

The
Veatchs
Arts of
the Book

CATALOGUE 76



Item 44. Guggenheim. Offenbacher Haggadah.

THE VEATCHS ARTS OF THE BOOK

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CATALOGUE 76

Summer Arrivals

Fine Printing, Bindings



Other Book Arts

ORDERING INFORMATION

Payment is accepted in U.S. dollar check drawn on a U.S. bank, Visa and Mastercard. Libraries may request deferred billing. Massachusetts residents must add 6¼% sales tax. Any purchase may be returned within ten days. Shipping is additional.

NB: Many of the books in this catalogue are not on our web site.



1. Alembic Press. Bolton, Claire. *A BORDER SPECIMEN*. Marcham, 2000. 8 × 11. 105 pages. Illustrated throughout with printers' flow-ers and borders in colors. Cloth gilt and decorated boards. Binding yawns, else fine. *One of 180 numbered copies.* \$225
2. Allen Press. Atherton, Gertrude. *SPLENDID IDLE FORTIES. Six Stories of Spanish California*. Kentfield, 1960. 9½ × 13½. 110 pages. Large initials and floral decorations engraved by Mallette Dean, illu-minated in colors. Bound in Fortuny cloth. Fine with prospectus. *One of 150 copies hand printed on Rives in Romanée type.* \$400
3. Allen Press. Robert Louis Stevenson. *LA PORTE DE MALETROIT*. San Francisco: BCC, 1952. 5½ × 8. (8), 9–60 pages. Color illustrations by Ray Bethers. Printed wraps, slip case. Bookplate. Fine. *One of 300 copies on handmade paper.* \$300
4. Angelo, Valenti. *VALENTI ANGELO Author + Printer + Illustrator. A checklist of his work from 1926 to 1970*. Bronxville, 1970. 6½ × 9½. Title, decorative initial, and numerous illustrations hand illuminated by Angelo. White vellum paper spine titled in gold, and red boards. The red paper covered slipcase has two splits in the paper, else fine with prospectus. Inscribed by Angelo to Harold Hugo, with his tiny EHH book label inside front cover. With 2 ALSs from Angelo. No. 23 of 55. *Born in Tuscany, Angelo attended a monastery school. The seven-year-old came across a monk sitting in the sun reading a 15th century manuscript Book of Hours "embellished with pictures in vivid colors and burnished gold . . . I thought it was the most beautiful book in the world." That book's influence pervades Angelo's exquisite work—books he created for other pub-lishers such as Grabhorn, Peter Pauper, and The Limited Editions Club, as well as books from his own imprints.* \$800
5. Anvil Press. Chaucer, Geoffrey. *THE BOOKE OF THE DUCHESSE*. (Lexington, 1954). 5 × 8. (62) pages. Cream colored boards. Fine copy with the small bookplates of Harold Hugo and family, and Hugo's penciled note. No. 5 of 225 copies. *Printed in Hammer's American Uncial type (with a little Civilité) in black & red on Hayle handmade paper.* \$400
6. Barbarian Press. Elsted, Crispin. *14 CHANGES ON A SAO OF HUANG BAU-XI*. 1977. 8 × 11. (68) pages. Illustrated with Chinese calligraphy by Huang Bau-Xi. Grey cloth and black boards printed in silver. Near fine. Inscribed by the author on the half title. *One of 85 signed copies. (There were also 15 copies on handmade paper, not bound or issued.) The second Barbarian Press book.* \$250
7. Barbarian Press. GERARD BRENDER À BRANDIS, *A SELEC-TION OF WOOD ENGRAVINGS*. Mission, 2000. 7½ × 10½. There are 11 text leaves with 8 small engravings on tan paper, and 44 wood engravings printed from the blocks on white paper. Quarter cloth and patterned boards. Fine. *One of 150 regular copies. Brandis—an engraver, papermaker, and bookbinder—is known especially for his botani-cal engravings.* \$300
8. Baskin, Esther and Leonard. *THE POPPY AND OTHER DEADLY PLANTS*. NY: Delacourte Press, 1967. 8 × 11. 74 pages. Special pre-sentation binding (probably by Arno Werner) of marbled boards, morocco spine, on what is a "trade" book. Tiny bookplate of Har-old Hugo and one other. Inscribed by Baskin : "Harold/with the great affection of Esther & Leonard Baskin/Fort Hill 1967." Upper tips bumped, else fine. *Text by Esther Baskin; drawings by Lenard Baskin.* \$200
9. Baskin, Leonard. *HOSIE'S ALPHABET. Pictures by Leonard Baskin. Words by Hosea, Tobias, & Lisa Baskin*. NY: Viking Press, (1972). 7½ × 11½. (52) pages with the alphabet letter and phrase on the left facing a colorful illustration on the right. Pictorial boards and matching dust jacket (lightly worn). Fine. Inscribed in Leonard's hand "This book was printed in Japan and not at The Meriden Gravure Co. to keep the price at \$4.95 retail, but for Harold with the love of all the Baskins/1973." *First edition. Harold [Hugo] was Chairman of Meriden Gravure.* \$150
10. Bayberry Hill Press. Johnson, Ruth and Foster. *KELMSCOTT REVIS-ITED*. Meriden, 1966. 8½ × 11½. 25 pages, initials reproduced from

the Kelmscott Chaucer. Quarter morocco and Acorn patterned boards. Slight edge wear, but fine. *Columbiad Club Keepsake 80. Copy 5 of 125 printed.* \$125

11. Bewick, Thomas. Middleton, R. Hunter. *THOMAS BEWICK PORTFOLIO. Containing twenty-four impressions printed directly from the original wood blocks engraved by the English master, Thomas Bewick at Newcastle-on-Tyne.* Chicago: The Cherryburn Press, 1945. 6¼ × 8. The 24 prints (vignettes, quadrupeds, and birds) are printed on Japanese paper and tipped into a passepartout with a printed title. The first vignette is signed by Middleton on the passepartout. With a 4-page discussion by Middleton on printing Bewick's blocks. Cloth and paste-paper board portfolio (minor wear). Book-labels of Harold Hugo and family, with his penciled note. Slipcase is worn and soiled. Prints are fine. Prospectus present, along with a loose engraving of Bewick's bookplate for George Wilkinson. *This portfolio represents "the very first instance in which superb impressions of Bewick's noted blocks will have ever been made available."* One of 160 sets. \$475
12. (Bewick) Bain, Iain. *THOMAS BEWICK'S FABLES OF AESOP AND OTHERS. Nineteen headpieces proofed from the original wood-blocks by R. Hunter Middleton.* Florin Press, 1980. 7 × 4½. 34 pages plus 19 prints laid into green passe-partouts with printed titles. Quarter leather and cloth, in cloth box (spine faded). Fine. *One of 80 special copies (there were also 50 copies of the book alone, cloth bound). The blocks were printed on Troya and Hosho papers by Middleton at his Cherryburn Press. The book contains four more Bewick images printed from the blocks in Bain's collection.* \$700
13. (Binding—Arno Werner) Degering, Hermann. *LETTERING. A series of 240 plates illustrating modes of writing in Western Europe from antiquity to the end of the 18th century.* London: Ernest Benn, (1929). 9½ × 12. Bound by Arno Werner for his friend and Pittsfield colleague Fred Jahn. Golden morocco with gilt and brown rules along joints and

fore-edges; title gilt on upper cover; similar rules on spine and turn-ins; rounded spine in five compartments, brown leather label in second compartment; all edges gilt. Spine darkened, with light wear. In morocco edged slipcase covered with German batik paper; lined with moire silk and wood veneer. Case worn and "repaired" with scotch tape. *Werner studied with Gerhard Gerlach and Ignatz Wiemeler. In 1942 Werner established his own bindery with private press customers such as Cummington and Gehenna. His best legacy may be his many students—now fine binders, clustered in Massachusetts' Pioneer Valley.* \$1500

