Books About Books


First edition. With 38 plates and other illustrations in text. A scarce and interesting work, well illustrated with examples of Anderson’s oeuvre. Bewick was avowedly a seminal influence and several of the plates show Anderson’s engravings after Bewick. An Appendix contains an autobiographical sketch of Anderson (1775–1869) written in 1848 at the age of 73. Blank top portion of half-title excised, appendix a little spotted. [80863]


First edition, limited to 157 copies. (Mejer 644; Brenni 865). With 17 illustrations including an engraved title page by S.L. Smith. On Thomas Gosden and with a reprint of the Gosden catalogue. Covers show wear at spine ends. Spotting along inner hinges as usual. With the bookplate of the noted collector, Roderick Terry. [89404]


First edition, limited to 152 copies of which this is one of the 27 copies to be printed on “Imperial Japan Paper.” With engravings by Sidney L. Smith and other illustrations, rubricated initials and an illuminated copy of a page from a 15th-century musical manuscript. Chemise has spine missing. Book is in very fine condition. [55196]


Printed in an edition limited to 450 copies by Wilder and Ellen Bentley at the Archetype Press (see Haas, page 24 for more detail about the press), of Berkeley, California. Includes eight illustrations by “Hans” (believed to be Hans Loyd Hoff), and additional illustrations stamped on the front and back covers. Each copy signed by William Saroyan. In addition, this copy is inscribed on a blank page, “For Mrs. L.A. Bassana, with the sincere hope that these little American fables will be pleasing to her. William Saroyan. S.F. Feb. 1939.” Ahearn Collected Books, p.495. [45006]

The edition is limited to 350 copies. Translated from the German by J.A. Underwood with photographs by Karl Bissinger, etchings by William T. Wiley and an Afterword by Ferdinand Protzman. One color photograph which is the frontispiece, 28 in black-and-white, and six etchings with an underlying map of the city in 1953. One of the photographs is signed, as well as one of the etchings. The book was designed and produced by Andrew Hoyem. The type is Goudy Old Style, in Monotype and hand composition, with swash letters in the italic used for display. The paper is Mohawk Superfine for the text and photographs, Rives Lightweight for the etchings, and Fabriano Ingres for the leaves mounted with the prints. Light wear to paper portfolio. [90700]


Limited to an edition of 250 for sale. Signed by Carroll Dunham, the illustrator, on the limitation page. Translated from the Portuguese with an afterword by Alfred MacAdam. The book was designed and produced under the direction of Andrew Hoyem. The types are Gill Sans Medium and Bold, composed in Monotype and Gill Sans Cameo Rules for initials and display, handset. The type and photopolymer plates for the illustrations were printed letterpress on German mould-made Bugra papers. There are a few small soiled spots on the slip case. [90604]


Printed in an edition limited to 300 numbered copies. A book of prose-poetry written in 1917 by Carlos Williams, who is known as one of the most important poets of the 20th century. In this book he reflects on daily events over the course of a year, such as his readings, his thoughts and his observations. An essay in which Williams explains himself as a figure within the modern movement has been added as a prologue. It is illustrated with twenty-one images from three series of woodblock prints, each involving seven separate blocks in the form of long vertical sheets that can be rolled up like scrolls, which have been separated and each occupy the recto page of a leaf in the book, with pages of text in between. The three long woodblock prints as originally conceived by Kendrick in the scroll format are published along with the book. The types are Stymie bold for the text and Franklin gothic for display, in Monotype and hand composition. The paper is German mouldmade Zerkall. [60904]

8. Asimov, Isaac. 3 BY ASIMOV. Three Science Fiction Tales. New York: Targ Editions, 1981, 4to., Belgian linen, paper label on cover, dust jacket. (iv), 18, (4) pages. $300.00

Limited to an edition of 125 copies. Edited by Patrick Scott with an afterword by Crispin Elsted. Illustrated with wood engravings by Abigail Rorer, which were printed from the blocks. We hear the written voices of various tourists, who are intertwined socially, as they discover Italy during Garibaldi’s bid for Rome. The text is set in 12pt Van Dijck and printed on Zerkall Soft White Wove. Design, typography and cover drawing are by Crispin Elsted. Jan Elsted printed the edition. It won a Judge’s Award at the Oxford Book Fair 2007. [96580]

10. (Berthelot, Marcelin) CENTENAIRE DE MARCELIN BERTHELOT. Paris: (Imprimerie de Vaugirard), 1929, folio, full leather, spine stamped in gilt with inset profile portrait in relief on cover, all edges speckled, slipcase with protective board. vii, 709+(1) pages with additional leaves of illustrations. $300.00
Produced after a symposium commemorating the centennial of Marcelin Berthelot’s birth. Berthelot (1827–1907) was a French scientist who made landmark contributions to synthetic organic chemistry. Includes a biographical essay, a comprehensive bibliography of Berthelot’s publications, tributes from his colleagues, and lists of symposium attendees. Notices of praise for the chemist from an international assortment of universities and research institutions are reprinted, some in color. Marbled endpapers. Well-illustrated with black-and-white photographs and facsimiles of Berthelot’s notes. A few subtle scratches/marks on the covers; slipcover shows much wear, rubbing. Magnificent production. [73975]
11. Bertrand, Jean. JEAN BERTRAND. BIBLIOTHÈQUE. AUTEURS PAR ORDRE ALPHABETIQUE. [From spine labels:]. N.P.: n.p., n.d., Book box, labeled as noted above (3320 x 255 mm), hinged on front joint, clasps, full calf over oak boards, two leather spine labels.  
$450.00

