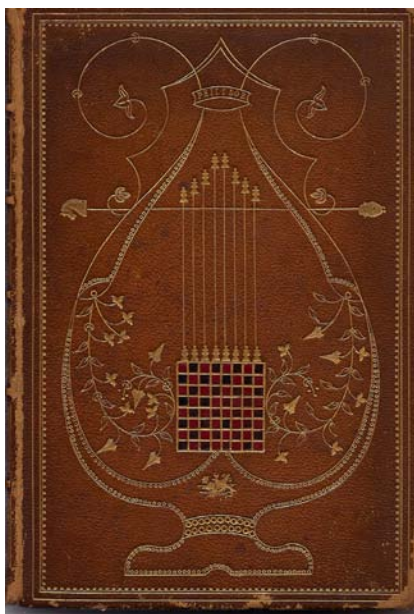
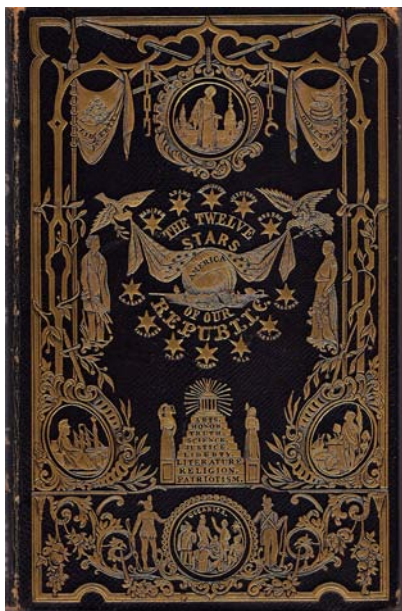


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Most of the books in this catalogue
are not listed on our web site.

1. Allen Press. Dickens, Charles. Wilkie Collins. *WRECK OF THE GOLD-EN MARY. A Saga of the California Gold Rush*. Kentfield, 1956. With seven dramatic wood engravings by Blair Hughes-Stanton. Quarter salmon boards and marbled sides. Spine faded; base of spine rubbed. Very good. One of 200 copies printed in black and turquoise on Japanese vellum. \$130
2. _____. Dryden, John. *ALL FOR LOVE. ANTHONY AND CLEOPATRA*. Kentfield, 1976. 8½ × 13. 54 leaves. Full page portrait of Cleopatra hand painted in seven colors and gold on papyrus; hand painted scene openings; Egyptian ornaments. Beige cloth, matching slipcase. A few touches of pinpoint foxing (as usual, mostly on final blank). Fine. One of 140 copies on handmade paper, printed damp in various colors on a Columbian hand press. \$550

MANUSCRIPT ON VELLUM

3. Angel, Marie. Robert Frost. *A CONSIDERABLE SPECK*. NP, 1957. 7 × 10. Original calligraphic manuscript. Two leaves on vellum: title, full page illustration, poem, colophon. Boards, with calligraphic title label on cover. Little wear to boards, the manuscript is fine. *The poem is in brown ink with the beginning, "A Speck," in black. The facing full page illustration has a trompe l'oeil feel depicting a water glass with a red dianthus over a leaf of paper with two lines from the second stanza of Frost's "A Speck of Gold"—based on memories of his childhood in San Francisco, and dealing with another speck, this of dust, some perhaps gold dust. There is a speck and a quill at the bottom of the sheet, with sea shells and water droplets in the background. An early piece by the noted calligrapher, illuminator, and miniaturist.* \$2000
4. Ashendene Press. Apuleius. *THE XI. BOOKES OF THE GOLDEN ASSE Containing the Metamorphosie of Lucius Apuleius interlaced with Sundry Pleasant and Delectable Tales*. Chelsea, 1924. 8½ × 12. vii, 230 pages. Linen spine, paper spine label, sides of green paper boards with pattern in gold and black. Light wear to lower board edges; two tiny dings in fore-edge of upper cover; upper margins of a few leaves have light crease. A fine copy in custom green cloth traycase (black leather label, lined with marbled paper). One of 165 copies on handmade paper. Printed in Subiaco type in black and red; shoulder notes and large printer's mark in red. Initials designed by Graily Hewett are in red and blue. Translation from Latin by William Adlington. There were also 16 copies on vellum and 3 on Japanese paper. Colin Franklin writes "This story in archetypally Pre-Raphael taste . . . appeared time and again in various forms from the private presses. . . . The undecorated Ashendene edition is best of them all." Hornby 33. \$2300
5. Baird, Joseph Armstrong, Jr. *CALIFORNIA'S PICTORIAL LETTER SHEETS 1849–1869*. SF: David Magee, 1967. 10 × 14. 171 pages including 60 plates. Quarter leather and decorated boards. Rear pocket contains a facsimile of a used 4-page sheet. Top extremity of spine chipped; very good copy with prospectus. A catalogue of 343 pictorial letter sheets. One of 475 printed by Robert Grabhorn & Andrew Hoyem, in black and red. \$195
6. Balston, Thomas. *THE CAMBRIDGE UNIVERSITY COLLECTION OF PRIVATE PRESS TYPES: Kelmscott, Ashendene, Eragny, Cranach*. Cambridge, 1951. 7 × 10. ix, 45 pages. 15 collotype facsimiles. Olive cloth, spine lightly sunned. Near fine. Jackson Burke's copy. *Cambridge Christmas Book*, one of 350 copies. A summary of the private press types, punches, and matrices owned by Cambridge, with specimens, printed in black and red. \$250
7. Binding—Edward Walker. [Williams, Edwin]. *THE TWELVE STARS OF OUR REPUBLIC: Our Nation's Gift-Book to her Young Citizens*. NY: Edward Walker, 1850. 6 × 9. 364 pages. Chromolithographed title in colors, silver, and gold, and 3 other chromolithographs (including Bunker Hill) by Ackerman. Steel engravings of the 12 presidents. Publisher's deluxe navy blue morocco elaborately gilt all over with patriotic symbols and American scenes; large central stamps are different on each cover, turn-ins gilt, a.e.g. Some wear to corners and joints, occasional spotting. A very good copy of this gift book. *James Ackerman of Fulton Street was an important pioneer color lithographer. The chromolithographed title is reproduced full size in Jay Last The Color*

Explosion (page 31). Walker's bindery specialized in elaborately decorated leather bindings. This title was bound also in various colors of cloth. \$800

8. Binding—Pawson & Nicholson. Allen, George. *THE LIFE OF PHILIDOR, MUSICIAN AND CHESS-PLAYER*. Philadelphia: Butler, 1863. 6 × 8¾. xii, 156 pages on laid paper, decorative initials and ornaments throughout. Missing the corner of pp. vii/viii (paper defect?). Bound by Pawson & Nicholson (stamp signed on flyleaf) with a large ornamental lyre on both covers: on the sound board is a chessboard with 64 tiny black or red leather onlays; 8 strings bear chess pawns at each terminus; a cross piece sports a knight on one end and bishop on the other; spine is ornamented with lyres and chess pieces; wide turn-ins are richly gilt; a.e.g., marbled endpapers; inner hinges are leather. Extremities and joints are worn. A very good copy. Provenance: Harold Edwin Dimock (endpaper dated 1919) of New London, Connecticut, was a prominent chess philanthropist of the 1920s. He sponsored several theme tournaments at the Marshall Chess Club. Copies were printed on toned American paper, Dutch laid paper, a few copies on vellum paper, and 2 copies on vellum ("the first book-printing on vellum executed in America"). \$1400
9. Blinn, Carol J. *PAPER GIRLS*. Easthampton: Warwick Press, 2009. 5 × 6½. (6) pages and 2 mounted color illustrations by Julia Richter. Card cover with hand colored illustration by Carol Blinn. Fine in green paper folder. One of 43 signed copies for sale. The remaining 112 copies are included in the deluxe edition of Parenthesis 17. Carol's reminiscences of her mother. \$70
10. _____. *EYESTORY*. By Frieda Fitzenmeyer. Easthampton: Warwick Press, 2010. 4 × 4½. 20 pages with 8 color illustrations by Carol Blinn. Silk boards, cover label. Fine. One of forty copies. A zany, colorful story about eye surgery for narrow-angle glaucoma. \$85
11. Bregman, Alvan. *EMBLEMATA, The Emblem Books of Andrea Alciati. A Leaf book*. Newtown: Bird & Bull Press, 2007. 6 × 9. 139 pages, tipped-in original leaf from Alciati's 1589 edition. Quarter leather, slipcase. Fine. Bregman writes of Alciati's life, the origins of the emblem book, and

the publication history of Alciati's works. As a coda, Henry Morris offers his own 8 new emblems, illustrated with wood engravings by Wesley Bates. One of 124 regular copies with one leaf. \$450