14. Binney & Ronaldson. *THE SPECIMEN BOOKS OF BINNEY & RONALDSON 1809–1812 IN FACSIMILE.* (Hartford): The Columbiad Club, 1936. 6 × 9½. Cloth and marbled boards, 15-page introduction by Carl Rollins, followed by the two facsimiles. Edge wear, very good. *One of 275 copies.* \$100
15. Bird & Bull Press. *VIGNETTES II. An Eclectic Assemblage of Anecdotes about Papermaking, the Private Press, Printing and its History, Book Collecting, Numismata Typographica and much more.* Newtown, 1999. 10 × 13. 77 pages, 20 tipped-in facsimiles and an original specimen. Cloth, leather label in matching box. A recessed compartment in the box holds two clay impressions of ancient Babylonian seals. Fine. *This is one of only 18 copies (of 150) with the original handmade endpapers (printed upon) from Three Erfurt Tales laid in.* \$400
16. Bird & Bull Press. Morris, Henry. *THE BIRD & BULL COMMON-PLACE BOOK.* North Hills, 1971. 9½ × 12. 67 pages. Numerous tipped-in specimens. Quarter cloth and marbled boards, slipcase. Gutters between endpapers slightly discolored at binding tabs (as usual). Brass token in rear pocket. Slipcase is faded; book is fine. *One of 255 copies on handmade paper. Includes Dr. Schaeffer's Wasps' nests paper, with a specimen of paper made from wasps' nests and two light-and-shade watermarks of wasps; a reprint of Bacchaus' "Ceremonial Papers of America" with tipped-in specimens; Hamlet's soliloquy printed on waxed toilet paper, and more.* \$300

IMPOSITION SHEETS AS THEY CAME FROM THE PRESS

17. Busmanhausen, (von Rodt), F[rantz][Joseph]. *ACTUS INTERNI VIR-TUTEM AD BETISSIMAN VIRGINEM MARIAM*. . . Dilligen: J. C. Bencrad, 1691. 13 × 16½. Engraved frontis by Christoph Leinhardt, title, (20), 98 pages imposed on 5 unfolded, unbound and unopened sheets. This is a complete 12mo book, collating *8, A–D12 E4. These sheets were stored folded once in half lengthwise. Some browning of page edges. Very good. One other set of these sheets has been located at UVA. That set is similarly folded in half. It is presumed the printing house gathered the sheets and folded them (the custom according to Moxon's printers' manual) for shipping or storage. An excellent teaching tool. \$1400
18. Cave, Roderick and Gregory Wakeman. *TYPOGRAPHIA NATU-RALIS*. Wymondham: Brewouse Press, 1967. 8 × 11½. 36, (1) pages including 3 mounted plates and two original specimens of nature printing. Quarter leather and boards with large nature-printed leaf on upper cover. Lower corners bumped, very good copy. The two specimens are an original leaf from "Nature-Printed British Ferns," printed by Henry Bradbury 1859–60 and an elaborate print by Morris Cox. One of 330 copies. \$400

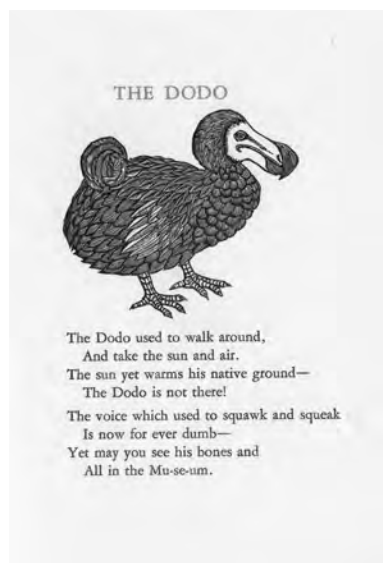
WHAT WOULD HAVE BEEN

T. E. LAWRENCE'S PRIVATE PRESS

19. Caxton, William. *WILLIAM CAXTON'S PROLOGUES AND EPI-LOGUES*. London, 1927. 6 × 8½. 46 pages on handmade paper. Initials by A. C. Harradine. Hairy vellum titled in red on spine and cover. Spine faded, some yawning of covers, bottom tips worn, but very good. One of 300 copies printed by Vyvyan Richards. The first—and only—book from this press. T. E. Lawrence and Richards, classmates and fellow enthusiasts of Kelmscott Press books, planned for many years to establish a press of their own. WWI interrupt their progress. But in 1919 TEL purchased land in Pole Hill for the erection of a neo-medieval timber hall. It has been suggested that the men planned to privately print an edition of Seven Pillars of Wisdom. Nothing came of this. But Richards inspired, and helped to set up, the Seizin Press for Laura Riding and Robert Graves. \$300



Item 17. Busmanhausen.



Item 20. Chamberlain Press.

20. Chamberlain Press. Belloc, Hilaire. *BEASTS FROM BELLOC*. Portland, 1982. 5 × 6½. 15 leaves printed in black and red. Sarah Chamberlain's wood engravings throughout. Decorated boards, spine-length leather label. Fine. With the prospectus. *One of 125 signed copies.* \$245
21. Chamberlain, Sarah. *ALPHABETARIUM*. Wood Engravings by Sarah Chamberlain. (Vienna, VA, 1982) Miniature, 1¾ × 2¼, accordion-fold opening to about 4 feet. Each engraving of an animal is entwined with its letter in black, within a yellow-ruled frame. Woodengraved boards, matching slipcase. Fine. *No. 117 of 150 signed copies.* \$200
22. Chayt, Steven & Meryl, compilers. *A LUDLOW ANTHOLOGY*. Winter Haven: Anachronic Editions, 1986. 9 × 13. (vii), 95 pages illustrated throughout. Cream and black cloth. One lower tip slightly bumped. Fine copy of this colorful book. *One of 100 signed copies printed in Ludlow types. Six essays by Richard Huss, R. Karch, William Kittredge, Sol Malkoff, Douglas McMurtrie, and Irving Simon. The history and operation of the Ludlow Typograph, including hand composition, Italic typography, ornament, typefaces and their designers.* \$575

23. Cheloniidae Press. Mark Philip Carol. *BANGING ROCKS*. A Dissertation on the Origin of a Species of Rock That Descended With Modification From the Ancient Piroboli, Complete With Elaborate Descriptions of Its Social and Sexual Habits, Information Regarding Its Behaviors and Activities, As Well As Details Pertaining to Its Care and Feeding. (Easthampton): Abcedary Press, 1990. 5 × 8. 17 leaves. Illustrated by Alan James Robinson. Brown boards. In a fitted linen clamshell box, which also contains a matched pair of pretty rocks. Fine. *Intended as a "spoof." No. 11 of 100 copies signed by the artist. Printed by Harold McGrath in Centaur and Arrighi types set by Dan Carr at Golgonooza Type Foundry. (There were also 25 deluxe copies in a wooden box.)* \$225
24. Cheloniidae Press. *A FOWL ALPHABET*. Twenty-six wood engravings by Alan James Robinson. Lettering by Suzanne Moore. Easthampton, 1986. 5½ × 8½. (44) pages French-fold plus chemise of 26 signed and numbered plates. Vellum-backed marbled boards by Gray Parrot, cloth chemise, cloth tray case. Fine with prospectus. *One of 50 signed deluxe copies (there was also a regular edition of 150 copies and a 'full vellum' edition of 26 copies). These deluxe copies have the alphabet, in various colors, hand lettered by Suzanne Moore and contain a separate suite of Robinson's engravings, each signed and numbered.* \$1200



Item 24. Cheloniidae Press.