Book box that, when opened, reveals four green paper-lined sections for catalogue cards (each 42 x 75mm), each section held in place by solid barriers with moveable lettered divisions. A charming and unusual private library catalogue containing a few hundred records in two alphabetically listed columns, with the two further columns filled with blank cards. Many of the card entries are pasted clippings from booksellers' catalogues, some as late as the 1920s. In some cases the clippings are pasted onto the verso of what appear to be earlier ink entries, giving the impression that the catalogue was used over many years. The books described make for a pretty miscellaneous lot of information that do not indicate any particular proclivity of the owner. There are, however, two card entries under Bertrand (Jean) for the Compte-rendu de la Session de Congrès central d'Agriculture for the years 1846 and 1847 respectively. Covers quite bashed with some loss of leather, with some worm drill holes, but all perfectly sound and the wear (arguably) enhances the distressed antique look. [79943]

$550.00

Second edition copy from a limited edition of 1000. An illustrated version of the classical Aesop’s Fables, with illustrations by the English wood engraver Thomas Bewick (1753–1828). This is a Demy copy. (See Roscoe, 1953, 165–170). Recased, preserving original calf binding. Free endpaper with archival paper repairs along edges. Occasional spotting and some of the page corners bent inward. Signature by previous owner in brown ink on the free front endpaper. Well-preserved copy. [75652]

$350.00

Engraved plate showing bust of Bewick by Bailey. Very scarce. The earliest posthumous account of Bewick. Laid-down on the final leaf is a small broadside, with text noting the death of Bewick, his place of burial, and his descendants, set between two Bewick funereal vignettes. Removed from larger volume. [79946]

The Bible As Book, a five-title series, is based on leading biblical scholars from different disciplines brought together to present their findings at conferences held by the The Scriptorium: Center for Christian Antiquities. The entire series was published from 1997–2003. Each title in the series studies a different period of time as the Bible was either being formed or printed. The first title, The Manuscript Tradition, edited by John L. Sharpe III and Kimberly Van Kampen, is chronologically and culturally vast and begins with an examination of the methodology of the scribes who produced the Dead Sea Scrolls. It concludes with new evidence for the propagation of the Scriptures some fifteen centuries later, at the dawn of the age of printing. The second title, The First Printed Editions, edited by Kimberly Van Kampen and Paul Saenger, investigates the history of the Bible between 1455 and 1520. This series of scholarly essays explores the early printing on the text, format and uses of the Bible. The third title, The Reformation, edited by Orlaith O’Sullivan, brings together twelve essays which examine the complex history of the Bible during this equally complex period. Each contributor attempts to answer some of the most pressing questions in Reformation biblical studies, such as: How did religious leaders help shape the readings of those lay people who were able to read the Bible in their own language for the first time? How did the clergy control and suppress heretical musings in the increasing number of annotated editions? Where was the editio princeps of the English Bible printed? Can modernity read the Renaissance Bible? What role did illustrations in Bibles play in the spread of Protestantism? The fourth title, The Hebrew Bible and the Judaean Desert Discoveries, edited by Edward D. Herbert and Emanuel Tov, charts the extraordinary developments witnessed over the last fifty years, since the chance discovery in 1947 of biblical scrolls in a cave in the vicinity of the Dead Sea. The biblical scholars chart the findings and controversies sparked off by the discovery and publication of some 900 scrolls which have transformed our understanding of the state of the biblical text at the turn of the last millennium. The fifth and final title, The Transmission of the Greek Text, edited by Scot McKendrick and Orlaith O’Sullivan, covers a wide range of topics that reflect on the science and the art of the textual criticism of the Greek Bible. The subjects covered include: the relationship between Jewish scribal culture and early Christian literary practices; Greek biblical texts uncovered in the Judaean Desert; the New Testament miniscule tradition; and New Testament biblical papyri. Fresh studies are presented of Codex Sinaiticus, Codex Bezae, and Codex Alexandrinus. From the use of the Church Fathers in New Testament criticism to the work of Eberhard Nestle in the nineteenth century, this volume holds something for everyone. [73493]

15. (Bird & Bull Press) Adams, John W. INDIAN PEACE MEDALS OF GEORGE III OR HIS MAJESTY’S SOMETIME ALLIES. Crestline: George Frederick Kolbe, 1999, 8vo., cloth, leather spine label. 263, (3) pages. $350.00

Limited to 500 numbered copies printed letterpress by Henry Morris at his Bird & Bull Press for George Kolbe. Printed on Frankfurt mouldmade paper using Dante types composed by Michael and Winifred Bixler. The duotones were printed by Stinehour Press. Bound by Campbell-Logan Bindery. A history of the medals, which itself is a good course in early Americana, accompanied by a number of illustrations. Also includes a bibliography of the medals. Design obviously by Henry Morris. Chapter vignettes printed in red. This book was printed by Mr. Morris, as a commission for George Kolbe, and was not issued to his standing order customers. [57794]

Limited to 150 numbered copies. Printed by Henry Morris on Arches mouldmade paper with text set in Dante types by the Golgonooza Letter Foundry and bound by Campbell-Logan Bindery. The five short stories by the noted French author, Marcel Aymé (1902–1967), are accompanied by 10 wood engravings by Schanilec who printed the illustrations separately. These illustrations are tipped-in. A masterful display of fine printing in harmony with fine illustration. [41525]