THE FIRST CAMBRIDGE CHRISTMAS BOOK

12. Cambridge Christmas Book. *THE TRIBUTE OF A LONDON PUBLISHER TO HIS PRINTERS: John Dunton's sketches of the printers, stationers, binders and engravers of the city of London, 1689–1705*. Cambridge, 1930. 5½ × 8½. Frontis portrait, title page ruled in red, vii, 34 pages. Wraps a bit worn and soiled, contents fine. The first Cambridge Christmas Book, one of 100 copies. These keepsakes for friends were produced by the University Printer from 1930–1938 (Walter Lewis), and from 1947–1974 (Brooke Crutchley). The goal was to give each book the format and typography which best suited its contents. \$165
13. _____. *G.D.'S DIRECTIONS FOR WRITING, Set Forth for the Benefit of Poore Schollers*. Cambridge, 1933. 7 × 4½. 12-page introduction by Stanley Morison followed by 46-page facsimile. Sprinkled sheep spine, marbled sides, paper cover label. Light wear, offsetting of endpapers, near fine. One of 100 printed by Walter Lewis on handmade paper. Printed from the sole surviving copy, published in London in 1656. According to Crutchley, G.D. is one of the "more accomplished" books in the series and certainly one of the scarcest. \$600
14. _____. [Morison, Stanley]. *THOMAS BARNES, 1785–1841*. Cambridge, 1935 (actually 1934). 5½ × 8½. Frontis, 39 pages. Cloth spine and blue boards. Barnes was a political and dramatic writer, and editor of *The Times* from 1817–1841. Appropriately printed in Times Roman. Limitation not mentioned; but 150 copies was the most Lewis printed for this series. \$150
15. _____. Whinney, Margaret. *GRINLING GIBBONS IN CAMBRIDGE*. Cambridge, 1948. 8 × 10½. 27 pages with 20 half-tone illustrations. Red cloth, some finger smudges. Very good. One of 250 copies. Gibbons' extraordinary wood carvings—busts, coats-of-arms, ornamentation—grace the Wren Library of Trinity College. \$275

16. _____. *SUSANNAH WHATMAN: HER HOUSEKEEPING BOOK*. Cambridge, 1952. 6½ × 9½. Frontis portrait, vii, 40 pages. Illustrated with 14 engravings by Lawrence Josset; all tissue guards present. Pebbled cloth, inlaid cloth label on upper cover. Lightly rubbed, near fine. *Whatman was the second wife of James Balston, papermaker. Her detailed notes reflect a well-ordered 18th c. English home. One of 250 copies on Whatman handmade paper.* \$275

17. _____. *VOLTAIRE'S ESSAY ON MILTON*. Cambridge, privately printed, 1954. 4½ × 7½. Engraved portrait, xiii, 29 pages. Cloth and marbled boards. Near fine, with the typographic book label of R.D. Remley. Laid in is the one page announcement. *One of 400 printed in Baskerville's types and ornaments cast by Deberny et Peignot from newly-engraved copies of the original punches, and shown here for the first time in a trial font. The paper was specially made by Balston. Ralph D. Remley was a hobby printer who served as a docent for the Smithsonian's Department of Graphic Arts.* \$125

18. _____. Eden, Peter. *BRIDGES ON THE BACK. A Series of Drawings by David Gentleman*. Cambridge, 1961. 8 × 11. 6-page introduction followed by 9 plates with text on facing verso. Bound in a green cloth folder with envelope-flap, double spread engraving of the river Cam and its bridges on endpapers. Fine in plain slipcase. *Jackson Burke's copy. A "flap book," six of the plates have one or two overlays showing a bridge at different periods. "As a specimen of binding expertise the book is a study in itself."* Crutchley, *A Printer's Christmas Books*. *One of 500 copies.* \$300

Cambridge Christmas Books—see nos. 6, 33, 34, 46, 65

19. Caradoc Press. Goldsmith, Oliver. *THE VICAR OF WAKEFIELD*. Bedford, 1903. 6 × 8½. Etched frontis signed, double-spread title within white-on-black vinous borders sprouting simple flowers. 211 pages. Large woodcut initials extending down the margins. Titles printed in red. Full vellum. Deckles trifled browned else fine in custom fleece-lined slipcase. *One of 360 numbered copies on handmade*

paper. Harry and Hesba Webb designed and engraved the decorations, and printed and bound the books entirely themselves. Their work displays a great deal of care; the borders in this work are especially charming. Colin Franklin writes "I have heard Caradoc Press books described as 'Morris gone wrong,' but there is an integrity and success in them which may tempt the collector. . . . Their best produced books were four reprints of classics"—of which this is one. \$300

PRINTED ON VELLUM

20. _____. *THE PROVERBYS OF SAYNT BERNARDE*. Bedford Park, 1904. 5 × 6½. Title in woodcut border of sea horses, vi, (1), 31 pages—all vellum. Vellum, upper cover with embossed seal and title painted in gold and red. Traces of bookplate removal on pastedown, small armorial bookplate of Cesare Malfatti on flyleaf, lacks ties, front lower tip a bit bent, near fine. *No. 12 of 14 copies printed on vellum. Printed in black and red, with half-page borders, line-fillers, initials, and tailpieces designed and engraved by H.G. Webb. Twelfth century words of advice from St. Bernard of Clairvaux on economy and household husbandry.* \$600

G.S. TOMKINSON'S SPECIAL COPY

21. _____. Sidney, Philip. *THE DEFENSE OF POESIE, and Certain Sonnets*. London, 1906. 5½ × 5¾. Etched frontis signed, viii, 108 pages. Bound by W.H. Smith in quarter brick morocco and linen boards; raised bands have blind tooled extenders onto covers, ending in small gold circles. Housed in fleece-lined, morocco-edged slipcase. G.S. Tomkinson's copy, made up for him by George Webb: two leaves are printed in vellum and have headings printed in gold over red. *The edition was 350 copies printed in black and red on Batchelor Kelm-scott handmade paper and 14 on vellum. This is no. 345 of the paper copies, but with two leaves printed on vellum. Colin Franklin felt Webb's four reprints of classics—of which this is one—were Caradoc's best produced books. Tompkinson p. 27.* \$400

22. Catich, Edward M. *LETTERS REDRAWN FROM THE TRAJAN INSCRIPTION IN ROME*. Davenport: Catfish Press, 1961. Folding

case (8 × 13) contains 93 loose plates and a 44-page clothbound book reproduced from calligraphy in black, red, and blue. Fine set, signed by Catich. *Laid in are 8 photographs by A. Burton Carnes of Father Catich giving a presentation on the Trajan inscriptions—at what appears to be a meeting of The Typophiles. Some of the plates are from casts made by the Victoria & Albert Museum.* \$285

23. Catullus. *THE POEMS OF CATULLUS*. Translated by Charles Martin. Omaha: Abattoir Editions, 1979. 6½ × 10. 102 pages. Oatmeal cloth and Boards marbled in black and white, paper spine label. Fine. *One of 250 numbered copies. Beautifully printed by Harry Duncan and Mark Watson, in Joanna and Romulus types on Rives paper.* A Century for the Century #97. \$100

24. Chamberlain, Sarah. *THE GRASSHOPPER AND THE ANT*. Broadside. 11 × 13½ inches, on Japanese mulberry paper (15 × 20). La Fontaine's fable is engraved white on black surround by a pictorial border headed by the grasshopper. Fine. *One of 100 numbered and signed impressions. A well-known children's book illustrator, Sarah Chamberlain was a student of Barry Moser.* \$150

ORIGINAL LAYOUT FOR ALAN ROBINSON'S FIRST BOOK

25. Cheloniidae Press. Poe, Edgar Allen. *THE RAVEN: The Original Mock-Up, a Set of Proofs, Drawings, Watercolors, & Etchings, Along with a Finished Copy of The Book*. (Easthampton, 1980). The book measures 11 × 15 and has 15 leaves, including 5 full page etchings by Alan Robinson; the text contains two wood engravings, with the two signed proofs laid in. Bound by David Bourbeau in black paper (over boards) marbled to resemble ravens' wings, this is copy no. 8 of 100 regular copies. This collection of preliminary pieces for the book contains six unused trial drawings (3 of Poe, 3 of the raven); 5 large progressive proof etchings of Poe which were not used; 7 original finished pencil drawings; 7 original watercolors; the complete pasted-up layout with notes and corrections and some proofs. Almost all the artwork is signed. These are contained in two chemises. There is also a complete set of proofs including the etchings, of which 3 etchings are

signed State Proofs with penciled additions. This set of sheets is laid loose into the marbled binding. All four parts are housed in a large black clamshell box with red spine label. Fine condition, with signed copy of the prospectus. *This unique collection provides a window into the artistic-creative bookmaking process. The Raven was Robinson's first book—an exemplary first book, and a fine example of a unified whole. The etchings were printed by the artist. Text, in 24-point Centaur was printed by Harold McGrath.* \$10,000

UNIQUE ARTIST'S PROOF COPY FINELY BOUND

26. _____. Browne, Thomas. *PSEUDODOXIA EPIDEMICA: OF UNICORNES HORNES*. (Easthampton), 1984. 7 × 9½. Etched frontis portrait signed by Robinson, (56) pages including 15 wood engravings in black or blue-green by Alan James Robinson. Bound by Sarah Creighton in dark blue morocco framed with a narrow inlaid rule of light blue morocco; upper cover bears a circular inlay of light and medium blue morocco in which is mounted a cross-section of Narwhale tusk. Fine copy, housed in a silk-lined blue morocco and cloth tray case. *Unique Artist's Proof copy with an original watercolor of a narwhale signed by Robinson at the front of the book, and a signed drawing of a unicorn at the rear. The edition was 225 copies printed in black and blue by Harold McGrath.* \$3500

