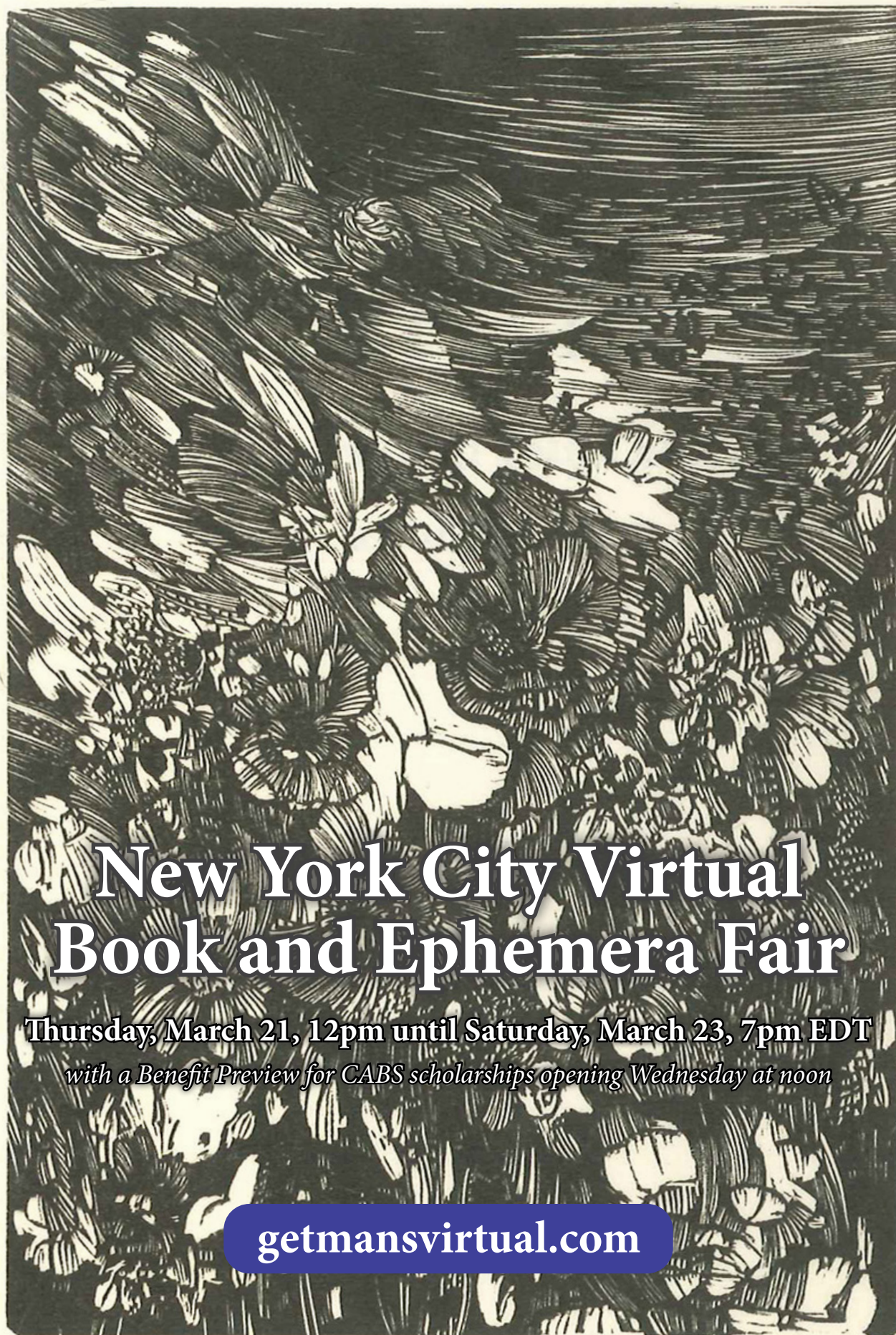


Oak Knoll Books & Press



New York City Virtual Book and Ephemera Fair

Thursday, March 21, 12pm until Saturday, March 23, 7pm EDT

with a Benefit Preview for CABS scholarships opening Wednesday at noon

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(Image from *Sequence, Sometimes Metaphysical, With Wood Engravings* by John Roy by Theodore Roethke, published by Stone Wall Press, [here](#).)

Gehenna Press

THE GEHENNA FLORILEGIUM

Illustrated with 16 original colored woodcuts

by Leonard Baskin

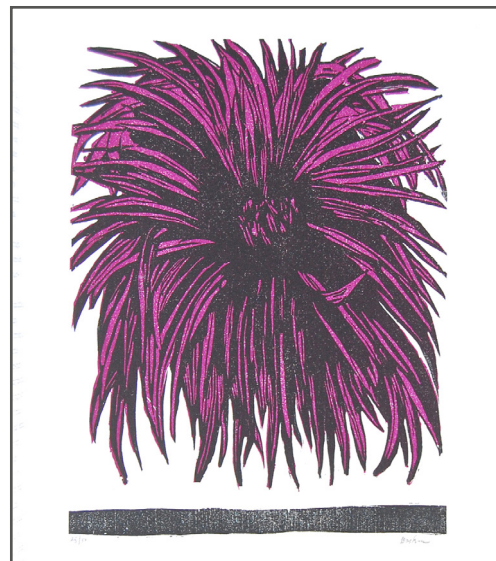
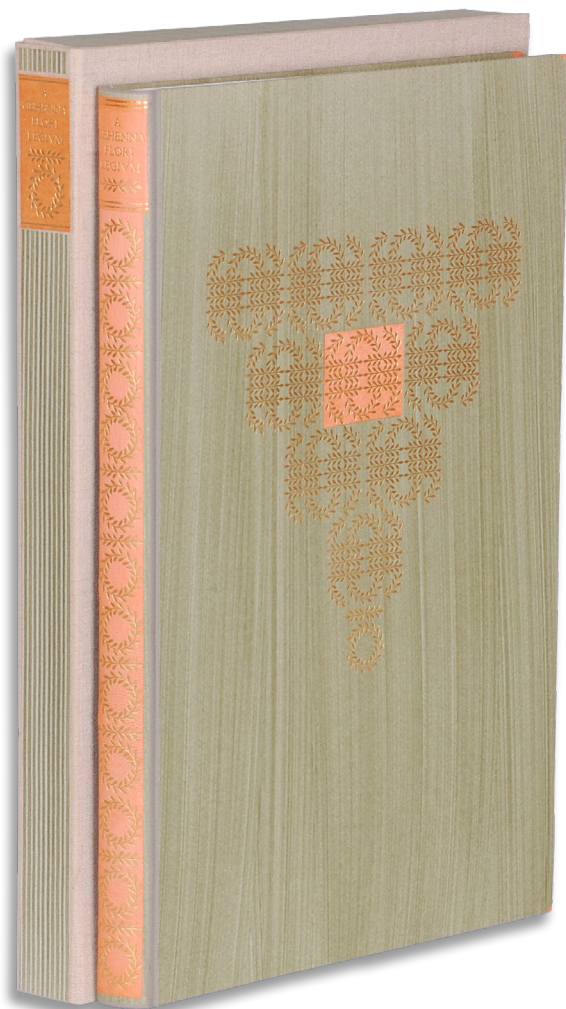
by Anthony Hecht

Leeds: The Gehenna Press, 1998; folio, bound by Claudia Cohen in half leather, spine with floral gold-stamped motif on pastepaper, laid in decorative pastepaper clamshell box; Unpaginated (15 leaves). \$7,500

Limited to 50 copies, of which this is one of 40 copies bound thus and signed by Baskin and Hecht on the colophon. Prospectus loosely inserted. A fine copy in fine clamshell box.

A set of 15 poems by Anthony Hecht written to accompany Leonard Baskin's color woodcuts of a miscellany of flowers. Each of the colored woodcuts is signed and numbered by the artist. "Hecht's poems explicate, expand, and make plain the inner lives of these flowers, and his original, inciteful, and powerful verse probe into the complicated nature of their structures and denote the intricate character of their inter-connective levels." (Prospectus). The original prints by Baskin merge an exactness of their natural-history past with the creative vision and expert printing of the artist. Printed on paper hand-made in Italy. Woodcuts and letterpress printed by Arthur Larson. All prints are numbered and signed by Baskin, and the colophon is signed by both the poet and artist. A beautiful work. [Book # 60885]

ny of flowers. Each of the colored woodcuts is signed and numbered by the artist. "Hecht's poems explicate, expand, and make plain the inner lives of these flowers, and his original, inciteful, and powerful verse probe into the complicated nature of their structures and denote the intricate character of their inter-connective levels." (Prospectus). The original prints by Baskin merge an exactness of their natural-history past with the creative vision and expert printing of the artist. Printed on paper hand-made in Italy. Woodcuts and letterpress printed by Arthur Larson. All prints are numbered and signed by Baskin, and the colophon is signed by both the poet and artist. A beautiful work. [Book # 60885]

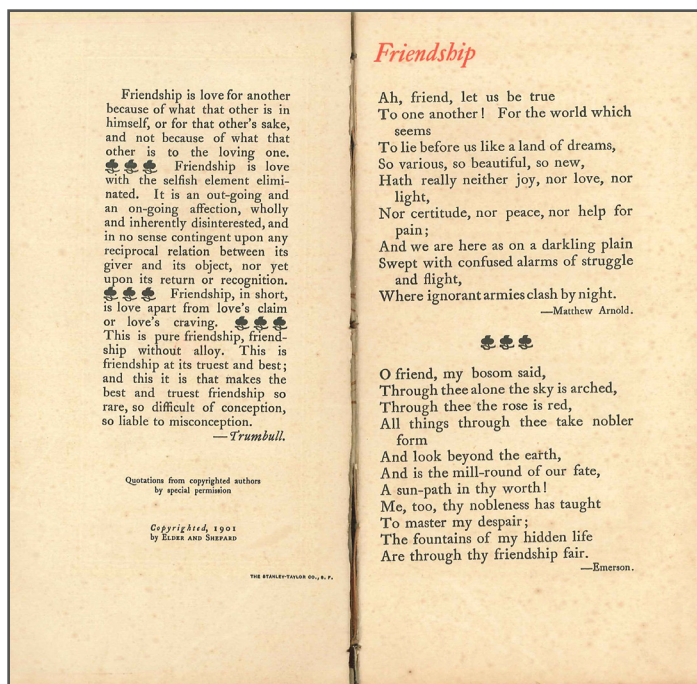
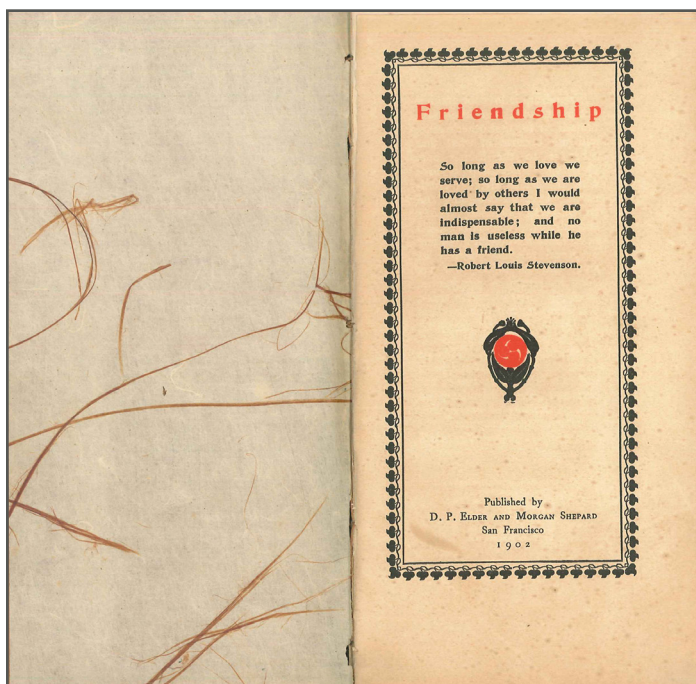
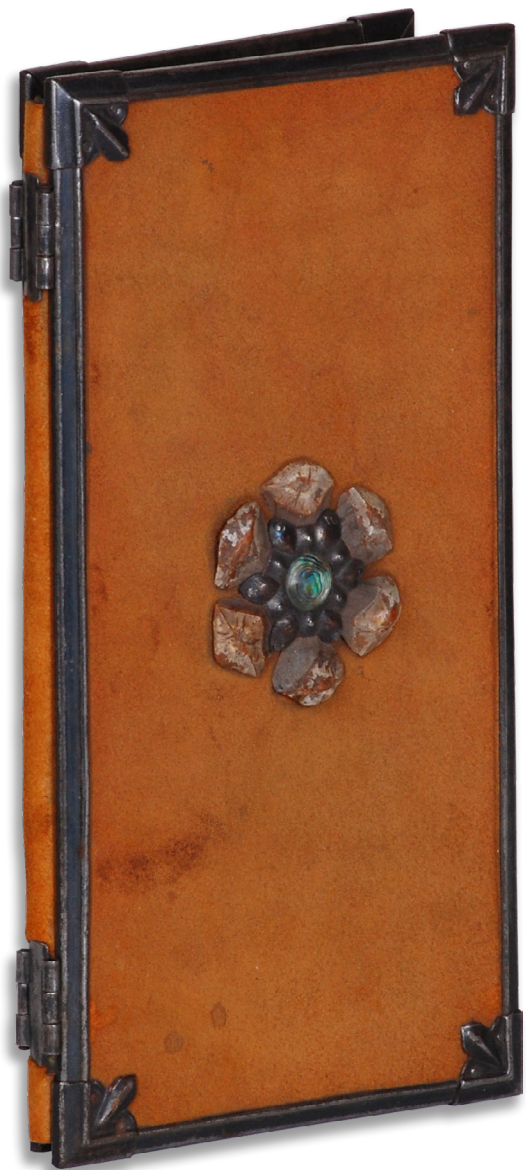


In an amazing Arts & Crafts Binding

FRIENDSHIP

San Francisco, CA: D.P. Elder and Morgan Shepard, 1902; 12mo., suede, metal edges and hinges, floral design on front cover, suede endpapers; 16 pages. \$6,000

A collection of poetry, brief comments, and quotations concerning friendship. Title in red and black with title vignette, ornamental border, and quotation of Robert Louis Stevenson. From 1898 to 1903, David Paul Elder (1872-1948) and Morgan Shepard (1865-1948) formed a partnership which published 40 books, most of which were illustrated in the Art Nouveau style. They also operated the Book and Art Shop on Post Street in San Francisco. Shepard left the firm in 1903 to pursue an artistic career in Europe, after which the firm continued as Paul Elder and Company. Bound by Charles Frederick Eaton of Santa Barbara, California. Eaton (1843-1930), by trade a landscape architect, was also well known as a designer who led a group of associate craft workers at "The Arts and Crafts" in Santa Barbara. In addition to his bindings, Eaton's shop produced all sorts of crafts, including trays, lamps, screens, and other items, in addition to book bindings. Gustav Stickley referred to Eaton's productions as "peculiar objects of household decoration" ("Nature and Art in California" in *The Craftsman*, July 1904, 388). This binding is suede with two hinges and metal edges with a floral motif in the center of the front cover. That design is of acorn shells, metal, and mother of pearl in its center. Eaton's name and firm on back free endpaper. [Book # 133755]



Presentation copy by King Edward VII

Guild of Women-Binders

SEYMOUR'S HUMOROUS SKETCHES

COMPRISING NINETY-TWO CARICATURE ETCHINGS

by R.B. Peake

London, UK: George Routledge, 1846; large 8vo., full leather, gilt tooling on covers and spine, five raised bands; viii, 104 pages. \$3,500

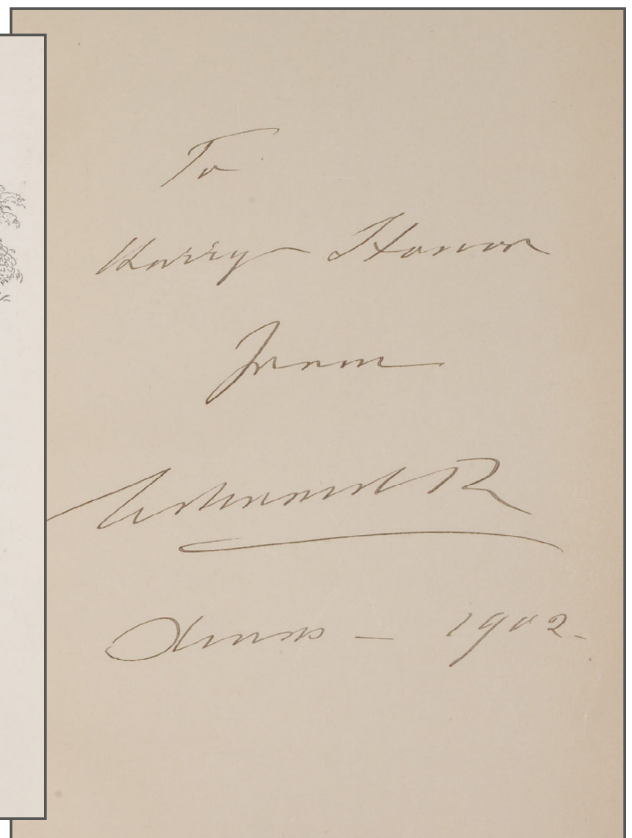
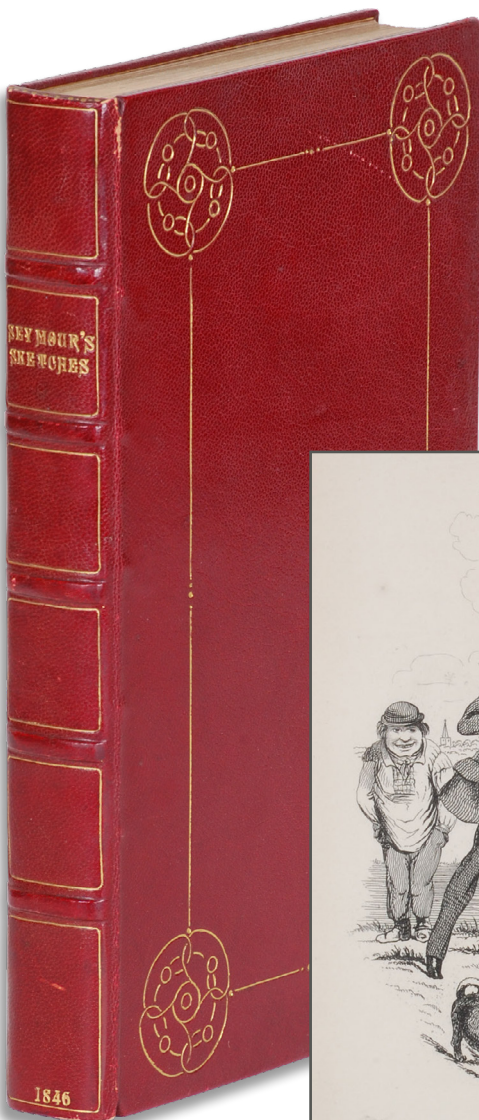
Later edition. Beautiful full burgundy morocco, covers tooled in gilt panel design with floral motif at corners built up from small gouges and circles, by the Guild of Women-Binders, with stamp in gilt on front turn-in and label on verso of front free endpaper.