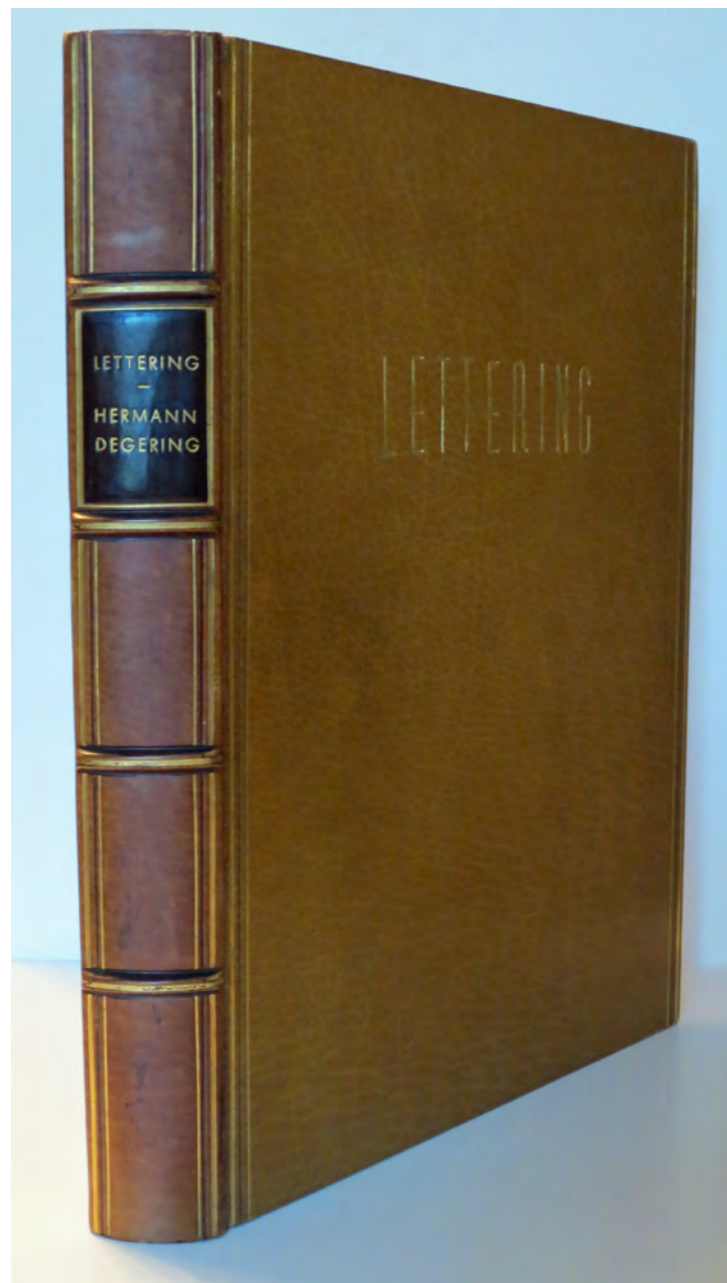
25. Chimera Press. Voragine, Jacobus A. *IN THE STATE OF INNOCENSYE*. Beckenham, (1988). 8 × 12. 30 leaves printed in black and red, with 9 relief prints by Ron King. Bound by Silvia Rennie (stamp signed) in full green morocco with large inlaid pictorial panels on each cover: Eve in the Garden of Eden with the snake on the upper cover, Adam on the lower cover. The designs reflect King's illustrations. The rounded spine has title inlaid in white morocco, the letter "O" replaced by a red apple. Pastedowns are white morocco; flyleaves are black vellum. In a suede-lined black cloth traycase with white pigskin spine label. The case has light soil and wear. Rennie's binding is in perfect condition. *No. 17 of 100 copies printed in Centaur types on dampened Waterford paper on an Albion handpress. Signed by the printer Michael Hutchins and by the artist Ron King. Designer bookbinder, teacher, and lecturer, Silvia Rennie was born in Switzerland. She studied with Kathleen Wick at the Harcourt Bindery, Daniel Knowlton in Providence, and Hugo Peller of Switzerland before opening her own studio in New Mexico.* \$2500

WITH AN ORIGINAL WOOD BLOCK

26. Contre Coup Press. Geertz, Clifford. *DEEP PLAY: NOTES ON THE BALINESE COCKFIGHT*. Wood Engravings by Wesley Bates. (Louisville, 2008). 6 × 9. 111, (3) pages. Quarter morocco and boards. Fine



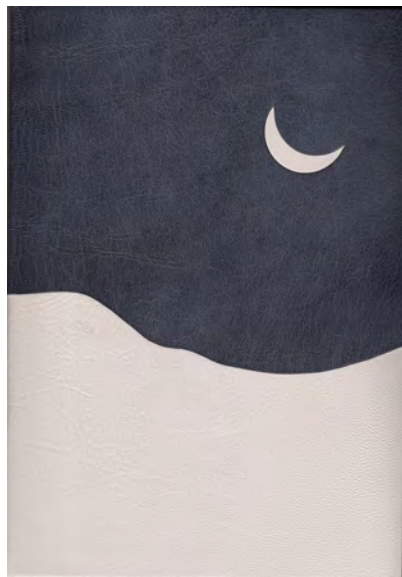
copy of the deluxe edition, with a separate suite of the 9 wood engravings and one of the original wood blocks (for the engraving reproduced in this catalogue). The three parts are housed in a fitted tray case. *First separate printing of this seminal essay in the field of Cultural Anthropology. One of 8 deluxe copies (There were also 24 "regular" copies). "Deep Play: Play in which the stakes are so high that it is irrational for men to engage in it at all." (Jeremy Bentham).* \$1190



Item 13. Werner.



Item 45. Harwerth.



Item 86. Macgregor.



Item 56. Nix.

27. Contre Coup Press. Hemingway, Ernest. *IN OUR TIME*. Louisville, 2013. 8 × 12. 18 leaves printed rectos only. Two-page Afterword is laid in. Silk cloth side-stitched. Fine. *One of 21 copies printed letterpress by Timothy Hawley. Hemingway's 18 vignettes on war, crime, and bullfighting were first published in 1924.* \$150

28. Cricket Press. *SIXTEEN POEMS IN VERSE & WOOD*. Wood cut & engraved by George Lockwood. Boston: Impressions Workshop, Cricket Press, 1965. 9 × 9½. 17 French-fold leaves. A color engraving (on the left) faces a poem (on the right). Brown boards, side-stitched, label on upper cover, marbled endpapers. Small bookplates of Harold Hugo and family on blank. A 45-RPM recording of the poet reading his poems is in rear pocket. Fine in slipcase. *No. 48 of 150 copies, signed by Lockwood and Bockes. Beautifully printed in Venezia type. The poems were written to accompany the wood engravings.* \$750

29. Decorated Paper. 18th c. Italian Paste Paper. A full sheet 17½ × 14 of block-printed pastepaper, bearing the same image twice, with a space for cutting them apart. The design consists of a blue checkered background with a large central floral wreath flanked by 4 smaller oval floral wreaths. The central wreath surrounds a city (Venice?) scene. Each oval wreath contains a different butterfly. The design is printed from woodblocks in blue, green, ochre, and terra cotta. Laid into archival mat. Fine condition. *Probably from the workshop of Remondini of Bassano. The design was printed from a separate block for each color—from vegetable dyes mixed with paste. Full sheets of these papers are rare.* \$1500

30. Decorated Paper. 18th c. Italian Paste Paper. A full sheet 17½ × 14 of block-printed pastepaper, bearing the same image twice, with a space for cutting them apart. The design consists of two rows: a large sunburst flower in the upper row, with smaller 4-petaled flowers suspending tassels in the lower row, all on a field of rose-colored dashes. It is printed from woodblocks in green-yellow, terra cotta, and rose. Laid into archival mat. Fine condition. *Probably from the workshop of Remondini of Bassano. The design was printed from a separate block for each color—from vegetable dyes mixed with paste.* \$1200