27. (Color Printing) [Caraccioli, Louis-Antoine]. *LE LIVRE DE QUATRE COULEURS*. Aux Quatre-Éléments, De l'Imprimerie des Quatre-Saisons, 4444 (Paris, 1757). 3½ × 5½. xxiv, 114 pages. Occasional spotting, top edge closely trimmed; very good, pleasing copy. Colorfully rebound in turquoise cloth with a red cloth label stamped in gold. *Title page is printed in four colors around an engraved vignette; the four chapters are variously printed in blue, brown, red, and yellow-orange with typographic ornaments. The Preface is also printed in yellow-orange. A satire on the manners and mores of high society. First edition.* \$500

28. Cranbrook Press. *DICTES AND SAYINGS OF THE PHILOSOPHERS*. By William Caxton. From the edition of 1477. Detroit, 1901. 8½ × 11. 124, (1) pages. Half vellum and brown board sides. There is a crack at

- each corner where the boards meet the vellum corners, one missing small pieces; some spotting; contents fine. Very good copy. Engraved bookplate of James Hale Bates. Small prospectus and note from Booth laid in. *One of 224 copies. Copper engravings by DeVoss Driscoll show Caxton in his pressroom examining the first proof, and presentation to the King. Double-spread title and woodcuts within white on black strapwork borders. Initials, head and tail pieces, and additional strapwork borders throughout the book. Printed in ATF's Satanick type on handmade paper. Emulating not only the Kelmscott Press but also Morris' philosophy, Booth was a patron and spokesman for the American Arts & Crafts movement. For Cranbrook House, he commissioned tapestries, wood carvings, furniture, metalwork, glass work, and fine bindings. To the estate, he added schools, museums, gardens, a church designed by Goodhue, and the Cranbrook Academy of Art.* \$500
29. _____. *THE REVELATION OF SAINT JOHN THE DIVINE*. Detroit, 1901. 8½ × 11. Double spread title and 42 pages within wide white-on-black strapwork borders plus 16 fullpage woodcuts after Durer's Apocalypse series. Half vellum over boards, spine label (slightly abraded). A fine copy. *One 240 numbered and dated copies, printed in ATF's Morris Gothic type (an imitation of Kelmscott's Troy) on handmade Cranbrook paper. The strapwork borders employ several different patterns designed by Booth, with strapwork initials and ornaments.* \$900
30. _____. Booth, George G. *CRANBROOK TALES*. Detroit, 1902. 5½ × 8½. Doublespread title with wood engraving in strapwork borders, 99, (1) pages including 5 additional woodcut illustrations by Driscoll within borders, six 6-line initials illuminated in gold, red, and blue. Half vellum, brown board sides, brown morocco label (two tiny chips). Original box with spine label is spotted and worn; the book is fine. Warm inscription from Booth to Miss Elizabeth Stearns, August 1902. Beneath the last paragraph, Miss Stearns has written "Finished reading these fascinating legends September 14, 1902." *One of "a few" copies in this binding, the edition of 208 copies on handmade paper having been bound mostly in boards. Legends and lore from Cranbrook in the Kentish valley of Old England.* \$500
31. DePol, John. *FROM DARK TO LIGHT. Wood Engravings for The Stone House Press*. Roslyn: The Stone House Press, 1988. 6¼ × 9¼. 125 pages. Quarter cloth and DePol patterned paper over boards. Fine with prospectus. *One of John DePol's copies with his bookplate. One of 200 numbered copies signed by artist and authors. Essay by Joan & John Digby on DePol and his work. Illustrated with 60 wood engravings, printed from the blocks. A 50 Books of the Year selection.* \$300
32. Double Elephant Press. Michael Kuch. *FOSSIL DIRIGIBLES*. Hadley, 2007. 15 × 13. Eight chapters each headed by a poem, and followed by five intaglios, "explore the inner landscape of memory, thought and dream." Each leaf suspends from lengths of twine attached to a copper-ribbed spine at the top of the book, which is cloth and handmade paper boards. One of the original etched copperplates is inlaid in upper cover. An extra, signed print from this plate is laid in. Housed in tray case with engravings on spine and upper cover. *One of 40 copies, each with one of the copperplates recessed into the cover. The first state of the 40 etchings were created by squashing found objects (skeletons, flora, fauna, insects) into the plate. "These intaglio fossils become the aerostatic vessels to which the artist then drafted his fantastic & lyrical gondolas."* \$3500
33. Dreyfus, John. *ITALIC QUARTET. A Record of the Collaboration between Harry Kessler, Edward Johnston, Emery Walker, and Edward Prince in Making the Cranach Press Italic*. Cambridge, (1966). 6 × 10. vii, 50 pages, illustrated with drawings by Johnston. Decorated cloth, matching slipcase. Fine. *Cambridge Christmas Book, one of 500 copies.* \$200
34. _____. *THE SURVIVAL OF BASKERVILLE'S PUNCHES*. Cambridge, 1949. 5½ × 8½. vii, 37 pages. Quarter green cloth and marbled boards. Rear pocket contains a folded facsimile broadside of Baskerville's 1777 type specimen, printed at Enschedé. Slight rubbing at tips, endleaves lightly foxed, very good. Dreyfus' bookplate is laid in. *Cambridge Christmas Book, one of 250 copies. Illustrated with type specimens.* \$225

AMERICAN ARTS & CRAFTS HIGH-POINT

35. Elston Press. Browning, Elizabeth Barrett. *SONNETS FROM THE PORTUGUESE*. NY, 1900. 10 × 12¾. 48 leaves printed one side only. Each sonnet is presented in a double spread within large art nouveau woodcut borders, and opens with a large woodcut initial. Full vellum, a bit dried and mottled, lacks ties. Very good copy of a striking book. *One of 60 large paper copies on Imperial Japanese bound in vellum. (There were also 485 copies on handmade paper bound in boards). Printed in ATF Satanick (Kelmescott Troy) type. The floral borders, of which there are four different designs (iris, pond lily, narcissus, and mixed flowers), initials, and tailpieces are among H. M. O'Kane's most original work. The first book of the press, and one of its finest.* \$750
36. ———. Lodge, Thomas. *ROSALYNDE, or Euphues Golden Legacie*. New Rochelle, 1902. 6¼ × 9. (4), 123, (2) pages. Original dark blue-green cloth, t.e.g. gilt title. Very light wear to extremities. A fine copy. *One of 160 copies printed on handmade paper in Elston Roman type in red and black by Conwell at the Elston Press. The first volume in a series of Elston reprints of works on which it is believed Shakespeare based some of his plays.* \$200
37. ———. Twine, Laurence. *PATTERNE OF PAINEFULL ADVENTURES*. New Rochelle, 1903. 6¼ × 8½. 154, (3) pages. Full red morocco, spine titled in gilt, wide turn-ins with an arabesque border and row of gilt dots with a heart at the corner, marbled cloth endpapers, top edge gilt. Upper joint lightly rubbed; fine. *One of 170 copies printed in Elston Roman type in red and black by Conwell at the Elston Press. The binding of issue was quarter linen and boards. The third and final volume in a series of Elston reprints of works on which it is believed Shakespeare based some of his plays.* \$200
38. Essex House Press. *THE HYMN OF BARDAISAN*. Rendered into English by F. Crawford Burkitt. (London, 1899). 4 × 6. 30 pages, one large pictorial initial. Blue boards, paper cover label. Spine ends worn with piece missing from head; contents fine. *One of 300 copies printed in black and red by C.R. Ashbee and the Guild of Handicraft.*

Second book of the press. The compositors and pressman came from the Kelmescott Press. \$125

39. ———. Erasmus. *THE PRAISE OF FOLIE*. Englished by Sir Thomas Chaloner, Knight. (London), 1901. 8½ × 11½. vii, (1), 87, (1) pages. Full vellum, elaborately decorated “in motley, cap and bells and fool’s bladder and rod in scarlet, white and brown in diamonds” (Tomkinson #19). Light wear, upper tips slightly bumped, spine feels slightly dry; contents fine. A very good copy. *One of 250 numbered copies, with seven woodcuts by William Strang. Colin Franklin in the Private Presses, calls the book “splendid.” It is “set very simply in Caslon with side notes in Italic but no headline. The result is a flawless page, and presswork is excellent. . . . This may rank among the best made books of that time, and it is cynically amusing to read still.”* \$450
40. ———. Penn, William. *SOME FRUITS OF SOLITUDE in Reflections and Maxims, Relating to the Conduct of Human Life*. London, 1901. 4¼ × 6. 257 pages printed in black and red. Decorative initials throughout. Wood engraving on title by T. Sturge Moore. Vellum with yapp edges, spine titled in black. Untrimmed deckles are browned, all else fine. *One of 250 copies on handmade paper.* \$400

PRINTED ON VELLUM

41. ———. Burns, Robert. *TAM O'SHANTER*. (London, 1902). 5 × 7¼. Frontis woodcut by William Strang, 12 pages. Large pictorial initial and pressmark are hand colored and gilded. Sixteen small initials are hand done in blue, green, or gold. Full vellum with embossed pressmark on upper cover. Fine. *One of 150 numbered copies printed on vellum. One in the “Great Poems” series.* \$1000
42. ———. Cicero. *DE AMICITIA. THE BOOKE OF FREENDESHIP*. (Campden, 1904). 6 × 8½. viii, (104) pages. Woodcut portraits of Cicero and Harryngton (the translator) by C.R. Ashbee. Vellum. Fine in custom slipcase. *One of 150 copies printed on Batchelor handmade paper in Ashbee's Endeavor type, shoulder notes in red. Latin text and English translation are on facing pages—numbered 1–52, as both pages in the pair are numbered the same. Scarce.* \$400