A most desirable copy with a royal association. Inscribed on the front free endpaper: "To Harry Hanson / from / Edward R / Xmas 1902." Loosely inserted is a card bearing the Royal crest "Dieu et mon droit." King Edward VII ruled as the King of England from 1901 to 1910 and was a noted book collector, as well as a noted book gifter around the holiday season.

The Guild of Women-Binders was established by a collection of women binders and Frank Karslake in 1898 primarily as a commercial venture. It lasted until 1904 and boasted the likes of Helen Schofield, Frances Knight, Constance Karslake, Edith de Rheims, and Annie C. MacDonald among its ranks.

Very light rubbing along the edges and top 1" of the front hinge. A few small scratches on the front and rear cover. Leather turn-ins have caused discoloration on the front and rear free endpapers. Else a tight and bright copy.

[Book # 134222]



*Doves Press***PARADISE LOST**

A POEM IN XII BOOKS

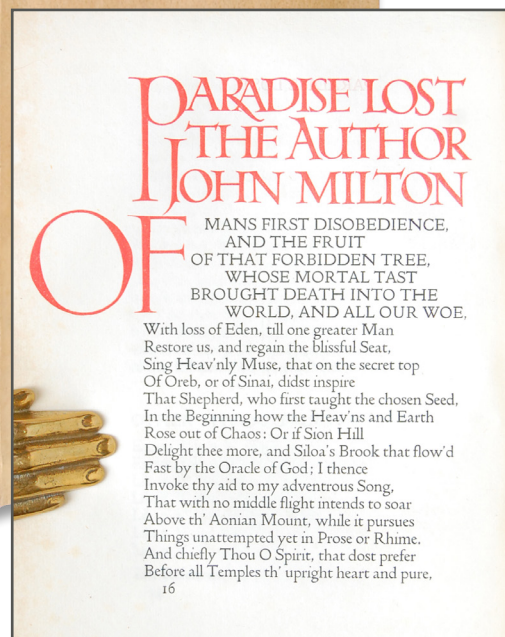
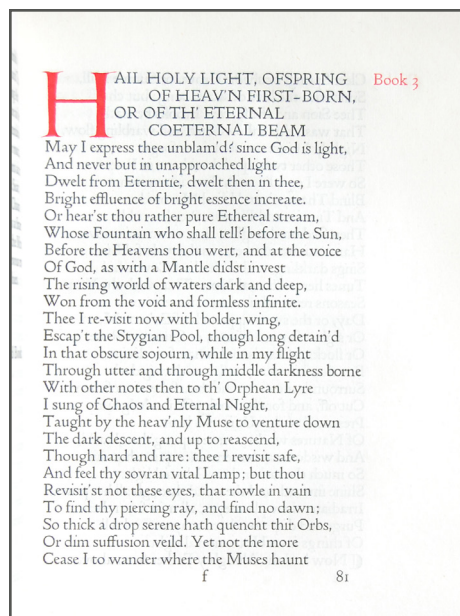
by John Milton

Hammersmith: The Doves Press, 1902; 8vo., full limp vellum, gilt, later paper covered boards slipcase; 386, (3) pages. **\$4,500**

Limited to 325 copies printed by T.J. Cobden-Sanderson (Marianne Tidcombe, The Doves Press, 37-42, Catalogue Raisonné p.20; Ransom no.5&7), of which this is one of 300 copies printed on paper. The title page and the first leaf of text have some foxing along the outer edge. Else a tight, bright, and unmarred copy housed in a later slipcase.

Title and margin notes in red. Initials designed by Grayley Hewitt and Edward Johnston. The present work is one of Walker and Cobden-Sanderson's earlier productions, and certainly one of the highlights of the Doves Press. Bound by The Doves Bindery, with bookbinder's ticket on rear pastedown.

After establishing the Doves Bindery in 1893, Thomas James Cobden-Sanderson partnered with Emery Walker to found the Doves Press in 1901. Alongside the Kelm-scott, Ashendene and Vale presses it is considered one of the cornerstones of the Golden Age of Private Press, drawing heavily on the spirit of the Arts & Crafts Movement that flowered at the turn of the century. The two partners, along with Sydney Cockerell, created type based on Nicolas Jenson's Roman type (1470s), named the 'Doves Type.' Unfortunately, the relationship between the two partners deteriorated, resulting in said type being famously dumped in the Thames, where it languished until 2014, when it was rescued and subsequently digitalised.



By 1909, Walker and Cobden-Sanderson were embroiled in a long and bitter dispute involving the rights to the Doves Type as they dissolved their partnership. In the dissolution agreement, all rights to the distinctive typeface were meant to pass to Walker upon the death of Cobden-Sanderson. But on Good Friday of 1913, Cobden-Sanderson destroyed the matrices by casting them off Hammersmith Bridge and into the Thames. He began destroying the types in August of 1916, and apparently completed the task in January 1917. Indeed, over the course of about 170 trips, Cobden-Sanderson a small, frail, seventy-six year old man managed to carry more than a ton of type from 15 Upper Mall to the Thames. In 2015, designer Robert Green with help from the Port of London Authority was able to recover 150 pieces of the original type from the waters near Hammersmith Bridge. [Book # 49646]

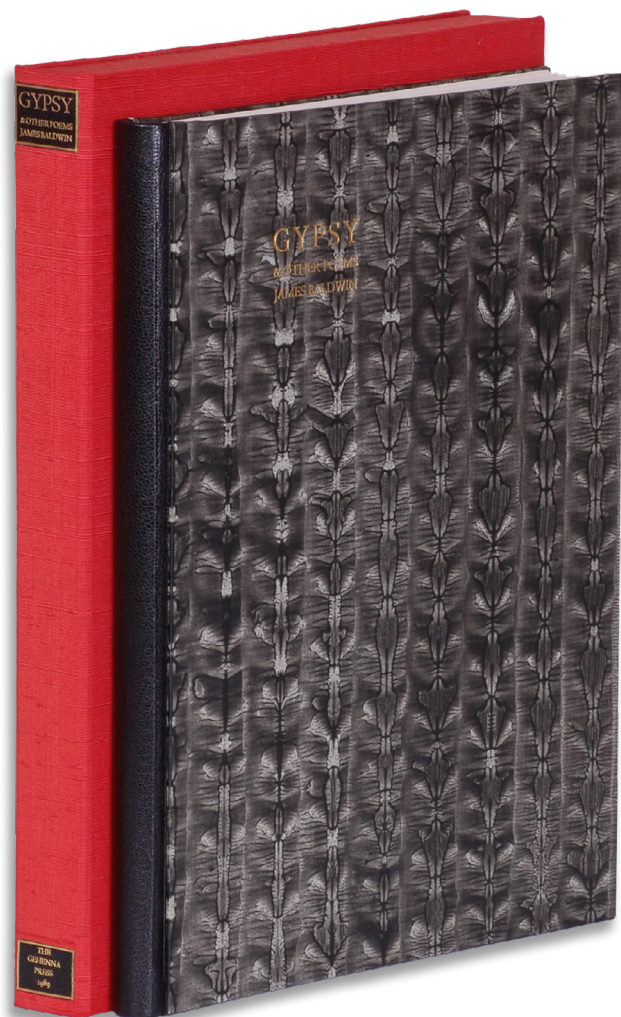
Deluxe Edition

Gehenna Press

GYPSY & OTHER POEMS

by James Baldwin

N.P.: Gehenna Press, 1989; 4to., leather backed decorated paper-covered boards with a cloth-covered clamshell box with a leather cover and spine label; variously paginated. \$4,000



Printed in an edition limited to 325 numbered and signed copies of which this is one of 50 copies bound thus and containing the six etched portraits numbered and signed by Baskin. (Gehenna 93). A fine copy in fine clamshell box. A book of unpublished poems by James Baldwin. This was a book

that was being discussed by Leonard Baskin

and Baldwin when he died unexpectedly so instead this volume was published to memorialize him. Baskin had etched six portraits of Baldwin from early manhood to the visage of his last years which are included in this book. The book was printed using a special casting of Centaur type made by Harold Berliner's Typefoundry at Nevada City, California with presswork by Wild Carrot Letterpress of Hadley, Massachusetts. The etchings themselves were printed directly from the copper plates. The trade edition of the book only contains one portrait as the frontispiece. These special 50 copies were bound by Daniel Gehnrich.

[Book # 57718]

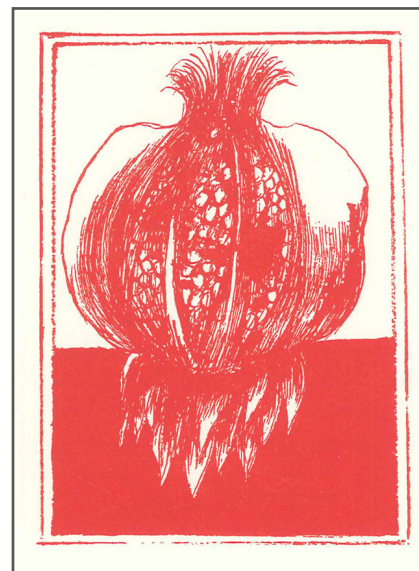
Song For The Shepherd Boy

What wouldn't I give
to be with you.

Hey. The rags of my life are few.
Abandoned priceless gems are scattered
here and there
I don't know where-
never expected to have them,
much less need them,
but, now, an ache, like the beginning
of the rain,
makes me wonder where they are.

If I knew, I would go there,
travelling far and far
and find them
to give them to you.

You
would be amazed.
I see your amber color raised
and those eyes-!
brighter than the jewels, far
more amazing than the loot
of my looted life.



With all the Original Art

Tern Press

AUGUST 1914 & REYNARD THE FOX

OR THE GHOST HEATH RUN 1918
by John Masefield

(Market Drayton, Shropshire): The Tern Press, (2005); 4to., fox red cloth with paper labels on spine and front; (xii), 174, (4) pages. \$3,950

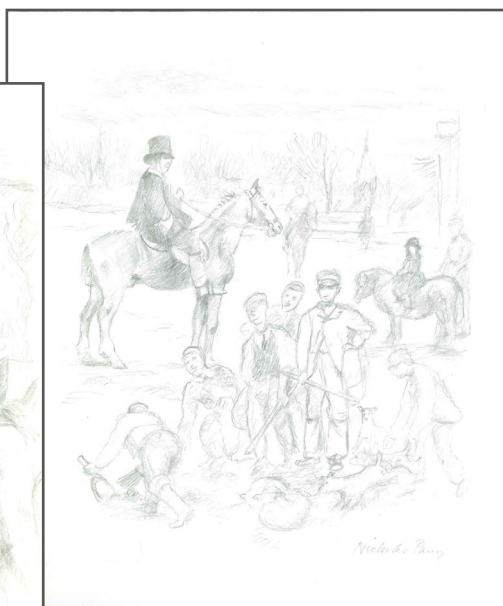
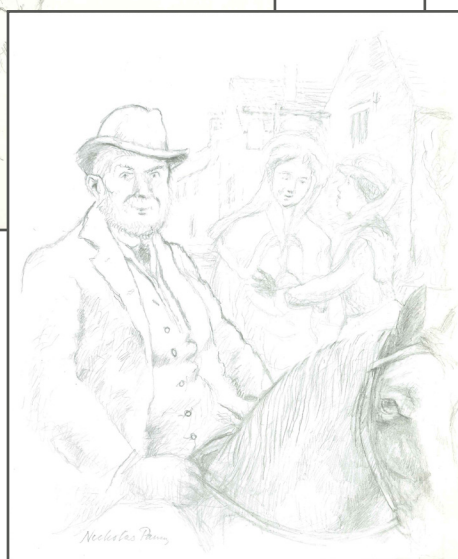
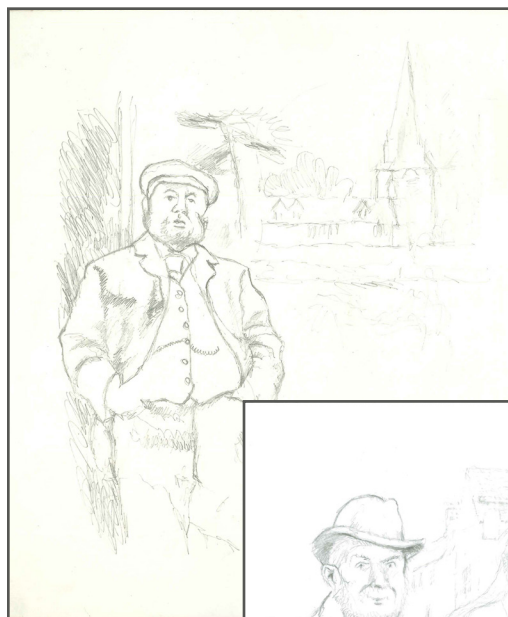
Rare unique copy with all of the original art. Limited to 40 numbered copies, signed by Nicholas Parry and Mary Parry. First title page portrait of John Masefield plus 55 full page black and white illustrations. Set in Caslon type on Magnani paper with pencil illustrations reproduced by North Shropshire Print. Brown cloth covers, with paper title label on spine and front. Tan endpapers. Together with: Over 50 original graphite drawings by Nicholas Parry used in the book, as well as others not used in

the book. Drawings on card. Includes original of first title page illustration of John Masefield. All in a tan cloth drop-back box with toning leather title label on spine.

John Edward Masefield was born in 1878 and died in 1967. His idyllic early childhood was vital to his later work. His prolific writing career encompassed some 50 volumes of verse, over 20 novels and 8 plays. He became Britain's Poet Laureate in 1930 and received the Order of Merit in 1935. August 1914

is a moving poem of the First World War. Reynard the Fox is a verse-tale set in the rural world of Masefield's childhood.

