intricate design of the brass clasps. Inside, every detail of the original is visible, from the beauty of the glorious illuminations to the faintest of pencil marks and water marks on the vellum. Even the irregular effect of the original page edges has been achieved. The result is a facsimile that reflects both the opulence and intimate nature of this extraordinary royal treasure. Copy number 1 of this facsimile was graciously accepted by His Royal Highness The Prince of Wales (The Folio Society). As new in original wrapping and shipping box. **\$700**



Vincent Van Gogh. Vincent Van Gogh: Sketchbooks. London: The Folio Society, 2013. Limited Edition #865 of 1000.

Four Volumes, Vol 1: 4.75" x 2.75", 96 pp., bound in vegetable parchment. Vol 2: 4" x 5.25", 42 pp., Quarter bound in cloth with raised corners and coated paper. Vol 3: 4.25" x 7.75", 64 pp., bound in cloth, Vol 4: 5.25" x 3.25", 88 pp., marbled edges, bound in hessian cloth with hand sewn leather edging. Loose leaves: 9" x 5.25", 14 leaves in card folder, with title label printed letterpress. Commentary Volume: 9" x 5.25", 80 pp., bound in paper with title label printed letterpress. Presentation box: 14" x 12.25" x 2.25", lined with hand marbled paper and blocked with gold

foi on spine, with title label printed letterpress.

Vincent van Gogh (1853 - 1890) left one of the world's greatest artistic legacies. A hidden but crucial part of this legacy are his sketchbooks. They contain a dazzling variety of drawings, evidence of Van Gogh's dedicated attempts to, as he put it, "capture things first hand" The sketches include preparatory studies for famous paintings as well as drawings that are miniature works of art in their own right.

The earliest sketchbook in the collection dates back to Van Gogh's time in Nuenen in the Netherlands, from 1884-85. The last one was used in Paris from May 1890 until the artist's death three months later. The variety of their contents provides a privileged insight into Van Gogh's working methods.

The four sketchbooks remained in the possession of the Van Gogh family until 1962, when the collection was purchased by the Vincent van Gogh Foundation with funds provided by the Dutch state. Owing to their fragility they are rarely exhibited, and few have been permitted to examine them. Because Van Gogh used the books for spontaneous sketching, one sketch might be located in the front and the next in the back; sometimes he even held the books upside down so that he could work unhampered, or made one sketch over another.

All these idiosyncratic features have been faithfully reproduced in this facsimile created by The Folio Society. The binders have recreated the small number of incomplete pages in the originals, by tearing or cutting the pages by hand. For the bindings, four different materials have been employed: cloth, hessian, coated paper and vegetable parchment.



The Folio Society facsimiles are presented in a replica of the original display. It is lined with hand-marbled paper. Marbler Jemma Lewis also produced a brilliant match to the original marbling on the endpapers of one of the sketchbooks, including the varnished finish. The title labels on the front of the box, commentary and loose-leaves folders are printed letterpress, as is the hand-numbered limitation certificate.

The commentary is by Marije Vellekoop, Head of Collections, Research and Presentation at the Van Gogh Museum, and Renske Suijver, Researcher at the museum. It explores the ways in which Van Gogh used the sketchbooks, discusses the various recurring themes and provides a description of each sketch, as well as references and further reading. It also contains reproductions of famous masterpieces that appear in sketch form, including *The Potato Eaters* and *Sunflowers*.

Also in the keeping of the Van Gogh Museum are 14 loose leaves which at some point became detached from their sketchbooks. The latest research indicates that these leaves originally came from four different books, one from Antwerp and three from Paris, all of which are now lost. Three of them show the dance halls Van Gogh visited during his first month in the Flemish town. He wrote to his younger brother Theo: 'One pays 20 or 30 centimes to go in and drinks a glass of beer – for there's little drinking – and can amuse oneself exceedingly for a whole evening – at least I can – watching the folk's high spirits.' Also in Antwerp, Van Gogh had models pose for him, including the old man he described as 'a type of head in the style of V. Hugo's'. The sketch of the park and the drawing of the woman with her dog date from Van Gogh's first year in Paris. The latter is set apart by its rich detail and the use of many different hues of crayon and pen and ink. (The Folio Society) As new in original wrapper and shipping box.

'The publication of this facsimile edition of Van Gogh's sketchbooks sees the Van Gogh Museum fulfil a long-standing ambition. The entire process has been nothing less than inspirational, as has the collaboration with our professional partners at The Folio Society' - Marje Vellekoop **\$950**



Carroll, Lewis. *Alice's Adventures under Ground; The Original Alice* [Sally Brown]. London: The Folio Society, 2008. Limited Edition #793 / 3750.

7.5" x 5", 96 pp. This is a facsimile of the original given to Alice by Carroll as a Christmas gift in 1864. The book is a re-telling of a verbal story Carroll had previously shared with Alice and her sisters on a rowing adventure in Oxford in 1862. Reading this early version gives a fascinating insight into the origins of one of the most famous stories ever told. Some original events in this telling are different from the ones later readers have come to expect.

The edition is accompanied by an illuminating companion booklet in which Sally Brown traces the manuscript's development and explores Carroll's friendship with Alice Liddell and her family. 32 pp. in graphic card cover with string binding. It includes 17 illustrations, some photographs by Lewis Carroll

himself. As new in original wraps and shipping box. Bound in full deep green goatskin leather, gold blocked on the front cover, gilded page edges, presented in a box blocked, in gold and inset with a photograph of Alice Liddell taken by Lewis Carroll.

"One of the greatest treasures on display in the British Library's exhibition galleries." - Sally Brown Curator of Modern Literary Manuscripts. **\$325**