43. _____. *THE PICTURE OF KEBES THE THEBAN. Being a translation of the only extant writing of Kebes, disciple of Philolaus and friend of Socrates.* (Chipping Campden, 1906). 4 × 6. 52 pages in black and red. Three-quarter morocco and marbled sides. Fine. *One of 50 numbered copies on paper. The book was issued in brown boards.* \$200
44. Gehenna Press. Tennyson, Alfred. *TIRESIAS.* (Northampton, 1970). 5 × 7. 22 leaves. Frontis bust of Tennyson signed by Baskin. Title engraved by John Howard Benson and printed from the block in red. Four other etchings (two on blue paper, one in three colors) each signed by Baskin. Bound by Arno Werner in full vellum, quarter vellum tray case. The binder had a bit of trouble with this copy: the gilt "T-T" on spine was first applied at the wrong end and is still faintly visible; gold tooled date on the case is applied to a tiny piece of pasted on vellum. Fine copy. *Although 50 copies were printed of this exquisite little book, "About half the edition was destroyed by water damage at the press in 1970." (The Work of Fifty Years 68) Printed by Harold McGrath in Centaur types on handmade Fabriano. This copy is signed by Baskin in the colophon, but not numbered (we have never seen a numbered copy).* \$1800

ARNO WERNER'S COPY BOUND FOR HIMSELF

45. _____. Woolman, John. *SOME CONSIDERATIONS ON THE KEEP-ING OF NEGROS. Recommended by the Professors of Christianity of every Denomination.* Northampton, 1970 (actually completed in 1975). 5½ × 8. 85, (9) pages. Title page in three colors. Linecut portrait of Woolman by Baskin is specially signed,; an additional copy of the portrait signed, on Japanese paper, is laid in. Bound by Arno Werner for himself in full brown morocco, titled on cover and on spine in gilt, with blind and gilt rules, turn-ins gilt with oakleaf roll; in quarter morocco tray case. Case and book have Arno's brown marbled papers; each bears his label (one of them signed). Fine. *The colophon is signed by Baskin. (The edition of 250 numbered copies was not signed). Beneath "Arno's copy" the binder has written "The Blocks' copy." Printed in Centaur and Arrighi on Fabriano papers. The text was completed in 1970 but the afterword by Frederick Tolles was not*

printed until 1975. This 1746 text by the Quaker Woolman advocated the abolition of slavery. \$1800

46. Goodison, J.W. *REYNOLDS STONE. His Early Development as an Engraver on Wood.* Cambridge, 1947. 4¾ × 6½. 24 pages + 22 pages of Stone's engravings. Decorated boards, after a design by Stone. Upper tips bumped. Sydney Cockerell's copy with two autograph notes (one with a wood engraving) to him from Janet and Reynolds Stone, along with a small engraving signed on card stock. *One of 200 copies on handmade paper. This book marks the revival of Cambridge Christmas books after the war; the previous title had been in 1938. It is the first bound at the press. Janet writes to Cockerell in February 1956 "Almost perfect tobogganning weather . . . But Reynolds is glued to the barn where he is finishing off the gigantic c:of Arms for Bristol. . . ."* \$400
47. Grolier Club. *THE HISTORY OF HELYAS, KNIGHT OF THE SWAN.* NY, 1901. 6¾ × 9. xviii, (150) pages. Full pigskin stamped in brown with facsimile of the devices of Caxton and De Worde; brass clasps. In the fleece-lined half pigskin chemise and full pigskin slipcase stamped to match the binding. Slipcase has light wear. The book's turn-ins have offset onto the marbled endpapers, as usual, otherwise the book is pristine. *One of 300 copies printed by DeVinne on Whatman handmade paper, in the same size as the original. The type for this printing was specially cast, using de Worde's fonts as a model. Reproduced from Hoe's unique copy of the 1512 edition, with an historical essay by Hoe, this a beautifully made book.* \$900
48. Janus Press. Johanknecht, Susan. *WASTE INCANT.* Newark, VT, 2007. 7½ × 11½. Twelve leaves on Barcham Green papers, interleaved with decorative "Illusion" vinyl. Woven with silvery paper into double plastic covers, in clear lucite box. *One of 150 numbered copies. Printed in black and silver. This is the author's response to the storage of nuclear waste in plastics. The text of "Waste Incant" is based on Hasan, "Geology and Hazardous Waste Management." Johanknecht's calligraphic line drawings are derived from science illustrations in children's text books. Poetic texts sit inside the imagery; they describe processes by which toxic*

material enters into the environment. The back of each page lists hazardous wastes. Beyond the Text 16. \$300

49. _____. McCulloch-Lovell, Ellen. *GONE*. Newark, VT, 2010. 7½ × 11. Two-color lithograph by Claire Van Vliet, 22 leaves printed in black and blue on Hayle handmade paper. Stitched into vinyl moiré; printed slipcase. Fine. One of 100 copies of these poems, signed by the author. \$250
50. _____. *HELIOS*. A drawing by Peter Schuman. Newark, VT, 2010. 5½ × 11. Accordion-fold opening to 110 inches. Tipped into a cloth folder. Fine. One of 150 copies signed by Schuman. This is the second book in a series inspired by the seasons. \$150

WITH LOVELY ILLUMINATIONS

51. Jonson, Ben. *THREE MASQUES*. NY: Robert Grier Cooke, 1903. 6½ × 8¾. Engraved frontis, 58 pages. Title page is illuminated in blue, rose, green, and silver. Four large initials which extend down the margins are also hand painted. Vellum titled in gold, ribbon ties. Light soil, light foxing to front endpapers. All else fine. Copy U of 26 lettered signed copies hand illuminated by William Cushing Bamburgh on Provance (Arches) handmade paper. (The edition included 4 copies on Japan vellum and 126 rubricated copies on Arches.) Cooke were "High Art" publishers specializing in "original and artistic treatment both in typography and binding." They produced J.P. Morgan's catalogue of Chinese porcelain. This is a very well printed and tasteful book. \$325
52. Kinney, Arthur F. *BIRDS AND BEASTS FROM SHAKESPEARE*. Illustrated with woodengravings by Alan James Robinson. Cheloniidae Press, 1990. Folio, 10½ × 16. Etched frontis, i-(v), 87 French-fold pages. Twenty-one birds and 17 animals are depicted in one or more engravings (55 engravings in all). Each page is set within a red rule border. The appropriate line from Shakespeare is also printed in red, with more quotation and commentary in black. Citron morocco spine and hinges, marbled endpapers. Fine in tray case. One of twenty-six copies bound in quarter leather, signed by Robinson. (The total edition was 155, with 100 copies in full leather.) Printed by Harold McGrath in Centaur and Arrighi types, on a sheet "the exact untrimmed size of the First Folio." Bound by Sarah Creighton and Claudia Cohen. Professor Kinney directs the center for Renaissance Studies at UMass. His introduction discusses the importance and the prevalence of animal imagery in Shakespeare's works. \$2750
53. Koch, Rudolf. *DIE SCHRIFTGIESSEREI IM SCHATTENBILD*. Offenbach: Klingspor, 1936. Second Edition. Oblong 9½ × 7. 26 leaves, printed one side only—the silhouette in black, the text in red. UNBOUND SHEETS. Upper corners are creased or bumped, else very good. A very scarce edition of "The Typefoundry in Silhouette." \$175
54. (Leaf Book) Schulz, H.C. *A LEAF FROM A FLEMISH BOOK OF HOURS*. SF: David Magee, 1938. 5½ × 8½. 6 leaves of text plus mounted original leaf. Mounting glue has offset on facing pages. Quarter cloth and decorated boards, spine slightly darkened, slipcase faded. A very good copy with a lovely vellum leaf. The leaf is accomplished in brown and blue, with many one-line initials, rubricated and illuminated with animals, logs, and floral decorations. The right-hand border (identical on both sides of the leaf) is solid gold with flowers and a grotesque in red, green, and blue. One of 120 copies printed by the Grabhorn Press in black, red, and blue Batarde type on handmade paper. \$1100
55. Marvell, Andrew. Lance Hidy. *THE GARDEN*. Boston: Godine, 1970. 6 × 9. Nine leaves, printed rectos only, with 4 etchings by Lance Hidy. Full natural linen boards, cover label, in green calf and cloth tray case. Case spine is darkened and scuffed, but this gem of a book is fine. One of 115 copies signed by Hidy. Printed in Cancellaresca Bastarda type in black and green on handmade Amalfi paper. Illustrated on pages 26 and 27 in Lance Hidy's Posters. A Century for the Century 75. Very scarce on the market. \$800
56. (Moser, Barry) Twain, Mark. 1601. *CONVERSATION, AS IT WAS BY THE SOCIAL FIRESIDE*, in the Time of the Tudors. (Np, pri-

vately printed, 1978 & 1920.) 5 × 7. 3 leaves, 24 pages. Cloth, bound by David Bourbeau. Fine. "Lazarus edition." A new title page, colophon, and wood engraved portrait of Twain numbered and signed by Barry Moser precede the newly discovered sheets of a 1920 privately printed edition on Old Town book paper. *One of 200 copies, this is inscribed "binder's copy ix/x for Bill Streeter from the Thistle Bindery 6.2.82." Streeter was a fellow binder.* \$250