First edition, limited to 200 numbered copies. Those of you who were impressed by Dr. Bachaus's earlier book on the Private Presses of San Serriffe will be absolutely shattered by this in-depth survey of the booksellers of San Serriffe. The book has an historical introduction by Dr. Bachaus, which is followed by chapters on Hobart Flock of Hoki-Nol Books (hmm!), Ki-flongian Booksellers, Ltd., Grandiloquent Bookshop, Cloacina Books, St. Luke’s Paper Mill and Bookshop, Contre Kook Mail Order Books, and Exterminator Books. Contains tipped-in photographs, a fold-out broadside, and three woodcuts by Wesley Bates (including one showing Robert and Mildred Flederbach in front of Hoki-Nol Press Books). The book is accompanied by a prospectus, and a letter from Dr. Bachaus to the purchaser of the book talking about the book, and enclosing four commemorative stamps from the Republic of San Serriffe inserted in an envelope with a canceled stamp. [62199]

Taylor A22. One of 300 numbered copies. An excellent production by this fine private press. It builds on Dard Hunter’s efforts by offering more details on how paper is made—the techniques involved in the process. The book is illustrated by Richard Flavin, who has thorough knowledge of Japanese papermaking. Contains 14 actual samples of Japanese paper. Prospectus loosely inserted. [5331]


Taylor A14. Limited to 140 numbered copies. This was the first Bird & Bull publication to use paste paper for the cover. The book presents useful information on techniques involved in printing on dampened paper with power presses and, of course, has information on papermaking. One of the scarcest of the Bird & Bull Press books. Presentation from Morris on colophon page. [12430]

20. (Bird & Bull Press) Campbell, Gregor R. *SON OF THE BOOKBINDER, WITH AN APPENDIX SHOWING SAMPLES OF SOME OF THE FINEST BOOKCLOTHS MANUFACTURED TODAY*. Newtown, PA: Bird & Bull Press, 2004, 8vo., full cloth imported from Japan, leather spine label with the appendix volume containing the cloth samples bound in a different fine cloth, both enclosed in a cloth-covered slipcase. 81,(3) pages; appendix volume has five heavy board leaves on which are mounted the samples. $450.00

Limited to only 170 numbered copies printed on Frankfurt Mouldmade paper in Bell types composed by Michael and Winifred Bixler, bound by the Campbell-Logan Bindery and printed by hand by Henry Morris at his Bird & Bull Press. The fascinating story of edition binding in America seen through the eyes of the son and eventual owner of Allan Campbell’s bookbinding business. Greg describes how the library binding and edition binding business has changed over the last 50 years through the mechanization of a business that had changed very little since the times of Gutenberg. Also mentioned are aspects of exhibition binding and restoration. There are interesting peeks at some of the noted fine binders, private press owners and other edition binders practicing over the last 50 years including Henry Morris, Harry Duncan, Gerry Lange, George Baer, Bill Anthony and many others. The book ends with a description of the fancy cloth import business that regularly has supplied the cloth for private press printers in America. The appendix volume contains 60 actual samples of these cloths imported from Japan, Holland, Germany and Italy. Sample portfolios of such bookcloths are costly to produce and are usually restricted to binders or publishers. The appendix offers a rare look at a collection of some of the finest book cloths made today. This book is sure to be of interest to anyone who collects press books or is interested in the development of this form of bookbinding. [75980]

Limited to an edition of 140 numbered copies. This book represents a full year of daily work creating a type specimen book that not only shows type faces ranging from the very rare to the common but also contains wonderful Henry Morris quotes composed in type. While there are serious entries, many, if not most, exhibit Morris's finely-tuned humor. How often does one get immense reading pleasure, to say nothing of a good laugh, from an exquisitely executed type specimen book? The alphabets shown range from the gargantuan 84-pt. to a miniscule 4-pt. There is ornamental material from the last days of the great German type founders, which is rarely seen in American private press, much of which was designed by Hermann Zapf and others of equal ability. “I’ve seen many of the type specimen books of the twentieth century and I believe I have come up with a novel way of doing this. I predict the idea will be copied, but this is the original and no serious collection should be without it.” (from the prospectus). Set in numerous types printed on Frankfurt paper. [93138]


First edition, limited to 150 numbered copies. The private press has been with us in one form or another for 200 years or more. The equipment for a small private press was inexpensive, required little space and almost anyone could learn to do basic printing in a short time. Private typecasting is entirely different. A single machine weighs almost a ton, and a lot of practice and experience is required in order to decently produce the most basic work. This once-costly equipment came into the hands of printing enthusiasts when hot-metal typesetting was forced into decline by the computer. The members of this hot-metal fraternity comprise a network of small shops using the machines and matrices which once supported the hot-metal letterpress era. They are, in effect, a group of small working museums.

The work of fifteen of these typecasters has been gathered into the pages of this book. Here you’ll see unknown newly-created types, ancient types cast from 200-year-old matrices, proprietary types and a beautiful Civilité face designed by Hermann Zapf, which was never released to the commercial market. There are five fold-out pages, two of which open together to make a 32-inch spread. One of the fold-outs is a recreated page from the 36-line Gutenberg Bible with rubrication. It took six months to turn the printed images on the original page into a complete font of hand-fitted metal types. Printed on dampened handmade paper, this leaf required a week’s work, and handling it is as close as most of us will get to experiencing the genuine page.

A biographical sketch of each contributor precedes his alphabets and the specimen pages which show the alphabets in use. Produced over a 14-month period, the labor and expense lavished on this work exceeds any previous book from Bird & Bull Press.