31. Dreyfus, John. *GIOVANNI MARDERSTEIG, An Account of His Work*. (Verona: Officina Bodoni), 1966. 6 × 9. 20 pages plus 8 pages of type specimens. Harold Hugo's copy (2 small bookplates). Wraps. Fine. *One of 135 on Magnani handmade paper. Title within Greek key border in red. Gallery 303 Keepsake.* \$275
32. Frascioni, Antonio. "Albert Einstein." Princeton Print Club, 1952. Original woodcut portrait, spoon-rubbed, in black. 12 × 9½ on a larger sheet of Japanese paper. Tipped into a mat. Slight creasing near the mounting tape, else fine. Signed and dated by Frascioni. \$400
33. Gehenna Press. *13 POEMS BY WILFRED OWEN. With Drawings by Ben Shahn*. Northampton, 1956. 10 × 13. In the later binding by Harcourt Bindery of quarter cloth and marbled boards. Two small calligraphic bookplates inside front cover; brief pencil note on flyleaf. Fine. *One of 400 copies—this copy unnumbered. Title page portrait of Owen engraved by Leonard Baskin and printed from the original block.* \$400
34. Gehenna Press. Dickinson, Emily. *RIDDLE POEMS*. (Northampton), 1957. 5 × 6¼. (30) pages. Green Japanese paper over boards, printed paper labels. Small attractive bookplate inside cover. Fine. *No. 126 of 200 signed copies. Each riddle is framed with printers' ornaments in red. The solutions are printed on versos. Printed in Caslon type on Venezia paper.* \$400
35. Gehenna Press. *THE SEVEN DEADLY SINS. Poems by Anthony Hecht. Wood Engravings by Leonard Baskin*. Northampton, 1958. 7½ × 7½. 10 leaves printed recto only. Erratum slip tipped in. Quarter cloth and boards, leather spine label. Attractive bookplates of Harold Hugo and family. Fine. *First printing. No. 6 of 100 copies bound in cloth (200 copies were bound in wraps). Signed by Hecht and Baskin. Inspired by early emblem books, each sin is headed by a circular wood engraving, and titled in red. Two press marks printed in red.* \$600
36. Gehenna Press. *THE MATCHMAKER'S LAMENT AND OTHER ASTONISHMENTS. Poems by Leonard Nathan—Drawings by Leonard Baskin*. Northampton, 1967. 8 × 11. (25) pages. Boards, spine label.

Harold Hugo and family member's small bookplates inside front cover. A fine association copy inscribed by Baskin to "Harold: picture printer from Leonard: type printer." *One of 400 copies; this signed "printer's copy" and inscribed. Printed in Arrighi type on Arches paper. Hugo's Meriden Gravure reproduced Baskin's drawings.* \$500

37. Gehenna Press. Bewick, Thomas. *AESOPIC. Twenty Four Couplets by Anthony Hecht. With an Afterword on the blocks by Philip Hofer*. Northampton, 1967. 8¼ × 7¾. (31) pages. Boards, spine label. With a portfolio of the 24 Bewick engravings printed on Japanese handmade paper from the original blocks. Both in stepped slipcase. Very slightly bumped on one corner. This deluxe set was given by Philip Hofer to Harold Hugo "a wonderful friend for more than thirty years." Hofer sent also several of his bookplates (by Koch, Kredel, and Gill) with instructions to put them in this book. Hugo's bookplates by Leo Wyatt are also mounted inside the front cover. A fine association copy. *No. 5 of 50 deluxe copies signed by Leonard Baskin. (The entire edition was 500 copies; regular copies were not signed.)* \$700

A RARE LITTLE GEM

38. Gehenna Press. *SCHOLASTIC DIALOGUE*. (Northampton, 1968). 6½ × 10. 7 leaves. Bound by Arno Werner in his brown and grey marbled paper. Fine. Inscribed by Leonard Baskin to Harold Hugo in 1980. *One of 25 copies. Printed in black, red, green, and blue, in Binney Old-style on Amalfi paper. One leaf bears an arrangement of printers' flowers as press mark. The dialogue is from the 8th century Disputatio Regalis et Nobilissimi Iuvenis Pippini cum Albino Scholastico. "This short marvel was printed for a friend of the press, Edwin Rome, who profoundly fancied it . . . Was it the quality of the incisive & acuminous cross-examination that attracted Rome? I presume so & am thankful for it."—The Work of Fifty Years 57. Rome was a distinguished Philadelphia Lawyer. Some copies were bound in leather, flushed out with 40 blank pages.* \$700
39. Gehenna Press. *ICONES LIBRORUM ARTIFICES. Second Series. Being Actual, Putative, Fugative, & Fantastical Portraits of Engravers, Illustrators & Binders. Etchings and Notes by Leonard Baskin*. (Leeds), 2000. 11 × 16. Title, 26 portraits with shaped text, colophon. Morocco backed

marbled boards and tray case, by Gray Parrot. Fine with prospectus. *One of 32 regular copies signed and numbered (there were also 8 deluxe copies). Each subject is presented with an etched color portrait varying in size, shape and contour, along with a biographical note, printed in Arrighi italic, arranged in a complementary geometrical shape. All are numbered and signed. The subjects include Erhard Ratdolt, Charles Estienne, Charlotte Guillard, Ugo da Carpi, Romeyn de Hooghe, William Blake, Charles Ricketts, Emery Walker, Katherine Adams, WA Dwiggin, Jessie King and Carl Rollins. Wonderful exuberant work presenting many of Baskin's favorite artisans.* \$14,500

40. Golden Cockerel Press. Gill, Eric. *CLOTHING WITHOUT CLOTH. An Essay on the Nude.* (Waltham Saint Lawrence), 1931. 4 × 9. 16 pages plus 4 wood engravings by Eric Gill. Red cloth gilt, all edges gilt. Spine faded, bookplates including Harold Hugo's inside front cover, with Hugo's pencil note. Very good. No. 64 of 500 copies. \$225

41. Golden Cockerel Press. Thoreau, Henry David. *WHERE I LIVED & WHAT I LIVED FOR.* (Waltham Saint Lawrence), 1924. 4 × 5. 45 pages with 5 small wood engravings by Robert Gibbings in blue. Full navy morocco, board edges and turn-ins gilt. Armorial bookplate of Frederick John Hancock Lloyd. Light wear, turn-ins offset on endpapers. Very good. No. 3 of 30 deluxe copies, signed by Gibbings. (There were 380 regular copies printed on Kelmscott handmade paper. These were not signed.) \$600

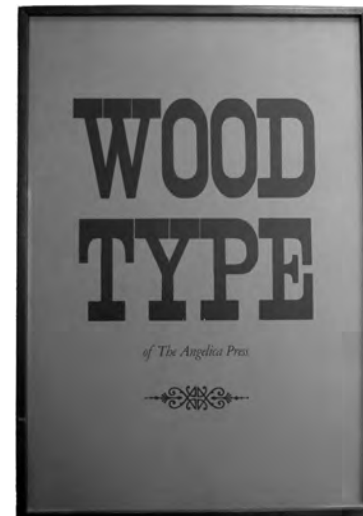
42. Grastorf, Dennis J. *WOOD TYPE OF THE ANGELICA PRESS.* Brooklyn, 1976. 13 × 21. Four portfolios in wraps in a hinged wooden box. The four folders contain loose sheets printed rectos only: A History; How to Print Wood Type (with illustrations by Marilyn Gratsdorf); The Fonts (50 broadside specimens, almost all in complete alphabets, some double page); Posters and Miscellaneous (9 broadside specimens). Fine. *One of 220 numbered copies, beautifully printed.* \$475

43. Grolier Club. *A CENTURY FOR THE CENTURY: Fine Printed Books 1900–1999.* By Martin Hutner and Jerry Kelly. NY: Grolier Club, 1999. 9 × 12. xxx, 110 pages, 5 original leaves tipped to grey stock. 46 color

illustrations and 54 half-tones. Morocco and cloth. Fine in slipcase. *One of 50 deluxe copies, signed by the authors. The leaves are from: Van Krimpen's Iliad for Limited Editions Club, the Officina Bodoni Amores, Zapf's Manuale Typographicum 1954, Arion Press Moby Dick, and Whittington's Stanbrook Abbey Press. A catalogue of 100 books notable for their beauty and excellence of production.* \$800