57. Muir, Ann. *HARVESTING COLOUR. THE YEAR IN A MARBLER'S WORKSHOP*. Oldham: Incline Press, 2000. 8 × 11. 96 pages, 12 marbled specimens. Two-piece cloth and marbled boards, in cloth and board slipcase. Fine. *One of 250 numbered and signed copies, printed by Graham Moss in black and several colors. Each of the 12 monthly chapters is preceded by a large (one-third of a sheet) folded marbled specimen inspired by that month.* \$550

FIRST BOOK OF THE PRESS

58. Overbrook Press. *THE TYPES, BORDERS, RULES & DEVICES OF THE PRESS arranged as a keepsake*. Stamford, 1934. 3¾ × 5½. (24) pages. Marbled borders with title label on cover. Chip to base of spine, else fine. The scarce acknowledgment slip from Frank Altschul noting that the specimen was arranged and printed by Margaret Evans is mounted inside the front cover. *One of 150 copies of the first book of the press.* \$300

INSCRIBED BY DWIGGINS TO A FELLOW CALLIGRAPHER

59. _____. Nathan, Robert. *ONE MORE SPRING*. Stamford, 1935. 6 × 8½. 153 pages. Cloth and decorated boards, top edge gilt. Spine lightly soiled; near fine in good slipcase. Inscribed "For Edward A. Karr/Christmas 1945/WAD." Typography, cover paper, label, and 17 color-stenciled illustrations by W. A. Dwiggins. Karr was a fellow calligrapher and friend of WAD. *One of 750 copies. A "Fifty Books of the Year" selection.* \$175
60. _____. *THE HAPPY PRINCE AND OTHER TALES BY OSCAR WILDE*. Stamford, 1936. 5¼ × 8. 83 pages. Cloth-backed boards cov-

ered in paper designed by Ruzicka. Spine lightly faded, else fine in a faded cloth and paper slipcase. *Designed by Rudolph Ruzicka, and illustrated by him with six two-color wood engravings and a pressmark, all printed from the blocks. One of 250 copies on Rives in Lutetia type.* \$125

61. _____. Alain White, Edgar W. Allen, Burney M. Marshall. *A SKETCH-BOOK OF AMERICAN CHESS PROBLEMATISTS*. Stamford, 1942. Two volumes. 4⅝ × 6⅝. 138; 163 pages. Delicate bookplate in one volume. About fine in bumped slipcase. *One of 250 copies, in Fairfield and Lutetia types in black, brown, red, and green. A "Fifty Books of the Year" selection.* \$375
62. _____. Walter Jacobs and Alain White. *VARIATION PLAY. A Study in the Mechanisms and relationships of Black Moves in the Two-Move Chess Problem*. Stamford, 1943. 7 × 10. 122, (8) pages. Cloth and patterned boards with cloth cover label. Fine. *One of 225 copies, printed in black and red, with numerous handset chess diagrams. Frank Altschul, a member of the Marshall Chess Club, felt most chess books were "abominably printed." The chess books his Overbrook Press produced "require the most exacting composition. Diagrams showing various moves are made up entirely of Monotype squares. There is a just jibing of rules, tight closing up of corners and eliminating all the white openings" (P.K. Thomajan writing in The Inland Printer, June 1953).* \$375
63. _____. Wharton, Edith. *ETHAN FROME*. Stamford, (1967). 6 × 9½. 129 pages. Color drawings by E.A. Wilson. Cloth. Spine slightly faded, near fine. *One of 300 copies, issued as a Christmas gift. A handsome book.* \$100

DIEU DONNÉ PAPERMILL "INCUNABLE"

64. (Perishable Press) Dieu Donné Press. *PREY. Poems by Bruce Wineberg. Illustration and Typography by Susan Gosin Wineberg*. Brooklyn, Wisconsin, 1975. 7 × 10½. (13) pages plus 4 unprinted leaves of textured, colored handmade paper. Handmade paper over boards, illustration and title on cover. Fine. *One of only 25 copies. Printed in 5 colors in Palatino type on paper handmade by the author and the artist at the Perishable*

Press. *The Dieu Donné Papermill* was founded a year later. "The paper was compulsively hand-made of 100 per cent cotton and linen rag by the entire family: artist, author and the cat (who graciously urinated on it). Besides the cat, credit must be given to Walter Hamady, whose good humor and fastidiousness guided patient production." \$1000

65. Pissarro, Lucien. *NOTES ON THE ERAGNY PRESS, and a Letter to J.B. Manson*. Edited with a supplement by Alan Fern. Cambridge: CUP, 1957. 5 × 8. ii, 51 pages including eleven plates (many in color). Pissarro-like decorated boards. Fine. First printing of Pissarro's notes and letter. Nine illustrations were printed from the original blocks. The color prints required 4 or more separate wood blocks. One woodcut is here published for the first time. Crutchley thought this the most successful of the Christmas books. One of 500 copies. \$450

66. Plain Wrapper Press. José María Martín Triana. *SUITE LIRICA/LYRIC SUITE. En Homenaje a Wallace Stevens*. Verona, 1982. 8½ × 13½. Thirty-two pages illustrated with five etchings by Leo Lionni. Brown leather spine and boards covered in vellum dyed red-violet by the printers. Vellum yawns a bit, but is fine in tray case that has an oval two-inch darkish stain on upper cover. One of ninety copies signed by Triana and Lionni. Printed with an Albion on dampened handmade Magnani paper. \$320

MINIATURE POP-UP & MOVEABLE BOOK

67. Poole Press. *A BRIEF BUT MOVING HISTORY OF PRINTING*. (Berkeley), 1985. 3¼ × 2¾. (13) pages with six hand colored illustrations having movable parts. Bound in full black leather with ties; laid into a drawer with a miniature "Stamp Album" containing two U.S. stamps showing printing presses. The drawer slides into a case of black and brown morocco, surmounted by a miniature wooden chase in which "History of Printing" is spelled out with Goudy Thirty type and locked with miniature furniture. Fine. One of 40 copies designed, engineered, and printed by Maryline Poole Adams. There is a double page illustration of Gutenberg's pressroom, and a triple page one of Hoe's rotary press. A moving hand sets type; a boy operates a cylinder press;

rollers ink the moving forme of a clamshell press. The text, in verse form, is surrounded by a border of ornaments. An inventive artist's book. \$750

68. Pound, Ezra. *DRAFTS & FRAGMENTS OF CANTOS CX–CXVII*. New Directions & Stone Wall Press (1968). 9 × 12½. 40 pages, errata slip laid in. Terracotta cloth, paper spine label. Fine in slightly faded board slipcase. One of 310 copies, signed by Pound. Hand printed by Kim Merker in *Romaneë* and *Cancelleresca Bastarda* types in black and red on Umbria paper. \$750

69. Red Hen Press. Shirley Jones. *THE MAKING OF ELLOR-GAST 1985–1986. A Cautionary Tale*. (Llanhamlach, 1986). 6½ × 10. (12) pages plus an aquatint (9½ × 13) from "Ellor-Gast." Wraps printed with a Tony Crossley linocut. Fine. One of 200 signed copies, printed in 18-pt Baskerville type on Rives mould-made paper. Each of the deeply etched aquatints is also signed and dated. Eight passages from *Beowulf* printed in double columns with the Old English in red and Shirley Jones' translation in black. \$75

70. _____. Shirley Jones. *TERRA CONTIGUA (Border Country)*. (Llanhamlach, 2010). 11 × 13. 18 unbound leaves in six parts, including two blind printed and etchings and 6 gorgeous color etchings with printed tissue guards. Laid into a special boxed folding case of blue cloth and blue Amate paper; in a slipcase. Fine. "Terra Contigua is a visual response by Shirley Jones to the poetry and prose of Vaughan and Traherne, two spiritual, visionary poets, living on either side of the Welsh border during & in the aftermath of the English Civil War." Printed by Shirley Jones in 18 and 24 pt. Baskerville types on Somerset mouldmade paper. One of 40 signed copies. \$1450

71. Riccardi Press. *THE BOOK OF GENESIS. Illustrated after drawings by Cayley Robinson*. London: Warner, 1914. 10½ × 8. xv, 88 pages, 10 mounted color plates with printed tissue guards, ribbon place marker. Full vellum titled in gilt on spine and cover, green ribbon ties. Fine. One of 500 copies impeccably printed by Charles Jacobi at the Chiswick Press on Riccardi handmade paper, in the Venetian-inspired Ric-

cardi type. This title was issued also in blue boards. Cayley Robinson's water colors are haunting. \$600

