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EDWARD RIPLEY-DUGGAN & CAROL MALTBY



1. (ALLEN PRESS). *The Allen Press Bibliography*. The Allen Press, Greenbrae, 1981. One of 140 copies. First edition. 35 cm., Fortuny cloth sides, plain cloth spine. 98 pp., with six sections from various Allen press books bound in, as issued. Title page design by Mallette Dean, numerous illustrations throughout. Fine in slipcase.

While a comparatively recent publication, this book sold out upon issue and has continued to be one of the most sought-after of the books of the press. It is beautifully printed on Barcham Green paper in Romanée, Spectrum and Deepdene types. \$1600.00

2. (ALLEN PRESS). Flaubert, Gustave. *The Temptation of Saint Anthony*. The Allen Press, Kentfield, 1974. One of 140 copies. 35 cm., bound in Fortuny cloth, 83 pp. A fine copy.

Lafcadio Hearn's translation, elegantly rendered by the Allens using hand-set Unciala type on mould-made French paper. There is a full-page reproduction of a wood-engraving by Odilon Redon of St. Anthony, and numerous other illustrations after various artists. \$450.00

3. (ALLEN PRESS). *Jonah, Judith, Ruth, three stories from the Old Testament*. Allen Press, Greenbrae, 1984. One of 140 copies. 30 cm., issued as wrapped fascicles in clamshell cloth case. 49 pp., illustrated by Michèle Forgeois.

A late Allen Press production. The text is printed in brown and orange, and the headings utilize the characters of ancient Middle Eastern languages, printed in colors. Allen Press Bibliography 50. \$300.00

4. (ALLEN PRESS). Wharton, Edith. *Quartet. Four Stories*. Kentfield, Allen Press, 1975. One of 140 copies. 33 cm., bound in Fortuny cloth. 126 pp., illustrated by the Allens.

Printed in van Krimpen's Romanée typeface, this is a delightful presentation of four of Wharton's stories. Allen Press Bibliography 41. \$450.00

5. (AMERICANA). Zinman, Michael. *18th Century Engravings from American Magazines in the Collection of Michael Zinman. A Working Bibliography Illustrating A Guide to Engravings in American Magazines 1741-1819 by Benjamin Lewis...* Ardsley, Haydn Foundation, n.d. (1994). 28 cm., clear plastic wrappers, several hundred pages reproducing (in photocopy) a very high percentage of the items listed in Lewis. Light wear.

Though somewhat crudely produced and in no way formally limited (but very few copies were issued, perhaps fifteen according to Mr. Zinman), this work is of very substantial utility for the study of early American illustration. Almost all copies issued went immediately to institutional libraries and a handful of dealers. \$350.00

6. (ARION PRESS). Abbott, Edwin. *Flatland. A Romance of Many Dimensions*. San Francisco, Arion Press, 1980. One of 275 copies. 36 x 18 cm., accordion-bound with brushed aluminum covers, the whole retained for display in a welded aluminium frame with snap lock. Un-numbered leaves decorated with abstract designs in gray and other colours. The box retains the original printed slip of instruction; overall an immaculate copy.

*Flatland is a delightful confection combining mathematics, fiction and an element of social satire, a highly amusing flight of imagination quite unlike any other work of fantasy. Since its publication in 1884, the book has had the status of a minor classic, with a devoted readership. In this edition, there is an introduction by Ray Bradbury, signed by him. Hoyem's presentation is logical and elegant; he created a piece of book art that displays beautifully.* \$1500.00

7. (ART NOUVEAU). Rivière, Henri. *Les trente-six vues de la Tour Eiffel*. Paris, Eugène Verneau, completed 1902. One of 500 copies, signed and numbered by Rivière. 24 x 30 cm., original decorated boards within slipcase. Preliminaries, 6 pp. prologue, 2 pp. plate list followed by 36 original twelve-colour artist lithographs by Henri Rivière, colophon. Minor restorations, spine a little darkened, but a very nice copy of this exceedingly rare work, retaining the sleeve which is normally absent (some wear but sound). Most copies of this work have been broken for the prints.

*The series depicts the various stages of construction of the Eiffel Tower as well as views from many vantages. The tower was a symbol of its age, an icon of architectural modernism. As evidenced by the title, Rivière had in mind as an exemplar Hokusai's famous series "Thirty-Six views of Mount Fuji," though Hiroshige was perhaps a stronger influence on the style prints. This is one of the great fin-de-siècle illustrated books and one that is rarely seen on the market. The introductory matter is by Arsène Alexandre and the design and typography are by George Auriol, whose masterpiece this is. Fields p.30, Japonisme p. 15, Toudouze 128–131, The Colour Revolution, 137.* \$13,500.00

8. (BARBIER, GEORGE). Regnier, Henri de. *La Double Maitresse*. Paris, A. & G. Mornay, 1928. First edition with these illustrations, one of 1000 copies (counting all paper variants) plus various *hors commerce* states; this is copy 777 and therefore from the Rives edition which was 839 copies. 20 cm., pictorial wrappers (under protective glassine). [8], 407 pp., illustrated by George Barbier with pictorial

frontispiece and about eight decorations (including some few full-page plates, a variety of vignettes, and many pictorial initials. These are engraved in wood with fine colouring in pochoir. A minor bump has created a soft crease to the last twenty or so leaves of text on the lower corner, there is the merest hint of fading to spine under the glassine, but overall this is a fine copy.

*This is a charming book by Barbier, by no means easy to find in attractive condition. The colouring is excellent, with as many as twenty stencils used for the full-page plates. This is one of a series of novels by Regnier in the publisher's "Beaux Livres" series, all illustrated by Barbier.* \$500.00

9. (BARRY MOSER). Smith, Dave. *Gray Soldiers. Poems by...* [Winston-Salem], Stuart Wright, Publisher, (1983). First edition, one of 75 copies signed on the colophon by Moser and Smith. 22.5 cm., white cloth spine, covers blue paper over boards. Frontis. by Moser, 50 pp., colophon drawing (of a fishhook) by the same artist. Fine. Scarce.

*A fairly uncommon Moser desideratum printed letterpress, the frontispiece and colophon being wood engravings. There was a trade edition.* \$125.00

10. (BEARDSLEY). Lucian. [Hickes, Francis—trans.]. *Lucian's True History*. London, Privately Published [Lawrence & Bullen], 1894. First edition, one of 251 numbered copies. 22 cm., original tan cloth. xxix, 247 pp. With two plates (*A Snare of Vintage* and *Dreams*) by Aubrey Beardsley, seven by William Strang and seven by J. B. Clark. Some soiling and light wear to covers; tissue guards offset to plates as usual (resulting in a faint, even toning); overall a sound, clean copy.

*This work was projected to have had thirty designs by Beardsley, but work on The Yellow Book, Salome and other projects intervened. Lasner 78.* \$500.00

11. (BIBLIOGRAPHY). Lande, Lawrence. *The Lawrence Lande Collection of Canadiana In The Redpath Library of McGill University: A Bibliography*. Montreal, Lawrence Lande Foundation, 1965. First edition, one of 950 copies signed by Lande. 34 cm., bound in quarter pigskin, buckram sides, slipcased. xxv, 303 pp., with a large number of fine facsimiles not included in the pagination. Hint of wear to spine but about a fine copy.

*Though by no means a rare work, this remains one of the most attractive bibliographies of any kind published in the latter part of the twentieth century.* \$300.00

12. (BIBLIOGRAPHY—PRIVATE PRESS). (Rodenberg, Julius). *Deutsche Bibliophilie in drei Jahrzehnten: Verzeichniss der Veröffentlichungen der Deutschen Bibliophilen Gesellschaft und der ihnen gewidmeten Gaben 1898–1930*. Leipzig, Gesellschaft der Freunde der deutschen Buecherei, 1931. One of 1000 copies. 27 cm., modern brown cloth. xvi, 253 pp. Slight foxing to head of title page, partly unopened. An attractive copy, uncut.

*The principle reference for the (prodigious) output of German bibliophile societies during the first three decades of the twentieth century.* \$150.00

13. (BIBLIOGRAPHY—PRIVATE PRESS). Rodenberg, Julius. *Deutsche Pressen. Eine Bibliographie*. Vienna etc., Amalthea Verlag, (1925). First edition. 24 cm., publisher's red cloth. 590 pp., followed by specimen plates, 2 ff. afterword and 10 ff. ads. A very good copy.

*The definitive work on German private presses up to the date of publication, a key work in the private press literature. The reproductions of pages from various presses show a diverse range of work; this was a fertile period in German bibliophily.* \$200.00

14. (BIBLIOGRAPHY—PRIVATE PRESS). Sarkowski, Heinz. *Der Insel-Verlag. Eine Bibliographie 1899–1969*. (Frankfurt), Insel-Verlag, n.d. (1970). 20 cm., original gray buckram stamped with the Insel ship, leather spine label, pictorial endpapers. x, 689 pp., profusely illustrated throughout, with many reproductions in colour. A fine copy.

*The definitive and exhaustive catalogue of this important German imprint, under whose aegis emerged many of the finest German illustrated and typographical works of the twentieth century. Quite scarce.* \$250.00

15. (BLACK SUN PRESS). Crosby, Caresse. *Painted Shores*. (Black Sun Press), Paris, 1927. First edition. One of 220 copies on Arches paper (there were also 22 copies on van Gelder plus two more copies on other papers). 30 cm., printed covers in red and black, [xx], [36] pp., with three fine pochoir plates by François Quelvée. Generally a very fine copy, retaining the original glassine.

*An unusually nice copy of Minkoff A-5.* \$450.00

16. (BLACK SUN PRESS). Wilde, Oscar. *L'Anniversaire de l'Infante*. Paris, Black Sun Press, 1928. One of 110 copies. 28 cm., fold-over wrappers. 43 pp., with nine illustrations after Alastair.

*The scarce French edition of this Black Sun item, featuring some of Alastair's best illustration. Minkoff A-13 (b).*

\$1200.00

17. (BLAIR HUGHES-STANTON). Dickens, Charles & Collins, Wilkie. *The Wreck of the Golden Mary*. Kentfield, Allen Press, 1956. One of 200 copies; this copy accompanied by a complete set of the seven Blair Hughes-Stanton wood engravings, one of only fifteen according to Penelope Hughes-Stanton's bibliography. The book measures 26 cm., paper-backed marbled boards, with seven engravings. In the separately published suite each engraving is printed on Japan, 26 x 20 cm. sheet size and is signed and titled and dated by Hughes-Stanton. Spine slightly faded, but a near-fine copy, certainly very rare with the suite.

*Blair Hughes-Stanton's work as a wood engraver was consistently of high quality, and his artistic imagination was rich and varied. From his great early books for the Gregynog Press, to his later books for the Allens, he showed himself to be one of the most technically accomplished and artistically insightful of his generation of wood engravers. The seven engravings in this suite are exceptional accomplishments. It should be noted that Hughes-Stanton's separate engravings from any period are rarely found on the market. The engravings are housed simply in an envelope from the Chiswick Book Shop, notated by Herman Cohen.* \$3000.00

18. (BLAIR HUGHES-STANTON). James, Henry. *The Beast in the Jungle*. Kentfield, CA, Allen Press, 1963. One of 15 sets of artist's proofs, printed by Blair Hughes-Stanton himself at his studio at the North House, Manningtree. These are the same images that appear in the book, but there they were printed at the Allen Press, not by the artist. Sixteen prints in all, each is numbered from the edition, signed and titled. 38 x 25 cm., printed on Japanese paper, housed in a special portfolio of Fabriano paper which was produced at the Allen Press to match the book (not included). A little foxing on the paste-downs, and some of the prints have one or two pale spots of foxing well away from the image area, but for all that a very decent copy of a substantial rarity, one which we have not previously seen offered for sale.

*This was the first set of proofs to be published by the Allen Press in portfolio form, for Hughes-Stanton did not issue the suite of prints for The Wreck of the Golden Mary under the aegis of the Allens. The wood-engravings are printed in gray-brown, overprinted with a sinuous line in lino. Penelope*

Hughes-Stanton quotes the Allens extensively on p.58 of *The Wood Engravings... There they discuss the symbolism that Hughes-Stanton used and many specifics of the production. This is the most significant of Hughes-Stanton's later productions (as well as being a wonderful item for the Allen Press completist). A couple of years later, his ability started to wane, but here his powers as a consummate printmaker are as yet undimmed. Hughes-Stanton 42.* \$4500.00

19. (BOOK ARTS). Zapf von Hesse, Gudrun. *Bindings, Handwritten Books, Typefaces, Examples of Lettering and Drawings*. West New York, NJ, Mark Batty, Publisher, 2002. One of only twenty deluxe copies, in special binding and with a portfolio of specimens, immediately out of print. The text: 28 cm., gold cloth, bound by hand by Judy Conant. 222 pp., signed by Gudrun Zapf von Hesse on the colophon page, profusely illustrated with many colour photographs. The overall book design is by her husband, Hermann Zapf. The portfolio: Matching gold cloth by Conant, 33 cm., six specially printed sheets signed by the artist followed by eight original specimens (one not listed on the accompanying list). Both volumes are housed in a slipcase.

*A wonderful overview of the work of the designer of Diotima, Carmina, Nofret etc., who is also a vastly talented bookbinder and calligrapher. There is a text enclosure translating those portions of the book not in English (this was co-published with a German house).* \$750.00

20. (BOOKBINDING). Bouchot, Henri. E. *Les Reliures D'Art à la Bibliothèque Nationale*. Rouveyre, Paris, 1888. First (and only) edition, one of 1000 copies. 25 cm., elaborate full brown striped and mottled calf by Kauffmann & Horclois, covers with multiple fillets, ornate spine in six compartments, marbled endleaves, slipcased. 51 pp. all edges gilt, 80 fine plates of bindings in early photogravure with printed tissue guards, xxiii pp. Presentation on first blank in pen, in French, signed "Schlumberger"—we believe the great designer Jean Schlumberger.

*An extremely elegant copy of this relatively scarce work.* \$600.00

21. (BOOKBINDING). Garrigou, Marcel. *Les Maitres de la Reliure*. Georges Cretté. Toulouse, Arts et Formes, 1984. One of 450 copies. 35 cm., loose in wrappers, slipcased. 211 pp., 204 pp. in colour and black and white. Scarce.

*Published to benefit Les Amis de la Reliure d'Art, this is the major work and catalogue raisonné on George Cretté, the*

*successor to Marius Michel and one of the great twentieth century bookbinders.* \$600.00

22. (BOOKBINDING). Venturi, Lionello—(preface). *Bibliothèque Pillone*. Paris, Pierre Berès, (1957). One of 600 copies. 25 cm., original wrappers. Numerous mounted collotype plates, some heightened with pochoir colouring. Minimal browning to a small area of front cover, small defect to rear, a very good copy none the less.

*The Pillone collection was formed by a wealthy Italian family in the sixteenth century but remained intact until its sale by Bères. The fore-edges (and in some instances, the covers) of this collection were decorated by the painter Cesare Vecellio (best known for his work on costume).* \$250.00

23. (BREMER PRESS). Lehnacker, Josef. *Die Bremer Presse. Königin der deutschen Privatpressen. Eine Rückschau mit einem Verzeichnis aller erschienenen Werke...* München, Typographische Gesellschaft, 1964. 25 cm., cream boards with printed interlaced design in sepia, in turquoise jacket printed to the same design. 127 pp., printed in red and black. A fine copy.

*The standard work on the Bremer Press.* \$150.00

24. (BROTHER ANOTONINUS). Everson, William. *In the Fictive Wish*. [Berkeley], Oyez, n.d. (1967). One of 200 copies, signed by Everson. 29.5 cm., burgundy cloth in plain white jacket, 22, (2) pp. Printed in red & black. Illus. with one woodcut by Mary Fabilli. Fine.

*The book was designed and printed by Graham MacKintosh. Bartlett & Campo A-27.* \$150.00

25. (BRUCE ROGERS). Breton, Nicholas. *The Twelve Months & Christmas Day. From "Fantastickes."* New York, Clarke & Way, 1951. One of 1000 copies. 22.5 cm., dark blue-green cloth gilt, 64 pp. Decorated in fourteen colours with calendar cuts and fifteen ornaments designed by Rogers. Light slipcase wear, about fine.