A rare look at the artist's work of over fifty original drawings viewed side by side with the text. Light scuff marking on rear cover of clamshell box. [Book # 124152]

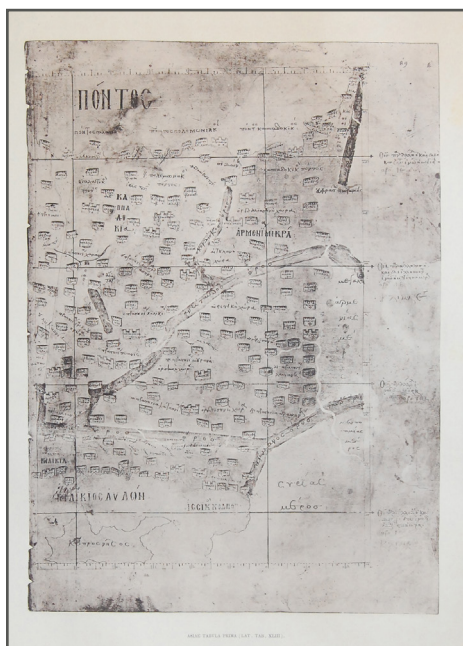
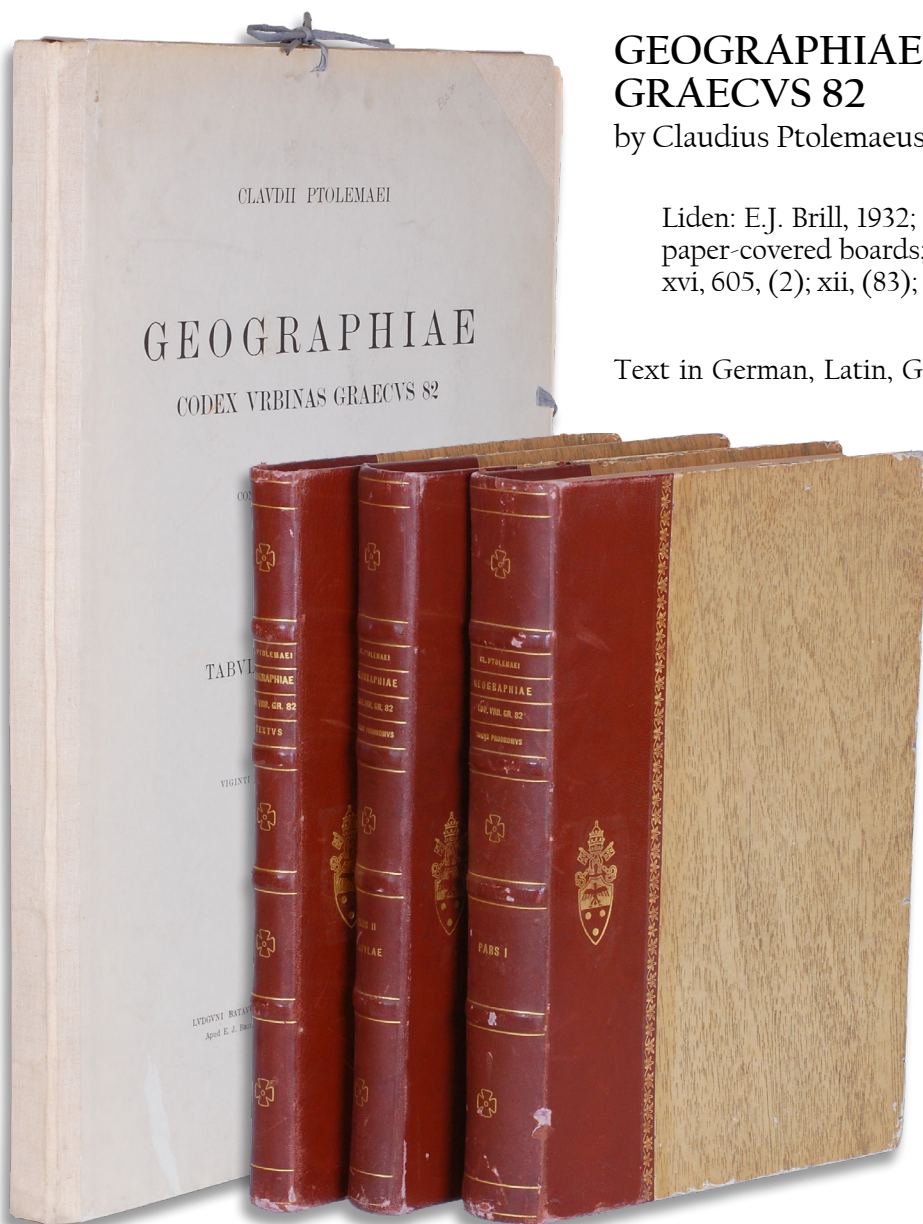


GEOGRAPHIAE CODEX VRBINAS GRAECVS 82

by Claudius Ptolemaeus and edited by Joseph Fischer

Liden: E.J. Brill, 1932; 4 volumes, folio, elephant folio, half leather, paper-covered boards; folio, half cloth with paper-covered boards; xvi, 605, (2); xii, (83); (vi), 37; (3), (157) plates. \$3,250

Text in German, Latin, Greek. Four volume set of Ptolemy's Geography. Volume I is divided in three parts and is a detailed examination of Ptolemy as man, geographer, mapmaker, written in German by Josephi Fischer, with various indices, including names, geographers, subjects and a general index. Volume II has 57 photo reproductions of maps from Greek, Latin and Arabian makers depicting various early views of Europe, Asia and Africa. Volume III is an annotated list of the original texts with more than 150 photographic reproductions. Volume IV is the atlas in elephant folio with 27 map plates. All three volumes have bumping and wear to the corners and are heavily worn at bottom edges. The leather spines are rubbed and scratched. Folio has rubbing and soiling to the covers. Bottom cord tie is broken. [Book # 104060]



*The Most Prized Type Specimen from this Type Foundry**Type Specimens*

SPECIMENS OF PRINTING TYPES
MADE AT BRUCE'S NEW-YORK
TYPE-FOUNDRY, ESTABLISHED IN
1813. [With] THE INVENTION OF
PRINTING, A COLLECTION OF FACTS
AND OPINIONS ... ILLUSTRATED
WITH FAC-SIMILES OF EARLY TYPES
AND WOOD-CUTS.

By Theo. L. De Vinne

First supplement [of seven] bound in at the beginning.
(pp.353-356). Two volumes bound in one as issued.

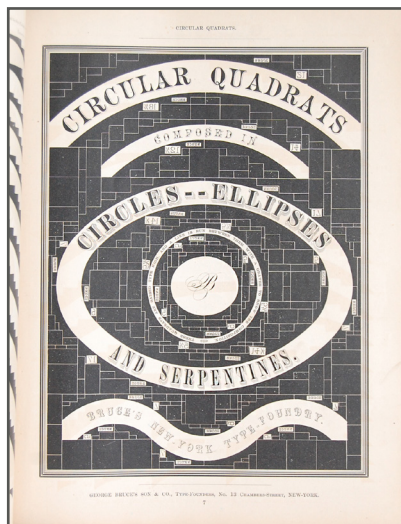
George Bruce's Son, & Co.

by Bruce

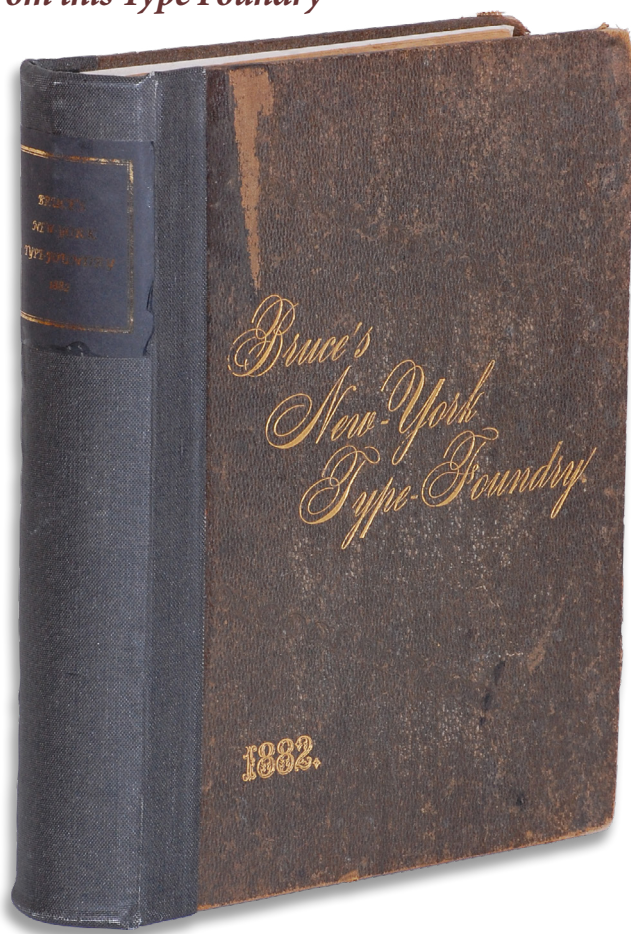
New York: Geo. Bruce & Co., 1882, 1878; 2 volumes in one,
thick 4to., modern cloth spine with original cloth covers pre-
served, cloth spine label, rebound with modern pastedowns
and endpapers; 353-356, Frontispiece, 352; 168 pages. \$3,000

Annenberg p.83; Bigmore & Wyman I,167. This specimen book
contains the first appearance of DeVinne's important thesis on
printing, set up in the form of a specimen book. This particular
copy has the first supplement bound in the beginning prior to the frontispiece. Wear to the corners of the original pbbled
cloth, else a very well-preserved copy of this rare work.

This work is not just a compilation of previous works but contains original thinking backed up by many examples. DeVinne
says in his preface that he paid more attention to the actual mechanics of printing than had been done previously. With
thousands of ornaments and electrotypes in addition to types. As was the custom, the work was printed two up on one
side of the paper only, each leaf numbered and folded to folio. Specimen sections contains specimens of Caslon, Pica Aldine,
Agate, Diamond, Pica roman and italic, and many others.



Founded in 1813, the firm grew and in 1866 came
under the direction of David Wolfe Bruce, son
of George Bruce. "In 1878 [David] conceived the
idea of incorporating his friend Theodore Low
De Vinne's book *The invention of printing*, as
an addenda to his type catalogue and it was
bound in as an additional 168 leaves. The idea
was repeated in 1882 and David always termed
this catalogue the crowning work of his ca-
reer."--Annenberg. This catalogue is thus per-
haps the single most desirable specimen of the
prolific Bruce firm (except, of course, for the
first which is unobtainable). The firm ceased
operation in 1901. [Book # 139474]



*Perishable Press***INTERMINABLE GABBERJABBS**

by Voltaire the Hæmاده (Walter Hamady)

(Mt. Horeb, WI): The Perishable Press, (1973); small 4to., stiff paper wrappers; unpaginated. \$3,000

Limited to 120 numbered copies (Hamady 61). Slight sunning to top third of front cover, and along the spine of both the front and rear cover, else a fine copy. First of a series of playful books, perhaps a parody of the structure and parts of a book. Handset type on a variety of Shadwell papers of different sizes. Handsewn into blue Fabriano wrappers with U.S. Geodetic Survey maps of the Blue Mounds region of Dane and Iowa counties, Wisconsin, as inner wrappers. Dedication, table of contents, foreword, preface, acknowledgments, introduction. Endnotes, bibliography. [Book # 120398]

For Ivan & Oral

Here is the first in a series aptly entitled "The Interminable Gabberjabbs" by Ws. Hamady

It is only natural today
as the moon of this planet
is getting penumbraally eclipsed
over Australia* that something significant
ought to be happening here in Wisconsin.

Ivan's huge 100plus pounds worth of seed
Birdfeeder* being finished, his wife
coming down with the truck* with
The Holstein Cow painted on each door
this morning at the time the moon
passed over the Fertile Crescent--
we dug a hole for the pole as the moon
passed full over Mt. Everest, we dug
reaching for China (as they say here.)

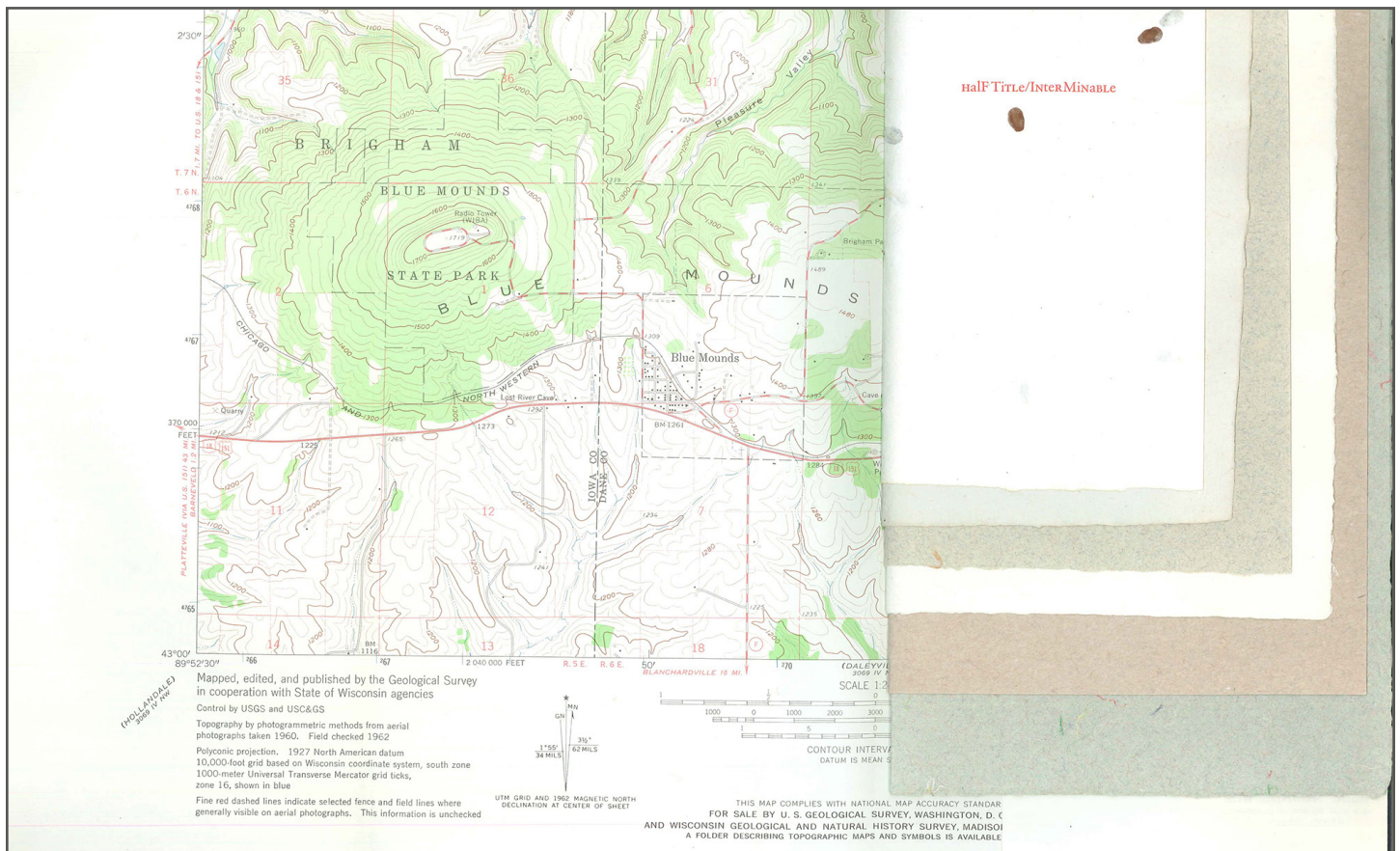
Oh shit, the heat was terrible
Ivan down by Hollandale helping hay.
The feeder up, big sonofabitch--but
without power* without no laser four
securing screws. God we screwed a lot
already in the heat,* on and on it was
all we could talk about.
Frances, Oral, Mary & I; the conspirators*
before Father's Day on Oral's 63rd birthday
She just goes younger looking, go see for yourself.

To heat/compensate for the sweat
some cold beet came out and started
going down-- you know where
no pun intended in the light of the
row we did didn't fail in our
CONVERSATION and more beer
and what the hell it's Oral's birthday
and we don't know what the mixed up
after that, but it had cherries in it.*

Where's dinner? When we gonna eat?
Art came in the rain, the house was dark--
couldn't see the dinner, we are waiting for--
here she is--Oral's sister aDeLa--MIRACLES!
the lights are back on, we sit to eat a simple meal,*
only six courses. As we all sharing happy birthday
out of key--so far out that the lights went off again!

Courage continued, the storm kept pace
and while we were talking & eating screws*
the storm blew flat on its face the Birdfeeder--
all that good feed, under starting shit & crow calls
filled by the surprising inland hurricane of wind.
Saturn's moons in conjunction with our moon
getting dark over Australia, the Stone Age
stereotypic* Australoids knowing if they could
what's been going on here in Blue Mounds Township,

knowing that Oral is 63 years old, getting spritier--
(see her photograph from the early nineteen forties--
the heat too unusual & full of humidity, the corn up,
our garden flattened, the empty horse liniment bottle
found in a collapsed barn in another county years ago
broken by the gnawing curians,
knowing,
it will be dry again, we will kindle fire again
we will
resurrect our good works, & you know it, we are us.



Stone Wall Press

SEQUENCE, SOMETIMES
METAPHYSICAL

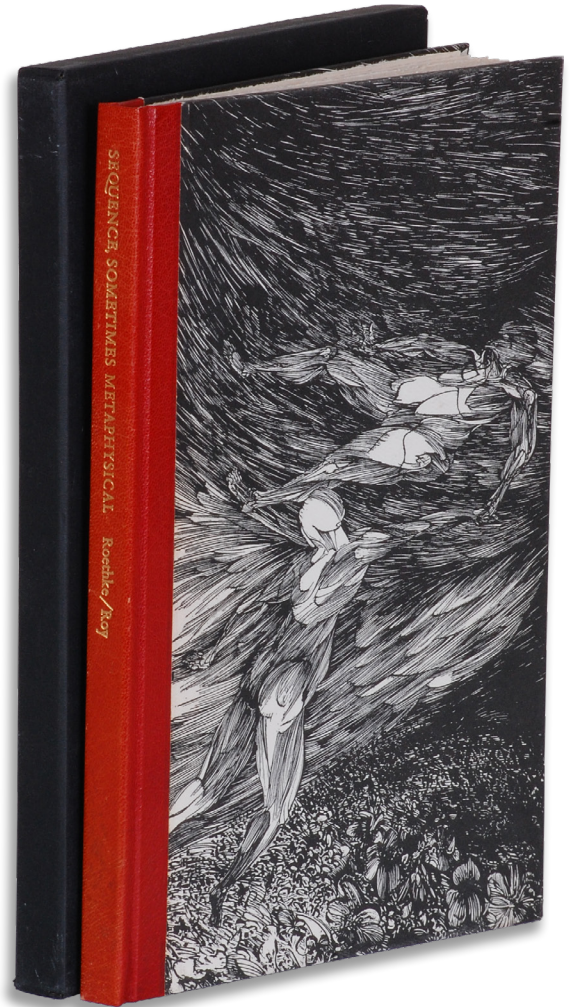
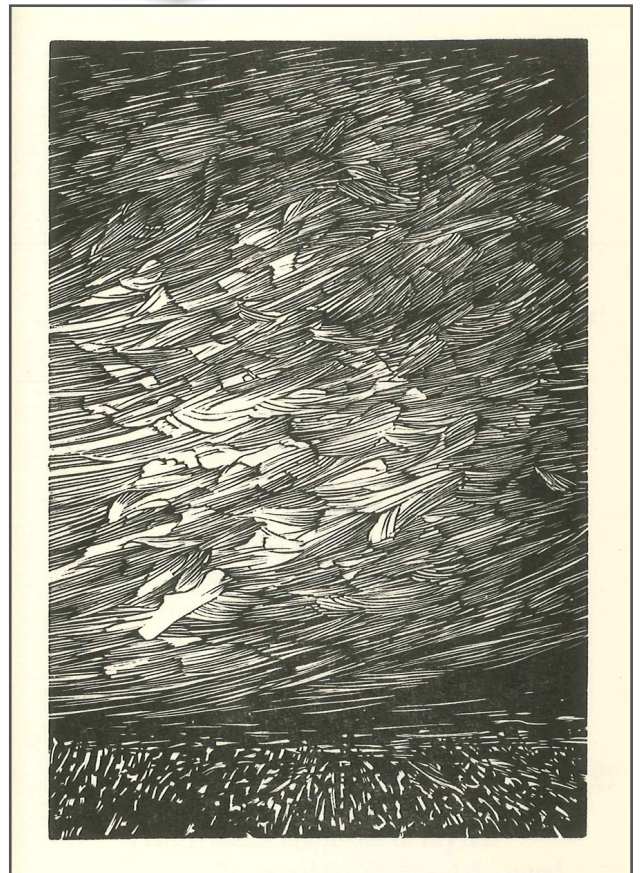
WITH WOOD ENGRAVINGS BY JOHN ROY

by Theodore Roethke

Iowa City, (IA): Stone Wall Press, (1963); 8vo., quarter leather,
decorated paper covered boards, slipcase; unpaginated. \$2,950