72. Rogers, Bruce. *CERTAIN SONETS WRITTEN BY SIR PHILIP SIDNEY*. The Riverside Press, 1904. 4½ × 7½. 48 pages. Vellum spine, glazed maroon boards gilt with coat-of-arms, slipcase with paper spine label. With prospectus. Fine. *One of 430 copies on handmade paper. Architectural title printed in green; last line in red.* Book Decoration in America 1890–1910 #37. Warde *49. \$300
73. _____. *THE SONG OF ROLAND*. Translated from the French by Isabel Butler. (Cambridge, Riverside Press, 1906). 11½ × 17½. xxxiv double-column pages. Illustrated with seven “stained glass windows” richly colored by hand. Quarter vellum and boards decorated with a fleur-de-lis pattern after paintings in the crypt at Chartres, vellum tips, t.e.g. Two small bookplates of Edward M. Crane on pastedown; faint evidence of removal of another. Light finger soil around spine. A fine copy of one of BR's most beautiful books. *One of 220 copies on American handmade paper. Set in French lettre bâtarde and civilité types and hand printed in black, red, blue, and golden brown; opening initial printed in gold. Rogers derived his designs from Charlemagne's window at Chartres. He had a hand—literally—in the binding; to achieve a mellow, antique effect, Rogers rubbed a red paste wash over the printed paper.* Warde *71. “BR 30.” *Artists of the Book in Boston* # 72. The bookplates may be for the Edward M. Crane who was President of the publishing company D. Van Nostrand and whose rare book collection is at Princeton. \$4500
74. _____. Kenyon, Frederic G. *ANCIENT BOOKS AND MODERN DISCOVERIES*. Chicago: Caxton Club, 1927. 9 × 12¼. (v), 83 pages, 30 collotype plates by Emery Walker. Vellum and marbled boards, t.e.g. Fine, as new copy in the original plain dust jacket, and slipcase (lightly worn) with paper spine label. With prospectus. *Designed by Bruce Rogers and one of his 30 favorites. One of 350 copies, printed at Rudge on Kelmscott handmade paper, with head-and tail-pieces from various combinations of printers' flowers printed in brown. The first American use of Lutetia types (although Rogers substituted another face for the lowercase*

e, m, and n). About early books on papyrus, clay, vellum, wood, and bark. The Printed Book in America 38. \$600

75. _____. Stanley Morison. *FRA LUCA DE PACIOLI*. NY: The Grolier Club, 1933. 8¼ × 12¼. Half-title, frontis by Emery Walker, vii, (2), 105, (1) pages. Title within white-on-red strapwork border. Red ornaments and strapwork initials. Illustrated throughout with diagrams of Roman letters, with tissue guards. Vellum-backed pattern paper boards, by W. H. Smith. Tips rubbed, exposing some board. Fine in homemade slipcase. *One of 390 copies designed by Bruce Rogers, with an essay by Stanley Morison, who has initialed the preface; printed in Centaur type on handmade paper at the Cambridge Univ. Press. Walter Lewis and Brooke Crutchley “oversaw” the printing at Cambridge, but it was very much Rogers' project. Crutchley notes “the ink had too much gloss in it, or was too blue or too black . . . He (BR) has been spending the morning painting over the black parts of the printed sheets to get rid of the gloss . . . The machine was standing all yesterday because the red ink wasn't right . . . he went to London to supervise the mixing of a new supply . . . a week later the ink had not dried.” John Dreyfus has noted there is no other BR book ‘in which format, paper, inks and presswork were in such impeccable harmony.’ Blumenthal has called the title page ‘a page of true grandeur . . . unique in the whole history of the printed word.’ “BR30.” A Century for the Century 34.* \$2500
76. _____. *BARNACLES FROM MANY BOTTOMS*. NY: The Typophiles, 1935. 5¾ × 8¾. (202) pages. Black cloth, gilt BR on upper and lower covers. With the elusive contribution (2 leaves, signed) from Richard Ellis which was received too late to be bound and thus just laid in. Also laid in are the invitation to the “welcome home” dinner, the receipt for this copy, and BR's Thank You letter. A near fine copy signed by Rogers beneath the frontis portrait. Harry Gage's copy. Fred Goudy has signed his contribution, as have Edward Stevens and Charles W. Smith. No. 20 of 100 numbered copies. *A fest-schrift for BR on his return from Oxford in 1935. With some 30 inserts (signatures) with contributions by 55 friends of BR—including Rudolph Ruzicka, Valenti Angelo, John Fass, Frederic Goudy, Paul Bennett, W.A. Dwiggins, Arthur Rushmore*

and the Golden Hind Press, Elmer Adler, Peter and Edna Beilenson, Melbert Cary, Douglas, Wilson, Joseph Blumenthal, Hess, Trenholm, Marchbanks and Spiral presses, and Press of the Woolly Whale. The contributions range from the humorous to serious reviews/discussions of his work. There is a tipped in bookplate designed by BR for William Rydel; a signed wood engraving of the Conrad figurehead by Charles W. Smith; and an elaborate "type picture" by Albert Schiller. A treasury of typographic design in honor of America's greatest typographer. \$1500

77. Roycroft. Hubbard, Elbert. *ALI BABA* by Fra Elbertus. East Aurora, 1926. 6 × 7½. Frontis, 113 pages. Three-quarter purple morocco, five panel spine with rectilinear design of brown rules and gold dots, raised bands extend around the sides and terminate in gold tooled hearts, lavender and green marbled sides, matching marbled endpapers, morocco hinges. Spine is stamped with the Roycroft mark. Spine slightly faded, else fine. Printed in black and red with ornamental initials and illustrations on handmade paper. \$150
78. Shanty Bay Press. *CIRCUS: The Artist as Saltimbanque*. Illustrations by Walter Bachinski. Shanty Bay, 2011. 10½ × 15. 52 pages with 8 multi-colored linocuts and 4 brilliant full page pochoirs; with two smaller pochoirs. Cloth spine and fore edges, the sides covered in a red and black linocut, slipcase. One of 60 signed copies, hand printed and bound by Janis Butler. Texts explore the idea of the artist and the circus. \$3000
79. Shahn, Ben. *ECCLESIASTES, Or, The Preacher*. With drawings by Ben Shahn, engraved in wood by Stefan Martin. NY: The Spiral Press, 1965. 10 × 13. (27) pages printed in black, grey, and red. Calligraphic Hebrew title page by David Soshensky. Half vellum and black cloth, spine titled in gilt, grey board folder and matching slipcase with label. Fine copy of this handsome book. One of 285 copies signed by Shahn, Martin, Soshensky, and Joseph Blumenthal. Text is from the King James Bible. A Century for the Century 68. \$425
80. Stamperia del Santuccio. Otto Reicher. *TAUERNREISE*. Florence, 1931. 6½ × 9. (30) pages. Cloth-backed boards. A couple of spots of

foxing, but fine with the rare prospectus. Opus 2 from Victor Hammer's Stamperia del Santuccio. Of an edition of 69 this is one of 36 numbered at the press on first quality Magnani paper. Printed in red and black in Hammer's Samson Uncial. Victor Hammer Artist and Printer p. 143. Rare, no copies listed on OCLC. \$800

81. ———. Max Mell. *PARDEISSPIEL IN DER STEIERMARK*. Grun-
dlsee, 1936. 6½ × 8¾. 30, (1) pages. Beige boards. A little toning to boards, fine. Opus 5 from Victor Hammer's Stamperia del Santuccio. Of an edition of 36 on Magnani paper this is one of 24 numbered at the press. Printed in red and black in Hammer's Pindar Uncial. Victor Hammer Artist and Printer p. 144. There was also an edition of 100 printed for Verlag Anton Puster on a lesser quality paper and binding. \$700
82. ———. Otto Reicher. *DAS FASCHINGRENNEN*. Grun-
dlsee, 1937. 6½ × 9. 48 pages. Brown paper covered boards. Fine. Opus 6 from Victor Hammer's Stamperia del Santuccio. One of 24 copies, numbered at the press. Printed on Magnani paper in red and black in Hammer's Pindar Uncial. Victor Hammer Artist and Printer p. 144. Rare, no copies located on OCLC. \$800
83. ———. Louïze Labé. *LES VINGTQUATRE SONNETS*. Grun-
dlsee, 1937. 6½ × 9. 30, (1) pages. Japanese paper covered boards. Fine. Opus 7 from Victor Hammer's Stamperia del Santuccio. One of 24 copies, numbered at the press. Printed on Magnani paper in red and black in Hammer's Pindar Uncial. Victor Hammer Artist and Printer p. 145. There were additional copies printed (at a local school) on German rag paper. \$700
84. ———. Otto Reicher. *TAUERNREISE*. Grun-
dlsee, 1938. 6½ × 9½. 48 pages. Japanese paper covered boards. A little rubbing to the tissue-like paper on the upper cover, but fine. Opus 8 from Victor Hammer's Stamperia del Santuccio. One of 12 copies, numbered at the press. Printed on Magnani paper in red and black in Hammer's Pindar Uncial; with a woodcut by Hammer on the title page. Victor Hammer Artist and Printer p. 145. Rare, no copies located on OCLC; there are several copies noted for a different edition on German handmade paper (p. 158 in cited reference). \$1200