*A handsome and somewhat under-rated book, of great charm. Rogers handset the type, apparently the only instance in which he did so. This was the first book of the Thistle Press.* \$50.00

26. (BRUCE ROGERS). Drinkwater, John. *Persephone*. (William Edwin Rudge, New York, 1926). One of 550 copies. 26 cm., black cloth. 16 pp., the text beginning with a superb decoration after a Greek vase painting, printed in black and gold. Fine.

This is the first American use of the Arrighi italic. BR Today 13. \$125.00

27. (BRUCE ROGERS). Pollard, Alfred W. *The Trained Printer and the Amateur; and the Pleasure of Small Books*. London, Lanston Monotype Corp., Ltd, 1929. First edition in this form. 28 cm., wrappers of tan paper overprinted in red. 14 pp., [2] ff. specimen of Centaur and Arrighi in a wide range of sizes from 72 point down. A fine copy.

There is a 2 pp. introduction by Rogers on the genesis of Centaur. The text is elegantly ornamented by BR. \$40.00

28. (BUCKLAND-WRIGHT, JOHN). Keats, John. *Endymion. A Poetic Romance*. London, The Golden Cockerel Press, 1947. Of an edition of 500 numbered copies, this is one of 100 specially bound by Sangorski and Sutcliffe under the supervision of Stanley Bray. This is copy 98, signed by John Buckland-Wright. 31 cm., full white vellum gilt, covers front and rear with the figure of Cynthia, Goddess of the Moon, delineated in gilt, housed in original green cloth slipcase. 152 pp., with numerous wood-engravings by Buckland-Wright (58 blocks including cover design). Overall, this is a very attractive copy indeed, although like every copy we have ever seen there are several leaves with browning, due to a paper flaw that appears to have affected the entire edition. Page 91 (and to a lesser degree, page 131) exhibit this defect.

Despite the paper flaw, inevitable for this title, this is arguably the best of the postwar publications of the Golden Cockerel Press. It is the most elaborate of all the Cockerel/Buckland-Wright collaborations and in it Sandford recaptures something of the splendor of the Press in the Gibbings years. The artwork was prepared between 1944 and the year of publication. The text is based on Buxton-Forman's edition. Buckland-Wright A47, Cockalorum 175. \$1750.00

29. (BUCKLAND-WRIGHT, JOHN). Musaeus [F. L. Lucas—trans.]. *Hero & Leander*. London, Golden Cockerel Press, 1949. Of an edition of 500 copies, this is one of 100 bound in full pictorial vellum, signed by author and artist, with one extra engraving bound in. 23 cm., bound by Sangorski & Sutcliffe in hard white vellum with the figure of a dancing girl on the cover, spine lettered with the title, top edge gilt, housed in publisher's cloth slipcase. 48 pp., with 12 line engravings by Buckland-Wright. Small attractive bookplate, but a fine fresh copy, with the prospectus.

One of Buckland-Wright's most satisfying efforts in small

format, the vellum binding is quite charming. The book was printed in Gill's Felicity typeface. \$800.00

30. (CALDER, ALEXANDER). Aesop. *Fables of Aesop according to Sir Roger L'Estrange*. New York, Harrison of Paris/Milton, Balch and Company, (1931). One of 595 regular copies. 25 cm., printed blue wrapper over plain boards. 128 pp., printed on rag paper, with fifty designs by Calder. The paperknife is laid in at the front. The label on the chemise is badly worn (and it shows other signs of wear); the slipcase lacks the top panel. However, the book within, barring some very slight browning to the wrapper, is close to fine.

The most interesting of the books of Harrison of Paris, the printing endeavor of Munroe Wheeler and Barbara Harrison. Wheeler was responsible for the design and production of these volumes. His choice of Calder was inspired, as it resulted in some of the great sculptor's finest, most playful illustration. The Artist and The Book, 47; Ransom, Check Lists, p. 379, 5. \$750.00

31. (CEZANNE). Mirbeau, Octave et al. *Cezanne*. Bernheim-Jeune, Paris, 1914. First edition, one of 100 copies on Japon, from a total edition of 600. 38 cm., top edge gilt, bound in three-quarters orange morocco, marbled sides. 75 pp. text, with 59 plates, including an original etching by Cezanne as frontispiece (plate 1—printed on Chine in the special edition) and the following original artist lithographs, each an interpretation of a drawing by Cezanne: Edward Vuillard (plate 2), portrait of Cezanne; Pierre Bonnard, a standing male nude (plate 3); Maurice Denis, fruits (plate 4); Henri Matisse, fruits (plate 5); K.-X. Roussel, nude figures (plate 6). All other plates are facsimiles and reproductions, some in colour. A sound, attractively bound copy of a rare and desirable issue of this noteworthy book.

The authors of these appreciations include Duret, Léon Werth and Frantz Jourdain. The Cezanne impression (Entrée de Ferme) is, of course, posthumous but is a fine impression and a print that has become quite desirable. In all, this compilation is an extraordinary homage, and has become quite uncommon complete. \$6500.00

32. (CHAGALL). CAIN, Julien; Mourlot, Fernand; Sorlier, Charles. *The Lithographs Of Chagall*. Monte Carlo: André Sauret, Boston: Boston Book and Art Shop, Inc., & New York: Crown Publishers, Inc., [1960–1986]. 6 volumes, 32 cm., cloth. pp. 220, [1]; 208, [1]; 179, [1 leaf]; 180;

250; 224. 28 original lithographs (21 colour incl. dustjackets for vols. 1-4) & 1102 illus. (many colour). First volume has some minor jacket wear with small losses, slight foxing to cloth, but a very good copy overall; volumes II-VI are about fine in jacket, the last three in the card slipcases.

*The standard catalogue of Picasso's lithographic work, here in the preferred English edition.* \$4500.00

33. (CHELONIIDAE PRESS). Poe, Edgar Allan. *The Raven*. Northampton, Cheloniidae Press, 1980. From an edition of 125, this is one of 25 special copies. Small folio, marbled cover by Stephen Auger, bound by David Bourbeau. Set in 24 pt. Centaur, printed in red and black, with two wood-engravings and five fine etchings by Alan James Robinson. This deluxe issue contains proofs of the five etchings, each signed by the artist and roman-numbered from the edition of 25. These extra plates are housed in a cloth sleeve. Fine copy in the clamshell case of issue, very slightly faded on the spine.

*Laid-in is a proof (one of 200, signed) of the tailpiece. The first book of the press, highly regarded from the date of its publication, present here in the most luxurious form. The wonderful binding of papers marbled in the likeness of the raven (common to the trade and deluxe editions) is by David Bourbeau.* \$2500.00

34. (COLOUR PRINTING). Smith, Charles. *Experiments in Relief Print Making*. Charlottesville, The University of Virginia Press, 1954. First edition, one of three hundred copies signed by the author. 24.5 cm., publisher's blue-green cloth with spine label, slipcased. Unpaginated, 34 ff. plus twelve plates on Japanese paper (generally coloured final state and first state). The text count include interim states for the finished plates (generally a multilith process made from the make-ready impressions, according to the colophon) and some other illustrations. This is an interesting work on the production of artist's prints in colour, from wood and linoleum. Hand-written ownership inscription on endpaper, overall a fine copy.

*Charles William Smith (1893-1987) taught at the University of Virginia, the College of William and Mary, and the New York School of Printing. He exhibited at the Art Institute of Chicago, the Museum of Non-Objective Painting, The Museum of Modern Art, & the Virginia Museum of Fine Art. This is an uncommon & attractive book by a talented printmaker, pertinent to colour printing. Many of the methods used would seem to have been partly developed by the artist.* \$450.00

35. (COLOUR PLATE). Svin'in, Pavel Petrovich. *Sketches of Russia illustrated with fifteen engravings*. London, Ackermann, 1814. First edition. 21.5 cm., contemporary (most likely publisher's) quarter red roan with title in gilt, marbled paper over boards. Title, dedication, plate list, x, 112 pp. With fifteen small hand-coloured plates and the final leaf of music, two (the portraits of the Emperor & Empress) stipple engravings, the balance fine aquatints. An uncut copy, the fore-edges showing almost a full centimeter variation (hence our belief that this is an issue binding, as any rebinding would have been trimmed. It matches the binding described by Abbey in form and dimension). Corners of boards a bit jambed, exposing the card, some rubbing to the marbled sides, the spine in quite bright condition. Within, bookplate and early (1835) presentation inscription on endsheet and endpaper respectively but without the foxing, offsetting or discolouration that so often affects this charming book.

*The dedication is to "Her Imperial Highness the Grand Duchess of Oldenburg" and the plates are of scenes of Russian life and architecture. This is an uncommonly nice copy, the text possibly printed on heavy paper. The first plate bears a partial Whatman watermark (first two numerals of date only, as per Abbey). The text bears an 1814 watermark (pp. 9 & 15) of which only the date and the word Thomas are decipherable (this may be William Thomas of Kent). Dated the year of publication (i.e. not a later issue of the book), this is a different watermark than the "Whatman & Balston" found in the text of Abbey's copy. The plates are by Svin'in himself, engraved by J. Bluck. There is an apparent early mention of the Siberian tiger on p. 47 (killed by a Cossack). Tooley (1954) "scarce." Abbey 225.* \$1250.00

36. (COPELAND & DAY). Jussim, Estelle. *Slave to Beauty. The Eccentric Life and Controversial Career of F. Holland Day. Photographer. Publisher. Aesthete*. David R. Godine, Boston, 1981. One of 10 special copies bound by Gray Parrot and signed by the author and the binder. 25 cm., full black levant by Parrot, housed in a clamshell case.

*This deluxe issue contains a specimen from the press of Copeland and Day, in this instance Walter Pater's Duke Carl of Rosenmold, 1897, yapped wrappers somewhat worn and soiled. In addition, this copy contains a fine example of F. Holland Day's own bookplate in fine condition. 309 pp., profusely illustrated. A fine copy. The Copeland and Day pamphlet is one of 500 copies, Kraus 75.* \$400.00

37. (CRANACH PRESS). Rotonchamp, Jean de. *Paul Gauguin 1848–1903*. Paris, Comte de Kessler for Edouard Drouet, 1906. One of 300 copies of which this is copy 110. 25 cm., full cream morocco, covers with a single gilt fillet, title and author in gilt on front cover together with a small circular Art Nouveau motif resembling a Japanese “chop,” spine in seven compartments., endsheets of brown Japanese paper. Though unsigned, this has the appearance of being a deluxe publisher’s binding and was likely bound by Otto Dörfner, who is recorded as having bound at least one other copy (though that in red morocco). 229 pp., top edge gilt, with a magnificent title page lettered by Eric Gill with a colour wood engraving after Gauguin by Beltrand, and eight plates. Some slight spotting (apparently foxing) to the front cover, several of the plates (which are on a different paper than the Bütten of the text) with some foxing (one tissue missing), some slight fore-edge foxing not penetrating the leaves; for all that a very good to near-fine copy of a rare work.

*This was among the earliest of Eric Gill’s commissions for lettering, and an early collaboration between Gill and Kessler. The first edition of Evan Gill’s bibliography failed to record the book—this was emended in the second edition of 1991. There it is recorded as item 302b. Müller-Krumbach terms this the sixteenth book of the Cranach Press, and illustrates it; but all the earlier items are catalogues or trade publications, so this is the first luxury publication of the press issued in limited form. It was succeeded by the 1912 Odyssey. We conjecture that this copy bears an unrecorded deluxe binding or is possibly in a presentation binding. In addition to being a major early account of the artist, it is a most attractive work, printed on handmade paper. Müller-Krumbach... Die Cranach-Press* 16. \$2000.00

38. (CRESSET PRESS). Milton, John. *Paradise Lost. A Poem in twelve Books. WITH Paradise Regain’d. A Poem in Four Books*. London, Cresset Press, 1931. One of 195 copies on Batchelor’s hand made (there were also ten on vellum). 2 vols., 37 cm., original cream buckram xii, 443 pp. with twelve full-page engravings by Galanis as well as a headpiece and tailpiece; the second volume 89 pp., with four full-page engravings, head and tailpiece. A fine set in an elegant modern slipcase of Roma paper over boards.

*A superb edition printed at the Shakespeare Head Press, with initials and title-page design by Anna Simons, the calligrapher whose work graces so many of the books of the Bremer Press. Dmitri Galanis, something of a polymath, worked out of Paris and illustrated many English private press books at*

*this period. He was an influence on Underwood and his circle. These are some of his largest wood engravings in book form. Though the headpieces and tailpieces are light and airy, Galanis’s full-page engravings have a dark, somber quality reminiscent of John Martin’s illustrations to the same work. By any reckoning, this is an important edition and has become distinctly scarce. Colin Franklin praises the “classic fineness” of the typography.* \$1000.00

39. (CUMMINGTON PRESS). Duncan, Harry. *Doors of Perception: Essays in Book Typography*. Austin, W. Thomas Taylor, 1983. One of 325 copies, signed by Duncan. 23 cm., gray leather spine with gilt lettering, cream & gray pastepaper (by Carol Blinn) over boards. [2], 99, [2] pp., designed by Carol Blinn and printed at Wild Carrot Letterpress.

*An elegantly printed and interesting series of essays by the proprietor of the Cummington Press (started in Cummington, Mass.). In addition to his comments on his own imprint, of especial appeal is “My Master Victor Hammer,” in which he acknowledges his debt to Hammer’s typography, criticism and example.* \$150.00

40. (CUMMINGTON PRESS). Rilke, Rainer Maria [Niemeyer, Carl—trans.]. *Five Prose Pieces*. Cummington, Mass. Cummington Press, 1947. One of 203 regular copies. Tan leather spine lettered in gilt, marbled sides. 24 pp., illustrated with woodcuts by Wightman Williams. 24 pp., with ten woodcuts by Williams. A fine example.

*A superb early Cummington book, containing the short pieces “Gym Period,” “An Encounter,” “Dolls,” “An Experience,” and “Primal Sound.”* \$300.00

41. (DOVES PRESS). *Catalogue Raisonné of Books Printed & Published at the Doves Press 1900–1911*. The Doves Press, Hammersmith, May 1911. One of 350 copies. 23 cm., buckram spine, blue boards, 12 pp., printed in red and black. This copy is sold with the unlimited version of the same work, 8 pp. in self-wrappers, laid-in (this regular edition did not have the introductory essay). Minimal foxing to boards, about fine.

*The second (of three) such publications issued over the lifetime of the press. Additionally laid-in is the 1900–1913 Catalogue Raisonné (self-wrappers, with mailing creases), which did not see limited bound publication. An interesting copy by virtue of the extra material.* Ransom 29. \$400.00

42. (DOVES PRESS). Cobden-Sanderson, Thomas J. *Credo*. First published at the Doves Press 1907 and now revised and printed at the Chiswick Press for the Hammersmith Publishing Society. Hammersmith, Hammersmith Publishing Society, 1917. 17.5 cm., blue paper wrappers stitched at spine, 6 ff. About fine.

An uncommon little ephemeral, in effect a revised version of the 1907 limited publication. \$100.00

43. (DOVES PRESS). Goethe, Johann Wolfgang Von. *Die Leiden des Jungen Werther*. Hammersmith, The Doves Press, 1911. One of twenty-five copies printed on vellum from an edition of two hundred and twenty-five. Dark blue levant morocco by The Doves Bindery, dated 1912, profusely gilt, the covers filled with curving and intertwining tendrils joined by heart-shaped tools and dots surrounding central panel lettered with the title, spine in six compartments, lettered in the second. 187, 1 pp., edges gilt on the rough. Some minute joint wear but a beautiful copy preserved in lined blue cloth wrappers and blue half-morocco slipcase.

A superb example of a Doves binding on an exquisite vellum book of the press. While Cobden-Sanderson designed the bindings after 1893, they were executed by McLeish Junior and Senior. Provenance: Willis Vickery, John Saks (with their bookplates), then Breslauer to private collector, 1988. This book was listed on Marianne Tidcombe's suspect list (only because Cobden-Sanderson's paper pattern was missing, although there is an undated drawing for the back panels in the archive). However, a letter from her dated 1991 (copy enclosed) authenticates the binding. \$12,000.00

44. (DOVES PRESS). *Prospice*. The Doves Press, March, 1913. 23 cm., 2 ff., printed in red and black. Mailing creases (as usual for Doves ephemera), slight toning to paper.