44. Guggenheim, Siegfried, editor. *OFFENBACHER HAGGADAH.* Offenbach, 1927. 9 × 11½. 97 pages. Twelve fullpage and one smaller woodcuts by Fritz Kredel are hand-colored. Brown paper boards with vellum tips and spine ends, paper label. Light wear and soil; page edges slightly toned. Very good copy of this scarce book. No. 137 of 300 copies printed on a hand press. Text and music printed in black and red on Zerkall Bütten paper. Rudolf Koch's Bibel Gotische (Jessen Schrift) complements the Hebrew typefaces. Hebrew lettering was cut in wood by Berthold Wolpe. Musical notes were cut in type by Koch's son Paul. The book was designed and seen through the press by Max Dorn. Binding design by Dorothea Freise. Kredel's lively cuts are Medieval in style. Guggenheim commissioned and edited the Haggadah, for his children and close friends. It combines old and new traditions. He wrote "All the important Hebraic

passages have been translated. Some of the old Hebrew songs are printed in German to enable those who are not versed in Hebrew to sing along." \$2200



Item 42. Gratsdorf.

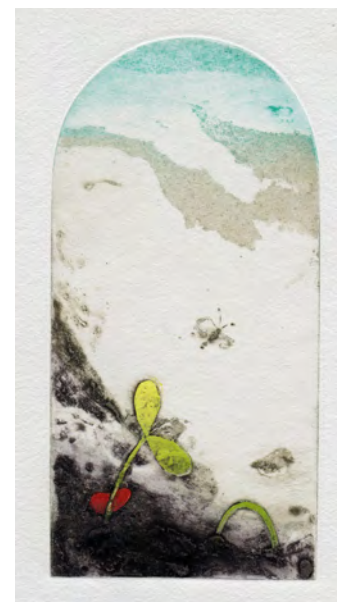
45. Harwerth, Willi. *ABC NACH ZEICHNUNGEN VON WILLI HARWERTH*. Verse von Dr. Oroglass. Offenbach, (1942). 6¼ × 8½. (28) pages. Harwerth's delicately stencil-colored drawings of flora and fauna entwine letters of the alphabet. Bound by Claudia Cohen in salmon morocco with onlays of black, grey, and lime morocco in a geometric pattern, ruled in gilt, with an entwined floral ABC on both covers. A gilt alphabet runs down the spine. The same alphabet is gilt on both pastedowns. Fine in cloth tray case with long leather label. Included is an almost complete set (all letters except R, S, T, and U) of un-colored proofs of the illustrations. \$2500
46. Hughes, Ted. *SPRING SUMMER AUTUMN WINTER*. (London): Rainbow Press, (1973). 9 × 8. 54 pages. Limp white calf printed in gold. Small scrape on rear cover, else fine in cork-covered slipcase. No. 125 of 140 copies signed by Hughes. Printed by the Rampant Lions Press in Centaur type on Barcham Green paper. \$400
47. Landon, Richard. *GIBBINGS & GRAY AND THE CHARM OF BIRDS*. Twenty Wood Engravings printed from the original blocks. (Mission): Barbarian Press & Thomas Fisher rare Book Library, 1998. 5 × 8. (xvi, 46) pages. Cloth and decorated boards. Fine. One of 300 copies printed from the original wood blocks. These were engraved by Robert Gibbings in 1927 for Lord Grey's book *The Charm of Birds*. \$300
48. Mackley, George. "Drawbridge." Wood engraving in black. 5 × 6, on thin Japanese paper. Tiny piece of linen tape on the back of upper corners, else fine. No. 61 of 75 copies numbered, titled and signed in pencil by Mackley. \$300
49. Mackley, George. *THE GEORGE MACKLEY COLLECTION: George Mackley Wood Engraver; Confessions of a Woodpecker; Wood Engraving*. Gresham Books, 1981. Three volumes. 4tos and 8vo. 136; 48 pages plus portfolio of engravings; 124, (12) pages. Uniformly bound in quarter calf and marbled boards. All three housed in matching slipcase. Harold Hugo's set, with his bookplate, penciled note, and invoice. About fine. Laid in are two original signed wood engravings: Monica



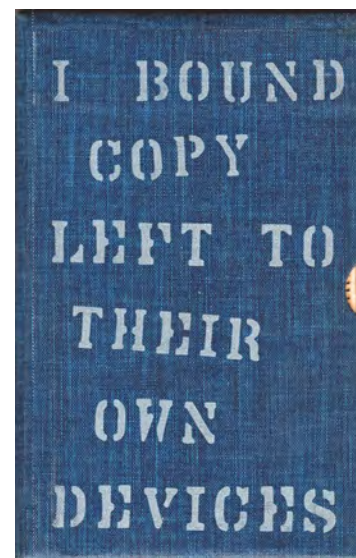
Item 48. Mackley.

- Poole, "Kentish Wood" no. 10 of 150; and an untitled one by Mackley (ferns and wildflowers). These are "extras," not issued with this work. No. 71 of 250 sets signed by Mackley. George Mackley-Wood Engraver reproduces all but one of the artist's engravings. *Confessions* is illustrated by the work of major English wood engravers; with accompanying portfolio of 62 loose reproductions of Mackley's engravings. Mackley's 1948 guide to wood-engraving was reprinted to complete this collection and tribute. These are high quality reproductions, not printed from the original blocks. \$525
50. Maret, Russell. *MEDIEVAL IN PADUA*. Swan & Hoop, 2008. 8 × 12. Color map, 25 pages plus 16 pages of plates showing letterforms and inscriptions. Wraps with a subtle pattern of paving stones. Half-inch closed tear at head of spine, else fine. A hunt through the medieval city for inscriptions in Round Gothic capitals. One of 226 letterpress copies in Maret's digital cutting of Baskerville's Great primer type. \$250

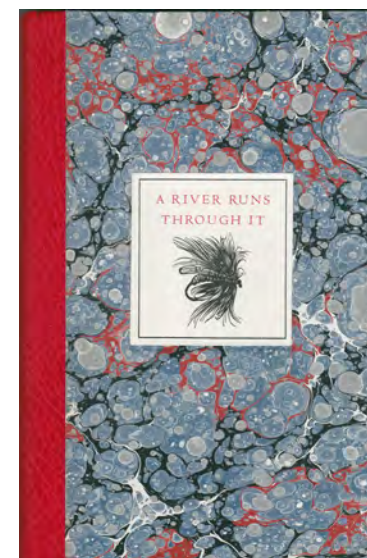
51. Mason Hill Press. Wilde, Oscar. *POEMS IN PROSE & the Preface to the Picture of Dorian Gray*. Pownal, 1974. $5\frac{1}{2} \times 8$. 27 pages printed in black and red on Rives paper with 7 wood engravings and 6 woodcut initials by James Dignon. Green morocco spine slightly faded, patterned boards. Near fine. *One of 120 copies. Bound by Arno Werner with his blindstamp on rear blank.* \$250
52. Messenger Press. *MESSENGER*. (Philadelphia: University of the Arts, 2004.) 14×12 . Five unbound folios with letterpress text, each with a full size monotype by Valerie Carrigan. The five images are printed by offset lithography. Loose in silk clamshell case which has several small faint spots. Fine. *No. 16 of 40 signed copies. "Messenger is an artist book about the exploration of wonder—hat which we happen upon unexpectedly against a backdrop of the common and everyday. The birds presented in this artist book—a barred owl, northern flicker, bald eagle, pileated woodpecker and evening grosbeak—are messengers, urging us to stop and pay attention to that which strikes the soul in a new and extraordinary way."*—Artist's statement. \$495
53. Miniature. Tute, George. *THE FLEECE PRESS GUIDE TO WOOD ENGRAVING*. Woolley, 1986. $2 \times 2\frac{1}{2}$. 26 pages, illustrated with 9 engravings printed from the blocks. Full teal morocco spine sunned to green else fine in cloth slipcase. *One of 40 copies bound in leather (total edition was 295 copies). Artists represented include Hassal, Poole, Forster, Mackley, Tute, and John Lawrence.* \$150
54. Morgan, Gwenda. *THE DIARY OF A LAND GIRL 1939–1945*. Illustrated with her wood-engravings. Whittington Press, 2002. Two vols. 8×11 . Frontis and 30 other engravings printed from the original blocks, xii, 151 pages. Apple green morocco spine and fore edges. Eight additional wood engravings not in the book are laid into a portfolio. Spine uniformly faded to olive green, else fine in slipcase. *One of 50 deluxe copies (of 300). With a list of books illustrated by Morgan. "The Women's Land Army (WLA) was a British civilian organization created during the First and Second World Wars to work in agriculture replacing men called up to the military. Women who worked for the WLA were commonly known as Land Girls."* (Wikipedia) \$450