85. Stevens-Nelson Paper Co. *SPECIMENS*. NY (1953). 10 × 12. Watermarked flyleaf, presentation, light-&-shade pictorial watermark, double spread title, 107 specimens of fine papers and printing, watermarked flyleaf. Quarter green morocco and marbled boards; lacks the plain board slipcase. A fine copy of this stunning specimen. A superb specimen book displaying the talents of over 150 papermakers, designers, and printers such as Mardersteig (7 different specimens), Rogers, Van Krimpen, Enschedé, Golden Cockerel, Stempel, Dwiggins, Goudy, Blumenthal, Curwen, Marchbanks, Taylor & Taylor), Beatrice Warde. Schlosser 59. \$300
86. Thomas, Peter & Donna. *GOOD BOOKS. A bibliography of the books made by Peter and Donna Thomas: 1978–1991*. Santa Cruz, 1992. Miniature (1¾ × 2½). xvi, 97 pages. Illustrated. Quarter leather and marbled boards. Fine. *Descriptive bibliography of 52 books. One of 200 copies printed letterpress on Peter's handmade paper. The Thomases issue mostly miniature books.* \$75
87. _____. *THE HISTORY OF PAPERMAKING IN THE PHILIPPINES*. Santa Cruz, 2005. 13 × 10½. (ii), 40 pages with eleven 4 × 6 paper specimens. Illustrated throughout with linoleum cuts by Red leather spine, colorful woven cloth sides. Fine in cloth slipcase (two tiny, faint spots) with paper label. *One of 75 signed copies hand printed on Peter Thomas' handmade paper and handbound by the Thomases. Printed in black, red, and brown in Goudy Modern and Neuland types. The eleven paper specimens are identified by both their local names (akbab, latbang, suk-suka etc.) & their Latin names, and are given a paragraph of description.* \$900
88. Tschichold, Jan. *ASYMMETRIC TYPOGRAPHY*. NY, 1967. 6 × 9½. 94 pages. Illustrations in color and b/w. Cloth, dj. Fine. A classic “*Modern Typography*,” published in Switzerland in 1935. *This is the first English translation, by Ruari McLean.* \$100
89. Twain, Mark. *BUCK FANSHAW'S FUNERAL. A Chapter from Roughing It*. Louisville: Contre Coup Press, 2010. 8 × 10. 17 pages. Cloth-backed boards, printed cover label. Fine copy of a handsome book.

Of 16 copies printed, this is one of 9 on handmade Tovil paper. Hand printed in Cochin types with Jim Crow for the display type. \$150

90. _____. *THE JUMPING FROG. In English. Then in French. Then clawed back again into a civilized language by patient, unremunerated toil. The Private Printing of the “Jumping Frog” Story, An Afterword by Samuel Clemens*. (Easthampton): Cheloniidae Press, 1985. 5½ × 8½. (38) pages including a fold-out. Frontis portrait and 14 other wood engravings by Alan Robinson. Printed wraps. Light wear, near fine. *One of 250 copies on T.H. Saunders paper, signed by the artist. Text printed at Wild Carrot Letterpress, in black and green, in Centaur and Arrighi types.* \$250
91. Type Specimen. Derriey. *SPECIMEN-ALBUM*. Paris, 1862. 12 × 15¼. Price list and contents (2 leaves), blank leaf with another price list pasted in, half-title, title, (6), 7–185 leaves, 2 leaves; one supplemental leaf and gaps in pagination at 107, 148 and 130–134 apparently as issued. Rebacked, later three-quarter morocco on cloth-covered boards; extremity wear. ATF library ticket with small dealer's label attached. Marginal stain/discoloration to upper and fore edges, rarely reaching printed portion. About very good. A majestic specimen. Bigmore & Wyman describe it as “*one of the most beautiful works ever issued. . .*” *The specimen is divided into eight principal sections: vignettes, decorative type, pen-flourishes (which Jammes states have never been equaled), cartouches, ornaments, rule, music and display pieces—each with a wonderful divider printed in several colors. There are over 30 leaves printed in multiple colors. Zapf notes “The type specimen book of the Derriey Foundry produced for the Great Exhibition in London 1862 is an outstanding example of letter forms and of precision in composition and printing.”* \$2800
92. _____. De Vinne, Theo. L. *THE ROMAN AND ITALIC PRINTING TYPES IN THE PRINTING HOUSE OF...* New-York: The DeVenne Press, 1891. 6½ × 9½. 145 pages. Original cloth gilt. Light wear to extremities; light stain on upper margin of most of text block. Very good. A handsome specimen printed in black and red, with extensive use of decorated and illuminated initials. *It is a complete showing, with types set in text.* \$400

93. _____. Durouchail, P. *EPREUVES DES DIVERS ORNEMENS TYPOGRAPHIQUES, Gravés sur Bois et polytypés de la Collection de P. Durouchail*. Paris: Imprimerie de E. Duverger, 1827. 10½ × 17. 1–30, 35–38, (1), 41–44, 48–50 pages, printed rectos only. Table of contents lists only 38 pages. Original pictorial printed blue wraps bound into old marbled boards. In addition to the gaps in pagination noted above, there are 14 excisions. Contents generally sound; paper quality varies. *Durouchail was a wood engraver active between about 1800–1836; at his death his stock went to Laurent and Deberny. There are well over 1000 cuts and vignettes: armorial, the arts, agricultural, commerce, religious, passe-partout, monograms, two pages of signs of the zodiac and months, an abecearius. . . Jammes Spécimens pages 142–3. The Jammes copy has 38 pages, but notes a copy of 48 pages (but lacking 43 and 44). OCLC notes only the Newberry copy with 52 numbered pages.* \$1500
94. _____. Keystone Type Foundry. *SPECIMEN BOOK OF TYPE, Made from Nickel-Alloy Metal*. Philadelphia, 1899. 5 × 7½. 408 pages. Black leatherette boards. A little wear, but about fine. *Comprehensive specimen showing job and display faces, decorative material (about 150 pages), and printers' sundries.* \$225
95. _____. Keystone Type Foundry. *ABRIDGED SPECIMEN BOOK OF TYPE*. Philadelphia, 1905. 9 × 12. 488 pages. Stamped cloth; a little extremity wear. A very good copy clean, tight copy. *A comprehensive specimen.* \$225
96. _____. MacKellar, Smiths & Jordan. *COMPACT BOOK OF SPECIMENS (21th Specimen Book)*. Philadelphia, 1894. 6 × 9¼. (8), 13–556 pages. There are no excisions. There are numerous gaps in pagination which is the case with most of the Compact Specimens. Original printed cloth. Very good. *The MacKellar specimens, all rare on the market, are among the finest produced in the 19th century. They are noteworthy not only for the foundry's line of faces and decorative material, but also for the pithy and humorous settings that display the type. This is the last 'new' specimen from the foundry; ATF imprints began to appear in 1895.* \$950
97. (Typography) *SIGNATURE. A Quadrimestrial of Typography and Graphic Arts*. New Series 1–13, 15–18. Edited by Oliver Simon. London, 1946–1954. 7½ × 10. Approx. 60 pages each, well illustrated. Printed wraps. A very good set, lacking only no. 14. *Important periodical printed at the Curwen Press. Bibliography of Bulmer & Bensley, type specimens, designers, illustrators, private presses, with specially printed inserts.* \$400
98. Vale Press. Marlowe, Christopher & George Chapman. *HERO AND LEANDER*. London, 1894. 5 × 8. 112 pages. Marvelous binding of vellum over boards geometric guilt design with small circles, acorns, and leaf corner-pieces, designed by Charles Ricketts and bound by Leighton, Son & Hodge with their initials (CR and HL) at base of front and rear covers. A little toning to front paste down and free end paper, light occasional foxing. About fine in chemise and slip-case. *One of 220 copies printed at the Ballantyne Press under Ricketts' supervision. With seven wood-engraved illustrations, decorative border, signed CR, on title page and 3 intricate initial letters by Charles Ricketts and Charles Shannon While not bearing a Vale Press imprint this is actually the second Vale title (after Daphnis & Chloe) with 'VP' at the base of the vellum spine and Ricketts' rose and 'VP' Vale Press monogram water-marked paper, the device also appears printed on the last page.* \$1500
99. _____. *DE CUPIDINIS ET PSYCHES AMORIBUS*. (London, 1901). 7½ × 11½. xxx pages. Opening page in woodcut border, 5 woodcut illustrations by Charles Ricketts. Quarter Holland and blue boards, cover label. Binder's glue has cast a shadow on endpapers, tips worn, half title creased, all else fine. Very good, partially unopened copy. *One of 300 copies.* \$450
100. _____. *ECCLESIASTES; OR THE PREACHER, AND THE SONG OF SOLOMON*. (London, 1902). 7¾ × 11½. xxvii pages. Bound by Stikeman in full burgundy morocco, covers paneled with multiple rules and large floral corner ornaments. Leather somewhat darkened, especially around spine; light chips at spine head and top edges, upper tips worn; leather turn-ins offset onto marbled endpapers and

deckles. Very good. *One of 300 copies on handmade paper printed at the Ballantyne Press under Charles Ricketts' supervision. Printed in black and red in the King's Fount designed by Ricketts.* \$400

101. _____. *THE PARABLES FROM THE GOSPELS, With Ten Original Woodcuts Designed and Engraved on the Wood By Charles Ricketts.* (Hacon & Ricketts, Vale Press, 1903). $5\frac{3}{4} \times 8$. lxxv pages. Each of the ten wood-engravings, with tissue guards, is printed at the top half of an otherwise blank page. Bound by Stikeman in burgundy morocco paneled with a wide gilt border of flowers and vines enclosed in gilt rules, spine and turn-ins richly gilt. Fine. *One of 300 copies on Batchelor handmade paper.* \$800