Limited to 270 copies, of which this is one of 60 deluxe copies bound
thus and signed by the author and the illustrator. Thirteen full-size
wood engravings by John Roy. Printed by K.K. Merker. A tight,
bright, and unmarred copy in a near-fine slipcase. [Book # 132956]

Theodore Roethke
John Roy

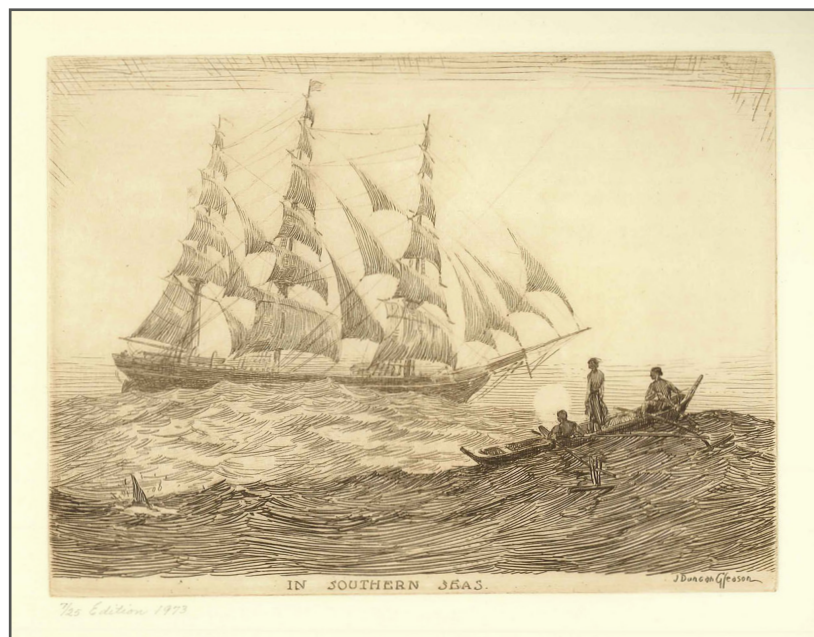
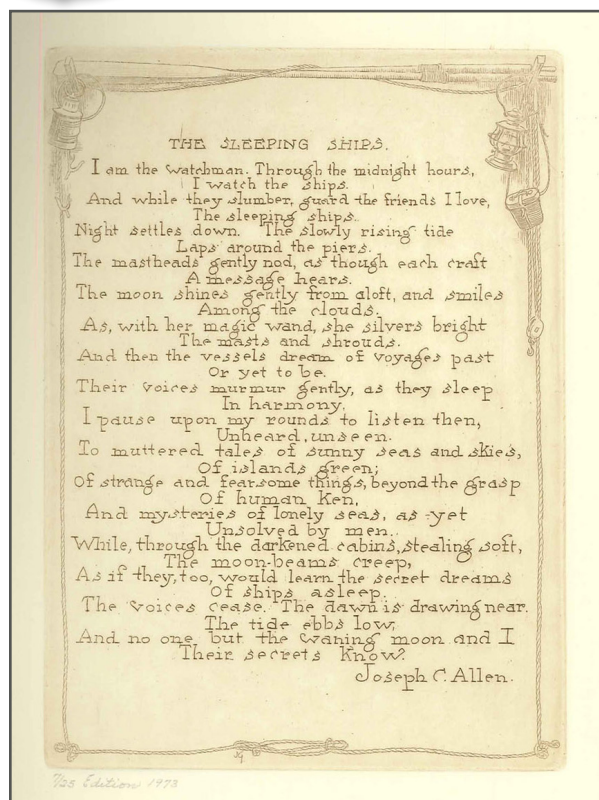


Joe D'Ambrosio**WINDJAMMERS**

by Duncan Gleason

(Fullerton, CA: Lorson's Books and Prints, 1988); folio, book-in-a-box binding: black canvas rear board and spine, blue paper-covered front board, marbled paper box structure and front image. white cords; unpaginated. \$2,950

This is copy number seven. Colophon signed by the designer, printer & binder Joe D'Ambrosio. It was printed using 14pt. Della Robbia type on Rives BFK paper. Ingres marbled paper used for the box structure and endpapers. The front board creates a frame shaped like billowing sail. Behind it is French marbled paper with intersecting white cords used to suggest rigging ropes. (A Memoir of Book Design 1969-2000, page 106-107.) This book is made from the limited edition plates created in 1973. In 1922, Duncan Gleason (1881-1959) created a series of copper etchings for the etched book *Windjammers*. Although the publisher planned 325 copies, probably no more than 100 pulls were made from the plates. No other editions or states of these etchings other than the 1973 edition printed at Triad Graphics in a limited edition of 25 numbered impressions. There are no signed or unnumbered impressions other than 10 publishers' proofs which are so marked. The edition including the publishers' proofs was done on Murillo paper using brown ink. There are a total of 50 trial proofs of various etchings done in black or brown ink and are marked as such. Each etching is impressed with the blind stamp of the Gallery Easel (from the Certificate of the 1973 edition). Card from Lorson's Books & the certificate of the 1973 edition are laid-in. Case is somewhat faded on spine. [Book # 93854]



DREI KARTEN VON GERHARD MERCATOR; EUROPA-BRITISCHE INSELN-WELTKARTE

Facsimilo-Lichtdruck nach den Originalen der Staatsbibliothek zu Breslau Hergestellt von der Reichsdruckerei. Herausgegeben von der Gesellschaft für Erdkunde zu Berlin

Berlin: W.H. Kuhl, 1891; portfolio, half cloth spine, cloth-covered boards. \$2,500

Portfolio with 3 maps from Gerhard Mercator in 41 loose plates. Illustrates Europe in 15 leaves, the British Isles in 8 leaves and a world map in 18 leaves. Two pages of text in German. Bookplate from Long Island Historical Society. Portfolio is soiled with chipping and cracking to spine. Corners worn. Map leaves are chipped and brittle, with loss of paper along the edges. [Book # 104058]



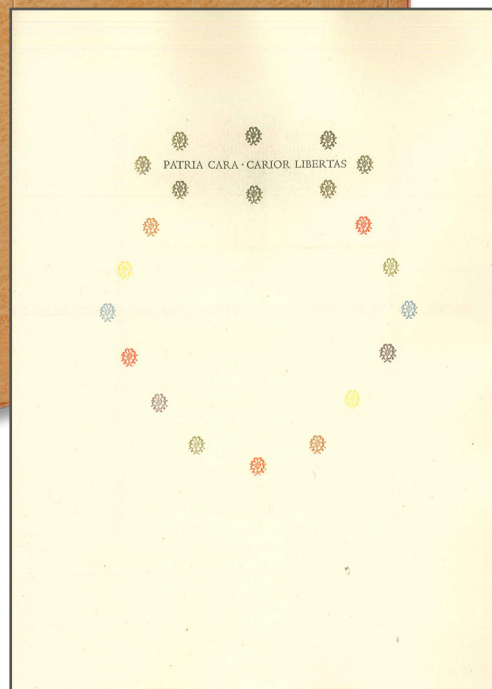
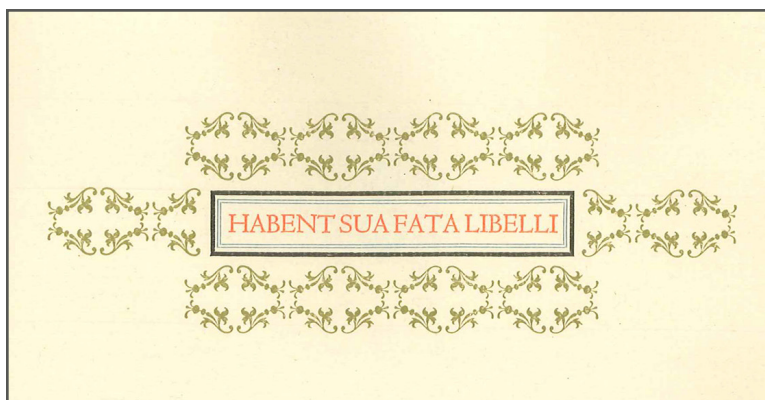
*Deluxe Edition**Gehenna Press***FLOSCULI SENTENTIORUM**

Printers Flowers Moralised

by Leonard Baskin

Pittsfield: Gehenna Press, 1967; tall 8vo., full mustard colored morocco by Arno Werner and housed in a leather and cloth tray case; 32 leaves. \$2,500

Printed in an edition limited to 250 copies, of which this is one of 50 copies numbered I-L and bound by Arno Werner in full citron niger morocco and housed in a clamshell box. "A tour de force of typographic play" - (Baskin 51). Prospectus loosely inserted. A fine copy in fine clamshell box. Flosculi Sententiarum (or 'Thoughtful Flowers') uses fleurons that belonged to Bruce Rogers and appropriately printed in Rogers' Centaur type. The text consists of aphorisms in Latin, English, German, Spanish and French. Printed in various colors and gold, with some pages taking up to nine passes through the press. The paper was hand-made in France in 1905 and purchased for this book from an antiquarian bookseller. [Book # 43979]



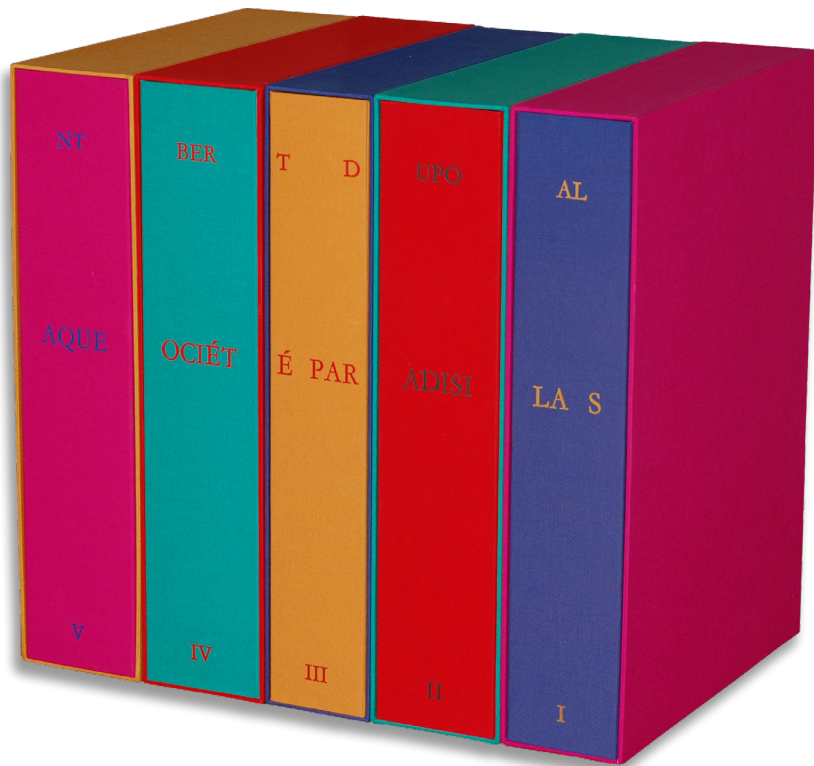
LA SOCIÉTÉ PARADISIAQUE OU LE REVE HÉLATEUR D'UN HYPERGRAPHE SENSIBLE

by Albert Dupont

Paris: L'Inéditeur, 1989; 5 volumes, folio, cloth portfolios; unpaginated. \$2,475

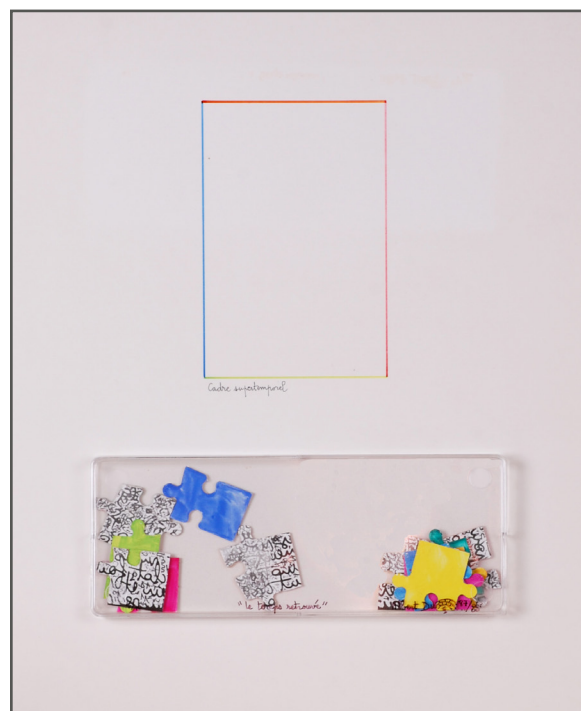
This set is one of an edition of 10 numbered copies in a total edition of 21 copies. 25 Original photographs by Albert Dupont. Preface by Isidore Isou.

Contains 25 original photographs handcolored and worked by Dupont on Arches paper. All signed by Dupont. Each volume contains 5 photographs illustrating texts and manifests of Dupont. Volumes also contain a small camera, binoculars, compass, hologram and various assorted items all in their own folders. Each portfolio is in a different colored board folder red, cerise, yellow, blue and green. Each slipcase has a portion of the title on the spine and is in the same colors as the portfolio boards, but not the matching portfolio, so the effect is even more vibrant.



This title comes from a new concept in the social and economic field of the Lettrist Group, which aims at an ideal society based only upon creation and innovation as major values of society, instead of our actual society; ethos based upon work and collectivity, whether in socialism or for profit. In this major work Dupont is expressing his wish fulfillment for his ideal society La Société Paradisiaque. The volumes contain photography, lettrist, hypergraphic (with signs) infinitesimal (based upon imagination), and the supertemporal (public participation) all explained and shown by different statements of Dupont. The 25 photographs have titles which are either word play or poetic names used for different artists whom Dupont

admires, such as The magnetic field André Breton, Eros vertigo Matta, and erotic book without orthograph Arthur Rimbaud, and others. The preface is by Isidore Isou who is the founder of Lettrism. Dupont wanted every photograph to be different and innovative to express his own style and they include drawings, jokes, mystery, manipulation, new materials, objects, letters, codes, signs, light, sound, hologram, kaleidoscope and also of course fun in the style of Man Ray, whom he considers as a reference as photographer and creative artist. [Book # 124125]



Pré Nian

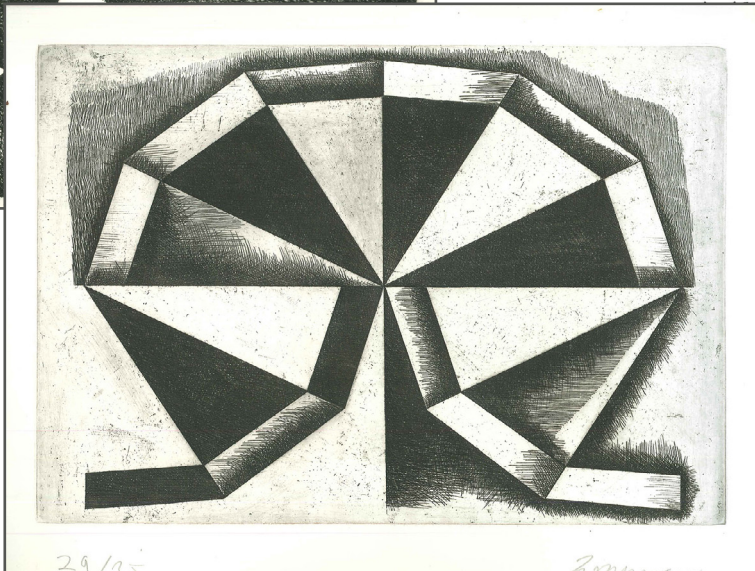
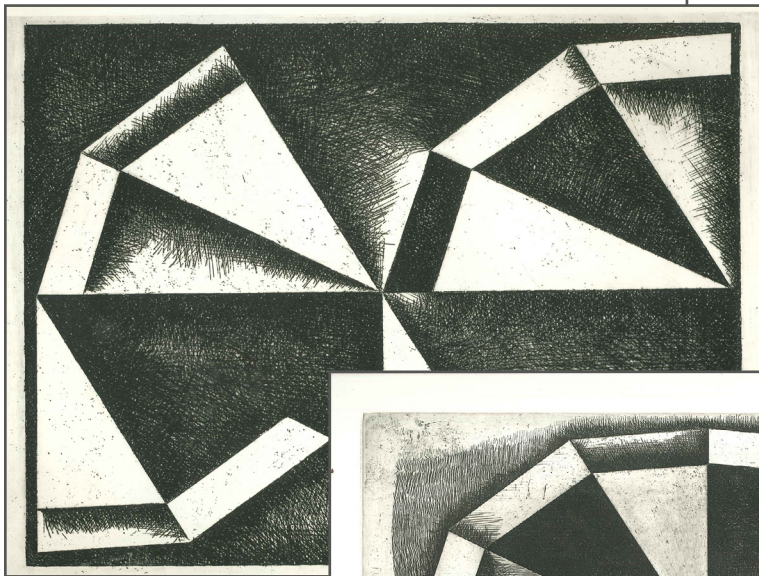
AT LA PUERTA ESCONDIDA

by Lawrence Ferlinghetti and Nancy F. Peters

(Retaud): Pré Nian, (2005); 14 x 15 inches, loose sheets in stiff paper wrapper in hand-made box; unpaginated. \$2,400

Limited to an edition of 35 copies bound thus, signed by both Ferlinghetti and Bracaval. The poem appears in English and in French (translated by Ève Lerner) on separate pages. Each of the five full-page etchings are numbered and signed by Bertrand Bracaval. All are contained in a heavy paper wrapper inside a hand-made box by Jeanne Frère. Prospectus laid-in. Bracaval has been awarded many prizes through nearly four decades beginning with the Prix Lafont in 1967 and most recently the Prix Robert Beltz in 2002. His works are continually exhibited and are held in such public collections as the Centre George Pompidou, British Library, and the Boston Athenaeum.