The announcement of the closure of the Press., with the reiterated line from Spenser that intimated the fate of the Doves type "Sweet Thames, run softly till I end my song." Please note that we have a substantial number of ephemeral Doves items, mostly prospectuses, in stock—please enquire. \$50.00

45. (DOVES PRESS). Ruskin, John. *Unto This Last*. Four Essays on the first principles of political economy. Hammersmith, The Doves Press, 1907. One of 300 paper copies. 23 cm., the issue binding of white vellum produced at the Doves Bindery. xii, 121 pp. A very fine fresh copy with the engraved bookplate of Samuel Putnam

Avery, housed in a later pull-off slipcase.

Ruskin's statements in this work resonated with Cobden-Sanderson, as did his political philosophy in general. Ransom 11. \$500.00

46. (DOVES PRESS). Tacitus, C[ornelii]. *Cornelii Taciti de Vita et Moribus Iulii Agricolaë Liber*. Hammersmith, The Doves Press, 1900. One of 225 copies. 23 cm., white vellum, xxxii, [1] pp. Pastedowns somewhat creased by flexing of the vellum and a tiny crease to the vellum itself at the foot of the front board. Attractively slipcased, overall a fine copy.

The first book of the Doves Press, Ransom 1. \$750.00

47. (DWIGGINS, W. A.). Dwiggins, W. A. *Towards a Reform of the Paper Currency Particularly in point of its design*. New York, Limited Editions Club, 1932. One of 452 copies, signed by Dwiggins. 26 cm., boards with paper designed by WAD, black leather spine lettered in gilt, publisher's slipcase. 23 pp. followed by the *Specimens from the Antipodes*—Dwiggins' concepts for well-designed stamps and currency, printed in colours.. Overall a fine copy and scarce thus—the leather is frequently found badly perished and this is one of the best copies we have seen.

A delightful Dwiggins item, and one of the scarcest books of the LEC, issued only to those subscribers who had especially requested it. His strictures on the design of U.S. currency are amusing, and sixty years later have not been addressed. \$600.00

48. (DWIGGINS, W. A.). Agner, Dwight. *The Books of WAD. A Bibliography of the Books designed by W. A. Dwiggins*. Baton Rouge, The Press of the Nightowl, 1974. First edition. One of 190 copies. 28 cm., cloth spine, marbled sides, 87 pp. with marginal decorations in colour after Dwiggins. As new in original wrapping.

The best guide to the work of Dwiggins and a very elegant book in its own right. This was a selection of Ruth Fine's in her compendium of the best American private press printing: *Printer's Choice: a Selection of American Press Books 1968–1978*. \$200.00

49. (DWIGGINS, W. A.). Paul A. Bennett—editor. *Postscripts on Dwiggins With a Selective Checklist Compiled by Dorothy Abbe & Rollo G. Silver*. The Typophiles, New York, 1960. One of 1050 copies. 18 cm., two volumes, cloth-backed boards, slipcased. xii, 270 pp., plus plates a-p. Fine.

*Essays and recollections by Dorothy Abbe, Paul Bennet, Philip Hofer, Alfred Knopf, Rudolph Ruzicka, et al. Typophile Chapbooks nos. 35 & 36.* \$100.00

50. (DWIGGINS, W. A.). Püterschein, Hermann (pseudonym, W. A. Dwiggins). *Publications of the Society of Calligraphers No. 1. Paraphs.* New York, Alfred A. Knopf, 1928. One of 540 copies, signed by "Hermann Püterschein." 20 cm., publisher's cloth-backed boards, sides with a purple and brown design after Dwiggins., housed in the original slipcase, also with a Dwiggins design. Label a little browned, else about fine in fine slipcase.

*An elegant production with fine designs by Dwiggins in red, the whole printed at the Plimpton Press. These were Dwiggins' first stencilled book ornaments.* Agner 28.03.

\$125.00

51. (EARLY BOOKS). Mortimer, Ruth. *Harvard College Library Department of Printing and Graphic Arts Catalogue of Books and Manuscripts. Part II: Italian 16th Century Books.* Belknap Press of Harvard University Press, Cambridge, 1974. First and only edition. 2 vols., 29 cm., red cloth. xvii, 841 pp., profusely illustrated. Slipcase slightly marked, overall about fine.

*This is a key reference for illustrated books of the period, far superior to the reprint in production.* \$400.00

52. (EARLY PRINTING). G[u]eroult, Guillaume. *Figures de la Bible, illustrees de huictains Francoys, pour l'interpretation et intelligence d'icelles.* Lyons, Guillaume Rouille, 1565. Reissue, probably from the same setting, if not the same sheets, of the exceedingly rare 1564 edition. This latter is known (so far as we can discern from the literature) in a single copy: thus this is the first available edition. 17 cm., gilt calf circa 1900, 147 ff. (A-S<sup>8</sup>, T<sup>4</sup>, lacking final blank T<sup>4</sup>). The title bears Rouille's eagle & serpent device. There are 18 full-page and 251 half-page woodcuts, printed one per page with the accompanying octet. The binding is rather rubbed and there is some separation at the joints. Marginal soil or browning throughout; light damp stain on lower margins of Q & R, ink spots on a few corners, erasure on dedication leaf. Two booksellers' descriptions are pasted to the blank. Provenance: Pencil note "From the library of Rev. J Brand author of Popular Antiquities sold London May 6, 1807"; George D. Smith Sale, Anderson's, Feb, 23, 1921.

*Despite the various described defects, a respectable though hardly immaculate copy of a genuinely rare book, apparently*

*designed for the same market as Bernard Salomon's more famous cuts for Jean de Tournes. The present blocks were designed by Pierre Eskrich, and were first used in Rouille's Bible of 1562. Baudrier Bib. Lyonnaise IX, 302; Mortimer French 16th Century Books 93, Brunet II, 1255, misattributing the engravings.* \$950.00

53. (ERAGNY PRESS). Flaubert, Gustave. *La Légende de St. Julien L'Hospitalier.* (Eragny Press, Hammersmith, 1900). One of 226 copies. 14 cm., holland-backed blue boards, 116 pp., with a title-page cut and border by Lucien Pissarro. Very slight discolouration of spine, scattered pinpoint foxing (very pale and unobtrusive) at the beginning of the book; overall a pretty copy.

*One of three uniform editions of Flaubert produced at the press. Ransom 7.* \$550.00

54. (EGON SCHIELE). Erwin Mitsch—editor. *Egon Schiele watercolours and drawings.* New York, Harry N. Abrams, 1969. First English edition, one of 400 copies. 52 cm., full buckram with the artist's name in gilt on a brown square on the upper cover. 22 pp., with 64 colour plates of very high quality. Two losses to the rear of the clear plastic protective jacket, the book itself fine. Scarce.

*The introduction is by Walter Koschatzky. The reproductions, by Max Jaffe of Vienna, are superb.* \$600.00

55. (ESSEX HOUSE PRESS). Chaucer, Geoffrey. *The Flower and the Leaf.* London & New York, The Essex House Press, published by Edward Arnold and Samuel Buckley, 1902. One of 165 copies only, all printed on animal vellum. 19 cm., full white vellum with the Arts & Crafts rose and "Soul is Form," the publisher's binding. Blank, frontispiece by Edith Harwood and 48 pp., with a central two-page spread and initials throughout also by Harwood, colophon all hand-coloured. Slight toning of the vellum, but a fine copy in an attractive later pull-off slipcase with leather lips.

*This is the most extensively illustrated of the series and is a most charming book in high Arts and Crafts style. Great Poems Series 6. Ransom 29.* \$700.00

56. (ESSEX HOUSE PRESS). Coleridge, Samuel Taylor. *The Rime of the Ancient Mariner.* London & New York, The Essex House Press, published by Edward Arnold and Samuel Buckley, 1903. One of 150 copies only, all printed on animal vellum. 19 cm., full white vellum with the Arts & Crafts rose and "Soul is Form," the publisher's binding.

Blank, frontispiece by William Strang and 32 pp., retaining original tissues, uncoloured wood-engraved frontispiece by William Strang, with a few hand-coloured initials. Slight foxing of the vellum of the front cover, within some minute discolouration affecting the lower portions of a few leaves, barely discernible, but a very good copy overall.

*The painted and gilded letters are by Florence Kingsford, later Cockerell. Great Poems Series 10. Ransom 40. \$600.00*

57. (FINE BINDING). Bayly, Anselm—editor. *Collection of Anthems used in His Majesty's Chapel Royal and most Cathedral Churches in England and Ireland*. J. & F. Rivington, W. Ginger, London, 1769. Small 8vo, red Turkey morocco, covers with a lobed roll and crowned cornerpieces, central stamp "Chapel Royal St. James's". Spine in six compartments with small flowers, marbled endleaves, a.e.g. xv, 240 pp., 4 pp. index, ruled in red by hand throughout. Some light wear and tear, small chip to head of front joint, slightly darkened area to rear cover, marginal tear to leaf O4.

*Anselm Bayly was sub-dean of the Chapel Royal, and a minor canon of St. Paul's and Westminster, a churchman of some distinction. He also invented an elastic girdle to prevent ruptures, a small but amusing irrelevancy. This collection includes pieces by Tallis, Nares, Boyce, Croft, G. F. Handl etc. The book is occasionally found bound for the Royal Household, as here.* \$500.00

58. (FLEECE PRESS). Rogerson, Ian. *Moods and Tenses, The Portraits and Characters of Peter Reddick*. Huddersfield, West Yorkshire, Fleece Press, 1999. First edition, limited to 220 copies. 25 cm., orange cloth spine, paste-paper sides (by David Esslemont. 54, [4] pp., with two folding plates. Fine in slipcase.

*A finely printed study of this fine engraver.* \$200.00

59. (FLINT, WILLIAM RUSSELL). Herrick, Robert. *One Hundred and Eleven Poems*. [London], Golden Cockerel Press, 1955. One of 105 copies specially bound (but lacking the additional suite of illustrations). 29 cm., full white pigskin with gilt medallion, 127 pp. with two colour plates and forty sanguine collotypes after crayon drawings.

*The book is offered merely as an accompaniment to an archive of 31 autograph letters, signed, from Sir William Russell Flint to Christopher [Sandford] of the Press, dated from October 29, 1953 to January 7, 1956, concerning the making of the book. The letters are written in Flint's characteristi-*

*cally ornate (but not especially legible) hand in blue ink on his Peel Cottage stationery. They are retained in a cardboard folder together with a detailed and accurate transcription of the text. Many of the letters bear check marks or notations, presumably by Sandford, usually to confirm that some aspect of the book's design touched upon by Flint has been dealt with.*

*A secondary archive included is a group containing Sandford's detailed price quotes from a variety of printers and binders, including The Chiswick Press, The Baynard Press, Mansell Bookbinders and Sangorski & Sutcliffe, all with his annotations; extensive notes in Sandford's hand, detailing the costs and financial arrangements; several letters (not sent) in his hand on various subjects pertaining to the book; and a variety of other interesting documents. Overall, the letters are in a fine state of preservation, as is the book.*

*An absolutely charming and very detailed correspondence. Flint was very actively involved in all aspects of the production of his book, from choice of paper to the production of the collotypes. Reading between the lines, his affairs were not in good order (he speaks of how he must keep his invalid wife in a clinic at a thousand pounds a year) and the book, in which he had a substantial financial stake, appears to have had a long and difficult gestation. Given that, his tone is unfailingly cordial, although he does express concern at one point that the standards of the Golden Cockerel Press might have slipped! This correspondence is worthy of study and provides a fascinating insight into the nature of the collaboration between the artist and printer. This collection has been off the market since 1984, when it last passed through our hands. The collection of materials relating to the manufacture of the book complements the correspondence. Cock-a-Hoop 199. \$3500.00*

60. (GERTRUDE STEIN). Stein, Gertrude. *The Making of Americans. Being a History of a Family's Progress*. (Paris, Contact Editions, Three Mountains Press, 1925). First edition, one of 400 copies (a further 100 copies went to the U.S. & comprise the first American edition). 24 cm., newly rebound in half green levant, marbled sides, original wrappers bound in. 925 pp. Quite uncommon.

*An extraordinary tour-de-force of sustained writing and a key work in the Stein oeuvre. Wilson A6. \$1000.00*

61. (GILL, ERIC). Dreyfus, John. *A Typographical Masterpiece: An account of Eric Gill's collaboration with Robert Gibbings in producing the Golden Cockerel Press edition of 'The Four Gospels' in 1931*. One of 450 copies. 34 cm., gilt-stamped linen in tissue jacket, xii, 105 (3) pp., profusely illustrated. A fine copy.

The text was composed by Matthew Carter in Linotype Galliard and the book was printed by Meriden-Stinehour and bound by Judy Conant. \$175.00

62. (GILL, ERIC). Gill, Eric. *Id Quod Visum Placet. A practical test of the beautiful*. (Golden Cockerel Press for Eric Gill, Capel-y-finn, 1926). One of 150 copies, signed by Gill. 19.5 cm., blue-gray paper sides, buckram spine. Frontis., (vi), 20 pp., plus one engraved plate. Boards a bit faded as usual, barely visible erased inscription on fly, overall a very good copy indeed.

Two of Gill's most elegant copper engravings & several wood engravings (P372, P373, P382 & P383 (the set of 5 initials designed for this book). *Evan Gill 11 (new edition)*. \$500.00

63. (GOGMAGOG PRESS). Cox, Morris. *14 triads*. Gogmagog Press, London, 1967. One of 40 copies for the Society of Private Printers, bound in Hana-Asa paper. There were 60 copies in addition for sale, differently bound. 18.5 cm., Japanese paper over boards. 28 ff., joined at the fore-edges, with 3 offset prints by Cox. Fine in original tissue.

"The book's force in its small scope should not be neglected."—Gogmagog p. 146, item 19 in the bibliography. \$350.00

64. (GOODEN, STEPHEN). Gooden, Mona [Compiler]. *The Poet's Cat. An Anthology*. George G. Harrap, London, 1946. One of 110 copies signed by Stephen and Mona Gooden. 23 cm., white cloth with smooth black calf spine, slipcased. 115 pp., with engraved title and tailpiece by Stephen Gooden. A fresh copy with slight browning to slipcase.

An uncommon Stephen Gooden item, at least in the limited form, which is printed on a heavy hand-made paper. This was the artist's last book, a collaboration with his wife. It is difficult to find with the leather unabraded and the white cloth fresh. \$350.00

65. (GOODEN, STEPHEN). *Rubáiyát of Omar Khayyám. The first version of Edward Fitzgerald*. London, George G. Harrap, (1940). First edition with these illustrations, one of 125 numbered copies (this no. 30) signed by Gooden. 20 cm., green levant spine, green cloth sides in numbered card slipcase. 64 pp., with four full-page and four vignettes printed from the copper engravings of Stephen Gooden. Very slight toning of spine, one leaf with a mi-

nor crease, one spot of foxing affecting extreme fore-edge of three leaves, in all a fine copy in like slipcase.

This is among the rarest of Gooden desiderata (at least so far as books are concerned) and comes to market infrequently. Only this deluxe edition has the engravings produced from the original coppers; the trade edition contained process reproductions, not copper engravings. Gooden 121–128. \$700.00

66. (GRABHORN PRESS). Zeitlin, Jake. *For whispers and chants*. San Francisco, The Lantern Press, 1927. From an edition of five hundred copies, this is one of fifty special copies signed by Zeitlin, Ed Grabhorn (and corporately, by Gelber-Lilienthal Inc., the proprietors of the Press). In addition, in this issue the hand-coloured frontispiece is pencil-signed by Valenti Angelo. 26 cm. vellum-backed blue boards with label, slipcased. Frontispiece, [4] ff., 20 pp., [1] ff. A fine copy, rare in this form.