PRETTY POCHOIRS

102. Weatherbird Press. Rue Laden-Hardt. *IN THE GARDEN.* Pasadena, 1999. $7\frac{1}{2} \times 10\frac{1}{2}$. Twelve French-fold leaves. There are nine full-page illustrations colored by pochoir, facing a page of text which has a pochoir headpiece. Title page has a smaller pochoir illustration. Stiff wraps of handmade paper with embedded leaves, green dust-wrapper with large linocut of a garden. Fine. *One of 50 copies hand printed and stenciled by Vance Gerry. Bound by Mariana Blau.* \$500
103. _____. *A MESSAGE FROM WANDA GÁG. A biographical letter to her fans, Circa 1940.* Pasadena, 1999. $6\frac{1}{2} \times 10$. 19, (1) pages with 2 illustrations by Gág. Cloth and boards, printed dj. Fine. *One of 75 copies.* \$85
104. _____. *MISTRESS MARY. A Mother Goose Rhyme.* (Pasadena), 2000. $6\frac{3}{4} \times 10.9$ pages, with 6 two-color linoleum cuts by Vance Gerry. Japanese paper wraps. Fine with prospectus. *One of 50 copies.* \$100
105. _____. *POMY & VERTU. A Seldom Told Myth.* Pasadena, 2001. $7\frac{1}{2} \times 10\frac{1}{2}$. (8) pages with 4 pochoir illustrations by Vance Gerry. Green wraps with pochoir illustration on cover. *One of 40 copies in wraps (there were also 10 in hard covers).* A gardening theme. \$175
106. _____. Diane S. Martin. *HERBS. With Instructions for Growing & Culinary Use.* Pasadena, 2004. $5\frac{1}{2} \times 7\frac{1}{2}$. (30) pages, with 13 linoleum

cuts in several shades of green by Vance Gerry. Quarter cloth and patterned boards, printed dj. Fine. *One of 50 copies, signed by Vance Gerry. Printed in black and green. Ms Martin was a teacher of gardening at the Huntington Library and the Los Angeles County Arboretum.* \$150

107. _____. *NARCI & ECHO [A Myth Retold].* Pasadena, 2005. $7\frac{1}{2} \times 10\frac{1}{2}$. Nine leaves, with four fullpage and two smaller pochoir illustrations by Vance Gerry. Cloth-backed boards, illustrated dustjacket. Fine. *One of fifty copies hand-printed and stenciled by Vance Gerry. Bound by Mariana Blau.* \$300

COMPLETE 29 YEARS

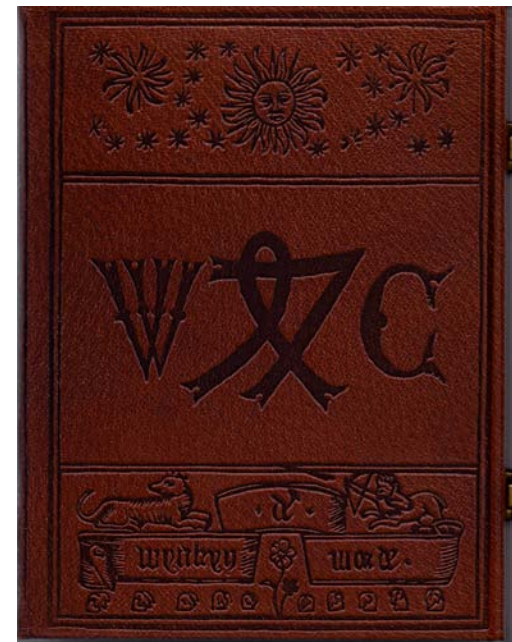
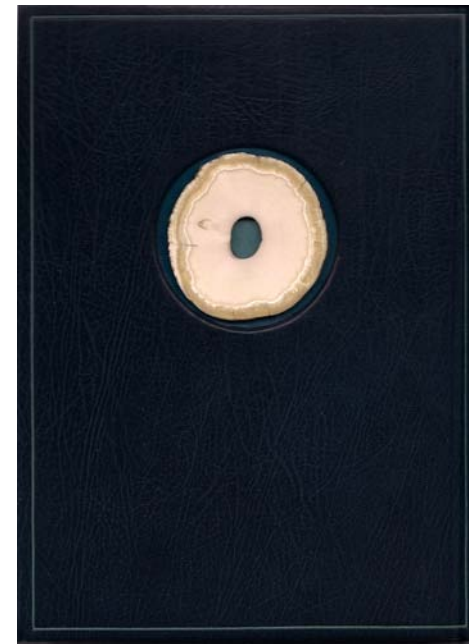
108. Whittington Press. *MATRIX. A Review for Printers and Bibliophiles.* Volumes 1–29. Andoversford & Herfordshire, 1985–2010. $7\frac{1}{2} \times 11$. Stiff wraps. Twenty-nine volumes, all first editions. Volumes one and six have a little fading to covers, but a fine set. *An extraordinary periodical, covering all aspects of bookmaking: type design and founding, printing, papermaking, illustration, bindings, private presses, artists' books. Each issue contains about 200 letterpress pages plus innumerable type specimens, paper samples, original graphics, broadsides, photographs, specimens of fine printing.* \$7900
109. (Wood Type) *SPECIMENS OF WOOD TYPE HELD AT THE SHOOTING STAR PRESS, The Private Press of John Horn.* Little Rock, 2001–2008. Sixty-five large broadsides, each devoted to a single face. Most faces are shown in complete alphabets and are identified. About half the broadsides measure 11×17 ; the other half $15 \times 22\frac{1}{2}$; two are 15×38 . The two larger sizes are folded. With 4 printed lists of contents. Loose in 13×19 cardboard box with broadside title mounted on lid. Fine. *Beautifully printed—not an easy feat with old wood type. The alphabets are printed in black; decorative material in various colors is printed from metal. One of 100 sets.* \$450
110. (Wulling) Schanilec, Gaylord. *EMERSON G. WULLING: PRINTER FOR PLEASURE.* Stockholm (WI): Midnight Paper Sales, 2000. 9×14 . 76 pages. 24 illustrations, including 7 color wood engravings by Scha-

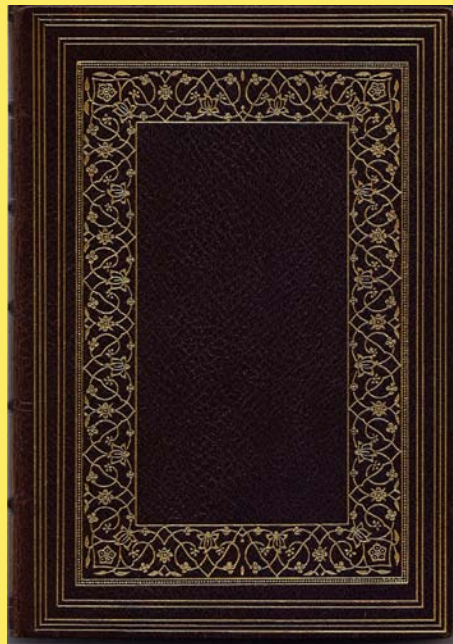
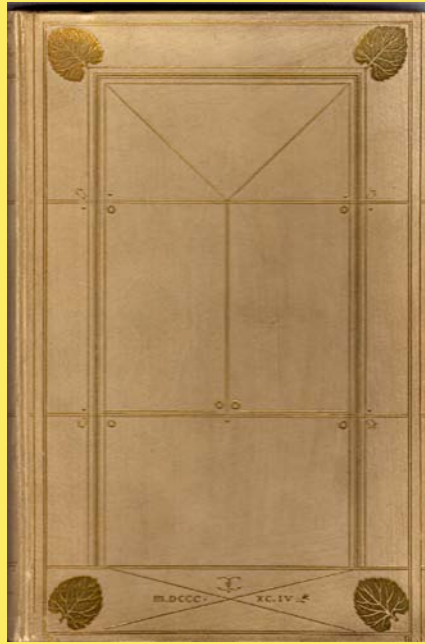
nilec, facsimiles, and reprints from line engravings. Cloth spine, leather label, printed boards, slipcase. Fine. Laid in is a broadside with large color wood engraving titled and signed by Schanilec—“A very small composing table”—one of 88 copies. *Text is based on conversations between the hobby printer and the artist, recorded over four years. With a Checklist of Wulling’s 200+ books, pamphlets, broadsides, and ephemera. One of 140 copies of the regular edition.* \$445

111. Yellow Barn Press. *THE YELLOW BARN PRESS, A HISTORY AND BIBLIOGRAPHY*. Compiled by Jack Walsdorf, with history and comments by Neil Shaver. Council Bluffs, 2001. 9 × 12½. 140 pages, 22 color plates. Illustrated throughout. Quarter black morocco, DePol patterned paper sides, leather spine label, in cloth clamshell box. With prospectus. Fine. *One of 175 copies printed by Neil Shaver.* \$500

PRESENTED FROM ONE CALLIGRAPHER TO ANOTHER

112. Zapf, Hermann. *MANUALE TYPOGRAPHICUM*. NY: Z Presse, 1968. 8 × 12. (6), 117, (1) pages. Vellum spine, grey silk boards, printed dust jacket (brief tear at edge). Fine copy, warmly inscribed from the calligrapher Paul Standard to his colleague Phil Grushkin. Laid in is a humorous autograph note signed by Standard commenting on his own calligraphy in the aforementioned inscription. *One of 975 numbered copies signed by Zapf. Presented are 100 typographical arrangements with considerations about types, typography and the art of printing selected from past and present, printed in eighteen languages. The final 17 pages provide a brief discussion about the design approach and type face used for each arrangement. This book is entirely different from the 1954 book of the same title.* \$500





LEFT: Item 94. Charles Ricketts. RIGHT: Item 97. Strikeman Binding.