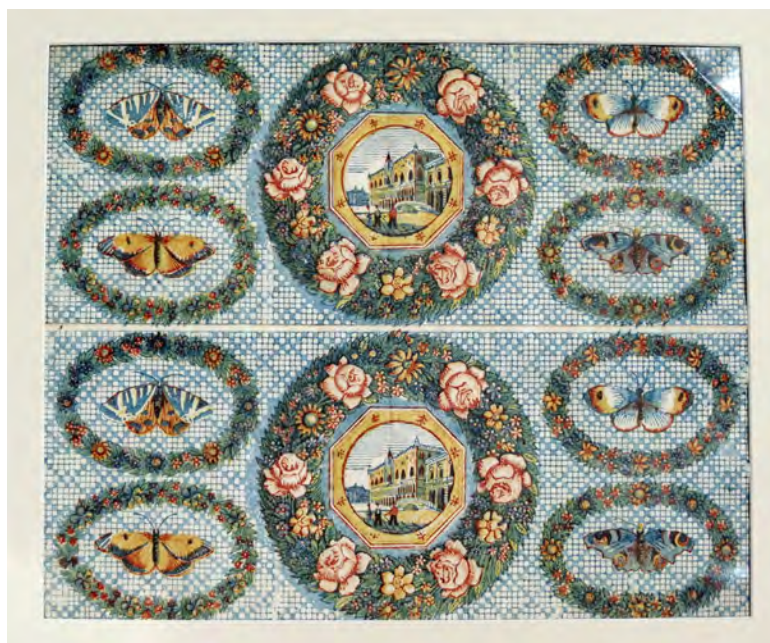
Item 87. Wilbur.



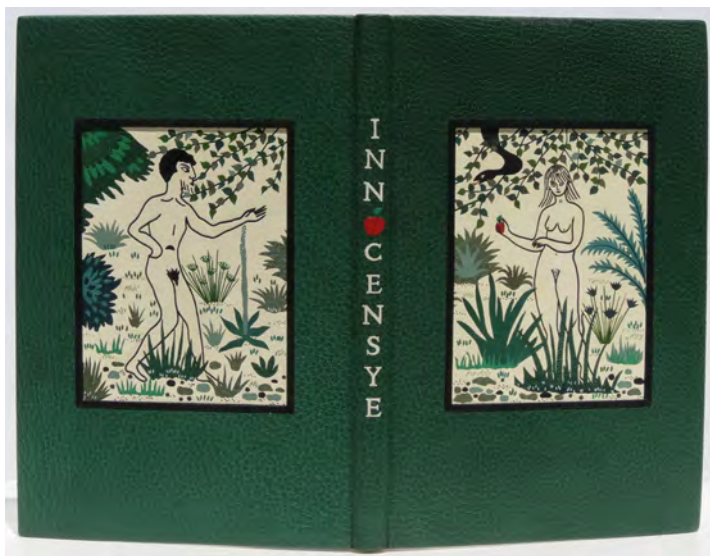
Item 80. Typophiles.



Item 60. Pennyroyal Press. Maclean.



Item 29. Decorated Paper.



Item 25. Chimera Press.

55. Moser, Barry. *WOOD ENGRAVING, NOTES ON THE CRAFT*. Northampton: Pennyroyal Press, 1979. $7\frac{1}{2} \times 10\frac{3}{4}$. 27 pages, plus 3 plates with commentary on facing versos. Eight additional engravings in the text. All engravings printed from the original blocks. Blue wraps. Spine area faded, and grease spot on upper cover. Very good copy with an original drawing and inscription to an associate of the press on the dedication page. *One of 350 copies numbered and signed by the author/artist. The drawing shows a penis with a lipstick "kiss."* \$300

ILLUSTRATIONS FORMED FROM WATERMARKS

56. Nix, Garth and Katherine Nix. *THE GARDEN. THREE ROSES*. (Canberra, 2003). 15×20 . 19 leaves including 16 illustrations formed as watermarks in paper, and a center-spread pop-up rose, plus interleaved sheets. Bas-reliefs on the cover and title page depict two heraldic dogs guarding a rose bush whose roots entwine into a heart. Bound in textured red paper over boards, side stitching incorporates beads; with a dangling braided, beaded place marker. Housed in an envelope of red Momigami paper (slightly wrinkled). The book is fine. *No. 3 of 20 signed copies printed letterpress on handmade paper. Katherine Nix's watermark illustrations are both linear and chiaroscuro. Each is set into passepartout, with an interleaved sheet of darker paper. The chiaroscuro watermarks were created by a modern foam technique. Text by fantasy novelist Garth Nix is "Three Roses," a fable about the nature of love, set in a medieval land.* \$2000
57. Officina Bodoni. Shakespeare, William. *SONGS FROM SHAKESPEARE'S PLAYS*. Verona, 1974. $7 \times 10\frac{1}{2}$. 47 pages. Quarter green morocco and patterned green cloth. Small squares of offsetting (as usual) from leather turn-ins at endpaper gutters. Fine in mylar jacket and beige cloth slipcase, with the 4-page prospectus. *One of 300 copies printed in Dante italic on handmade paper.* \$535

58. Officina Bodoni. Ferrerius, Zacharias. *IN DIE FESTO EPIPHANIAE, Choriambicum Alphabeticum*. (Verona, 1968). $4\frac{1}{2} \times 3\frac{1}{2}$. (24) pages. Calligraphic initials from Vicentino's 1523 writing book are printed in blue. Vellum paper boards, paper slipcase. Small calligraphic book-

plates of Harold Hugo and family. Fine copy of this pretty little piece. Laid in printed slip is signed by Giovanni and Martino Mardersteig, *One of 60 copies privately printed by G. Mardersteig with Arrighi initials and types "for his friends in USA."* Schmoller 159. \$150

59. Pelican Press. Meynell, Francis. *TYPOGRAPHY. The written word and the printed word. Some tests for types. Concerning printers' flowers. The pioneer work of the Pelican Press.* London, (1923). First edition. 6½ × 10. Large folding title page, xlv pages followed by 28 French-fold pages of type and border specimens., and folding plate of devices. Green cloth with paper spine label (slightly chipped). Spine sunned to brown; tips a bit worn. Very good. Book label of Norman Sonderheim. *Handsomely printed in black and red on vellumized paper. Edition was 500 copies.* Appleton Morison 19a. \$175

60. Pennyroyal Press. Maclean, Norman. *A RIVER RUNS THROUGH IT.* Wood engravings by Barry Moser. West Hatfield, (1989). 5½ × 8½. 161 pages, with 10 wood engravings. Bound by Barbara Blumenthal in quarter citron morocco, marbled boards, cover label with wood engraving of a trout fly. Fine. No. 79 of 200 numbered copies signed by Maclean and Moser. *The engravings of fishermen's flies are framed in red rules.* \$2500