The foreword (short) is by Carl Sandburg, quite a coup for a young poet. Zeitlin became, of course, one of the deans of the West Coast book trade. This deluxe edition also differs in size, paper (Van Gelder rather than Ingres), binding and several other details from the regular issue. This was one of the AIGA's Fifty Books of the Year. \$400.00

67. (GRABHORN PRESS). Harlan, Robert D.—editor. *Bibliography of the Grabhorn Press, 1957–1966 & Grabhorn-Hoyem, 1966–1973*. San Francisco: John Howell—Books, San Francisco, 1977. One of 250 copies, printed by Andrew Hoyem. 35 cm., green morocco and decorated linen with gilt spine title, uncut. [6], vii–xxx, 1–117, [4] pp. Illustrated with 23 original specimens inserted in the text and two pages of printer's devices. An immaculate copy.

The last volume of the Grabhorn bibliographies, an elegant and elaborate book. \$700.00

68. (GREGYNOG PRESS). Bridges, Robert. *Eros & Psyche. A Poem in XII Measures*. (Newtown), Gregynog Press, 1935. 28cm., bound in full white pigskin by the Gregynog Bindery (dated 2.36 at rear in blind), gilt design of flowers and butterflies in a circular medallion on front cover, spine with gilt straps, the whole in the publisher's tray and slipcase of white linen. [8], 141, [3] pp. with 24 engravings after Burne-Jones cut by Loyd Haberly and R. John Beedham. Printed in red and black with occasional large initials (by Graily Hewitt) in green. A very fresh copy.

The Burne-Jones designs for the unpublished Cupid & Psyche, held by the Ashmolean Museum, numbered over sev-

enty in all. Loyd Haberly, director of the press, selected twenty-four of these and had tracings transferred to wood photographically and afterwards engraved. Harrop 33. \$1200.00

69. (GREGYNOG PRESS). Joinville, John [Lord of]. *The History of St. Louis*. The Gregynog Press, Newtown, 1939. One of 200 copies. 34 cm., dark brown morocco with the arms of France bound at the Gregynog Bindery. 157 pp., 4 ff. maps and charts, colophon. There are hand-coloured armorial ornaments drawn and engraved in colours by Reynolds Stone throughout. The initials that grace the text were designed by Alfred Fairbanks and were cut by John Beedham. The genealogical tables and maps were drawn by Berthold Wolpe. No fading to the covers, a couple of almost invisible lines where the book was removed from an ill-fitting slipcase, some nominal offsetting from the turn-ins to the endpapers as in all copies but in all this is a fine, fresh copy. Laid in is the original prospectus and the Gregynog Christmas card for 1937. The whole is housed in a matching pull-off case, lipped with leather and lined in felt, of later manufacture.

*The translators were Joan Evans and Natalis de Wailly. One of the finest works of the Gregynog Press, this was hand-set in Poliphilus type on Arnold & Foster hand-made paper. A magisterial volume, prepared under the direction of James Wardrop. Harrop 37; Century for the Century, 40. \$2500.00*

*For Gregynog Press, see also item 148 (listed out of order).*

70. (HARWERTH, WILLI). Anderson, Hans. *The Red Shoes*. Bristol, Douglas Cleverdon, 1928. One of 400 regular copies. 20 cm., tan boards with pictorial design, 33 pp., illustrated throughout with Harwerth's lovely stencil-coloured designs. This is an unusually fresh copy of this exceptionally fragile book.

*This is a delightful product of the Offenbacher-Werkstatt, printed in Koch's Große Antiqua typeface by Wilhelm Gerstung, Koch's collaborator on so many of the Rudolfinische Drucke books. \$350.00*

71. (GEHENNA PRESS). Hatch, Benton L. *A Check List of the Publications of Thomas Bird Mosher...* Gehenna Press for University of Mass. at Amherst, 1966. One of 500 copies. 27 cm., cloth spine, boards, slipcased. 108 ff., printed in black and red, with numerous letterpress facsimiles of title pages. Fine.

*In quality of design and printing, this a first-rate tribute to Mosher's work. Fifty Years 48. \$350.00*

72. (HERMES, GERTRUDE). Toussaint, Franz—trans. *The Garden of Caresses*. The Golden Cockerel Press, London, 1934. One of 275 copies. 21 cm., vellum-backed blue cloth, 92 pp., with eight wonderful copper engraved headings by Gertrude Hermes, printed in sepia. Slight fading to sides, internally a fresh copy.

*A wonderful series of illustrations by Hermes. \$500.00*

73. (JOHN MARTIN). Montgomery, Robert. *The Sacred Annual: Being the Messiah, a Poem, in Six Books by...* London, John Turrill, 1834. Fourth edition, but the first to contain these important plates. 19 cm., publisher's velvet binding with design in blind, fore-edge clasp, tooled in gilt on the spine, with original moire paper endsheets. Half-title, frontispiece, illuminated title; xi, 300 pp plus ad leaf, all edges gilt. 11 plates in hand-colouring over lithographic outline, plus illuminated title, as called for by the plate-list. Unusually, perhaps because the applied colour is so elaborate, the colourist's shop is indicated: "under the direction of Charles Simpson." The plates, three of which are by John Martin (his only published work in colour) are on mounts, as issued. As in all copies we have seen, Martin's magnificent plate "The Temptation" is used as the frontispiece, although listed as being on page 107. These plates by Martin are the main reason this work is so desirable. The balance includes three plates by John Franklin and single contributions by B. R. Haydon (muse to both Wordsworth and Elizabeth Barrett Browning, who died by suicide after the failure of a show of his work); D. McClise (*sic*—presumably Daniel Maclise); William Etty; A. B. Clayton and T. von Holst. All plates retain their printed tissues. Front hinge repaired, gilt on spine dulled, other light wear but still a very acceptable copy of a book difficult to find in its fragile gift binding.

*This work ranks with the most elaborate of the Victorian gift books and is among the most remarkable artistically. The plates by John Martin are finished to a degree that makes them almost indistinguishable from watercolours. "The Temptation" and "The Remorse of Judas" (with its anguished foreground figure and ominous red sun) are iconic, the "Sermon on the Mount" a little less so. For the rest, they are mostly somewhat mawkish to modern taste but a visual treat given the quality of the colouring, if for no other reason. A colleague (William Dailey) points out in a description that Martin's "Temptation" hung at the Parsonage at Hayworth, the Brontë home, attributed as a watercolour by Charlotte. Faxon, *Literary Annuals*, p.110. Balston, John Martin, pp. 154 & 289.*

*\$2000.00*

74. (KELMSCOTT PRESS). (Sir Thomas Clanvowe). *The Floure and the Leafe, & the Boke of Cupide, God of Love, or the Cuckow and the Nightingale*. (Kelmescott Press, Hammersmith, 1896). One of 310 copies. 23.5 cm, holland-backed boards of issue. (ii), 47 pp., with two large initials, first used in the Kelmescott Chaucer. Minute bump to head of spine, but an uncommonly fresh copy overall of this fragile book.

*Edited by F.S. Ellis, these early fifteenth century poems were originally attributed to Chaucer but, as noted on the colophon, were reassigned to Clanvowe by Professor Skeat based on the copy at Cambridge which attributes them thus. A charming and interesting Kelmescott title. Peterson A 43. \$1100.00*

75. (LABOUREUR, J. E.). Farquhar, George. *The Beaux Stratagem. A Comedy*. Bristol, Douglas Cleverdon, 1929. One of 70 special copies with an additional suite from a total edition of 527. 21 cm., vellum spine, green cloth lettered in gilt on the upper cover. xxvii, 128 pp., prospectus tipped in rear, with the seven Laboureur engravings plus the suite in sleeve at the end of the book. A delightful association copy, inscribed "To the Flowers in the Spring," initialled Douglas Cleverdon and G. M. Brownlee (Cleverdon's partner in the Press). The recipients, of course, were Desmond Flower and his wife, and this copy bears Flower's fine Gill-designed bookplate. It was later in the Sperisen collection.

*This book was originally supervised by Stanley Morison at the Country Life Press and was to have been a combined publication between Cleverdon and Doubleday, Doran and Co., who issued the even-numbered copies. However, Cleverdon was unsatisfied with the results and had the book redone by Lewis at the Cambridge U.P. (publisher's note). The result was a very handsome volume, enhanced here by considerable associational interest. \$900.00*

76. (LEAF BOOK). Booth, Stephen. *The Book Called Holinshed's Chronicles. An Account of its inception, purpose, contributors, contents, publication, revision and influence on William Shakespeare*. The Book Club of California, (San Francisco) 1968. First edition, limited to 500 copies. 35.5 cm., cloth-backed decorated boards. 84 pp., illustrated throughout with facsimiles of illustrations and decorations, with tipped-in original leaf (from *Henry the Eighth*) from the 1587 second edition of Holinshed's book. A fine copy in matching custom slipcase, the prospectus present.

*Booth's extensive commentary provides a detailed discus-*

*sion of this edition, which Shakespeare consulted for his major historical dramas. Printed by Adrian Wilson at the Press in Tuscany Alley. The leaf in this copy is interesting in light of Shakespeare's play on Henry which undoubtedly drew from this source. \$275.00*

77. (LEAF BOOK). De Vinne, Theodore Low. *Aldus Pius Manutius. With an essay by Theodore Low De Vinne together with a leaf from the Aldine Hypnerotomachia Poliphilii printed at Venice in 1499*. San Francisco, The Grabhorn Press for The Book Club of California, 1924. One of 250 copies only. 29 cm., cloth-backed boards, 16 ff., illustrated, with an original leaf (tii), laid in. This is an unillustrated leaf, clean and with good margins. Light wear but a very good copy of a leaf book that has become very scarce and desirable.

*One of the most important leaf books ever published by the Club, elegantly printed in (naturally!) Poliphilus by the Grabhorns. The leaves were available with or without illustration. This was one of the AIGA's Fifty Books for 1924. Book Club of California 22. \$950.00*

78. (LEAF BOOK). (Grabhorn, Robert). *A short account of the life and work of Wynkyn de Worde with a leaf from The Golden Legend printed by him at the Sign of the Sun in Fleet Street, London, the Year 1527*. (The Grabhorn Press for) Book Club of California, San Francisco, 1949. One of 375 copies. 33.5 cm., patterned paper with red cloth spine with paper spine label, title and a de Worde press-mark on label on upper cover. [iv], 14, [4] pp., printed in black and red. Small bookplate, a fine copy housed in a later slipcase.

*Printed in red and black, reproducing de Worde's various press-marks. The leaf has one small wood-cut. Grabhorn Bibliography 486, Borden, Magee & Olmsted 37. \$450.00*

79. (LEAF BOOK). Littlejohn, David. *Dr. Johnson and Noah Webster. Two men and their Dictionaries*. (The Grabhorn-Hoyem Press for) the Book Club of California, San Francisco, 1971. One of 500 copies. 31.5 cm., blue boards decorated in gilt, cloth spine with leather spine label. 84 pp., eighteen illustrations, with two matched leaves from the first edition of Johnson and Webster's dictionaries, the Johnson leaf folded (as issued) to fit the format of the book. A lovely copy, with prospectus.

*Both leaves are from the same alphabetical section of the respective books. A fascinating discussion of these two pre-eminent American and English lexicographers. \$300.00*

80. (LEAF BOOK). Pattison, Mark. *The Estiennes, A biographical essay by... illustrated with original leaves from books printed by the greatest members of that distinguished family.* (The Grabhorn Press for) the Book Club of California, San Francisco, 1949. One of 390 copies. 33 cm., buckram spine, mulberry sides with the Estienne device in gold on the upper cover. [16], 42 pp., printed in red and black. Small bookplate, a lovely copy, prospectus laid in.

*The original leaves are from the Galen of 1512 (Henri Estienne), the Eusebius Pamphili of 1544 (Robert) and the Dio Cassius of 1592 (Henri II). There is an introduction by Robert Grabhorn.* \$300.00

81. (LEAF BOOK). Shaffer, Ellen. *The Garden of Health. An Account of Two Herbals. The Gart der Gesundheit and the Hortus Sanitatis.* Book Club of California, (San Francisco), 1957. One of 300 copies. 33 cm., buckram-backed printed boards, 41 pp. With illustrated leaf from the 1499 Pursse edition of the Hortus, with three cuts. Attractive small bookplate, else an immaculate copy.

*Printed by Lawton Kennedy for the Club.* \$300.00

82. (LEAF BOOK). Strouse, Norman H. & Dreyfus, John. *C-S The Master Craftsman. Essays by Norman G. Strouse and John Dreyfus.* Harper Woods, Michigan, The Adagio Press, 1969. First edition, one of 75 copies containing a Doves leaf on vellum, signed by the printer (there were 242 copies with paper leaves only). 38 cm., marbled sides, vellum spine. 54 pp., printed on Tovil hand-made in Palatino. The leaf on vellum is from *Faust*; that on paper is from the Doves Bible. Fine.

*This leaf book is a typographical marvel, being printed in three colours on dry paper. It takes some considerable art to get a rich, even impression without first moistening the sheet. Bahr's presswork is as immaculate as it gets. Laid-in is the photograph of C.-S. and Emery Walker. Strouse's essay discusses the destruction of the Doves types, while Dreyfus considers the troubled partnership of Walker and C.-S. The deluxe edition is distinctly uncommon. A Century for the Century 79, see also Fine, Printer's Choice etc.* \$700.00

83. (LEAF BOOK). Whicher, George Frisbie. *Alas All's Vanity or a leaf from the first American edition of Several Poems by Anne Bradstreet printed at Boston, anno 1678.* Collectors' Bookshop, New York, 1942. One of 105 copies. 22.5 cm., 38 pp., including an original leaf as noted in the title. Near fine.

*A rare leaf book, this, attractively printed at the Spiral*

*Press. The accompanying essay by G. F. Whicher (to which a short-title list of the works of Mrs. Bradstreet is appended) discusses the poet's development in considerable detail in a scholarly (but eminently readable) fashion. One of the earliest poets of the American colonies (indeed, as the text points out, there were precious few women poets in England, for that matter, before 1640), Anne Bradstreet was something of a celebrity.* \$450.00

84. (LEAF BOOK). Wikgren, Allen P. *A Leaf from the First Edition of the First Complete Bible in English. The Coverdale Bible 1535. With an Historical Introduction by...* San Francisco, The Book Club of California, 1974. One of 425 copies. 34.5 cm., black spine, pictorial red cloth, [vi], 45 pp. with illustrations (one folding), in plain brown jacket as issued. The inserted leaf is folio xxi of Psalms, including Psalms 106-109 complete. The leaf has some minor wear and soiling as usual; the book itself is fine in a jacket that has a few short tears and one small loss.

*A fine leaf from what is now one of the rarest of the English Bibles, published in Cologne by Eucharius Cervicornus & Johannes Soter in 1535. Howell's census located 77 copies (many of which were imperfect). This leaf book was printed by Lawton & Alfred Kennedy.* \$650.00

85. (LIBRARY CATALOGUE). Sterling, Sir Louis. *The Sterling Library. A Catalogue of the printed books and literary manuscripts collected by Sir Louis Sterling... and presented by him to The University of London.* London, Privately printed (by Brooke Crutchley at the Cambridge University Press), 1954. 25 cm., original red cloth. xv, 613 pp. with seven plates in collotype. Spine slightly faded but overall a very good, clean copy.

*A remarkable collection, running the gamut from a manuscript of Piers Plowman to a fine collection of Virginia Woolf.* \$100.00

86. (MARIE ANGEL). Williams, Margery. *The Velveteen Rabbit or, How Toys Become Real.* Mount Vernon, Press of A. Colish, 1974. First edition with these illustrations, one of 1500 copies (but far, far scarcer than this limitation would imply). 18.5 cm., full brown velvet with leather title-label on upper cover, the issue binding. 39 pp., with six exquisite illustrations by Marie Angel superbly printed in offset lithography tipped-in. A fine copy.

*Printed for the friends of the Press, these charming little books were given away. The format was planned by Bert Clarke and the book is printed in Garamond types on Arches paper.*

Despite the desirable combination of illustrator and text, for reasons that we have been unable to determine, this book comes to market extremely infrequently. \$450.00

87. (MERRYMOUNT PRESS). Winship, George Parker. *The Merrymount Press of Boston. An account of the work of Daniel Berkeley Updike.* Vienna, Herbert Reichner, 1929. One of 300 copies. 30 cm., boards, 46 pp., 60 leaves of illustration. As in most copies, there is some separation on the joints of the very fragile binding. Housed in the original slipcase, which has some wear.