[Book # 89135]



Et ces oiseaux qui tintinnabulent
Perdus dans le feuillage
Parmi les jacarandas
Alors je suis descendu à l'étang
Ses retombées de plantes grimpantes
Et toi nue dans un hamac
Ton corps aussi juteux qu'une papaye

Et le soleil
le soleil de s'écrier
au couchant

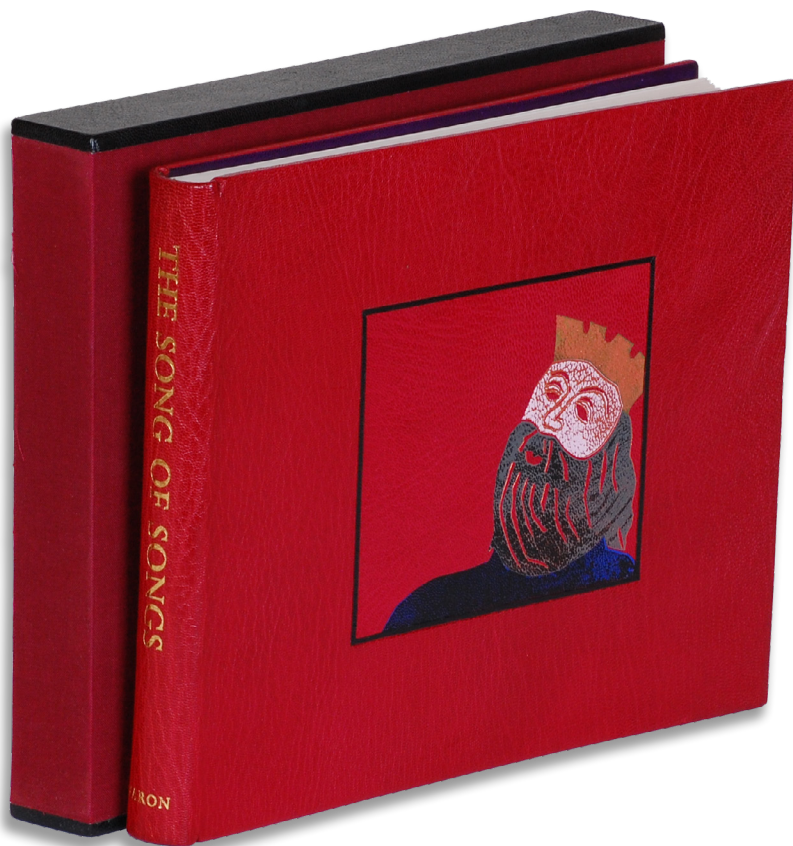
Cette fois encore je n'ai pas réussi
à faire le monde en cendres
là-bas
soient à l'épreuve du feu!

Flying Sugar Press

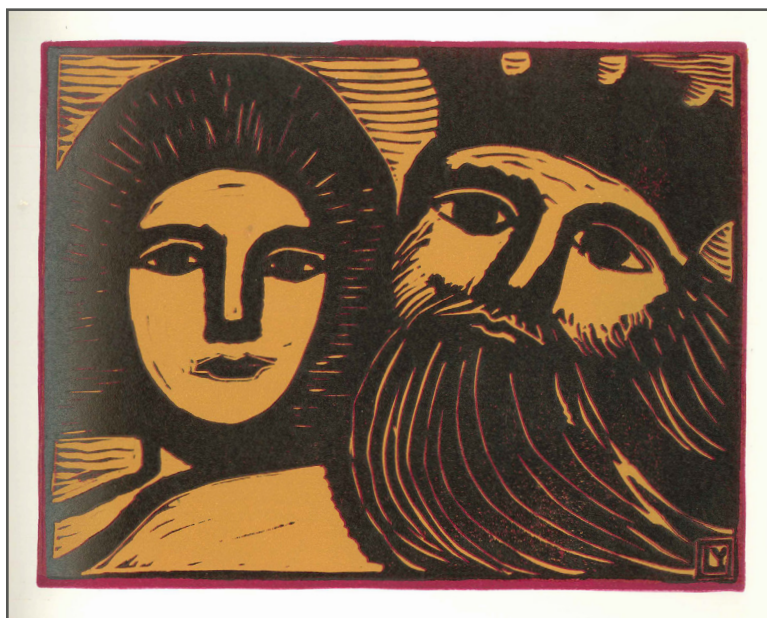
THE SONG OF SONGS

(London: Flying Sugar Press, 1995); oblong 8vo., Bound By Robert Hadrill in full crimson leather with gilt title on spine and blocked color illustration by Yaron on both front and back covers. Purple leather doublures and yellow endpages with design by Yaron. Silk headbands. Slipcase of dark red cloth with black leather trim; unpaginated. \$2,250

Limited to only 51 copies, this is No. 1 of 10 De Luxe copies and is signed by the illustrator, Yaron Livay. An additional block printed in color by Yaron is tipped into each of the De Luxe copies. 72 full-page linocuts by Yaron printed on Zerkall mould-made; french folded. Title page and eight chapter headings in three colors, different for each chapter, printed in layers with gold as the middle tone. Other blocks printed in black. Proofing and color printing for the Special copies was done by Yaron on his own handpress. Printed on the handpress by Ian Mortimer (winner of the 1995 Felice Feliciano Prize).



Yaron approached *The Song of Songs* in a fresh, naive manner, uninhibited by traditional preconceptions. After a year of drawing, preparation and block-cutting, he has created a stunning volume, vibrant with vitality and humor. The style is reminiscent of fifteenth century block-books, which were essentially picture books of a popular or religious character; illustrations and text being cut with the knife and printed on one side of the paper only. He says: "I did not want to adopt a reverential, symbolic or decorative approach: as I saw it, behind the exalted language were simply a man and woman who loved each other deeply. And I chose to use the whole of the text, combining it with the images to create an atmosphere of time and place." [Book # 124139]

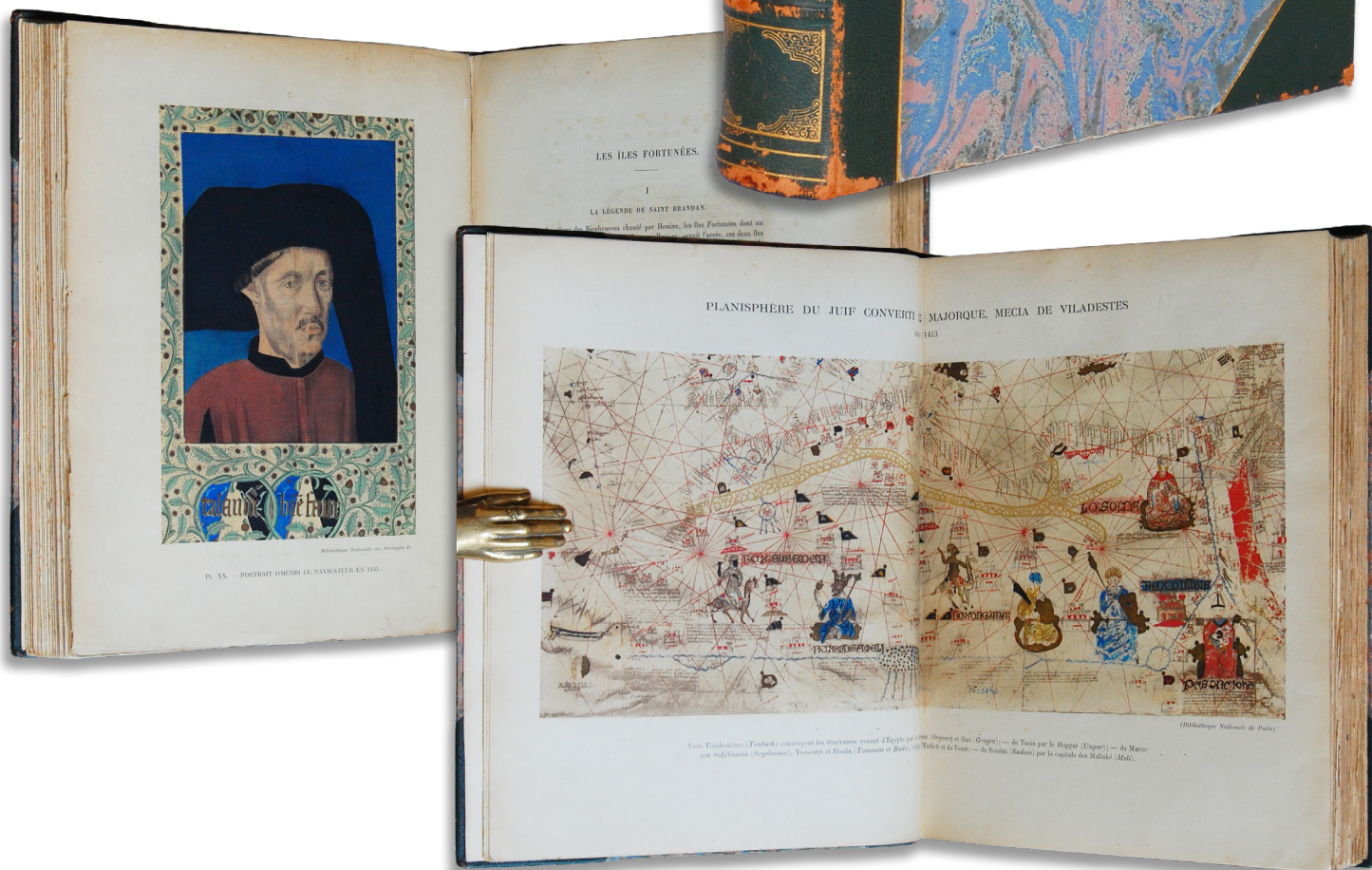
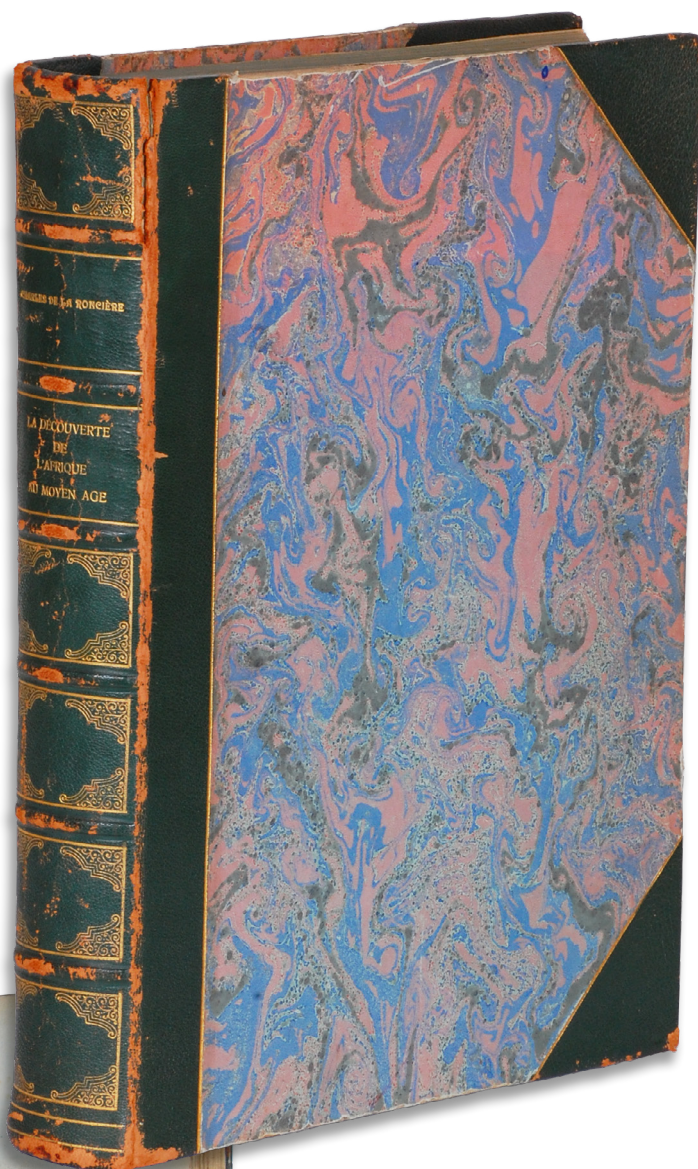


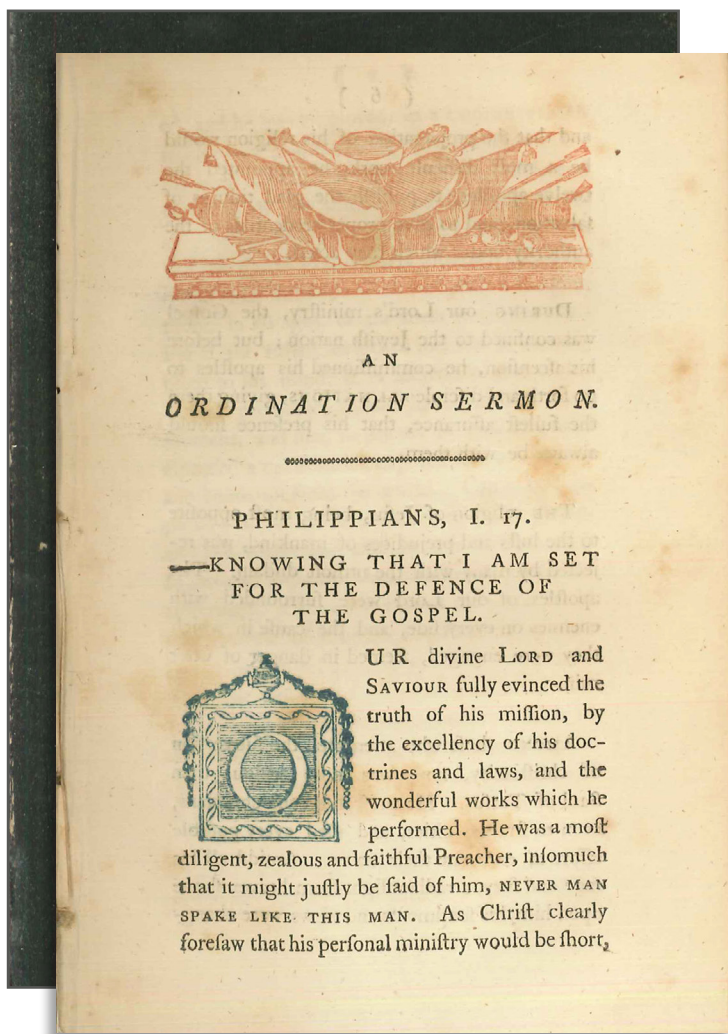
LA DECOUVERTE DE L'AFRIQUE AU MOYEN AGE CARTOG- RAPHES ET EXPLORATEURS

by Charles De La Ronciere

Le Caire: Societe Royale De Geographie D'Egypte, 1925; 3 volumes in one, folio, half leather, marbled paper-covered boards, top edge stained green, original paper wrappers bound-in; (vi), 175 pages with 19 plates; (viii), 144+(4) pages with 19 plates; (viii), viii, 130 pages with 3 plates. \$2,000

Written in French. A history of medieval cartography and the exploration of Africa and Egypt, published by the Royal Geographical Society of Egypt. Volume one is subtitled "L'Interieur Du Continent." Volume two is subtitled "Le Périple Du Continent." Volume three is subtitled "Un Explorateur Français Du Niger; Les Débuts De Christophe Colomb." The spine is rubbed with some loss of leather to the head and tail. The leather is slightly detached at the head. Wear to the edges and corners. The boards are somewhat worn and slightly faded. Wrappers tanned. [Book # 104198]



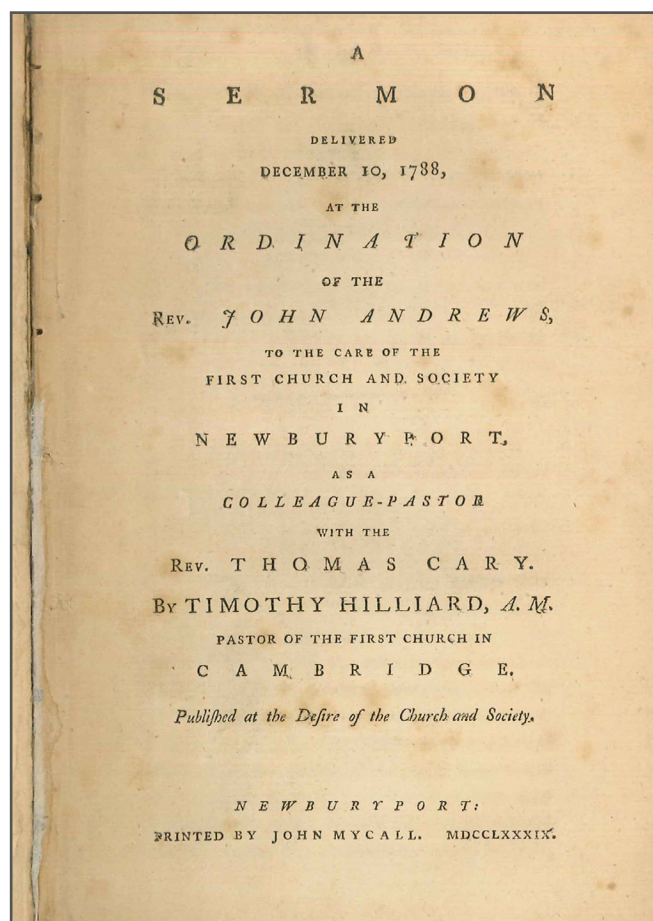
The First Three-Color Printed Work in America

A SERMON DELIVERED DECEMBER 10, 1788, AT THE ORDINATION OF THE REV. JOHN ANDREWS

to the Care of the First Church and Society in
Newburyport, as a Colleague-Pastor with
the Rev. Thomas Cary
by Timothy Hilliard

Newburyport, MA: John Mycall "Published at the Desire of the Church and Society", 1789; 8vo., Removed from volume and inserted into early, black wrappers; (3), 52 pages. \$1,900

First edition (Evans 21888). Lacking the half-title page, else complete. Light foxing to the first and last leaf; small institutional stamp to the inner margin of the final page; some loss to the margin of one leaf--not touching text--has been skillfully filled by a conservator; the wrappers aren't original, but the are early 19th century.