The Private Typecasters, a 194-page small folio printed on Zerkall mould-made paper, is beautifully bound in quarter morocco with Japanese cloth sides and leather spine label. The same cloth and spine label are used on the clamshell case which houses the book. [100094]
23. (Bird & Bull Press) Imberdis, J. PAPYRUS, OR, THE CRAFT OF PAPER. Translated by Eric Laughton. North Hills: Bird & Bull Press, 1961, 12mo., boards printed in blue ink and with cover drawing showing ancient papermaking. 38 pages. $1,250.00


Limited to “approximately 250 copies.” Being the second commonplace book issued by the press. (Taylor A19) Printed by hand by Morris on Green’s handmade Bird & Bull paper. Seven articles including an autobiographical sketch and the first English translation of sections of Jacob Christian Schaeffer’s famous 18th-century text on papermaking. The latter contains four tinted plates showing raw material for papers. With prospectus. [5503]


Printed in an edition limited to only 145 numbered copies by Henry Morris. Broadside Vignettes joins the typographic aspect of the poster/broadside format with the contentual character of the book, creating a hybrid with some of the best qualities of both. Each of the twenty-one folders holds a complete and different “short story,” almost all of which are on subjects dear to the hearts of the book collector, private press connoisseur, or hand-papermaking enthusiast. Two of the twenty-one folders consist of two sheets, and one include four sheets. Each is printed in two or more colors on a wide variety of imported and domestic papers, with an even wider variety of uncommon type faces. All but two of the vignettes are generously illustrated. Henry Morris has worked steadily on this for the past eight months and has told us that he has never spent so much time, worked harder, or found more satisfaction and pleasure in any previous undertaking. He issues this volume with the goal of producing a new volume each year. And don’t worry about how to shelve this giant folio, for Henry has included a simple and practical suggestion regarding the convenient storage of this large case. All but 15 copies have already gone to his standing order customers. Surly to be a most sought-after item. [47961]


One of 250 numbered copies. One of the most beautiful productions of the press. It begins with an essay on “The Literature of Japanese Papermaking” which reviews the literature of the subject in a very professional manner. The second essay is “Dard Hunter’s Chiyogami and Kimono Pattern Collection” and contains samples from Hunter’s collection that he brought to this country in the 1930s. The Chiyogami samples are especially nice. There are 33 of them, each approximately 2.5 x 5 inches in size. Next is an essay on “Japanese Screen Papers” with 20 full-page samples. And finally, Morris has written “Western Accounts of Japanese Papermaking” which reproduces a rare 12-page booklet by Henry S. Munroe entitled The Manufacture of Japanese Paper (1876). Prospectus loosely inserted. Spine faded. [86902]

Limited to 160 numbered copies printed by hand on Arches Mouldmade paper by Henry Morris at his Bird & Bull Press in Dante types composed by Michael and Winifred Bixler and bound by the Campbell-Logan Bindery. The sometimes hilarious, sometimes sad but always amusing log kept by Henry Morris while printing and writing his private press books. Filled with tipped-in color photographs and other ephemera. Learn about Waterlow & Sons and their specimen books, Gaylord Schanilec, Bernard Middleton, Dard Hunter (I, II, and III), the mythical kingdom of San Serriffe and Karli Frigge's marbling with samples (and yes, even a mention or two of Bob Fleck). With prospectus.

[90233]


Printed in an edition limited to 150 numbered copies. The actual inventor of the paper machine was a thirty-three year old former artilleryman named Nicolas Louis Robert, 1761–1828. The existence of five of his own ink and watercolor patent drawings was not previously known until Leonard Schlosser bought the set at auction and reproduced them. His reproductions have now been lost except for a very few copies, one of which was given to Schlosser's friend, Henry Morris. These drawings are of historical significance because they describe in detail the very beginning of the paper machine, a machine which had almost as much impact as Gutenberg's printing press. The cheap production of paper and the resultant dissemination of knowledge and information would not have taken place without this invention. The five drawings are reproduced full size on 12” x 16–3/4” card stock and held in a separate board portfolio. The accompanying book which provides background material on the inventor and his machine and a chapter on the paper collector and historian, Leonard Schlosser.

[58400]


First edition, limited to 230 numbered copies. Letterpress printed with Van Dijck types on Arches mouldmade paper and bound by Barbara Blumenthal. A humorous collection of satire and prose, inspired by Chaucer's Canterbury Tales. All the text is related to the book arts—book-collecting, bookselling, printing, papermaking, etc. It includes an imaginary interview with William Morris, a great poem about the attitude of FINE PRINT magazine, Henry's explanation of the Handmade Paper Today incident and a review of the antics in Fine Print's book reviews. There are also two excellent articles by Sidney Berger on Book Fairs and Book Scouts. The illustrations have been very well executed and express all the humour of the text. An essential for anybody who is known in the books about books field, because they are bound to have been mentioned! Prospectus loosely inserted.

[89153]
30. (Bird & Bull Press) Morris, Henry. VIGNETTES, AN ECLECTIC ASSEMBLAGE OF ANECDOTES ABOUT PAPERMAKING. Newtown, PA: Bird & Bull Press, 1999, large 4to., cloth with leather spine label, in special cloth solander case with leather spine. 72, (5) pages, with additional pages of color illustrations. $400.00


31. (Bird & Bull Press) RARITIES OF NUMISMATA TYPOGRAPHICA, FOUR EXAMPLES OF EARLY DUTCH PRINTER’S BOOKBINDERS’ & BOOKSELLERS’ GUILD MEDALS, CAST IN STERLING SILVER FROM ORIGINAL SPECIMENS. Descriptions by William Blades. Introduction by Henry Morris. Newtown: Bird & Bull Press, 1996, 8vo., cloth, cloth spine label. Accompanied by a separate folder with die-cut holes in which is loosely inserted the four facsimile medals in silver. All enclosed in a slipcase. $300.00