61. Pennyroyal Press. Twain, Mark. *THE ADVENTURES OF HUCKLEBERRY FINN.* West Hatfield, 1985. 10 × 13. 420 pages with 49 wood engravings by Barry Moser. Full green morocco by Gray Parrot. Accompanied by an extra suite of the engravings in portfolio. Both volumes fine in slipcase. *One of 350 signed copies, printed by Harold McGrath in Centaur type. Calligraphy by Yvette Rutledge. The text is from the Mark Twain Project at the Bancroft Library. In collaboration with filmmakers who were preparing a 4-hour movie of Huck for PBS, Barry Moser's portraits are based on actors in the film (Jim Dale, Samm-Art Williams, Lillian Gish).* Pennyroyal Checklist 39. \$2500

62. Plain Wrapper Press. Burgess, Anthony. *WILL AND TESTAMENT. A Fragment of a Biography by Anthony Burgess with Eight Screenprints by Joe Tilson.* (Verona): Plain Wrapper Press, 1977. 11 × 15. 41, (1) pages.



Item 61. Pennyroyal Press.

No plain wrapper here—full highly textured calf stamped with an abstract image on upper cover. Enclosed in cloth-lined oak box; cover of box divided into five panels decorated by Tilson. Fine. No. 53 of 86 numbered copies signed by Burgess and Tilson. *One of the two Plain Wrapper publications in the Deluxe Book Series; the other being Seven Saxon Poems. Printed by Richard-Gabriel Rummonds on handmade Fabriano paper with a Washington handpress; calligraphic title, initials, and two text words by Golda Fishbein printed in brown. Tilson's illustrations are vibrant multicolor screenprints. A sumptuous production.* PWP 20, photograph p. 27. \$5000

63. Plain Wrapper Press. Italo Calvino. *PRIMA CHE TUDICA* "PRONTO." *Before You Say "Hello."* (Cottdale, 1985). 7½ × 12. (32) pages. Four multicolor woodcuts by Antonio Frasconi. Morocco and pastepaper boards. Fine in slightly worn tray case. One of 75 numbered copies signed by Calvino and Frasconi. This story is printed first in Italian, then in English translation by William Weaver. Printed on dampened, handmade Magani paper in Post Medieval type on a Washington hand press. "The structure of this book is ingenious but difficult to describe." Certain pages were "printed on a single leaf that is folded at the fore-edge to form a double leaf . . . and folded at the spine to form two single leaves. . . . By creating double leaves in this manner, the printers were able to avoid printing on the backs of the woodcuts without introducing blanks into the book." PWP 37. \$1900

ONE OF THE LOVELIEST EDITIONS OF THE SONNETS

64. Plantin Press. *THE SONNETS OF WILLIAM SHAKESPEARE*. (Los Angeles, 1974). 6 × 8. 154 sonnets are printed one to a page. Several wood engravings by Mary Kuper. Quarter morocco and patterned boards. Tiny bookplates of Max Adjarian and Harold Hugo and one other inside front cover. Fine. Three pieces of Plantin ephemera laid in: a New Year's Greeting, Prospectus for Chaucer's Prologue, and the announcement of Saul Mark's death in 1974. No. 86 of 120 copies printed by Saul & Lillian Marks in Fairbank's Narrow Bembo. \$1000
65. Poehlmann, JoAnna. *SPOT (or Good Night Sweet Prince)*. (Np), 1997. 3 × 2½. (14) pages open accordion-fold. In boards hand-painted in green and black frog spot pattern, thong closure. Fine. No. 3 of 25 copies. Illustrated throughout, the text has an ironic, ecological theme. \$200
66. (Poole) Mackley, George. *MONICA POOLE WOOD ENGRAVER*. With an Introduction by Graham Williams. Biddenden: Florin Press, 1984. 10 × 14. 37 pages. Illustrated with 34 wood engravings from the original blocks. Quarter morocco and cloth. Fine in cloth slipcase. With the prospectus. Calligraphic bookplate designed by Leo Wyatt inside front cover. No. 14 of 50 deluxe copies (of 300), with 14 additional engravings not in the regular edition, signed by Williams and Poole. The artist studied with engravers Noel Rooke and John Farleigh. Poole was "celebrated for her intense images of organic form. What fascinated her imagination were the strange and intricate structures of the natural world—roots, vegetation and stones—which she converted into her extraordinary, surreal wood engravings." (Obituary in *The Guardian*, August 2003). \$1400



Item 67. Poole.

67. Poole, Monica. "Old Trees." Original wood engraving in black. 9½ × 7½. Upper corners tipped to simple, homemade mat. Fine. No. 20 of 75 copies, signed and titled by Poole in pencil. \$350
68. Poole, Monica. "Edge of the Sea." Original wood engraving in black. 6 × 9½ on a larger sheet. Upper corners tipped to simple mat. Crease in lower margin does not affect image, which is fine. No. 18 of 60 titled and signed in pencil by Poole. \$215

69. Primrose Academy. SIMON BRETT. *Thirty-One Wood Engravings Chosen by the Artist. With an Autobiographical Note*. London (1997). 7 × 10. (vii), 31 wood engravings printed on rectos only. Cloth and patterned boards. Fine in slipcase. *One of 135 copies signed by the artist, printed at Rampant Lions Press from the original blocks.* \$200
70. Rampant Lions Press. Fry, Christopher. *SKY AND ROOT, Poetry from the plays of Christopher Fry*. Cambridge, 1975. 10 × 12½. 124 pages plus 12 collagraph-intaglios by Charles E. Wadsworth. Bookplate of Harold Hugo and one other, with Hugo's penciled note. Quarter cloth and marbled boards. Fine in cloth slipcase, with prospectus. *No. 77 of 220 copies signed by the artist and by the author.* \$350
71. Russell, Laura. *SIMPLIFY*. Denver, 2001. 5½ × 5½. (8) pages accordion-fold, attached at front end to binding of red suede over boards with inlaid paper collage on upper cover. Fine. *No. 7 of 20 signed copies. Mixed media artist's book. Text, in various type faces, is quotations concerning simplifying one's life. Each text page faces an abstract paper collage.* \$300
72. Ruzicka, Rudolph. *NEWARK. A Series of Engravings on Wood by Rudolph Ruzicka, With an appreciation of the pictorial aspects of the town by Walter Prichard Eaton*. Newark: Carteret Book Club, 1917. 9¼ × 12. xv, (i), 52 pages. Five fullpage color illustrations, printed by the artist and each signed by him. Three of the color plates exhibit the usual "light stripe" effect, from color settling into the chainlines. But in this copy, the effect is much less than usual. Eleven black and white vignettes also by Ruzicka. Cloth-backed marbled boards. Residue of bookplate removal inside front cover. The text pages are unopened. Very light wear at tips. A fine copy in slipcase (rear panel cracking on case). *One of 200 copies. Text printed at the Merrymount Press. A Century for the Century 9.* \$1400
73. Schanilec, Gaylord. *INK ON THE ELBOW. Conversations between David Esslemont & Gaylord Schanilec*. Midnight Paper Sales & Solmentes Press, 2003. 9½ × 13. 153 pages. Illustrated with 14 color linocuts by Esslemont, 3 color wood engravings by Schanilec (including a 33-inch

folding panorama), 10 tipped-in color ink jet images, and 6 original leaves. Cloth with pastepaper panels on both covers, slipcased. Fine, with prospectus and printed paper napkin. *One of 100 copies (of 200) bound by Gaylord Schanilec. Half the edition was bound by Esslemont. The 6 original leaves include a 4-page leaf with color engraving of Manhattan from "New York Revisited." Schanilec's 6-month stay in Wales resulted in the 33-inch color engraving of the Esslemont homestead.* \$500



Item 74. Shanty Bay Press.