Also see Dale Roylance, *American Graphic Arts* (Princeton, 1990), 68; According to Roylance, this is the first three-color printed work in America, making this work a significant development in American typography. Ornament on page (5) printed in red ink with initial on the same page in dark blue ink. Ornament and initial on page 37 & 45 in black ink. Includes Hilliard's sermon (based on Phillipians 1:7), a charge by Rev. (Daniel) Shute of Hingham, Massachusetts, and "The Right Hand of Fellowship" by Rev. Dr. (John) Tucker of Newbury, Massachusetts, (included in Evans), pages 45-52 of the text.

The author (1746-90) was pastor of the First Church in Cambridge. Thomas Cary (1745-1808) was the second pastor at Newburyport, but became ill about 1788; Andrews was installed as an associate pastor. [Book #126796]

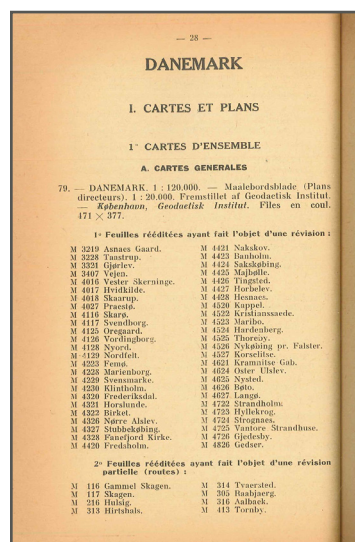


Maps

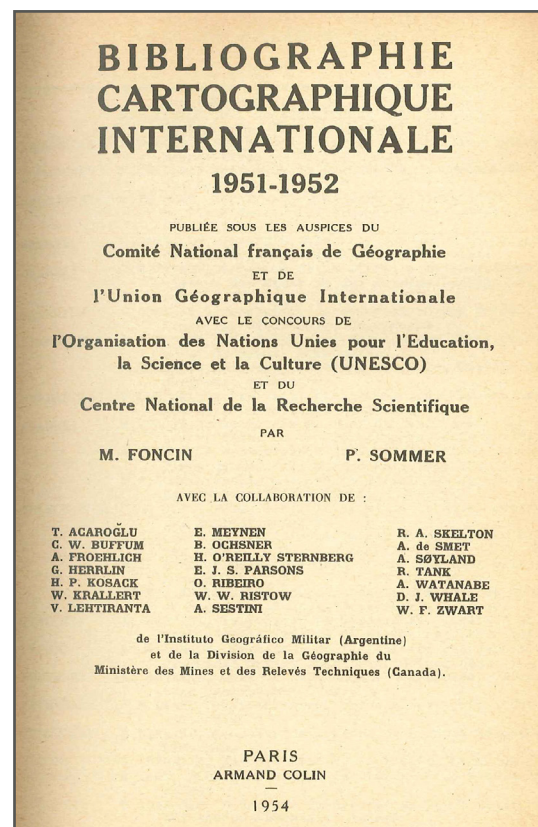
BIBLIOGRAPHIE CARTOGRAPHIQUE INTERNATIONALE

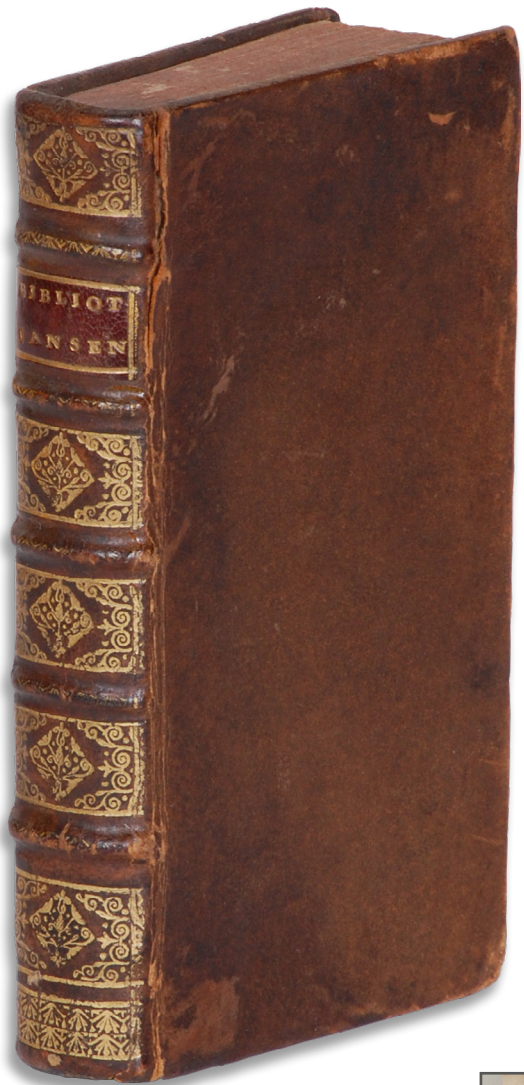
28 volumes., complete

Paris: Armand Colin, 1946; 28 volumes, complete, 8vo., cloth with original paper wrappers bound in; variously paginated. \$1,750



Text in French. Complete set of the original edition of this work. Periodicals 1946-1975. (Titus III, 663). Annual listing of maps and atlases. Entries divided by continent. This periodical was begun in 1936 as "Bibliographie Cartographique Français," changed to current title in 1946 and continues to be published. Volumes after the 1969 issue are numbered counting 1946 as volume one. This set, 1946-50 in one volume, 1951-52 in one volume, most recent years issued in multiple parts. Ex-library set with markings. [Book # 77569]





Jansenism

BIBLIOTHEQUE JANSENISTE

OU CATALOGUE ALPHABETIQUE DES PRINCIPAUX LIVRES JANSENISTES, OU SUSPECTS DE JANSENISME, QUI ONT PARU DEPUIS LA NAISSANCE DE CETTE HÉRÉSIE

(by Dominique de Colonia)

(Lyon, France): n.p., 1722; 16mo., contemporary calf, spine with five raised bands, morocco label, gilt dentelles; (xlviii), 307+(1) pages. \$1,450

Text in French. First edition (Barbier 1:418-9; Sommervogel 2:1328; *Revue du Lyonnaise*, Tome Septieme, 193-5). Besterman 3244 lists second and subsequent editions. Also mentioned in Candido Poze, *Estudios sobre Historia de la Teologica* (Toledo, Spain: Instituto Teologico San Ildefonso, 2006), 141. Preface, table of contents. Advertisement, supplement, and errata follow text. A bibliography of works relating to the Jansenist heresy. Author was a Jesuit priest and a passionate anti-Jansenist. With woodcut ornaments, printed marginalia. Second part with half title "Bibliotheque antijanseniste." Third part with header title "Bibliotheque alphabetique des auteurs quietistes." Contemporary 18th century woodcut bookplate depicting 'S. Ioannes', or St. John the Baptist (Evangelist). Upper front hinge starting. Covers rubbed and scuffed at edges, some dampstaining at bottom third of eight leaves. In suprisingly great condition. [Book # 124031]

<p>TABLE DES LIVRES JANSENISTES OU SUSPECTS DE JANSENISME.</p>	
A Bregé de la Morale de l'Evan- gile des Actes des Apôtres &c. page	1
Abregé de la Théologie de Monsieur l'Herminier.	2
Abus & nullités de l'Ordonnance de Mr. l'Archevêque de Paris.	3
Acte d'Appel au futur Concile des quatre Evêques.	4
De la nécessité de l'Appel.	ibid.
Memoires où l'on examine si l'Ap- pel est Canonique.	ibid.

<p>CATALOGUE ALPHABETIQUE DES PRINCIPAUX LIVRES JANSENISTES OU SUSPECTS DE JANSENISME Qui ont paru depuis la naissance de cette Hérésie</p>	
<p>Avec des Notes critiques sur les veri- tables Auteurs de ces Livres ; sur les Erreurs qui y sont contenues ; & sur les condamnations qui en ont été faites par le Saint Siège, ou par l'E- glise Gallicane , ou par les Evêques Diocésains.</p>	
A	BREGE' de la Morale de l'Evangile, des Actes des Apô- tres, des Epîtres de St. Paul, des Epi-

<p>BIBLIOTHEQUE JANSENISTE, OU CATALOGUE ALPHABETIQUE DES PRINCIPAUX LIVRES JANSENISTES, OU SUSPECTS DE JANSENISME, Qui ont paru depuis la naissance de cette Hérésie,</p>	
<p>Avec des Notes Critiques sur les veritables Auteurs de ces Livres , sur les Erreurs qui y sont contenues & sur les condamnations qui en ont été faites par le Saint Siège , ou par l'Eglise Gallicane , ou par les Evêques Diocésains.</p>	
<p>M. DCCXXII.</p>	

Deluxe Edition

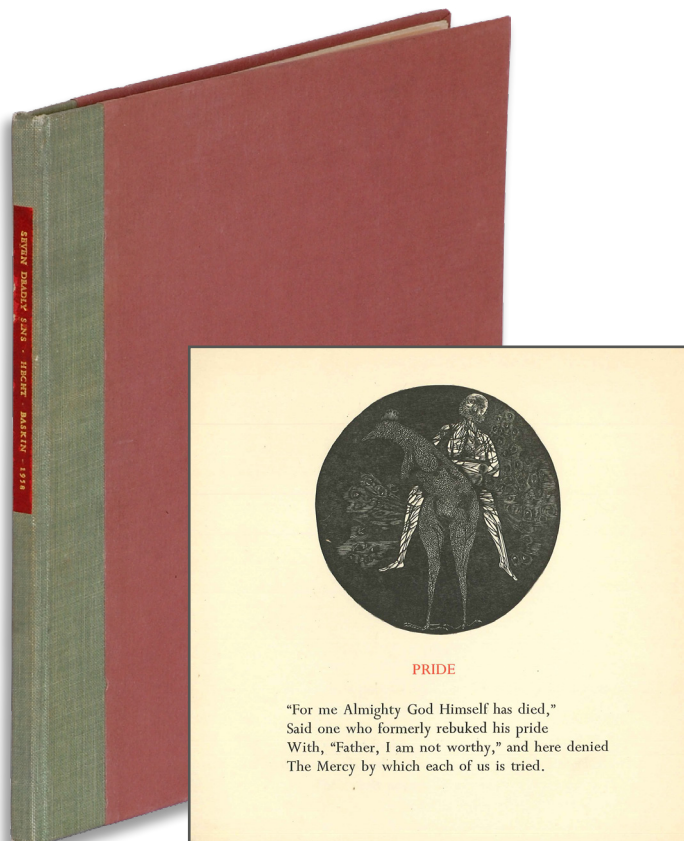
Gehenna Press

THE SEVEN DEADLY SINS

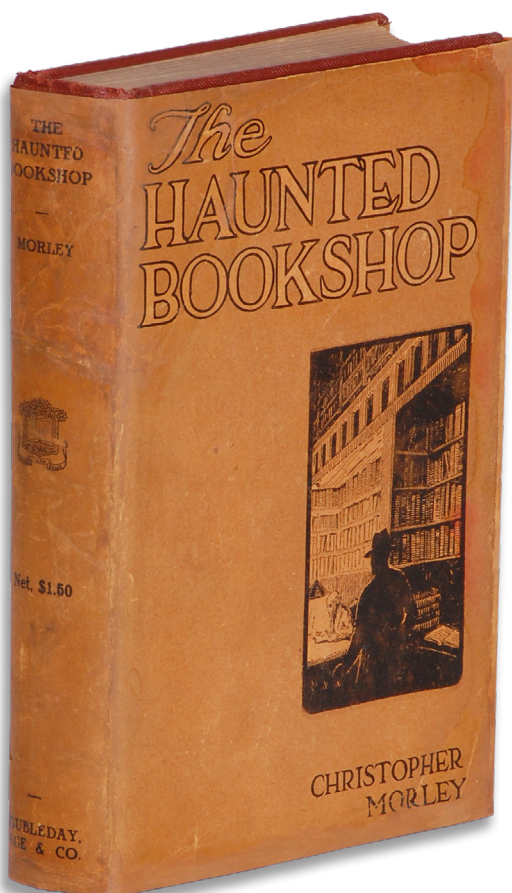
by Anthony Hecht

Northampton, MA: The Gehenna Press, 1958; square 8vo., quarter cloth, paper-covered boards, leather spine label; (12) pages. \$1,250

First edition. Limited to 300 numbered copies, signed by the author and illustrator Leonard Baskin on colophon (Baskin 15, Brook 15a). This copy is one of 100 deluxe copies bound in cloth and paper-covered sides, with leather label on spine. Wood engravings by Baskin. Erratum tipped-in on front free endpaper. Printed on recto only. A collection of seven poems. Spine label slightly worn, stain at bottom of front cover. [Book # 132237]



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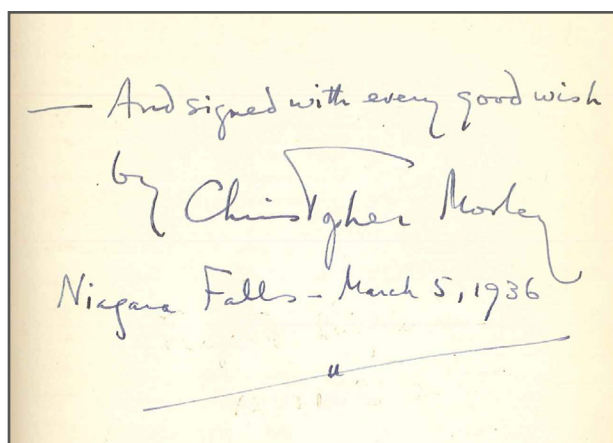


THE HAUNTED BOOKSHOP

by Christopher Morley

Garden City, NY: Doubleday, Page & Company, (1919); 12mo., cloth, dust jacket; viii, 289+(1) pages. \$1,125

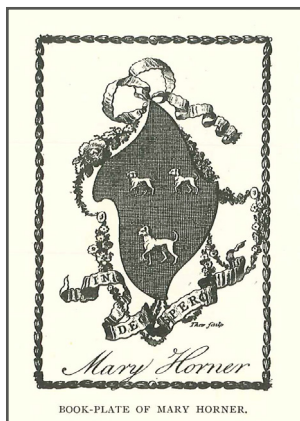
First edition, third state, with "Burroughs" bruised on page 76 and "76" beneath "Bu"; "Styx" correct on page 100, line 1. Prefatory comments "to the bookseller," table of contents. Signed by the author on front free endpaper. Mystery, bomb plots, and great bookselling scenes take place in this bookshop mystery. Dust jacket soiled and stained on front cover with signs of repair. Covers scuffed at edges. [Book # 129210]