Limited to only 120 numbered copies. Printed from Dante types composed by Dan Carr and Julia Ferrari at Golgonooza Letter Foundry. During the 17th and 18th century the Dutch printing guilds, which included booksellers, bookbinders, publishers and artists, issued medals to their journeyman members, with the name or number of the member engraved thereon. The medal identified the holder as a qualified guild member, a sort of “union card.” All “one-of-a-kind” they are highly prized and extremely difficult to find today. Few Americans have ever seen one. Henry Morris was able to identify the formerly anonymous “No.17” on one of the medals, thus adding considerable interest to what is already a fascinating subject. Due to the high cost of silver and casting, only 120 copies of this book with the medals were issued. Becoming one of the scarcest of the Bird & Bull books. [44313]

32. (Bird & Bull Press) Rosenwald, Lessing J. THE FORTSAS CATALOGUE A FACSIMILE, WITH AN INTRODUCTION BY LESSING J. ROSENWALD. Philadelphia: Philobiblon Club, 1970, 4to., cloth spine, marbled paper over boards. 19 pages with a 16-page 8vo. facsimile of the original Fortsas Catalogue in a pocket in the inside rear cover. $325.00

One of 250 numbered copies (Taylor B2). This book was designed and printed by Henry Morris of the Bird & Bull Press. The “Avis” and the text of M. Polain’s newspaper account of the hoax are reproduced in facsimile and tipped-in. An important addition to the literature connected to this famous auction hoax. Prospectus loosely inserted. [456]
33. (Bird & Bull Press) Schmoller, Hans, Tanya Schmoller, and Henry Morris. CHINESE DECORATED PAPERS, CHINOISERIE FOR THREE. Newtown: Bird & Bull Press, 1987, oblong 8vo., quarter morocco with tips in leather, leather spine label, a reproduction in gilt of one of the ream wrappers on the front cover. 77, (3) pages followed by the 24 actual samples. $400.00
First edition, limited to 325 numbered copies. Printed on mouldmade Hahnemuhle paper. Hans and Tanya Schmoller found a cache of Chinese tea chest (or tinsel) paper in England that had been in storage for fifty years. This very colorful paper is no longer being manufactured. The book reprints much of the correspondence between Morris and Schmoller on the production of this book that occurred before Schmoller’s death. His wife, Tanya, took the notes that he had written and produced the essay on the paper which follows the correspondence. The samples (mostly 6 x 8.5 inches) are the best of the large lot and have been treated by Morris to keep them from further oxidation or degradation. Original prospectus loosely inserted. [20251]

34. (Bird & Bull Press) Voorn, Henk. OLD REAM WRAPPERS, AN ESSAY ON EARLY REAM WRAPPERS OF ANTIQUARIAN INTEREST. North Hills: Bird & Bull Press, 1969, small 4to., leather spine, marbled paper over boards. 111 pages. $315.00
Taylor A8. One of 375 numbered copies; this copy has “printer’s copy” written in place of a number on the colophon. This was by far the largest Bird & Bull edition to date. It took Mr. Morris 30 weeks to make the paper used for it. The book was the result of a trip the Morris’s took to Europe in 1967. With the separately issued envelope containing two reproductions of a ream wrapper present. This is often missing as it is much larger than the book. In a variant binding. [102492]

Limited to 150 numbered copies. Printed on Arches Mouldmade paper by Henry Morris at the Bird & Bull Press. This book contains Alexander Wilson’s long poem “The Foresters” describing his first “pedestrian journey” with two companions to the Falls of Niagara in the Autumn of 1804. Wilson’s work is a wonderfully descriptive account of the spectacular sights of the American wilderness. With engravings by Wesley W. Bates, one of the top-rated wood engravers in North America. Bates works in the classic British style and has produced thirteen full-page engravings plus the title page cartouche for this book. Composed in Dante types by Michael and Winifred Bixler. Includes a foreword by Henry Morris, a synopsis of the poem by Robert Cantwell, and notes on the text. [60487]

Limited to 750 special hardcover numbered copies signed by the author. A collection of poetry by the renowned poet from Los Angeles, Charles Bukowski. Designed by Barbara Martin and printed by Mackintosh Typography & Edwards Brothers Inc. Slight shelf wear. [97751]
37. (Blake, William) Gilchrist, Alexander. THE LIFE OF WILLIAM BLAKE. With Selections from his Poems and Other Writings. Two Volumes. London and Cambridge: Macmillan and Co., 1863, 8vo., original cloth, title and decorations blind-stamped and gilded on boards, gilt title on spine. xiv,(ii),389+(i); vii,(i),268 pages. $450.00

The first volume of this comprehensive work on Blake contains a biography of Blake's life illustrated with numerous examples of Blake's own works in facsimile by W. J. Linton and in photolithography with a few of Blake's original plates, some of which fold out. The second volume contains selections from Blake's work, including his most well-known collections of poetry, Songs of Innocence and Experience, and the poem The Book of Thel, as well as other poetical sketches and works of prose. This volume also includes twenty-nine poems hitherto unpublished, an Annotated Catalogue of Blake's Pictures and Drawings, and thirty-seven plates of engraved designs from The Book of Job and Songs of Innocence and Experience. Recased with original cloth laid-down on newer cloth. Wear along edges. [95257]
38. (Bodoni, Giambattista) Cleland, T.M. GIAMBATTISTA BODONI OF PARMA. Boston: Society of Printers, 1916, 8vo., cloth backed boards, paper cover label, dust jacket. 50 pages. $150.00
First edition, limited to only 250 copies. Printed by the University Press. Jacket chipped along edges with small tears. Unusually well-preserved copy of this scarce book. [1449]