*This is the copy of the great Dutch typographer S.H. de Roos, with his pencilled name on the paste-down.* \$100.00

88. (MEZZOTINT). A collection of 18th century mezzotints, illustrative of the process. Such prints are now quite scarce on the market. We offer a group of seven in total, as follows:

*Sir John Fielding.* Painted by W. Peters R.A. Engraved by W. Dickinson. Published by Dickinson & Watson, London, 1778. 57 x 41 cm. overall, plate 49 x 35 cm. Paper toned, two small marginal tears. A remarkable and dramatic image, blind justice indeed! Fielding is shown here in his robes as Chairman of the Quarter-Sessions, his eyes covered with a blindfold. Blind from birth by most accounts, Fielding was the half-brother of the novelist Henry Fielding, and the two of them were responsible for founding London's first police force, the Bow Street Runners (Sir John is presently the subject of a series of popular detective novels). This is an image of enormous gravitas and power.

*The Right Honorable Frances Lady Byron.* W[illiam] Hogarth pinxit (painted), I. faber fecit (engraved) 1736. Sold by I. Faber at the Golden Head in Bloomsbury Square. 47.5 x 32 cm. Closely and unevenly cropped to just within the plate mark and laid down to an old mat at the corners. Despite the noted defects, an expressive and beautiful sepia-toned mezzotint of the daughter of the Earl of Portland, after a painting by one of the greatest artists of the period.

Theatrical mezzotint, title and publishing information unfortunately trimmed, 42 x 55 cm., engraved by Dickinson after a painting by Mortimer. The image is close-trimmed to just beyond edge of plate. A dramatic confrontation between two figures, one angry, one craven.

*George IId.* R. E. Pine Pinxit, W. Dickinson Fecit. Published according to Act of Parliament 1766. 52 x 28 cm., with 1 cm. margins. A rich, strong image by Pine, the artist of the famous engraved Horace.

*Miss Calley in the Character of Euphrosyne.* Painted by W. Lawrenson, engraved by Robert Dunbarton. Published by the latter, 1777. 38 x 28 cm., trimmed to just outside image, chipping to residual margin. A charming damsel and a delightful theatrical image.

*The Beauty Unveiled.* Henry Morland pinxit, Philip Dawe fecit, Carington Bowles excudit. 27 x 34 cm., title just trimmed into, otherwise about 1 cm. margins. A young woman holds a mask of idealized beauty.

*Many of the engravings bear old collectors' marks on the reverse and in all, this is a group deserving of study. In gathering it we endeavored to show the variety of the medium. Mezzotint is one of the most appealing of intaglio print-making techniques, capable of creating rich, strong impressions. It is also an extremely difficult art form, demanding that a roughened plate be smoothed to varying degrees in order to create tonalities. Its heyday as a medium for popular prints was the eighteenth century; it was largely superseded by aquatint, which enabled similar effects with less exacting skill. The condition of many of these examples is short of perfect, but as a class they are rare and becoming rarer. They are not easy to find individually, let alone in number.* \$1000.00

89. (MORRIS, WILLIAM). Sparling, H. Halliday. *The Kelmscott Press and William Morris Master Craftsman.* MacMillan & Co., London, 1924. First edition. 23 cm., buckram-backed boards, frontis. portrait, x, 177, [2] pp. Though a fairly common title, this is a fresh copy of a book usually found in poor condition (although the rarely-found dust-jacket is not present).

*This remains one of the standard works on the Press. Includes Cockerell's list of books printed at the Kelmscott Press, ephemera of the press, and Morris' Aims on Founding the Kelmscott Press.* \$160.00

90. (MUSAEUS). Musaeus [F. L. Lucas—trans.]. *Hero & Leander.* London, Golden Cockerel Press, 1949. One of 400 bound in two-toned cloth, with designs in gilt. A very fine copy, in the original glassine.

*The regular edition of the delightful Buckland-Wright work.* \$250.00

91. (NASH, JOHN HENRY). Daniels, Mark, *Green Symbols... with a note on Trees by George Sterling*. San Francisco, John Henry Nash, 1924. One of 15 roman-numbered copies for the author (and 200 regular). 32 cm., marbled boards, 9 pp., printed in green and black. Some slight wear, small ownership stamp on blank.

*This is the first printing of Sterling's essay (BAL 18814). O'Day p. 35.* \$100.00

92. (NASH, JOHN HENRY). O'Day, Nell. *A Catalogue of books printed by John Henry Nash, compiled and annotated by...* San Francisco, 1937. First edition, one of 500 copies. 26.5 cm., marbled cloth, 100 pp. About fine.

*A standard reference (one of few) on Nash's books, with much information not easily gleaned from other sources.*

\$140.00

93. (NASH, JOHN). Spenser, Edmund. *The Shepherdes Calender conteyning twelve aegologues proportionable to the twelve monthes*. London, The Cresset Press, 1930. One of 350 copies on Barcham Green handmade (edition size omitted from the book). 32 cm., vellum spine, white cloth sides. xxiii, 134 pp., illustrated by John Nash, his fourteen illustrations delicately hand-coloured at the Curwen Press. Very light wear and slight soiling. Bookplate.

*An attractively produced book, printed by George Jones, but with the pochoir work done by the Curwen Press. Curiously, though the roman vellum copies are mentioned on the colophon, the regular edition is unstated but recorded elsewhere. Ransom Selective Check Lists.*

\$500.00

94. (NONESUCH PRESS). Coleridge, Samuel Taylor. *Selected Poems...* London, The Nonesuch Press, 1935. One of 500 copies. 27.5 cm, brilliant orange vellum with gold-braid laced spine, Japanese paper endsheets in orange and silver (the same paper as was used for Meynell's "A.M."). [6], 130, [2] pp., with three engravings on wood by Stefan Mrozewski, printed in Cochin type on Auvergne paper at the Fanfare Press. Uncommonly, the spine is unfaded, though the marbled slipcase shows minor wear and soiling. Slight interaction between the metallic endpapers and end-sheets resulting in faint speckling, in all one of the best copies of this fragile item we have seen.

*Berthold Wolpe was responsible for the elegant simplicity of the title page and Stephen Potter was the editor. Dreyfus 105.*

\$500.00

95. (NONESUCH PRESS). Meynell, Francis; Symons, A. J. A.; Flower, Desmond. *Nonesuch Century. An Appraisal, a Personal Note, and a Bibliography of the first hundred books issued by the Press 1923-1934*. London, The Nonesuch Press, 1934. First edition, one of 750 copies. 30.5 cm., green cloth. xi, 80 pp. text followed by a large number of reproductions, mounted specimens, etc. Spine evenly faded to tan (a common problem with the fugitive dye used on this cloth), very light wear, overall a respectable copy of this classic work.

*Contains contributions by Meynell, Desmond Flower and A.J.A. Symons. There is an engraved portrait of Meynell after a drawing by Eric Gill. Dreyfus 106., Century for the Century, 38.* \$450.00

96. (NONESUCH PRESS). Tennyson, Alfred [Lord]. *In Memoriam*. London, The Nonesuch Press, 1933. Of an edition of 2000 copies, this (copy 4) is one of the 125 in the special binding. 27.5 cm., full white vellum with spine title in gilt, gold thongs interlaced at spine, gold coloured endpapers. Housed in a black cloth slipcase, apparently that of issue, though Dreyfus mentions a Cockerell paper case (all copies we can trace are in the same type of slipcase as ours). xii, 145 pp., printed at the Fanfare Press on Van Gelder paper in Poliphilus and Blado. A fine copy in a lightly worn case.

*This is a delightful production in the deluxe issue. The fleurons on the title in the deluxe version are printed in gold leaf (terra cotta in the regular form). Dreyfus 91.* \$600.00

97. (OFFICINA BODONI). Barduzzi, Bernardino. *Letter in Praise of Verona [1489] In the original Latin text with an English translation by Betty Radice*. Editiones Officinae Bodoni, Verona, 1974. One of 150 copies. 24.5 cm., vellum spine, boards with patterned paper sides, 57 pp. inclusive of colophon. Fine in slipcase.

*An elegant production, with part-titles within stencil-coloured circular frames based on decorations by Felice Feliciano. Barduzzi was a Franciscan theologian and preacher who came to Verona to preach at the church of San Fermo Maggiore. His impressions of Verona were most favorable, and the text of this letter extolling its virtues was written to his friend Giovanni Nesi. It is hard to think of a more appropriate text for Mardersteig, so long a resident there. The original edition was printed in 1489 by Paulus Fridenperger, and is of exceptional rarity. Schmoller 190.* \$450.00

98. (OFFICINA BODONI). Boccaccio, Giovanni. *The Nymphs of Fiesole*. Editiones Officinae Bodoni, Verona, 1952. One of 225 copies. 29 cm., quarter vellum with paste paper sides, 130 pp. Illustrated with 23 woodcuts engraved by Fritz Kredel after originals by Bartolommeo di Giovanni. Minute bump to head of spine, spine lettering very slightly rubbed, overall a very attractive copy.

*The text uses the English prose translation of John Goubourne, and is edited here from the only surviving copy of the 1597 edition.* Schmoller 103. \$1500.00

99. (OFFICINA BODONI). Denucé, Jan. *The Treatise of Gerard Mercator. Literarum Latinarum, quas Italicas, cursoriasque vocant, scribendarum ratio...* De Sikkel/Pegasus Press, Antwerp/Paris, 1930. 20 cm., green cloth, jacket. xxiii, 8 ff. facsimile, colophon leaf. A few small nicks to jacket, a few spots of foxing to fore- and lower edges, small ink inscription on front free endpaper.

*An important work in the Officina Bodoni's series on early calligraphy & one of the scarcer titles on this theme. Printed in Janson 10 pt Roman & Italic.* Schmoller 35. \$900.00

100. (OFFICINA BODONI). MacDiarmid, Hugh. *A Drunk Man Looks at the Thistle*. Falkland, The Officina Bodoni for Kulgin Duval & Colin Hamilton, 1969. One of 160 copies signed by the poet, the printer and the illustrator. 29 cm., paste paper sides with vellum spine, slipcased. 148 pp., with eight fine wood-engravings by Frans Masereel. Very minor soiling to slipcase, overall very fine, with a note from Kulgin Duval laid in.

*A great modern vernacular Scottish poet presented in a surpassingly elegant edition. Printed in the Dante types, the title and initials are in pale blue.* Schmoller 165. \$1250.00

101. (OFFICINA BODONI). Mardersteig, Giovanni. *The Officina Bodoni. An account of the work of a hand press. 1923-1977*. Verona, Stamperia Valdona, 1980. One of an edition of 1500 copies. 30.5 cm., buckram, lix, 288 pp., profusely illustrated. Fine in slipcase.

*The standard and definitive bibliography of the Officina Bodoni written by Hans Schmoller, a long-time friend of Mardersteig.* \$225.00

102. (OFFICINA BODONI). Mardersteig, Giovanni. *On G. B. Bodoni's Type Faces*. Verona, Officina Bodoni for Gallery 301, 1968. One of 200 copies (although see below). 25 cm., original green Roma wrappers, 22 ff., plus 6 ff. type specimen. Fine.

*According to John Ryder's 1971 article in Librarium only eighty copies were produced.* Schmoller 157. \$300.00

103. (OFFICINA BODONI). Shakespeare, William. *Songs from Shakespeare's Plays*. Verona, Editiones Officinae Bodoni, 1974. One of 300 paper copies, of which this is part of the arabic-numbered edition for the English-speaking world (200 copies). 27 cm., quarter green morocco with gray cloth decorated in green, slipcased. 50 pp., printed in the Dante type with initials and ornaments in red. Fine in plastic jacket, as issued.

*One of the finest of the later books of the press, elegantly composed.* Schmoller 182. \$600.00

104. (OFFICINA BODONI). Wasson, Edmund Atwill. *That Gettysburg Address made by President Lincoln on the Battlefield of Gettysburg on November 19, 1863*. For private distribution, (Verona, 1965). One of 225 copies. 8vo, original green levant spine, paper sides. 108 pp., with wood-engraving by Reynolds Stone. A fine copy. Scarce.

*First printing of this curious and scathing critique of the Gettysburg address, coupled with a memoir of the author, the whole published by his son, R. G. Wasson.* Schmoller 139.

\$350.00

105. (ORIENTAL MINIATURES). Martin, Fredrik Robert. *The Miniature Painting and Painters of Persia, India and Turkey*. London, The Holland Press, 1968. The only reprint edition of the classic work of 1912, limited to 500 copies only. 37 cm., original black cloth in dust-jacket. 156 pp. text, illustrated with 44 figures and 5 colour plates, followed by 14 pp. plate descriptions and 271 black and white plates. Jacket with some wear, overall fine.

*One of the earliest definitive works on oriental manuscripts, even this reprint is scarce. For the original edition, a host of references: Arntzen M515, Chamberlin 1391. Lucas. p. 28.* \$400.00

106. (ORIOLE PRESS). Darien, Peter. *Darien's World. A compilation of poems in ten slender volumes* (box title). Berkeley Heights, NJ, The Oriole Press, 1961-2. One of 200 sets. Ten volumes, 20.5 cm., wrappers in various colours. Each volume has somewhat more than twenty pages and is typographically elegant, usually with ornaments in a second colour. Some wear to slipcase but overall this is a fine set.

*Most of these poems had been previously published, either at the Oriole Press itself or by commercial publishers. Of the*

*Oriole Press* itself, one can only marvel at Ishill's endless careful, tasteful craftsmanship and interesting choices of text. Though 200 sets were issued, this is not a common work. The works contained are 1. Songs of season.—2. Dust from a grindstone.—3. Echo and reflection.—4. Sound to the silent.—5. Drift, north & south.—6. Drift, east and west.—7. Flame.—8. Village of seven gates.—9. The clock.—10. Celebrations. *Peter Darien* was the pseudonym of William Burnet Kinney Bassett, a fine poet. \$200.00

107. (OVERBROOK PRESS). Mr. Yorick [=Sterne, Laurence]. *A Sentimental Journey through France and Italy*. Stamford, CT, The Overbook Press, 1937. One of 175 copies. Two volumes, 15 cm., bound in full brown calf, flat spine with red lettering piece, as issued, the whole in the publisher's thin card marbled case covered with Cockerell paper. 270; 170 pp., with elegant title pages (one printed, one screened). The typography etc. by T. M. Cleland. A trifle of wear but in essence a fine copy.

This is a precursor to Cleland's great *Manon Lescaut*, done post-war for the same press. These little volumes were unquestionably overshadowed by the Limited Editions Club edition of the same year. For reasons that escape us this delightful piece of typography almost never comes on the market. Bizarrely, ABPC shows no copies at auction. We have handled only one other example. It would appear that this is one of those works that manages to be rarer than the limitation (admittedly not large) would imply. \$400.00

108. (OVERBROOK PRESS). Stevenson, Robert Louis. *An Inland Voyage. Along The Escaut River, the Willebroek Canal, the Sambre and the Oise*. Stamford, Connecticut, The Overbrook Press, 1938. One of 150 copies. 27.5 cm, quarter pale-tan calf with turquoise cloth sides, the upper cover with calf label, in original slipcase. 138 pp., with 27 superb designs by Jean Hugo rendered in pochoir by Jean Sauté of Paris. Some relatively inobtrusive rubbing to the spine, as usual; in addition, the bottom six cm. of the spine have a stain which also extends to the lower section of the cloth of the front cover (where it is scarcely noticeable). There is some slight wear to the slipcase. Internally, other than some minimal offset from the pochoirs, this is a lovely copy, with the bookplate of Bayard Kilgour Jr.

A beautiful American private press book, with pochoir illustrations of fine quality, from the leading French atelier. Stencil has been rarely used in the U.S. as an illustrative medium and never so well as in this handsome volume. Despite the caveats on the condition, this remains a tolerably attractive

copy of a difficult American press book, one that has become difficult to find in any condition in recent years. \$1000.00

109. (PAPERMAKING). Bidwell, John. *Fine Papers at the Oxford University Press*. (Risbury), The Whittington Press, 1901. One of 65 special copies from an edition of 300, out of print shortly after publication. The book measures 38 cm., pale blue levant spine and foredege with Roma sides to match. The deluxe issue contains a portfolio of 25 full sheets of papers of which quarter-sheet specimens are to be found in the book. The whole is protected in a clamshell case with leather spine. The book itself is 87 pp., followed by forty quarter-sheet specimens mounted to black paper, discreetly imprinted with the specimen number.