Bookplates**LADIES' BOOK-PLATES**AN ILLUSTRATED HANDBOOK FOR
COLLECTORS AND BOOK-LOVERS

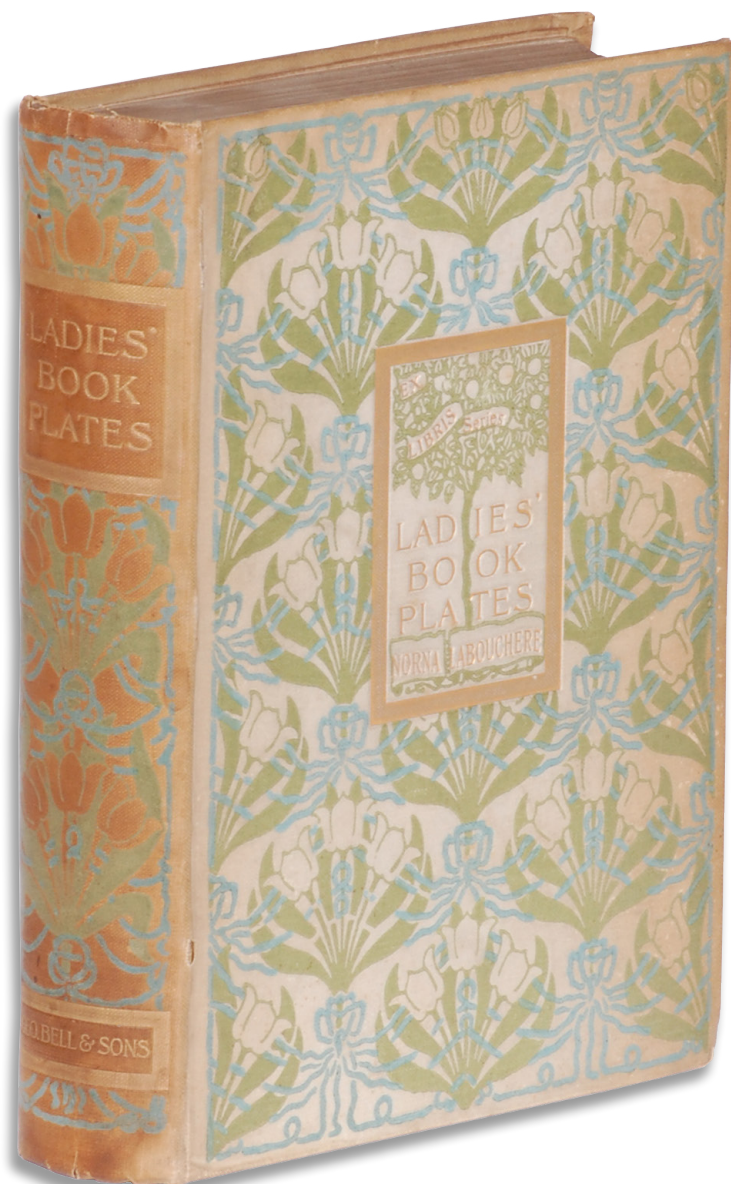
by Norna Labouchere

London: George Bell & Sons, 1895; 8vo., original publisher's decorated cloth in blue and green over tan cloth, gilt on front board and spine; x, 358 pages. \$1,000



First edition, of which this copy is bound in the original publisher's decorated cloth. (Fuller p.69). Very light age-darkening to the edges of the binding and spine. Light shelfwear at extremities, particularly to spine ends. Very scarce in this binding variant. Profusely illustrated

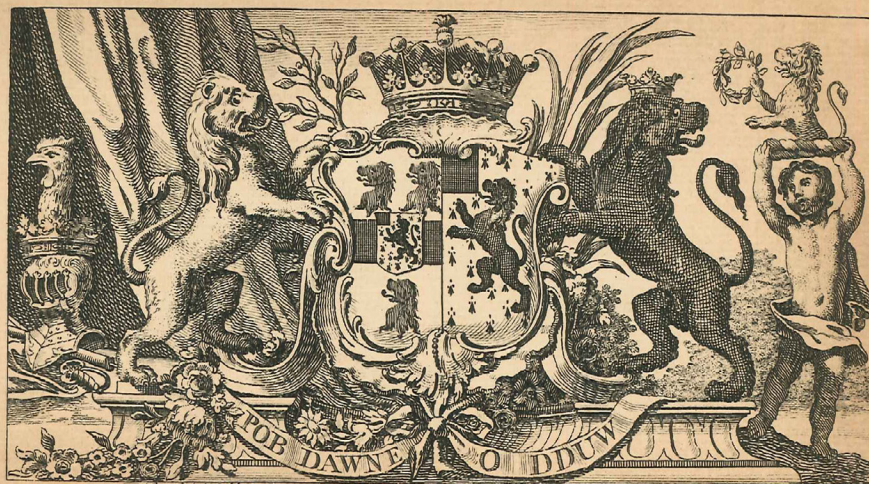
with reproductions of bookplates in the text and 10 separate plates. The last 96 pages list ladies' bookplates. Inscribed to Lady Sackville from Chas. P. Johnson. Bookplate of R.T. Yeend. Appears to be the earliest study of womens' book-plates and women book-plate designers (including Kate Greenaway, Edith Greene, Agnes Castle) in English. [Book #137251]

**LADIES' BOOK-PLATES.****CHAPTER I.**

ENGLISH LADIES' DATED PLATES OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES.

BOOK-PLATES may be roughly divided into two kinds—name labels and armorial plates. Among the labels there is not much variety, but they are worthy of attention, on account of being the earliest yet known form of English ladies' book-plates. They are, for the most part, printed in that crude and heavy plain type, which we always associate with the prefaces and title-pages of eighteenth-century books; a rough wood-cut border serves as decoration, and on some, mottoes and texts occur, such as "God's Providence is mine inheritance," "The wicked borroweth and returneth not again," etc. On comparing a number of these name tickets, it will be seen that the same pattern of border and the same inscriptions were used over and over again; and, to account for this similarity, it has

B



*The Hon. Henrietta Louisa Sydney, Countess of Pomfret,
Lady of the Bed-chamber to QUEEN CAROLINE.*



NERUDA
UNIQUE ARTISTS BOOK BY DEBRA WEIER
by Debra Weier

(Princeton Junction, NJ: Debra Weier, 2000); 4to., green, orange and brown pages with green wrappers. Title glued on with string, yellow cloth clam shell box with string ties on spine; 14 leaves. \$1,000

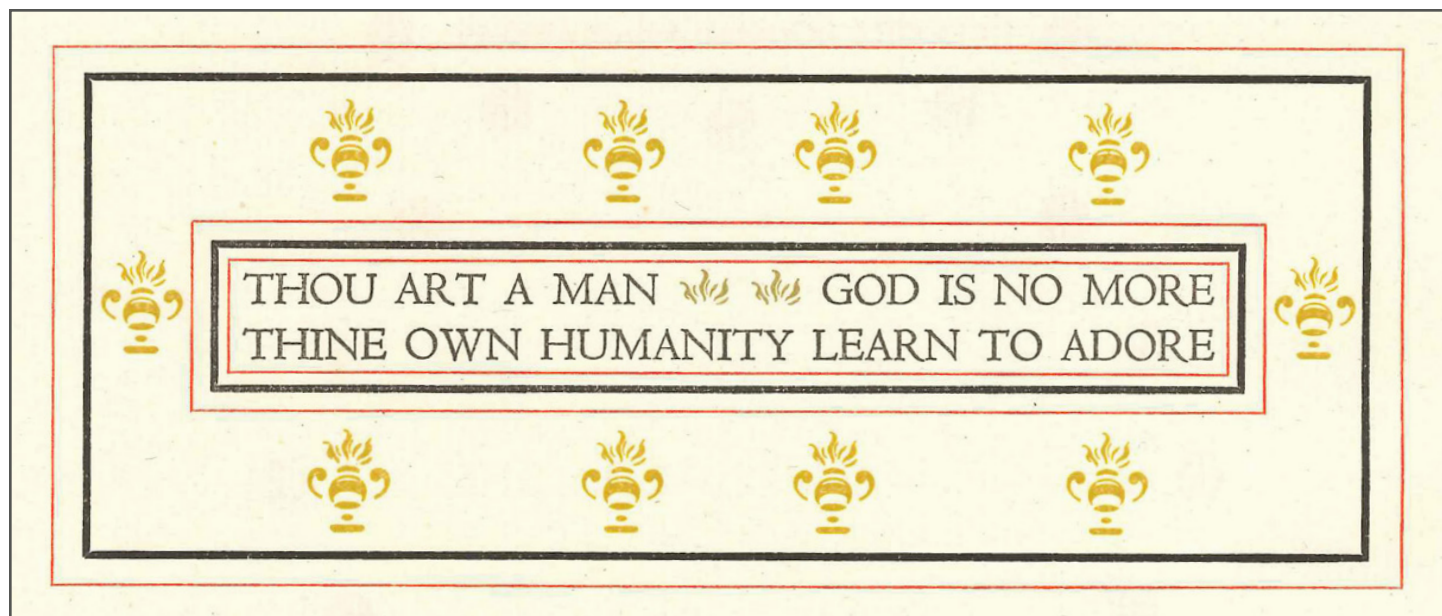
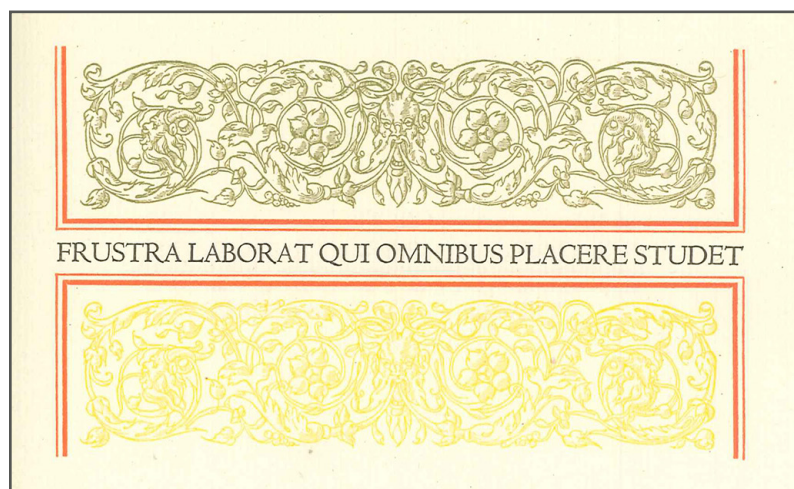
Unique pop-up artists' book designed and constructed by Debra Weier. Weier, who studied art at Brown University did the most wonderful unique pop-up books and the one described is from her best period. Pop-ups of many colors, as well as etched and letterpress printed collages. White knotted string forms part of the complex design. Signed and dated by Weier. A wonderful unique pop-up book by the talented Debra Weier. [Book # 124334]

Gehenna Press**FLOSCULI SENTENTIORUM**

by Leonard Baskin

Pittsfield: Gehenna Press, 1967; tall 8vo., quarter vellum with marbled paper-covered boards; 25, (5) pages. **\$1,000**

Printed in an edition limited to 250 copies, of which this is one of 200 numbered copies bound thus. "A tour de force of typographic play" - (Baskin 51). Very slight rubbing to the gilt title on spine, else a fine copy. *Flosculi Sententiarum* (or 'Thoughtful Flowers') uses fleurons that belonged to Bruce Rogers and appropriately printed in Rogers' Centaur type. The text consists of aphorisms in Latin, English, German, Spanish and French. Printed in various colors and gold, with some pages taking up to nine passes through the press. The paper was handmade in France in 1905 and purchased for this book from an antiquarian bookseller. [Book # 59331]



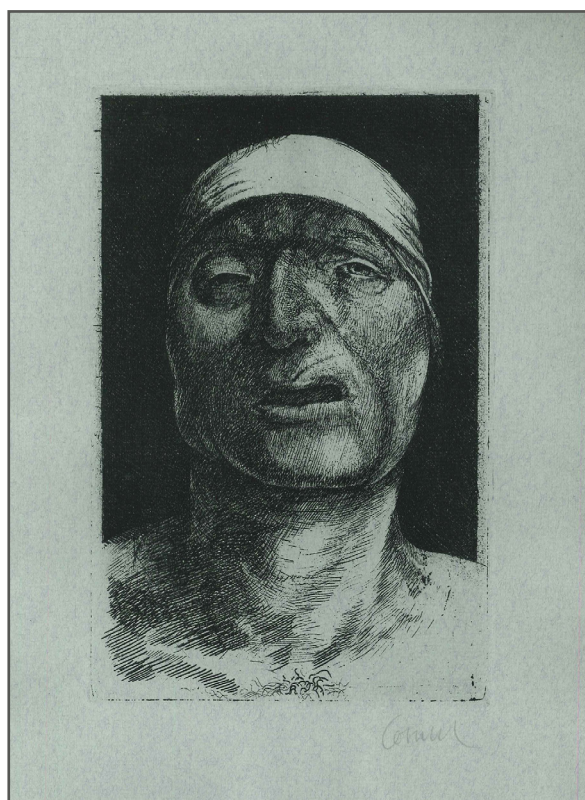
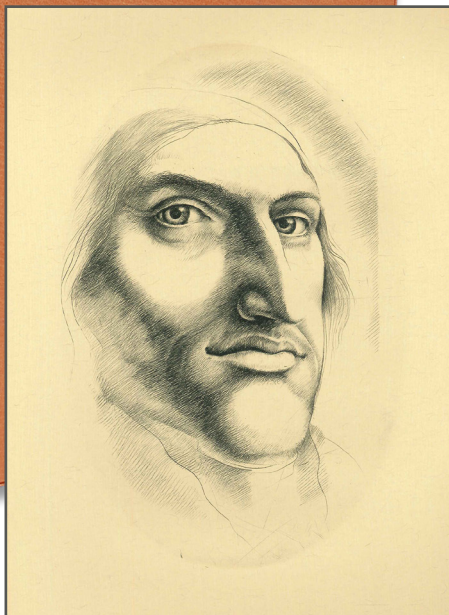
Gehenna Press

THE DEFENSE OF GRACCHUS BABEUF BEFORE THE HIGH COURT OF VENDOME

edited by John Anthony Scott

Northampton: Gehenna Press, 1964; 4to., full leather chemise laid in a cloth-covered clamshell box with a leather spine; (ii), 83, (5) pages in addition to 21 etched portraits printed on special paper and loosely inserted throughout the text. \$325

Printed in an edition limited to 300 numbered copies; this copy is not numbered but has a press mark in orange and is signed by Baskin. (Brook 36). Contains twenty-one etched portraits, twenty signed by Thomas Cornell on blue Fabriano and an unsigned frontispiece printed on white paper enclosed as an unbound, uncut signatures in case. Selected for translation in this volume is the first part of Babeuf's general defense, for it contains the heart of his plea and constitutes in its own right a document of great value for the historian of the French Revolution, for the political scientist, and for the student of Babeuf's life. The paper is Nideggen made in Germany, and the pressman was Harold McGrath. The suite of etchings were printed by Emiliano Sorini in New York and it was designed and produced by Leonard Baskin. [Book # 128745]



Bruce Rogers**WASHINGTON'S FAREWELL ADDRESS TO
THE PEOPLE OF THE UNITED STATES
MDCCXCVI**

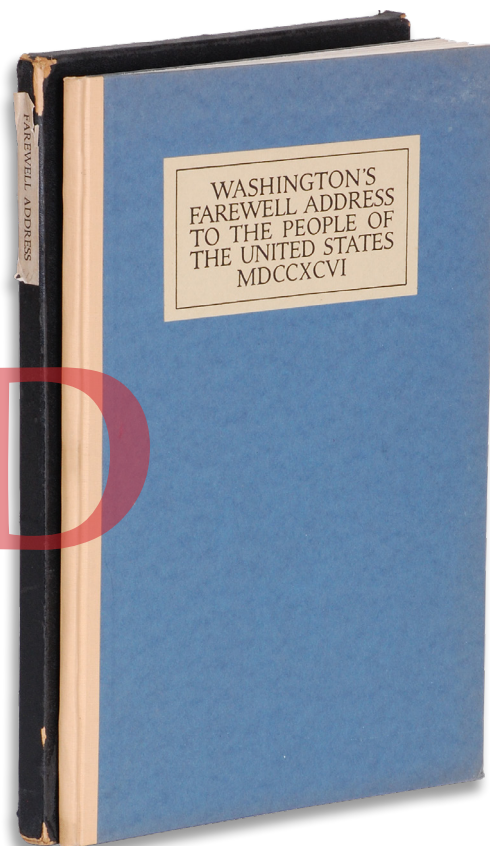
by George Washington

Boston and New York: Houghton Mifflin Company, 1913; small 4to., blue boards with tan title block on front cover, black lettering, tan spine; 25, (1) pages. \$400

Edition of 440 numbered copies. Slipcase with some wear to edges, but strong. A near fine copy of this very scarce book.

Possibly a Bruce Rogers design, however not in Warde. This book is similar in style to *The Constitution of the United States* (1911) with preamble and first fifteen amendments. Printed at The Riverside Press, Cambridge, with text set in black with borders also in black on each page. Printed on shaped paper with watermark "W. King Alton Mill".

The typography is by the notable American book designer Bruce Rogers (1870-1957). [Book # 139502]

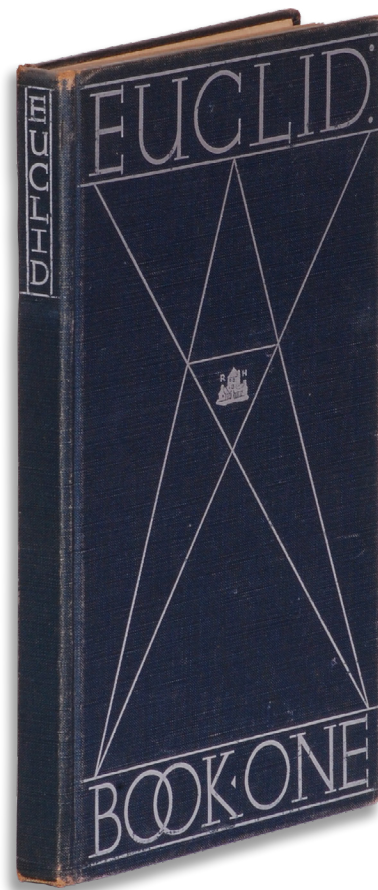
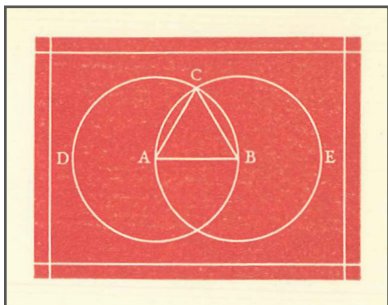
**Bruce Rogers****ELEMENTS OF GEOMETRY BOOK**

by Euclid

New York, NY: Random House, 1944; 8vo., cloth, silver-stamped covers and spine; unpaginated. \$650

Limited to 500 copies. Lacking the slipcase. Some rubbing to the spine and edges, else a near fine copy. Bookplate of Herb H. Johnson on the front pastedown. Neat gift inscription on the verso of the front free endpaper. Designed by Bruce Rogers, as noted on the AIGA Design Archives website. Introduction from an essay by Paul Valéry. List of definitions. Solutions to 47 geometrical problems set forth by the ancient Greek mathematician Euclid. Use of color throughout.