39. Boinet, Amédée. LA MINIATURE CAROLINGIENNE, SES ORIGINES, SON DÉVELOPPEMENT. Paris: A. Picard, 1913, large 4to., later cloth with original paper wrappers bound-in. (iv), 6, (2) pages followed by CLX leaves of plates. $550.00
First edition. A pictorial history of the origin and development of Carolingian miniatures. Extensively illustrated with 160 plates each preserved by a tissue guard. Published with the participation of the Académie des Inscriptions et Belles-Lettres. Loosely inserted is a commemorative book label which indicates that this set came from the reference library of H.P. Kraus purchased by Oak Knoll Books at the auction sale. [75803]

ONE OF 40 COPIES

40. (Book Club of California) McClintock, Elizabeth. CALIFORNIA FLORA. San Francisco: Book Club of California, 1995, small 4to., stiff paper wrappers which is loosely inserted in a pocket in the left side of the portfolio and with the separate suite of plates inserted in a paper wrapper portfolio which is in turn inserted in the right side of the cloth portfolio, paper spine label on portfolio. (34) pages. $300.00
One of 40 copies inserted in this specially made portfolio and containing a separate suite of the 13 DePol plates which often have a penciled “D” under the image. The “floral portraits” were printed from John DePol’s original wood engravings by the Feathered Serpent Press. In a fashion similar to earlier publications for the Book Club of California, this volume contains twelve sections. Each pair of facing pages contains text on the left describing the properties of the flower illustrated on the right. John DePol’s illustrations are typical of his style and show off his ability to balance blackness with movement within each composition. Patterned endpapers. Cover printed in olive, orange and black. [93797]
41. (Bookbinding) CATALOGUE DE RELIURES DU XVE AU XIXE SIÈCLE, EN VENTE À LA LIBRAIRIE GUMUCHIAN & CIE. Paris: Gumuchian & Cie, n.d. (circa 1930s), 4to., paper wrappers. vi, 182 pages and 135 plates of bindings including some in full color. $650.00

Catalogue no. 12 issued by this bookselling firm. This is one of 100 numbered copies printed on “Papier de Hollande” (Brenni no. 288). The catalogue has descriptions of 398 books with well over one-third of them illustrated. The descriptions are detailed and the text is aided by indices to provenance and authors. With the Randeria bookplate. Chipped at head of spine. [71410]

42. (Bookbinding) Derôme, Léopold. LA RELIURE DE LUXE LE LIVRE ET L’AMATEUR. Paris: Edouard Rouveyre, 1888, large 8vo., half red morocco over marbled paper-covered boards, five raised bands, top edge gilt, others uncut. 246, (2), v, (3) pages. $450.00

First and only edition, limited to 900 numbered copies. (Schmidt-Künsemüller no. 1537.) A discussion of luxury bookbinding by the author is accompanied by the designs of J. Adeline, G. Fraipont, C. Kurner, and M. Perret. Each plate is protected by a guard sheet with descriptive letterpress. Original wrappers bound in. Presentation from Rouveyre on half-title. [71467]
43. (Bookbinding) Dreis, Hazel. Bound catalogue of binding tool impressions from the personal collection of the binder, Hazel Dreis. 1945, 4to., quarter calf with brown cloth-covered boards. 37 pages. $ 450.00

Hazel Dreis was born before the turn of the century and studied bookbinding in Paris and in England with Roger de Coverley. She was a Master of the (English) Bookbinder’s Guild and a member of the (American) Guild of Bookworkers. She was on the binding staff of the Library of Congress and the Folger Library and worked with a number of private presses (Grabhorn, Anderson Ward Ritchie). She died in 1963.

The 37-page book (some blank pages) has the following inscription in pencil on the front free endpaper “I bought these tools in England in 1927 from Ann Thackery Ritchie from whom I also bought a finishing press, laying press and other forwarding equipment. This book was made by Joseph Stusfield, a pupil of mine in the fall of 1930. He died in the spring of 1931. No purchases have been added since that date to this book. Hazel Dreis, September 1945.” The section heads are Grolier, Corners, Flowers, Leaf, Circles-Dots, Large-Tools, Small-Tools, Wheels, Palette Line, Palette Border Tools, Curves-Gouges, Type. Includes a letter to her from Bill Bond at Harvard (she was doing binding for him) and other related information. Covers rubbed with some spotting. Pencil inscription from the collector who bought this from Oak Knoll in 1984 and now has sold it back. [102802]

44. (Bookbinding) Ellenport, Samuel B. AN ESSAY ON THE DEVELOPMENT & USAGE OF BRASS PLATE DIES INCLUDING A CATALOGUE RAISONNE FROM THE COLLECTION OF THE HARCOURT BINDERY. Boston: Harcourt Bindery, 1980, large 4to., quarter morocco with marbled paper-covered boards, five raised bands, top edge gilt. 32 pages of text followed by 99 plates with accompanying notes, (7) pages, two full-color plates tipped in. $ 300.00

S-K 7414. One of 30 numbered copies bound thus and signed by the author. An excellent account of a method of hand-binding where the design is pressed on the book from a single brass plate in one procedure. Ellenport writes about the historical development of this method and provides plates of the brass dies used by the Harcourt Bindery. Finely printed at the Heron Press. Prospectus loosely inserted. [95653]