This is an extremely important study by this noted paper historian and a most enticing artifact in the deluxe edition. The specimen papers are from several papermakers including W. & R. Balston, Barcham Green, Papeteries de Rives, Joseph Batchelor, Hodgkinson Crown Van Gelder etc. Printed in Centaur type on Zerkall mould-made paper. \$1000.00

110. (PARKER, AGNES MILLER). Gray, Thomas. *Elegy Written in a Country Church-Yard*. New York, The Limited Editions Club, 1938. One of 1500 copies signed by Parker. 25 cm., dark green cloth, design in silver relief stamped on front board. xv, 74 pp., with 32 full-page designs and title vignette. Spine slightly but inoffensively browned, overall a near-fine copy in slipcase.

Printed at Maynard's Raven Press, this is one of Agnes Miller Parker's finest achievements. Selborne p. 391, noting that Macy considered these "the most dexterous wood-engravings which have appeared in any of the books I have published." Rogerson 13. \$350.00

111. Another copy of the previous work, in essentially fine condition. \$400.00

112. (PARKER, AGNES MILLER). Hardy, Thomas. *Far from the Madding Crowd*. New York, The Limited Editions Club, 1958. One of 1500 copies, signed by Parker. 23 cm., quarter leather over pictorial paper covered boards in matching slipcase. xxi, 400, (4) pp., with numerous full-page illustrations and decorations by Agnes Miller Parker. Laid into the front of this copy is a pencil-signed print of one of the illustrations (we know of a few other copies with this feature, though whether it was originally to be

found in all copies or was an available option to subscribers at additional cost we are uncertain). Minute wear to foot of spine, crease to blank margin of print, in all a very fine copy.

*Parker successfully illustrated several books for the Limited Editions Club.* \$200.00

113. (PENNYROYAL PRESS). Yolen, Jane. *The Lady and The Merman*. Northampton, Mass., Pennyroyal Press, 1977. One of only 100 copies signed by Jane Yolen and her illustrator, Barry Moser. 22.5 cm., cloth sides with title label on upper cover, buckram spine. 11 ff., with three full-page wood engravings.

*This elegant little work is printed in Perpetua by Harold MacGrath, with the overall design by Moser himself. Yolen's story itself is exquisitely written and deeply touching.*

\$300.00

114. (PHOTOGRAPHY). Adams, Ansel. *Yosemite and the Range of Light*. Boston, New York Graphic Society, 1979. First printing (stated) of this classic, one of the examples distributed by Time/Life Books with a pasted-in label with the signature of the photographer. 30 x 37 cm. (oblong), blue boards with red cloth spine, about fine in jacket.

*A most attractive work. Few copies of the first printing are found with the signed label: generally this was applied to later printings.*

\$350.00

115. (PHOTOGRAPHY). [Auer, Alois]. *Geschichte der k.k. Hof- und Staatsdruckerei in Wien...* State Printing House, Vienna, 1851. First edition thus. 22 cm., bound in three-quarters pebbled calf, cloth sides. 404 pp. of polyglot text (German, English, French & Italian); 34 specimens (2 folding) of illustrations printed with the various processes available at the Staatsdruckerei, including two photographs and eight examples of nature-printing; 3 ff. text and 8 ff. plans of the building; 1 ff., 20 engraved views of the plant; 1 ff., 73 ff. of finely engraved plates of equipment used, including presses. Binding worn, front board now loose (presently being restored), occasional toning to page edges. Rare.

*An intriguing work written by Alois Auer, director of the Austrian State Printing House. From the polyglot text this was clearly intended for the Great Exhibition, although given the dates of 1852 & 1853 on some of the specimen plates, this copy must have been issued slightly later than the ostensible publication date (see below). It is an unusually comprehensive account*

*of a major printing house of the period (indeed, the Staatsdruckerei was among Europe's largest and most innovative) and the large number of engravings of shop practice and equipment are unusually comprehensive for a publication of this kind.*

*The section of printing specimens illustrates examples of every method for illustration reproduction then in use at the State Printing House. Many of the images are found in the Polygraphische Apparat that was published by the Staatsdruckerei in 1853, although that work has only 28 plates. Of especial interest is the mounted photograph and the microphotograph. Goldschmidt and Naef in The Truthful Lens (entry 6) state (of the Apparat) that this is one of the earliest photographically illustrated Austrian books (though this form may well predate it). Indeed, this must be one of the earliest published microphotographs. Also, in light of the famous controversy between Auer and Bradbury over the invention of nature printing, the eight plates of nature-printed leaves, plants, rock sections and lace have especial interest. These are discussed at length in Wakeman's Victorian Book Illustration. The Technical Revolution. Also of interest are specimens of printing for the blind, glass engraving, galvanography, etc. Bigmore & Wyman I, 23.*

\$1500.00

116. (PHOTOGRAPHY). Gernsheim, Helmut. *Incunabula of British Photographic Literature. A Bibliography of British photographic literature 1839-75 and British books illustrated with original photographs*. London & Berkeley, Scolar Press, (1984). First edition. 29 cm., original black cloth in jacket. 159 pp., illustrated throughout. A fine copy.

*This is the essential bibliographical reference on the origins of photography in Britain and has become quite scarce.*

\$200.00

117. (PHOTOGRAPHY). (Grundy, William M.—photographer). *Sunshine in the Country. A Book of Rural Poetry. Embellished with Photographs from Nature*. London, Richard Griffin & Co., 1861. First edition. 21.5 cm., original publisher's cloth decorated in gilt and blind, glazed endpapers, spine gilt, probably by the firm of John Leighton. 152 pp., all edges gilt, with twenty fine small mounted albumen prints of excellent tone. These are variously circular, rectangular and arched, most a little over three inches in width. Many still retain protective tissues. A printed note indicates, "The accompanying photographs were taken by the late Mr. Grundy, of Sutton Coldfield, near Birmingham." Some light fading and wear to binding, in-

ternally near fine (one or two leaves with traces of foxing), but overall this must be accounted a most attractive copy of this rather fragile book. It is quite rare in commerce. Small bookplate.

*These images, many of which started life as halves of stereo pairs, were originally photographed by Grundy in the late 1850s and were utilized by the publisher. Gernsheim states that "these are composed pictures, free from any pretensions of fine art." As images of English rustic life (highly idealized), they are completely charming. The book is infrequently found on the market and may reasonably be considered rare. Gernsheim 153 (illustrated), Arts Council Masterpieces of Victorian Photography, 1951, no. 434, van Haafsten no. 61. \$1000.00*

118. (PHOTOGRAPHY). Horace, Quintus Flaccus. *Opera*. Paris, Ex Typographia Firmnorum Didot, 1855. 14 cm., full crushed black morocco by Lortic with their stamp on lower front doublure, covers with a central motif rendered with azured tools, blind rules and gilt cornerpieces, spine in six compartments between raised bands, marbled endpapers, all edges gilt. Title, frontis., xlvii, 299 pp., followed by two mounted maps, text ruled throughout in red (printed). One full-page (frontis.), six half-page and eleven vignette-mounted albumens after paintings (some mount fading as usual). A fine copy.

*This is the deluxe issue of this charming little edition of Horace, printed and published by the great house of Firmin Didot, edited by John Bond and with a life of the author by Noel des Vergers. It has the lovely Lortic binding frequently found on this book in the deluxe form, which was presumably a deluxe issue binding. Lortic was among the finest French binders of the period. Goldschmidt & Naef. The Truthful Lens, 179. Brunet III, 325. \$375.00*

119. (PHOTOGRAPHY). Lartigue, Jacques-Henri. *Boyhood Photos of J.-H. Lartigue. The Family Album of a Gilded Age*. Lausanne, Switzerland, Ami Guichard, (1966). First edition. 23 x 29 cm., original maroon cloth with mounted image and Art Nouveau design in gilt, 128 pp., with 164 tipped-in halftone plates after Lartigue's extraordinary photographs of flying and automotive inventions. Small mark to rear board, overall about fine.

*A wonderfully bizarre suite of images. \$300.00*

120. (PHOTOGRAPHY). Mares, Frederick H. *Sunny Memories of Ireland's Scenic Beauties photographically illustrated by F. H. Mares, Dublin: Killarney*. Dublin, [F. H. Mares], 1867. First edition. 19.5 cm., elaborate gilt-

blocked green cloth. 3 ff. preliminaries, followed by 12 finely composed small mounted albumens within printed border, each with accompanying leaf of descriptive text, all edges gilt. Very slightly shaken with light wear to extremities, but a bright copy of an attractive little book, the prints generally with good tones.

*The subjects include Ross Castle; Lower Lake from Innisfallen; O'Sullivan's Cascade; Glenna Bay; Brickeen Bridge; Muckcross Abbey; Torc Cascade; Landing-place at Dinis Island; Old Weir Bridge; Eagle's Nest Mountain; The Upper Lake; The Gap of Dunloe. The photographs are well composed and evocative. Gernsheim 381. \$450.00*

121. (PHOTOGRAPHY). Perini, Antonio [photographer]. *Fac simile delle miniature contenute nel des miniatures contenus dans le Breviario Grimani...* Venice, A. Perini, 1862. 30 cm., full crimson morocco of the period (quite possible the publisher's binding). Front cover blacked with ornate frame and the words "Breviario Grimani," the spine in six compartments between raised bands, all edges gilt and gauffered. Chromolithograph title, [4] ff., xlvi, 300 pp. of dual French and Italian text, with 4 ff. index and 110 fine mounted full-page albumens, generally with excellent tones. Very light wear but overall a fine copy.

*A very early example of the application of photography to the reproduction of an illuminated manuscript, this work is predated (so far as we can determine) only by the Manuscript Sforza, "photographie et publie par C. Silvy, libraire photographique", London, 1860 (a much slighter work, that consists of 16 photos on 8 ff.). The present volume was a massive undertaking and must have been expensive to produce. It appears rare, with only two copies recorded on OCLC and none at auction. The text is by Jacques Marie Joseph Louis de Maspatrie and Francesco Zanotto. The manuscript is one of the treasures of the Library of St. Mark in Venice. \$1500.00*

122. (PHOTOGRAPHY). Scott, Sir Walter. *The Lady of the Lake*. London, A. W. Bennett, 1863. First edition with these photographs. 19 cm., full green cloth elaborately blocked in gilt and black, a superb example of a Victorian trade binding. 215 pp., with thirteen photographs by Thomas Ogle of Scottish views and a frontispiece by George Washington Wilson. The binding is bowed (apparently because of the photographs), but is extremely bright and fresh. Within, there is an ink inscription on the reverse of the front free endpaper. The albumen prints are lightly toned, with some foxing to the mounts and adjacent leaves, but in all a very nice copy indeed.

A fine early photographic book, not especially rare but very attractively presented. There were a number of editions of which this is the earliest. Gernsheim 196 (illustrated), Truthful Lens 146. \$400.00

123. (PHOTOGRAPHY). Smith, R. Murdoch, and E.A. Porcher. *History of the Recent Discoveries at Cyrene, made during an Expedition to the Cyrenica in 1860–61...* London, Day & Son, 1864. First edition. 36.5 cm., publisher's red cloth gilt, recased retaining original spine. xvi, 117 pp., all edges gilt, with sixty illustrations (including many fine full-page tinted lithographs and maps), sixteen original mounted photographs of Greek statuary and ten plates of inscriptions. Some binding wear, occasional light foxing, about 1 cm. of the lower margin of two plates soiled and a little frayed. Overall, this should be accounted a respectable copy of this interesting work.

*The photographs are very fine documentary works, though the book is (somewhat surprisingly) not in Gernsheim. This was a major archaeological expedition to one of the principle cities of the Hellenic world in what is modern-day Libya. It was destroyed by earthquake in 365 AD. The work is of interest from a variety of aspects and is noteworthy for the number of methods of illustration employed.* \$1500.00

124. (PHOTOGRAPHY). Virgil [Vergilius Maro, Publius]. *Carmina Omnia perpetuo commentarie ad modum J. Bond.* Paris, Ex Typographia Firmnorum Didot, 1858. 14 cm., full scarlet morocco, Jansenist exterior, by R. W. Smith (signed on rear doublure). Covers with a single blind rule, spine with raised bands and gilt lettering, dark blue morocco doublures with an intricate border of filigree ornaments, marbled free endpapers, tope edge gilt. xv, 470 pp., with 27 original albumen prints as headpieces, text ruled in red. Binding lightly refurbished, some pale foxing in text, photographs with good tones.

*This work is a successor to the photographic Didot Horace of 1855. R. W. Smith, the binder, was English in origin and was one of the two founding craftsmen of the Club Bindery, the bindery organized by a coterie of American collectors, mostly members of the Grolier Club.* \$375.00

125. (PICASSO, PABLO). Murlot, Fernand. *Picasso Lithographe. Préface de Jaime Sabartès.* Monte-Carlo, (André Sauret), 1949–1964. 4 vols., 32 cm., wrappers (each of which is an original Picasso lithograph). I: 1919–1947. 155, (5) pp. II: 1947–1949. 208 pp. III: 1949–1956. 159 pp. IV: 1956–1963. 152 pp. Profusely illustrated, in colour and black and

white, and each volume with an original lithograph by Picasso as frontispiece. The first volume has some minor chipping to the head of the spine, there are occasional losses to the glassine, but overall this is an unusually clean, fresh set.

*The standard catalogue of Picasso's lithographs, a splendid work.* \$2500.00

126. (PIPER, JOHN). Hadfield, John—editor. *Elizabethan Love Songs... with lithographs by John Piper.* Barham Manor (Suffolk), The Cupid Press, (1955). First edition. One of (apparently) 660 copies, signed by John Piper on the colophon. 22.5 cm., green cloth spine with leather lettering-piece, Cockerell marbled sides. viii, [2], 134 pp., with eight rather fine colour lithographs by Piper “drawn on plastocowell film by John Piper and printed by W. S. Cowell Ltd”—from the colophon. The text is set in Bembo and also printed by Cowell (most attractively, with much use of fleurons borders in the Elizabethan manner). Very minor wear, but in essence a fine, fresh copy.

*This book was clearly intended as a companion to Georgian Love Songs, 1949, by the same press. While that (a pleasant volume illustrated by Rex Whistler) is a common book, this work, with its Piper lithographs, is extremely scarce, at least in our experience. Why this should be is hard to fathom—perhaps some accident befell the edition. In any case, this is an appealing little volume.* \$300.00

127. (PIRANESI, G. B.). Rossini, Pietro. *Il mercurio errante delle grandezze di Roma, tanto antiche, che moderne.* Rome, Generoso Salomone for Fausto Amidei, 1750. Seventh edition, but the first to have plates by G. B. Piranesi. Contemporary vellum, leather spine label. Two parts in one volume, 15.5 cm., [10], 192, 146, [8] pp., with twenty folding plates taken from the *Varie Vedute*, also published by Amidei. Of these plates, seven are signed by Piranesi, others by Le Geay, F. P. Duflos, with several plates unsigned (of which we believe two to be by Piranesi). Some binding soiling and wear, some separation at the hinges (the worst about a half-inch at the head of the front hinge), internally a few spots, but generally a clean copy.

*The Varie Vedute, with Piranesi's contribution, was completed between 1748 and 1750, so these are very early impressions of these plates. Both the seventh and eighth editions (1760) have Piranesi's contributions. Given the utilitarian nature of the work, very much a guide-book (first published in 1693), it rarely survives in complete condition, and is exceedingly scarce in commerce.* \$1500.00

128. (PLANTIN PRESS). *The Natalie Wood Collection of Pre-Columbian Ceramics from Chupicuaro, Guanajuato, México at U.C.L.A. Monograph: Studies by Muriel Porter Weaver, R.E. Taylor, Rainer Berger...* [etc], Los Angeles, University of California, Museum & Laboratories of Ethnic Arts & Technology, 1969. One of 200 copies especially bound, distributed by Dawson's Book Shop. 28 cm., buckram with inlaid medallion in colour. [xvi], [95] pp., profusely illustrated, with eight pages in colour. An elegant piece of California typography printed at the Plantin Press. A fine copy in the plain jacket of issue.