74. Shanty Bay Press. Ovid, Publius Maro. *STORIES FROM THE METAMORPHOSES. Illustrations by Walter Bachinski*. Shanty Bay, 2013. 10 × 14½. Illustrated title page, 133 pages including 15 full page photo-gravures from Bachinski's drawings. Each story opens with a pochoir initial letter. Quarter beige morocco with title blindstamped the length of the spine, sides of vellum paper over heavy boards. Fine in brown cloth clamshell case. With prospectus. *One of 70 copies signed by Bachinski and by Janis Butler, who printed and bound the edition. Handsomely printed in 16 point Bembo on 200 gsm Arches Cover*

paper. These fifteen stories of transformations were translated by Addison, Dryden, Croxall, Gay, and others. Bachinski writes "We have chosen familiar tales including the "Transformation of Daphne", the "Story of Phaeton", and the stories of Pygmalion and Polyphemus. These archetypal myths have influenced literature, music and the visual arts for many centuries." Jon Goodman's photogravures, an art form in its own right, are "rich and mysterious." \$3500

FIRST PRINTING OF THE ORIGINAL BLOCKS

75. Strossi, Robert. *JAMES REID: SELECTED WOOD ENGRAVINGS*. (Boston): Brier Hill Press, 2013. 9 × 12. Frontis, portrait, (12) pages of text in wraps plus 32 wood engravings printed directly from the blocks: for *The Life of Christ in Woodcuts* (19) and *The Song of Songs* (13). Each print is numbered. These are laid into two paper portfolios. All housed in a green cloth clamshell case with a blind-stamped vignette on upper cover. Both books were published by Farrar & Rinehart. *The Life of Christ*, 1929, contained 78 illustrations. *The Song of Songs*, 1930, had 30 engravings. The illustrations in those books were printed from electrotypes. Of 42 surviving blocks, all that were printable are present here. Designed by Michael Russem at Kat Ran Press. Printed by Art Larson at Horton Tank Graphics. One of 125 numbered sets signed by the author. \$1500



Item 75. James Reid.

76. Thornwillow Press. Cronkite, Walter. *REMEMBERING THE MOON*. (West Stockbridge), 1989. 8½ × 13. 78 pages illustrated from drawings by Irena Martens. Opening initial in red. Black morocco titled and ornamented on upper cover in gold. Calligraphic bookplate inside cover. Fine in quarter black morocco clamshell case, with prospectus. No. CCXLVI of 250 copies signed by the publisher Luke Pontifell and bound in leather. (There were also 1000 copies, not signed, bound in cloth.) Printed by Wild Carrot Letterpress. Celebrating the 20th anniversary of Mankind's first lunar landing, this book "looks back at a week in American history that captivated the imagination of all mankind." \$500
77. Thornwillow Press. Schlesinger, Arthur M. Jr. J. F. K. *REMEMBERED*. West Stockbridge, 1988. 6 × 9½. 44 pages. Wood engraving of an eagle by Michael McCurdy. Black cloth and boards titled in gold.; marbled endpapers by Iris Nevins. Neat bookplate inside cover. Light wear, else fine. Signed by Schlesinger. No. 99 of 425 copies. \$500
78. Typophiles. *DIGGINGS FROM MANY AMPERSANDHOGS*. NY, 1936. 3¾ × 6. 174 leaves. A 14-page introduction is followed by thirty-three gatherings. Cloth and decorated boards. A fine copy in very good dust jacket and slipcase with worn label. No. 16 of 125 numbered copies. Inserts were printed at various presses. Some contributors: Goudy (50 pages), Schiller (type pictures), Standard, Hornung, Dwiggins, Fass, Rogers, Beilenson, Rushmore, Cary, and Reichel, among others. Rogers' punning poem is mounted in sand paper. Boards and matching endpapers were wood-engraved by Charles W. Smith; Angelo designed the spine, and Salter the jacket. "Ampersand Across the Sea" is laid in, as issued. \$800
79. Typophiles. *LEFT TO THEIR OWN DEVICES*. NY, 1937 (actually 1938). 3¾ × 6. xxv, 325 pages. Cloth, top edge gilt. A fine copy in the reversible dust jacket (spine browned), in stenciled slipcase. No. 16 of 190 copies. Displays 150 devices (many in color) wrought by the foremost printers and designers (including Angelo, Eichenberg, Fass, Goudy, Mueller, Ritchie, Rogers, Ruzicka, Schiller, Stone) in search of a new Typophile trademark. Designs, with a facing page of commentary by the designer, range from the elegant (Angelo's was hand illuminated) to the humorous. Dwiggins designed the binding. \$495

80. Whittington Press. *MIDWINTER*. Wood-engravings by Miriam Macgregor. Lower Marston, 2012. 7 × 10. Frontis, (24) pages with 24 engravings (two in color). Full grey and white morocco in a wintry design by Macgregor. There is a separate portfolio of proofs of the engravings plus one additional color engraving of "The Printer" signed by the artist. All enclosed in cloth clamshell case lined with pale blue wood engraving. Fine. No. XXV of 25 deluxe signed copies. (Total edition was 265.) "In February 2009 the north Cotswolds were covered by a brief but deep fall of snow. A fairytale landscape of changing shapes and patterns appeared overnight, and beside the predictable snowman on the village green a habitable igloo even appeared. Miriam Macgregor at once ventured out into this unfamiliar snowscape with sketchbook and camera, and these engravings, mostly full-page, are the ideal medium for their subject." \$1125
81. Wilbur, Richard. *SEED LEAVES*. Homage to R.F. Boston: Godine, (1974). 6 × 10. 8 leaves of letterpress on green paper, plus 3 color etchings (one double page) on white etching paper by the Maine artist Charles Wadsworth. Marbled wraps, in cloth and marbled boards folding case. Booklabels of Harold Hugo and family member inside case. Erased pencil note on front flyleaf. Fine. An homage to Robert Frost. One of 160 copies printed at the Rampant Lions Press, signed by author and by artist. \$450
82. Wilson, Joyce Lancaster. *THE FOUR KINGS OF THE FOREST*. San Francisco: Press in Tuscany Alley, (1973). 8 × 10. 12 French-fold leaves, illustrated in color throughout with linoleum cuts by the author. Printed wraps, side-stitched. Fine in Japanese paper dust jacket. No. 3 of 275 signed by the author. Printed by Adrian Wilson in Centaur type. \$125
83. Zapf, Hermann. *FROM THE HAND OF HERMANN ZAPF*. (Washington DC) Washington Calligraphers' Guild, 1993. 8 × 11¾. 168 (1) pp. Printed cloth. Fine. Signed by Zapf. A collection of Zapf's calligraphy, alphabet design and book typography printed in several colors at the Stamperia Valdonega. \$225



62. Plain Wrapper Press. Burgess



From his busy shop on Amsterdam's Kalverstraat, Romeyn de Hooghe sent forth etched plates that touched with incisive strength on the world's history & literature. A prodigious engraver, he has been called by Benesch the greatest Dutch etcher of the seventeenth century, after Rembrandt. His two great town maps of Rotterdam & Haarlem are extraordinary for the long, awesome sea views & the chief edifices of the towns. His *Schonburgh de Nederlandsche Veranderingen*, Amsterdam, 1674, uses his own text to expose the French invasion of the Netherlands, with a series of mightily orchestrated Baroque plates. Joining the anti-war classics, de Hooghe's etchings in Wicquifort's *Advis Fidelle*, The Hague, 1673, recall the horrors of this savage invasion. No subject was beyond de Hooghe. He illustrated, beautifully & masterfully, Boccaccio's *Contes et Nouvelles*, 1697, Nicolas Petter's book on wrestling mountebanks & crooks, a wonderful book of sibyls, 1688, mythology in *Hieroglyphica*, 1735, & others.

ROMEYN DE HOOGE