Item 44
45. (Bookbinding) Gottlieb, Theodor. **BUCHEINBANDE, AUSWAHL VON TECHNISCH UND GESCHICHTLICH BEMERKENSWERTEN STÜCKEN.** Auswahl von technisch und geschichtlich bemerkenswerten Stücken, 100 Tafeln in Licht- und Steindruck, mit Einleitung von T. . . (Book bindings. Selection of technically and historically noteworthy items, 100 plates in photo- and lithographic prints, with introduction by Theodor Gottlieb). Wien: Anton Schroll & Co., (1910), folio, bound text of cloth over limp boards followed by loose plates, all inside a stiff-backed portfolio (cloth over boards) with decorated front pastedown, flaps (cloth and paper) and ties, with double girt fillets, gilt lettering and the Hapsburg Double Eagle gilt-stamped on the front. (iv) pages, 80 columns, 81–84 pages; 100 loose sheets. **$ 925.00**

Catalogue for an exhibition or display of 116 significant bindings from the collection of the “Imperial-Royal [K.K.] Court Library” (now the National Library of Austria): bindings from the 6th to the 19th century (mostly, however European bindings of the 15th and 16th centuries) mostly in leather (morocco, calf, sheepskin) over boards (paper or wood) with covers decorated with metal pieces and/or blind- or gilt-tooled or -stamped designs in various styles (mosaic, panelled, diapered, center- and cornerpieces in borders, pictorial, strapwork, oddities or mixed styles, etc.) sometimes with other colors. There is a certain emphasis on south German and Austrian bindings.

The purpose of the exhibition was not primarily aesthetic—though most of the bindings have a striking appearance—but to show the development of the structure and decoration of books. In this respect, one is particularly struck by the many correspondences between the ten medieval Middle Eastern bindings presented, and medieval and later European bindings. The accompanying folio-sized brochure contains an article on the history of bookbinding and decoration, followed by the catalogue of 116 bindings (plus several doublures), index and bibliography. Entries discuss decoration, decorative elements, and sometimes binding structure, with references to other bindings. Entries also indicate contents and provide information on provenance, binders, etc., along with references, as appropriate. The illustrations themselves are monochromatic photolithographic plates with chromolithographic highlighting of gilding and other coloration. The outer portfolio is split along the front hinge. With the Randeria bookplate. [71317]

46. (Bookbinding) Hobson, G.D. **BINDINGS IN CAMBRIDGE LIBRARIES, SEVENTY-TWO PLATES. WITH NOTES BY G.D. HOBSON. BASED ON RESEARCHES BY N.F. BARWELL, H.M. DAVIES AND THE LATE CHARLES E. SAYLE.** Cambridge: University Press, 1929, folio, cloth stamped in gilt, top edge gilt, others uncut. xvi, 180 pages. **$ 1,600.00**

Printed in an edition limited to 230 copies for sale by Walter Lewis at the Cambridge University Press. (Appleton p. 81, S-K 982). With 72 full-page plates of bindings including many in full color. Divided into the following groups: A. Preliminary, 1190–1450; B. Gothic, 1470–1520; C. Renaissance, 1520–1590; D. Early Stuart, 1605–55; E. Late Stuart and Early Georgian, 1660–1750. Each binding shown is accompanied by a long description of the binding, information on previous ownership and historical remarks. Hobson gives indices of owners, binders, booksellers, craftsmen, initials and monograms of binders and owners, binding centers and subjects of stamps and panels. Of extra interest are the many other examples that Hobson gives of similar bindings that he knows of in other collections, with information on ownership, pressmark, references to it by other scholars and if any reproductions have occurred. Hobson also describes 45 other Cambridge bindings that have been reproduced in other books. Rubbed along edges and spine. [5816]
47. (Bookbinding) Hobson, G.D. ENGLISH BINDING BEFORE 1500. Cambridge: Cambridge University Press, 1929, folio, cloth, top edge gilt. (xii), 60 pages followed by 55 full-page plates of bindings. $400.00


49. (Bookbinding) Oldham, J. Basil. SHREWSBURY SCHOOL LIBRARY BINDING, CATALOGUE RAISONNE. Illustrated Mainly from Photographs by the Late P.W. Pilcher. N.P.: Printed for the Librarian of Shrewsbury School at the University Press, Oxford, 1943, small folio, white cloth spine with red cloth sides. xl, 183 pages with frontispiece and 62 plates. $900.00

S-K 1139. Limited to only 200 numbered copies, one of the rarities of bookbinding reference books. (Brenni no. 773). This library was founded in the 16th century and had grown to about 7000 volumes when Oldham wrote this book. The bindings are especially impressive and include a large number of early English bindings that had been bound expressly for the school library by early English binders. Oldham comments in his introduction on methods of distinguishing English from foreign bindings. All the bindings illustrated are gilt stamped or blind-stamped; plates showing just rubbings of specific tools follow the plates of bindings to help the reader follow Oldham's logic in assigning specific tools to specific binders. Creme-colored spine is slightly age darkened with spots at heel. [11854]

50. (Bookbinding) Paton, Lucy Allen. SELECTED BINDINGS FROM THE GENNADIUS LIBRARY THIRTY-EIGHT PLATES IN COLOUR. WITH INTRODUCTION AND DESCRIPTIONS. Cambridge: American School of Classical Studies at Athens, 1924, 4to., cloth. vii, 33 pages followed by the plates. $425.00