*This is not only a typographically significant work but an important contribution to Meso-American studies. The overall editor was Jay D. Friedman. This was number one of the Occasional Papers of the Museum and Laboratories of Ethnic Arts and Technology, University of California-Los Angeles.*

\$125.00

129. (PRE-RAPHAELITE). Allingham, William. *The Music Master, a love story. And two series of day and night songs.* London, G. Routledge, 1855. First edition. 17 cm., original blue cloth with design in blind, titling in ornate gilt frame on spine (one of several binding variants of no established priority). With nine woodcuts by the Dalziels: one after D. G. Rossetti, one after John E. Millais, and seven after Arthur Hughes. Light wear, scattered foxing as usual, but in all a bright copy of a book now rarely found in any condition. The Bradley Martin/Windle Hall copy.

*Published in an edition of approximately 2000 copies (see Reid p. 30). Reid comments "One must start somewhere, and it is customary to regard the publication of Allingham's Music Master in 1855 as marking the beginning of the revival of the art of English illustration." Rossetti's wonderful block The Maids of Elfen-mere, which clearly caused him a good deal more effort than the paltry remuneration of three guineas would suggest, represents the beginning of the pre-Raphaelite style of book illustration that was to culminate years later in the great Chaucer. Burne-Jones (The Oxford and Cambridge Magazine, 1856) stated of the original "It is, I think, the most beautiful drawing for an illustration I have ever seen." Forest Reid Illustrators of the 'Sixties pp.30-6. Gordon Ray Illustrator and the Book in England... 147, Gleeson White pp.6, 102, 160 etc.*

\$1500.00

130. (SHAMANISM). Shirokogoroff, S. M. *Psychomental Complex of the Tungus.* (Printed at the Catholic University Press, Peking and published by Kegan Paul). London, 1935. First edition. 35 cm., original brown buckram. xvi,

408 pp., illustrated. Light wear to foot of spine, name on endpaper (that of Julien H. Bryan, maker and distributor of ethnographical documentaries).

*The rare first edition of an ethnographical classic, a study of the Siberian people of the Tungus region (best known for the Tunguska event, the explosion of meteoric origin that caused enormous devastation). Shirokogoroff investigated Siberian shamanic ritual first-hand and this extraordinary tome was the result. His work underpins such standards as Eliade's work on Shamanism, and he is generally considered to be one of the greatest field workers in this difficult and absorbing area. This first edition is exceptionally rare, with only one copy recorded at auction (1978, approximately \$250). \$750.00*

131. (RAMPANT LIONS PRESS). Milton, John. *Areopagitica. A speech of Mr John Milton for the liberty of uncensored printing to the Parliament of England.* (Deighton Bell & Co., Cambridge, 1973). One of 400 regular copies. 33 cm., original blue-black cloth with vellum spine label, 50 pp. Fine.

*One of the foundational documents of freedom of the press, elegantly printed by the Carters, father & son. \$150.00*

132. (RAVILIOUS, ERIC). Richards, J. M. *High Street.* London, Country Life, [1938]. 23 cm., thin card covers bearing a Ravilious lithograph. 100, [2]pp., 24 colour lithograph plates & one in black on title. A fragile volume, often found badly defective. This is a very nice copy of an exceptionally fragile title. There is a tiny chip to the rear joint at the head of the spine, an equally small bump at the foot of the spine and some very minor wear. Internally, there is an insignificant separation of the front endpaper at the hinge at two spots; otherwise the copy is fresh within and at least very good without.

*Eric Ravilious was an illustrator of great ability, whose wood engravings, in particular for the Nonesuch Selbourne and the Golden Cockerel Twelfth Night, are among the best of the period. In the 'thirties he turned to lithography and this is the prime example of his book work in that medium. His career was cut short in 1942 when, at the age of 39, his plane was lost over Iceland. The Curwen Press printed High Street in 1939. Horne, The Dictionary of 20th Century British Book Illustrators, p.361. See also Hodnett, Five Centuries of English Book Illustration, pp. 277-8.*

\$1000.00

133. (RICKETTS, CHARLES). *The Parables from the Gospels.* London, Hacon & Ricketts, The Vale Press, 1903. 21

cm., full white vellum with yapped fore-edge, gilt-let-tered on spine. (12), lxxv, illustrated with ten woodcuts designed and engraved on the wood by Charles Ricketts. An exceptionally clean copy, entirely without foxing and with the vellum fresh, housed in a cloth pull-off slipcase.

*A delightful series of engravings, the best of the late books of the press. L'Art Ancien Bulletin 25 60, Ricketts Bibliography p. xxx, etc.* \$1000.00

134. (ROGERS, BRUCE). Breton, Nicholas. *The Twelve Moneths and Christmas Day from 'Fantastickes' by...* New York, Clarke & Way, 1951. One of one thousand copies. 23 cm., dark blue cloth stamped in silver, red slipcase. BR himself set the type for this volume, using his own Riverside Caslon and he composed the extraordinary illustrations largely from Howard Trafton's calendar ornaments. Rogers had intended to print the book himself but in the event it was undertaken at The Thistle Press. The use of colour is exquisite, reminiscent of his Euclid. Light case wear.

*A delicious and highly underrated book, the peer of his highly regarded Euclid, printed on Barcham Green paper. BR Today, number 32.* \$100.00

135. (ROGERS, BRUCE). Coleridge, Samuel Taylor. *The Rime of the Ancient Mariner*. Oxford U. P., 1930. One of 750 copies. 23 cm., cloth backed marbled boards, 40 pp., printed on gray paper with much typographical ornament. A fine copy of this very elegant book.

*The type is Fell roman, printed on Barcham Green Charles I handmade. This was Will Carter's selection for the Grolier BR Today exhibit.* \$150.00

136. (ROGERS, BRUCE). Montaigne, Michael [Lord of]. *Essays of Michael Lord of Montaigne*. Written by him in French and done into English by John Florio, Boston and New York, Houghton Mifflin and Company, 1902-'03-'04. One of 265 copies. Three volumes, 37 cm., buckram spine with paste label (spare bound in at rear), pale green paste-paper sides, retaining the original plain-paper dust-jackets and clamshell cases. 4 ff., 415 pp.; 4 ff., 582 pp.; 4 ff., 492 pp., all on fine hand-made paper. The preliminaries in each case include a portrait, engraved on wood by M. Lamont Brown. Both portrait and title-page are within a fine border in the Renaissance style designed by Rogers. This set has become quite uncommon, especially in fine condition. The clamshell cases are mildly soiled, there are a few flecks of foxing to the fore-edge of the first volume

(none internally) but overall this copy is in a remarkable state of preservation and is rarely found thus.

*This was the first of Rogers' major editions, superbly printed at the Riverside Press and signed with his thistle device in each volume. The Montaigne type used in this volume was the earliest of BR's many type designs. The source was Jenson's edition of Eusebius. Rogers was not wholly satisfied by the initial cutting and very slight redesigns of certain letters continued over the course of printing. The criblé initials are a handsome component of the design. George Ives did the editing, notes etc.* \$1750.00

137. (ROGERS, BRUCE). Ronsard. *Songs and Sonnets of Pierre de Ronsard, Gentleman of Vendomois. Translated into English verse by Curtis Hidden Page, with an introduction and notes*. Boston, [The Riverside Press for] Houghton Mifflin & Co., 1903. One of 425 copies. 19 cm., newly bound in full purple moire satin, paper spine label, the whole presented in a clamshell case. This is an entirely charming and elegant custom binding. xxxvi, 137, [4] pp. A lovely copy.

*With its tinted title leaf, this has always been considered one of the very best of Rogers' early books. Warde 37.* \$300.00

138. (ROGERS, BRUCE). Tory, Geofroy (Ives, George B.—trans.). *Champ Fleury. Wherein is contained the Art & Science of the proper and true Proportions of Attic Letters, otherwise called Antique Letters, and in common speech Roman Letters...* The Grolier Club, New York, 1927. The regular edition, consisting of 390 copies on wove. 31 cm. in slipcase & jacket, vellum spine, paste-paper sides. xxiii, 208 pp., profusely illustrated throughout. Lacking slipcase, jacket a little frayed, and with a small browned area on pp. iv–v from a laid-in clipping, but a sound, satisfactory copy nonetheless.

*Bruce Rogers' second calligraphic work done for the Grolier Club, printed by Rudge.* \$550.00

139. (RUZICKA, RUDOLPH). Thoreau, Henry David. *Walden, or Life in the Woods*. Chicago, Lakeside Press, 1930. One of 1000 copies. 24 cm., yellow cloth spine, patterned paper sides after a Ruzicka design. xv, 367 pp., with 32 black and white drawings by Ruzicka. A near fine copy in a handsome (but probably later) slipcase. Bookplate.

*An elegant edition, now surprisingly scarce in attractive condition.* \$200.00

140. (SHAKESPEARE HEAD PRESS). Froissart, [Jean] [translated by Sir John Bourchier, Lord Berners]. *Of The Cronycles of Englande, Fraunce, Spayne, Portyngale, Scotlande, Bretayne, Flaunders, and Other Places Adjoynyng.* Oxford, Printed at the Shakespeare Head Press, Stratford-upon-Avon, & Published for the Press by Basil Blackwell, 1927–1928. One of 350 numbered copies on Batchelor's Kelmscott handmade paper (of which 320 were for sale), out of a total edition of 364 copies. 23.5 cm. Two volumes bound as eight as issued, original holland-backed boards, paper spine label. This set has been housed since publication in a series of quite splendid leather cases of clamshell design, sides ruled in blind, spine in six compartments, ornate blind tooling within raised bands. The pages (printed on Batchelor handmade paper) bear 584 hand-coloured woodcut coats of arms, eleven hand-coloured woodcut heraldic head-pieces and two tail-pieces, title-pages with hand-coloured woodcut vignettes, dedication leaf with hand-coloured woodcut royal arms, and five hand-coloured woodcut decorations, all by Paul Woodroffe. There are five woodcut maps (one double-page), partially hand-coloured in outline in blue, by W. F. Colley. Because these books were preserved in the custom cases, their condition is far above the average for this set. The cases have some light wear, and one joint is cracked (holding firmly on the lining-paper, but this should be eventually restored). The boxes provide the visual satisfactions of a bound set, while preserving the original state of the book. A distinguished copy of a superb book.

Though William Morris had planned a Froissart, it survives only as a small group of trial leaves. The subject matter was ideally suited to a major private press publication, but perhaps because of the extent of the text it was not until the Shakespeare Head Press undertook the work that a finely printed twentieth-century edition appeared. The best previous edition had been from the Hafod Press of Thomas Johns in 1803. Franklin says "Its pages are easy and unbroken, helped by shoulder notes as subject guides on the right hand side; and bringing a discreet bright chivalry in the painted crests of the Knights as each enters the story. Otherwise the daring of this design appears in its plainness, the refusal to go to town with a gothic flourish... It is a classic of Newdigate's skill..." (Colin Franklin, *The Private Presses*, p. 149). Ransom, *Selective Check Lists*, p. 15, no. 52. \$2000.00

141. (SHAPED BOOK). McBlair, Robert. *A Modern Version of The Night Before Christmas*. New York, The Press of the Woolly Whale, (1932). The only edition and very rare

indeed. A cocktail shaker in shape, 19.5 cm., x 9 cm. (at the widest section of the flask), bound in thin sheet aluminium, printed in red and black on the upper cover. Within, 10 ff., printed on foil-covered paper. Fine, retaining the original ribbon and holly leaves tied around the neck.

*A wonderful shaped book from Melbert Cary, produced at the height of Prohibition.*

"'Twas the night before Christmas,  
When all through the flat  
Not a creature was sober,  
Not even the cat..."

*A truly bizarre piece of bookmaking (issued with the usual attention to the quality of typography), this was issued to a lucky few by the Carys as a Christmas greeting. The edition size was (as with most of the Woolly Whale books) unstated but was probably no more than a hundred copies at the outside, of which very few survive in any condition. The unusual metal binding only adds to the appeal.* \$300.00

142. (ST. DOMINIC'S PRESS). *Calendar. A.D. 1936*. Ditchling, Sussex, Saint Dominic's Press, 1935. 16 cm., printed cover with design by Hagreen, 12ff. perforated at top. Contains six engravings by Jones, and three by Gill. Fine, rare thus.

*By their nature, the St. Dominic's calendars, ephemeral and designed to be taken apart by the month, have survived in tiny numbers. In this instance, the blocks had all appeared in The Game years before. Curiously, this calendar is unrecorded by Taylor & Sewell, who note only those for 1934 and 1937; Sewell's preceding pamphlet bibliography had an incomplete description.* \$400.00

143. (ST. DOMINIC'S PRESS). Gill, Eric. *Art and Manufacture*. London, New Handworkers' Gallery, (1929). 19 cm., 8 ff., white paper wrappers imprinted with the title etc. The pagination runs from 43 to 56. There are two engravings, by John Beedham after Eric Gill, touched up by E.G. Very slight soiling, overall fine.

*Printed at the Fanfare Press. The irregular pagination reflects the fact that this is the fourth of four pamphlets in the Handworkers' Pamphlets series.* Evan Gill 19. \$150.00

144. (ST. DOMINIC'S PRESS). McNabb, Vincent. *Does the Catholic Church protect work people?* Ditchling, Sussex, Saint Dominic's Press, 1919. First edition. 21 cm., self-wrappers (as issued), (4) pp.

*Extracts from the Encyclical of Pope Leo XIII on the subject*

of the labor and the laboring poor. Sewell A 60 (mentioning the faint possibility of an earlier 1916 edition from the Press, but indicating that it is likely a bibliographical ghost). \$50.00

145. (ST. DOMINIC'S PRESS). (Pepler, Douglas). [Three Poems]. Ditchling, Sussex, Saint Dominic's Press, 1918. First edition. 18 cm., self wrappers (as issued), (8) pp., with wood-engravings as noted. Very light soiling.

Three verses by Pepler with three engravings by Gill, including Madonna & Child in Vesica (P143 with lettering), P 144 and P 64, and one by "Joan". This copy does not contain the printed slip mentioned by Sewell, indicating that this was a complimentary Christmas item. Sewell A 35. \$100.00

146. (STANBROOK ABBEY PRESS). *The Stanbrook Abbey Press. Ninety-two years of its history. Written and illustrated by the Benedictines of Stanbrook.* Worcester, Stanbrook Abbey Press, 1970. One of 450 copies of the first edition. 22 cm., red cloth in glassine jacket. xv, 180 pp., illustrated with line drawings. Fine.

A work that was reprinted several times, this is one of the best accounts of the Press. \$100.00

147. (STEPHEN GOODEN). Dodgson, Campbell. *An Iconography of the Engravings of Stephen Gooden with a preface and introduction by...* London, Elkin Mathews Ltd., 1944. One of 160 deluxe copies (ex 500 total) in superior binding and with an original Gooden engraving, pencil-signed and dated. 24.5 cm., white vellum spine, blue cloth sides, 197 pp., illustrated throughout. A fine copy in a somewhat soiled publisher's slipcase.

The engraving is Dodgson's 186, "Jacko," state four. This is the definitive catalogue of Gooden's work. The quality of Gooden's body of engraved work is consistently extraordinary for its beauty and technical excellence and is, in our opinion, unsurpassed in the twentieth century. Gooden also designed bank notes and bookplates (including some for the Royal Family), but it was as an illustrator that he excelled. \$500.00

148. (GREGYNOG PRESS). (The Gregynog Press). Milton, John. *Four Poems by John Milton. L'Allegro. Il Penderoso. Arcades. Lycidas.* Newtown, 1933. One of 250 copies. 35.5 cm., full red Hermitage calf blocked in blind after the Hughes-Stanton design on the title page. [2], 33, [3] pp., with eleven wood engravings (and overall book design) by Blair Hughes-Stanton. Printed on Japan vellum in Perpetua type, this book is an example of the integration of type and wood engraving at which Hughes-Stanton

excelled. Spine very slightly faded, overall an uncommonly fine copy, preserved in a later slipcase of excellent manufacture (felt-lined. leather-lipped).