The typography is by the notable American book designer Bruce Rogers (1870-1957), who "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession of book designing in the United States" (ANB). [Book # 123155]



Bruce Rogers**THE HISTORY OF OLIVER AND ARTHUR**

(Boston: Houghton, Mifflin and Company, 1903); small 4to., quarter linen with linen corners, dark green textured paper sides, paper spine label; (xvi), cviii, (iv) pages. \$250

Limited to 330 numbered copies printed at the Riverside Press, Cambridge. (Warde 39; Work of Bruce Rogers 95; Blumenthal p.17). Lacking the very uncommon slipcase. With two private bookplates on the front pastedown: one of Herbert H. Johnson and one of Lester Douglas. Extra spine label tipped in at rear.

This book is an excellent example of Bruce Rogers' allusive style (where he designed the book in a style appropriate to the period in which it was written.) In this case, Rogers has chosen to illustrate the book with woodcuts, evocative of the period, placed in the text. The book is printed in two columns with the Priority Text font. This is one of three books Rogers did in black-letter for the Riverside Press.

cion. If they had been, indeed, twin brothers, they could not have held each other dearer, or been more alike than they appeared at the Castilian court — alike in person, in dress, in habits, and most constantly together.

Chapter ii. How Oliver and Arthur were educated at the Castilian court; their friendship and their first journey; how the queen afflicted Oliver with too much affection until he was compelled to fly from Castile.



When Oliver and Arthur were of proper age and strength they were instructed and exercised in the use of weapons, in tilting and other court practices, such as were fitting for the children of kings. As they grew in intelligence and all courtly graces they continued to love one another with the same perfect affection as in their childhood; and they made a brotherly alliance and compact, in which they solemnly agreed that they would be separated by death alone. The knight who was the tutor of both princes became very fond of them, and regarded with the utmost pleasure their mutual friendship; and assuredly believed that no other so pure and true a friendship ex-

Chapter headings, major initial letters, and page numbers are printed in red. The title page is printed with red swash lettering and a woodcut in black. The colophon is also printed in red with Bruce Rogers' initials and a classic thistle design. This is the first English translation of the tale originally written in French in 1511. The tale is of interest in its own right, and doubly so because it apparently is based on the same tale as William Morris' *The Friendship of Amis and Amile*. [Book # 114287]

Oliver and Arthur

Chapter i. Of the King of Castile, the birth of his son, Oliver, the death of his Queen, and his marriage to the Queen of Algarbia.



AFTER the death of the Emperor Charles the Great, who ruled over France, and conquered the people of Spain, winning them to Christianity, there was a most pious king in the kingdom of Castile, who led so good a life that he was beloved by all his princes and nobles. This king had no heir to his throne, a blessing he strongly desired; his princes and nobles partook of his wish and prayed daily to God, the Almighty, that he would grant them a ruler, born of this pious king, who should succeed to the throne after his father's death. The king had a very debout and beautiful wife, daughter of the king of Galicia. She, also, prayed to God that she might become fruitful, and that her son might rule over the kingdom when her husband and she

had passed from this life. God, the Almighty, listened to their prayers, and granted them an heir; and, when her time came, the queen bore a beautiful son, whereat the king and all his people were delighted, and praised God. But sorrow soon followed this joy; for the queen had a confinement so grievous that she lived not more than two hours thereafter; wherefore the king was in great grief, for this king and queen loved one another very dearly. All the nobles and the people, when they heard of the queen's death, shared in the grief of their king. After much weeping and mourning the queen was borne to her burial by all the knight-hood of the realm; and the child was baptized, and named Oliver, and was so noble in appearance that the king and his household were consoled when they looked on him. But the king wandered about the palace, and was very sad; for



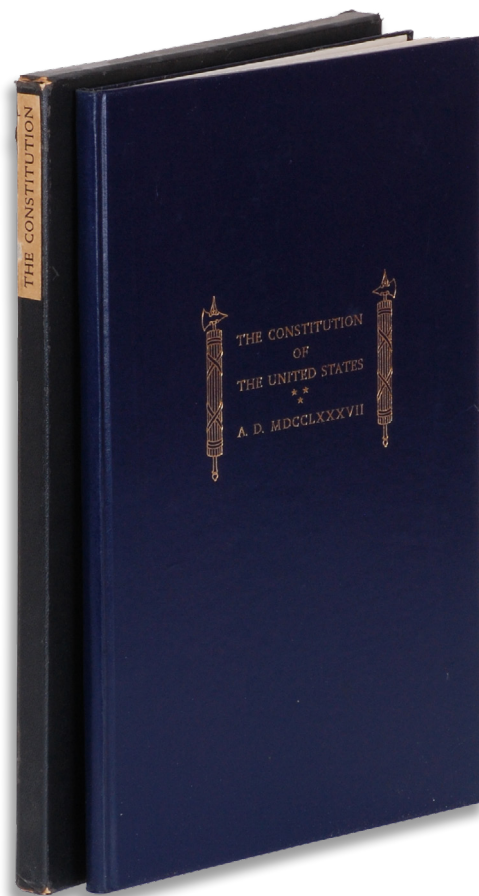
Bruce Rogers**THE CONSTITUTION OF THE UNITED STATES OF AMERICA**

(Boston and New York: Houghton Mifflin Company, 1911); small 4to., Original gilt decorated artificial dark blue leather, slipcase; (44) pages. \$400

Edition of 450 numbered copies. Bookplate of John Taylor Bottomley on front pastedown. Fine in near fine slipcase.

The Constitution with preamble and first 15 amendments. Printed at The Riverside Press, Cambridge, designed by Bruce Rogers, with text set in black with borders in black on each page (Warde III). Printed on shaped paper with watermark "W. King Alton Mill". Colophon page bears Rogers' thistle and initials colophon in red. Bound in dark blue leather, with title and date in Roman numerals, faces to either side, in gold. This book used the same type, designs, and borders also used in printing 'Washington's Farewell Address'.

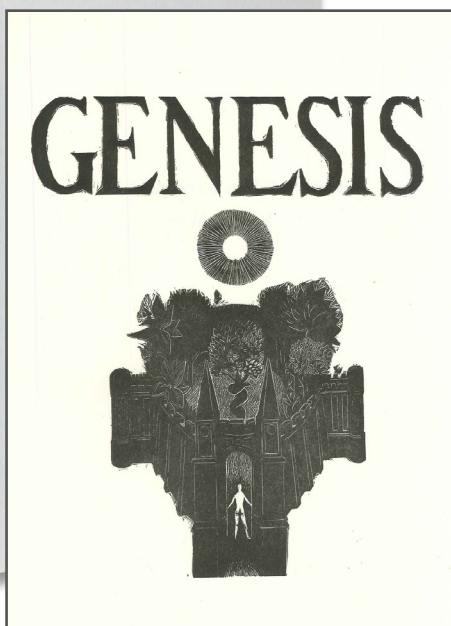
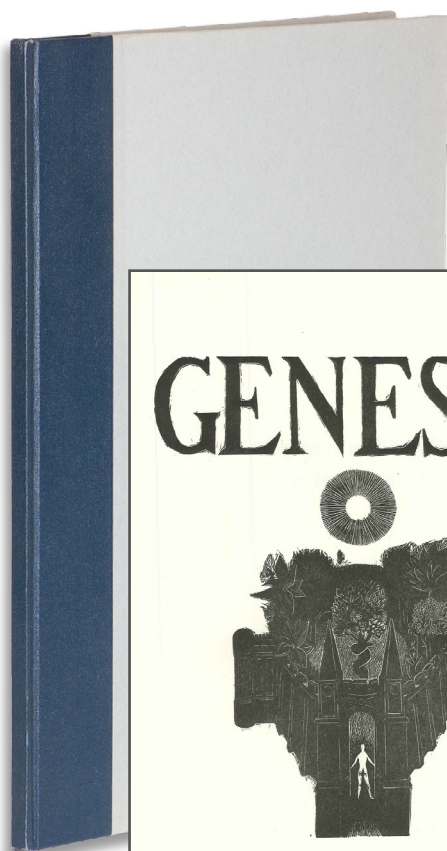
The typography is by the notable American book designer Bruce Rogers, who "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books..." (ANB). [Book # 46453]



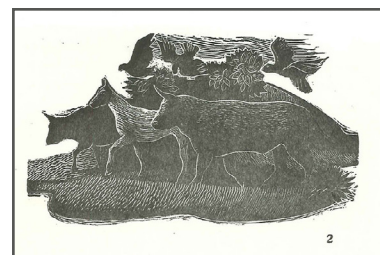
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Penmaen Press
GENESIS

(Boston: The Pendle Press, 1967); folio, quarter cloth, paper-covered boards; 6 pages. \$500



Limited to 20 copies (Peich 1). McCurdy's first published work. The 2nd and 3rd chapters of the book of Genesis. Bound in quarter blue patterned cloth and light blue-gray Fabriano paper boards. Handprinted on double-fold Japanese Masa paper by McCurdy. Pendle Press on colophon. The press' name was changed to Hillside Press, then the Penmaen Press, when McCurdy found other printers using the same names (Finding Aid, Penmaen Press records, Dodd Research Center, University of Connecticut, Storrs). Broadside "An Introductory Comment as to the Aims & Aspirations of the Hillside Press" laid in. Very rare. Also present is another version of this broadside in a different typographic arrangement with a pencil note that states that this version was not used. Cloth portion of boards stained. Paper portion of boards lightly faded at edges. [Book # 114862]

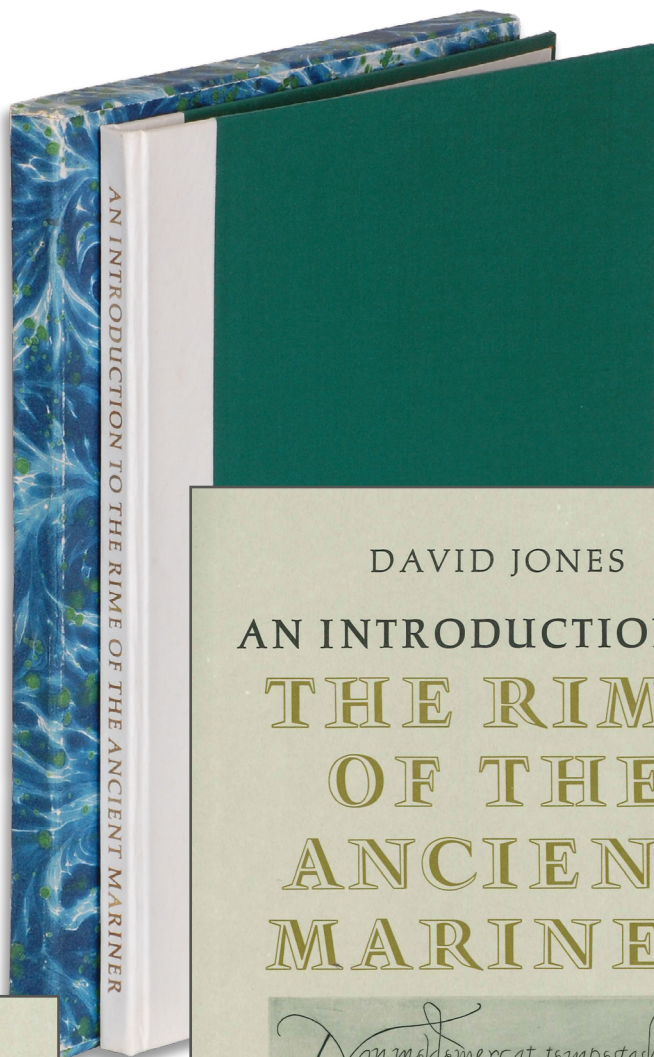


Rampant Lions Press**AN INTRODUCTION TO
THE RIME OF THE
ANCIENT MARINER**

by David Jones

London, United Kingdom: Clover Hill Editions, 1972; 4to., quarter vellum and green cloth covered boards; title in gilt on spine, top edge gilt, slipcase of green and blue marbled paper; (ii), 40 pages. \$1,000

One of 115 numbered roman numeral special copies signed and dated by David Jones in an edition of 330. Designed and printed by Will and Sebastian Carter at the Rampant Lions Press. Set in Monotype Ehrhardt, printed on paper handmade by W. S. Hodgkinson. Title page engraving by David Jones. Slipcase edges every so slightly worn, else fine with the original glassine wrappers. The seventh Clover Hill Edition. The Rampant Lions Press, 46. [Book # 124204]



AN INTRODUCTION TO
The Rime of the Ancient Mariner

In 1928 or late in 1927 I was asked to make some copper-plate engravings as illustrations to Coleridge's *Rime of the Ancient Mariner* which Mr Douglas Cleverdon was proposing to publish. I agreed to attempt the task and in due course the work was completed and published from Bristol sometime in 1929.

It is not altogether without interest that Mr Cleverdon lived in and published the work from Bristol, for it was from that city that *Lyrical Ballads*, containing poems by Wordsworth and Coleridge, including *The Ancient Mariner*, was published in 1798.

Now, in 1964, Mr Louis Cowan of New York in collaboration with Mr Cleverdon in London has issued this new edition to be available in the United States and in Great Britain, using the plates engraved by myself thirty-four years ago, and I have been asked to contribute a foreword of sorts, relating to my intentions and feelings when making the illustrations to this great poem.

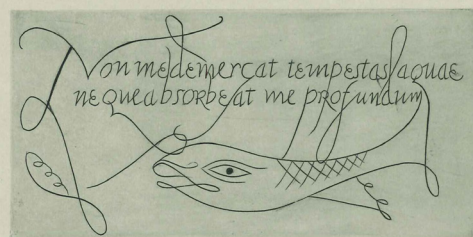
It is difficult to recall with any exactitude one's feelings concerning work done three decades back. One thing, however, I can vividly recall, and that is an ambivalence; pleasure in being given the chance to illustrate a work very congenial to me and which, like most people, I had enjoyed from childhood, but also a painful awareness of inadequacy in carrying out the job. For, after all, *The Rime of the Ancient Mariner* is one of the great achievements of English poetry, and not only great but unique.

There was a further problem of a purely technical sort, and altogether independent of the particular nature of the work to be illustrated.

While, by 1928, I had become fairly efficient as an engraver on wood, I was a novice in the very different craft of engraving on metal. The differences between the two media are not differences of degree but of kind.

[1]

DAVID JONES
AN INTRODUCTION TO
THE RIME
OF THE
ANCIENT
MARINER



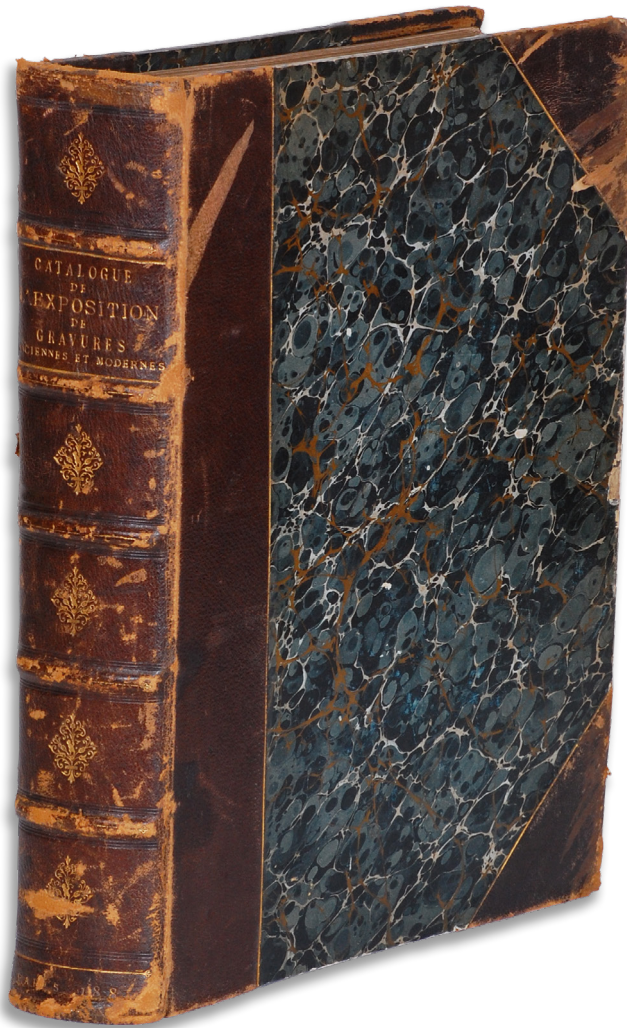
CLOVER HILL EDITIONS · LONDON

This, the seventh of the Clover Hill Editions, consists of:
115 copies numbered I-CXV, signed by the author,
of which 110 are for sale and five for presentation,
and 215 copies numbered 1-215
of which 200 are for sale and 15 for presentation.

This copy is number

XVII

David Jones
die V Feb.
anno ab Incarnatione Xti
MCM LXXII



Printing

CATALOGUE DE L'EXPOSITION DE GRAVURES ANCIENNES ET MODERNES

Paris: Cercle de la Librairie, 1881; 4to., half calf with marbled paper-covered boards, five raised bands on spine with title and ornament in gilt, marbled endpapers; (v), 32 pages with an additional 240 plates of illustrations. \$1,000

Exhibition catalog limited to 100 numbered copies. (see ATF Catalogue p.2300; Wing Collection p.902). Issued by this French Society of Publishers, Booksellers and Printers to accompany an exhibition of the best of contemporary French printing work. Printed on different kinds of paper using all known contemporaneous printing and illustration techniques, including many examples of color work. With Randeria bookplate. Edges are chipped and worn, leather on cover is considerably scuffed. [Book # 71321]