Uncommon in anything approaching fine condition, this is a minor Hughes-Stanton masterpiece. Harrop 26. \$1000.00

149. (THOMAS BIRD MOSHER). Calvert, Edward. *Ten Spiritual Designs enlarged from proofs of the originals on copper, wood and stone* MDCCCXXVII-MDCCCXXXI. Portland, Thomas Bird Mosher, 1913. One of 400 copies on van Gelder. 32 cm., blue paper over boards with pasted title label on upper cover, white paper spine, in the original tissue jacket (with small loss and repair. (xiv), 15, (3), 12 leaves of blue paper with tipped in plates, (4) pp. The plates reproduce Calvert's remarkable engravings about twice actual size. A fine copy in modern protective case.

This must be ranked one of Moser's most elaborate and unusual productions. Calvert was one of Blake's "Youthful Ancients," and an artist of considerable accomplishment, though these designs were (like Blake's own pastorals for Thornton's Virgil) not recognized as masterpieces until after the death of the artist—about 1891, as Herbert Horne described in the essay from the Century Guild Hobby Horse reprinted here. The book draws together reviews, portions of the Memoir of Edward Calvert and much other matter. It is an essential work for anyone interested in the literature of Blake and his circle. Typographically the book is charming, with decorations after Lucien Pissarro. A Century for the Century 8, Hatch 519, Bishop 405. \$350.00

150. (THOMSON, HUGH). Sheridan, Richard Brinsley. *The School for Scandal.* Hodder & Stoughton, London, n.d. [1911]. One of 350 copies signed by Hugh Thomson. Full pictorial vellum gilt. 196 pp., with 24 tipped-in colour-plates and numerous line illustrations by the artist. Ties missing at fore-edge, some (mostly light) soiling and wear, very slightly shaken but overall a perfectly decent copy.

An attractively illustrated edition. \$400.00

151. (THOREAU). Thoreau, Henry David. *Walden or Life in the Woods.* New York, The Limited Editions Club, 1936. One of 1500 copies, signed by Edward Steichen on the colophon page. 25 cm., black cloth spine, paste paper sides, slipcased. xiii, 291 pp., with fifteen fine plates after Steichen's photographs. The slipcase has a short split on one edge (restorable and with very light wear); the cloth of the spine is (typically) slightly faded.

One of the better Limited Edition Club books, not least for the combination of Steichen's fine images of Walden Pond coupled with the elegant, spare typography of the Merrymount Press. This is an important finely printed edition of Walden. The preface is by Henry Seidel Canby. \$650.00

152. (TYPE SPECIMEN). *Pony specimen book and price list from Barnhart Bros. & Spindler. Manufacturers of superior copper-mixed type.* Chicago, Barnhart Bros. & Spindler, n.d. 19 cm., limp red cloth, [4], 559, [1] pp., with seventeen tipped-in slips and plates. This is overall a fine copy, with some minor soiling and no wear (or excisions).

This conforms to Annenberg (first edition) and is dated by him as c.1892. The head of the title-page reads "Great Western Type Foundry," which the firm had subsumed in 1869. Though such specimen books were at one time common, almost all nineteenth century type specimens are scarce on the market today. Annenberg p. 58. \$500.00

153. (TYPOGRAPHY). *Updike, Daniel Berkeley. Some Aspects of Printing Old and New.* New Haven, William Edwin Rudge. 1941. 25.5 cm., gray cloth. 73 pp., printed by Updike at The Merrymount Press.

A good standard text on typography. Although not limited, the edition was not large. \$50.00

154. (TYPOGRAPHY). Zapf, Hermann. *Manuale Typographicum. 100 typographical arrangements with considerations about types, typography and the art of printing selected from past and present, printed in eighteen languages.* Z-Presse, Frankfurt/N.Y., 1968. First edition (the first Manuale is entirely different). One of 975 copies, signed by Zapf. 30 cm., vellum-backed silk-covered boards, introductory text by Paul Standard, one hundred specimens plus commentary. Very slight fading, tiny bump to head of spine, name on endpaper.

Succeeding the 1954 edition but with entirely new material and format, this has many quotations from typographers and others, impeccably designed and printed in red and black in a diversity of alphabets and languages. A key book in any typographical library, now rather scarce. \$400.00

155. (TYPOGRAPHY). Zapf, Hermann. *Typographic Variations... on themes in contemporary book design and typography.* Museum Books, N.Y., 1962. 500 copies, signed by Zapf. Folio, vellum-backed boards, 78 specimens (one leaf to each) plus text at end. A near fine copy (miniscule fading to boards, former owner's name on endpaper).

This work is a true typographic tour-de-force, hence its inclusion in the Grolier Club catalogue, A Century for a Century 66. \$350.00

156. (VALE PRESS). Milton, John. *The Early Poems of John Milton.* London, Hacon & Ricketts, The Vale Press, 1896. One of 310 copies. 25 cm., publisher's tan cloth, gilt-lettered on spine (some copies have a cloth label). ciii pp. with large wood engraving by Charles Ricketts surrounded by ornate border. Generally this is a clean copy, far better than average, with minute wear to head and tail and the all-too-common pinpoint foxing present on a few pages only.

This was the first book formally published under the Vale imprint. Houghton 12, Ricketts Bibliography p. xix, L'Art Ancien Bulletin 25 21. \$450.00

157. (VALE PRESS). Shelley, Percy Bysshe. *The Poems of Percy Bysshe Shelley.* London, Hacon & Ricketts, The Vale Press, 1901-2. Three volumes, 23 cm., publisher's smooth white buckram, spines gilt-stamped with title. (12), ccxpp.; (12), clxxxviii pp.; (12), clxxxviii pp. All three volumes are in the Vale type and use the Pansy border (the Willow also in volume one). A fine copy.

This is a fine collected edition of Shelley, in far above average condition. Ricketts Bibliography p. xxix, L'Art Ancien Bulletin 25. \$750.00

158. (VALE PRESS). Steele, Robert [editor]. *Heirefter Followis the Quair Maid Be King James of Scotland the First Callit the Kingis Quair and Maid Quhen hes Majestie wes in Ingland.* London, Hacon & Ricketts, The Vale Press, 1903. [One of 260 paper copies]. 23 cm., holland-backed boards, liv pp., printed (in the Vale Press's King's Fount, used only in this book) in black and red. Light wear and soil, lower corners bumped, two bookplates. A decent but by no means fine copy of this interesting book.

This was the only book printed in this curious, elegant but archaic typeface, based on an uncial letterform (anticipating Victor Hammer by twenty years or more). Van Capelleveen 93a, describing this as the oddest book of the Press. \$125.00

159. (WADSWORTH, EDWARD). Windeler, Bernard & Wadsworth, Edward. *Sailing-Ships and Barges of the Western Mediterranean and the Adriatic Seas. A series of Copper Plates engraved in the Line manner by Edward Wadsworth and coloured by hand, with an Introduction and Brief Descriptions by Bernard Windeler.* London, Etchells &

Macdonald, 1926. One of 450 copies. 30 cm., orange cloth, beige spine, 83 pp. with 23 charming copper engravings, both full-page and vignette, by the artist. Very slight darkening of the spine, but otherwise a fine copy with the orange boards immaculate, in the publisher's slipcase (worn).

*Edward Alexander Wadsworth (1889–1949) was associated with Fry's Omega Workshop and then with Wyndham Lewis, with whom he collaborated on Blast as a signatory of the Vorticist manifesto. After his wartime service on dazzle camouflage for ships, he began issuing the series of bold wood engravings of industrial subjects that established his reputation. He later became aligned with the Surrealists. He is best known for his marine subjects. The designs here are more traditional than most of his output: they were printed from the copper plates at the Curwen Press, who were presumably responsible for the fine pochoir colouring.* \$650.00

160. (WHARTON, EDITH). Wharton, Edith. *Ethan Frome*. Portland, The Ascensius Press, 2002. One of sixty copies only. Quarter-leather by Daniel Gehrich, with pastepaper sides and a blind-stamped signature of Wharton, the whole contained in a box. 28 cm., set in 12 point Linotype Janson, on handmade paper by MacGregor and Vinzani (of Whiting, ME). The initial letters of each chapter and the title page incorporate a second colour. Laid into a sleeve in the case is an etched portrait of Wharton by Thomas Cornell, printed in colours.

*Another major book from the Ascensius Press, whose beautiful Maine Woods we offered three years ago. It is relatively uncommon today for a private press to issue an edition of a major literary work, in part because of the expense. To the best of our knowledge, this is the only true private press edition of Ethan Frome that has been published.* \$1600.00

161. (WHITTINGTON PRESS). Butcher, David. *The Whittington Press. A Bibliography 1971–1981*. The Whittington Press, (Andoversford, 1982). One of 320 copies. 37 cm., orange cloth, marbled sides. 85 pp., with several mounted photographic illustrations and a folded broadside.

*An imposing production, the first of (so far) two bibliographies by the Press, and quite a difficult book to find.* \$400.00

162. (WHITTINGTON PRESS). *A Miscellany of Type Compiled at Whittington. Manor Farm, Andoversford, Glos.*, The Whittington Press, 1990. First edition, one of 530 copies. 35 cm., light brown quarter-linen over patterned

boards, gilt lettering on spine, fine in heavy cardboard slipcase. 125 pp., profusely illustrated. Fine.

*An elegant typographical feast, printed on Zerkall paper.* \$350.00

163. (WILDE, OSCAR). Ricketts, Charles. *Oscar Wilde. Recollections by Jean Paul Raymond & Charles Ricketts*. Nonesuch Press, London, 1932. One of 800 copies. 25.5 cm., full white cloth with design by Ricketts in gilt, 60 pp. Bright copy.

*L'Art Ancien Bulletin 25 73, Gallatin 39. Jean Paul Raymond, of course, is the fictitious author of Beyond the Threshold, Ricketts' alter ego.* \$250.00

164. (WOOD ENGRAVING). *The Apocrypha According to the Authorized Version*. London, Cresset Press, 1929. One of a total edition of 480 copies. 34 cm., bound in full hair-side vellum, leather spine label. 6 ff., 406 pp., with fourteen wood-engraved plates, the whole printed at the Curwen Press. The artists represented are René ben Sussan, Frank Medworth, Gertrude Hermes, John Nash, Leon Underwood, Eric Kennington, Mary Groom, Wladislaw Skoczylas, Eric Ravilious, Blair Hughes-Stanton, Stephen Gooden, Hester Sainsbury, Eric Jones & D. Galanis. The book is housed in an attractive slipcase of later vintage.

*This is a wonderful sampler of many of the best wood engravers working between the wars, in a typographically elegant edition printed at the Chiswick Press. The Ravilious contribution is an important plate in that artist's oeuvre, remarked on in Joanna Selborne's book, p. 283. The Gooden print is one of that artist's few ventures into wood engraving. This book has become quite scarce in recent years. Ransom, Selective Check Lists, 15.* \$750.00

165. (WOOD ENGRAVING). *Catalogue of Alpine and Herbaceous Plants 1926*. Stevenage, Herts., Clarence Elliott Ltd., Six Hills Nursery, 1926. First and only edition, one of 100 copies only, signed by John Nash, this number 14. 22.5 cm., 94 pp., original printed boards with a design by Nash on front and rear, cream cloth spine. This work contains eight exquisite hand-coloured wood engravings by Nash. Trifling foxing to endpapers, in all a near-fine example of a very rare book.

*"The catalogue of Alpine and Herbaceous plants establishes Nash as an illustrator of plants and flowers... this is his first book devoted exclusively to plants. The drawings are exquisite and if Nash had never produced another book of flower*

illustrations this book alone would have established him as one of the leading flower illustrators this century. These drawings are remarkably sensitive and perceptive" (from John Nash Book Designs by Clare Colvin). This book is a plant catalogue for the now defunct Six Hills Nursery. We record only one copy in a U.S. library (Dartmouth). Scarce by limitation to begin with, few copies of this charming book, printed by W. H. Smith, are likely to have survived. \$1000.00

166. (WOOD ENGRAVING). Greenwood, Jeremy. *The wood-engravings of Paul Nash a catalogue of the wood-engravings, pattern papers, etchings and an engraving on copper.* Woodbridge, The Wood Lea Press, 1997. First edition, one of 550 copies (of which this is one of 490 of the regular edition). 34 cm., grey cloth spine, sides with a pattern paper after a Nash design. 143 pp., illustrated throughout, with several tipped-in photographic plates. A fine copy.

*This is the definitive catalogue of Nash's graphic work. It is a handsome production, extremely well printed.* \$250.00

167. (WOOD ENGRAVING). Selborne, Joanna and Newman, Lindsay. *Gwen Raverat Wood Engraver.* Denby Dale, The Fleece Press, 1996. 32.5 cm., marbled covers, quarter yellow cloth spine with paste label. 148, v pp., with many illustrations, some tipped-in. This copy is preserved in the clamshell case usually found on the specially bound copies (which protects the book far better than the simple slipcase of issue).

*Gwen Raverat is now recognized as one of the finest wood engravers of her day. There is a painterly quality to much of her work that is one of its most appealing characteristics. The present volume, her oeuvre catalogue, documents both books & prints by the artist. This work, admirably printed by Simon Lawrence, was almost immediately out-of-print.* \$450.00

168. (WOOLLY WHALE). Cary, Melbert B. 1903-1938. *A Bibliography of the Village Press. Including an account of the genesis of the Press by Frederic W. Goudy and a portion of the 1903 diary of Will Ransom, co-founder.* Press of the Woolly Whale, N. Y., 1938. First edition, one of 260 copies. 23 cm., original blue cloth, 207 pp., with eight collotypes. A fine copy.

*An elegant Woolly Whale production. Cary was a close friend of Goudy's (and Cary's firm handled the release of many of his typefaces). This copy is immaculate, in the original shipping carton.* \$175.00

169. (ZAPF, HERMANN). Taubert, Sigfred. *Bibliopola. Pictures and Texts about the Book Trade.* Hauswedell, Hamburg, n.d. (1966). 2 vols., 30 cm., gray cloth with leather spine labels, slipcased. Vol. I: xxvi, 126 pp., illustrated. Vol. II: x, 526 pp., including 258 plates. Clean, fresh copy in slipcase.

*Magnificently designed by Hermann Zapf, this is an important iconography of bookselling. The text is in French, German and English.* \$250.00

#### ADDENDA

170. (NONESUCH PRESS). A small group of Nonesuch ephemera, including Meynell, Francis. (introduction) *A.M. A Keepsake for the A.I.G.A. from Francis Meynell.* The Nonesuch Press, February, 1930. 15 cm., bound in Chinese silver tinsel paper. vii, 30 pp., printed on Charles I handmade paper. Very light rubbing, near fine. WITH *Bodkin Permitting. Being the Prospectus and Rerospectus for 1929 of The Noneusch Press.* London, Nonesuch Press, 1929. 20 cm., marbled wrappers. 28 pp., printed at the Whittington Press. WITH *Nonesuch Books for Christmas 1925... for the Spring 1926.* London, Nonesuch Press, 1925. 20 cm., gray boards 16 pp. WITH *The 1928 Prospectus of Nonesuch Books.* New York, Random House, 1928. 23 cm., wrappers (booklet slightly creased). The four items are housed in a custom clamshell case.

*The first item is Dreyfus 65a, a wonderful piece of typography.* \$250.00

171. (WHITTINGTON PRESS). We can offer copies of the following issues of *Matrix. A Review for printers & Bibliophiles*, all in the standard soft-cover issue.

*Matrix 11. Winter 1991.*

*Matrix 12. Winter 1992.*

*Matrix 13. Winter 1993.*

*Each issue is priced at*

*\$150.00*

Most of the books listed in these pages have not been listed on the Internet. We have provided images of many at:

[www.wilsey.net/cat38](http://www.wilsey.net/cat38)

and on request we will also provide photos (via e-mail or by regular mail) of all items.

—A collection of works that explore the rich and evocative legend of King Arthur. The exploits of Arthur and his Knights of the Round Table have been a staple of British literature through the centuries, drawing together themes of pagan wizardry, the search for the Holy Grail, chivalry and of course—