First edition, limited to 300 numbered copies. (S-K 960; not in Brenni). The Gennadius collection contained books having a connection, direct or indirect, with Greece and the Greek people. However, it also contained 600+ historic and artistic bindings which show “...the art of bookbinding through some of its most definitely recognised stages...”. The earliest binding in this catalogue is from the 15th century, but the library was rich in early Venetian bindings and gold-tooled French bindings from the 16th & 17th centuries. Superbly illustrated catalogue. The 38 plates are done in brilliant chromolithography and describe books such as a 15th-century Venetian calf binding, a number of Greek monastic bindings, bindings by Clovis Eve, Antoine Ruette, Derome, Padeloup, Mearne, and others. Ink inscription in corner of free endpaper. [5913]
51. (Bookbinding) PIERRE LEGRAIN, RELIEUR. REPERTOIRE DESCRIPTIF ET BIBLIOGRAPHIQUE DE MILLE DEUX TREnte-SIX RELIURES. Paris: Libraire Auguste Blaizot, 1965, 4to., signatures loosely inserted in a white stiff paper wrapper, brown cloth slipcase. xxxiii, 205 pages with 7 plates in full color and 243 reproductions in collotype. $750.00

Printed in an edition limited to 600 numbered copies. (S-K 6509, Brenni no. 657). Magnificent book covering the bindings of this modern French bookbinder. Upper hinge of slipcase cracked. Back of slipcase is faded. [75055]

52. (Bookbinding) Schmidt, Aldof. BUCHEINBÄNDE AUS DEM XIV–XIX JAHRHUNDERT IN DER LANDESBIBLIOTHEK ZU DARMSTADT. Leipzig: Karl W. Hiersemann, 1921, thick folio, cloth, leather spine label. 41 pages followed by 100 full-page plates. $575.00

S-K 989. Illustrations, mostly in color, of 162 bindings on 100 plates. A magnificent folio describing the bindings in this library. With explanations of the plates at the beginning. Some spotting of covers. [30043]

NIXON’S COPY

53. (Bookbinding) Van Regemorter, Berthe. SOME EARLY BINDINGS FROM EGYPT IN THE CHESTER BEATTY LIBRARY. Chester Beatty Monographs no.7. Dublin: Hodges Figgis & Co., 1958, tall 8vo., stiff paper wrappers. Frontispiece; 26 pages followed by 12 plates of bindings. $350.00

First edition. (Brenni no. 510). An interesting look at the earliest forms of bookbinding. A wonderful association item as this copy once belonged to Howard Nixon and is filled with related material. Nixon reviewed this publication and there is a handwritten version of this review accompanied by a printed version on which he has written that a kinder version was actually printed. Also present are four letters from Roger Powell who has found much fault in the booklet and sent a copy of the Times Literary Supplement review that he apparently wrote. With other material. This item was purchased by Oak Knoll at the sale of Howard Nixon’s working library, sold to a customer and now is for sale again. Front cover detached. [72012]
54. (Bookplates) Barnett, P. Neville. AUSTRALIAN BOOK-PLATES AND BOOK-PLATES OF INTEREST TO AUSTRALIA. Sydney: Privately Printed, 1950, 4to., two-toned paper-covered boards, dust jacket. (iv), 280, (3) pages plus 7 leaves of plates. $650.00
Printed in an edition limited to 300 numbered copies by the Beacon Press on Worthy Signature Highplate paper. With chapters such as Early Engravers, Earliest Book-Plates and Their Order of Precedence, Modern Pictorials, Later Armorials and Book-Plates from Abroad. Examines form, iconography, text design and style. Includes bookplates belonging to such figures as Captain Cook, Winston Churchill, General Sir Thomas Brisbane, King George IV and other members of the British royal family. With 284 plates, 79 of which are tipped in. These plates are mostly colored and some are signed. Two hand colored plates in the text as well. The tipped-in plates offer a dazzling display of paper types and printing techniques as well. The whole volume presents an astonishing range of styles and subject matter. An intriguing glimpse into the realm of self-presentation. Uncut edges. Ex libris of P.C. Hobson on front pastedown, signed by Hobson. Patterned endpapers. Signed by the author. Spine of jacket slightly faded. [79103]

55. (Bookplates) Vindel, Francisco. ENSAYO DE UN CATALOGO DE EX-LIBRIS IBERO-AMERICANOS. Siglos XVI–XIX. Two Volumes. Madrid: Editorial Góngora, 1952, 8vo., cloth, original wrappers bound-in. xxxvi, 253, (3); xii, 293+(1) pages. $850.00
Limited to 300 copies. Volume one contains 363 facsimiles of bookplates and describes a total of 524. Volume two contains 277 facsimiles of bookplates and describes a total of 514. This volume also has the various indexes. Both volumes have the bookplate on the front pastedown of Alberto Parreño. [98882]

56. (Calligraphy) Heinrigs, Johann. MUSTERBLATTER FUR LIEBHABER DER HOHERN KALLIGRAPHIC. Two volumes (of three). Berlin: T. Trautwein, 1820, large oblong 4to., later paper-covered boards with original paper cover labels. (16); (15) leaves printed on rectos only. $400.00
First edition. (Bonacini 755). Volumes one and two of three. Each volume stands on its own. Heinrigs provides full-page examples of calligraphic compositions in this fully-engraved calligraphy manual. Drawn by Heinrigs, the examples were engraved by F. Wolff. Many pages feature elaborate calligraphic vignettes as well. Includes blackletter as well as traditional Roman and italic letter forms. Complete Arabic alphabets in various scripts as well as non-Arabic examples are provided. Volume two includes a subscription list. Foxing. Covers discolored. [59949]
Item 56

[ 22 ]

A calligraphic book of hours “dedicated” to Marie Anne Christine Victoire de Bauirre [Bavaria] (d.1690), the daughter-in-law of Louis XIV, written and engraved by Louis Senault (fl. 1660’s-1680’s) between 1680 (date of the lady’s marriage to the Dauphin) and 1690. Senault produced different versions of books of hours dedicated to various members of French royalty. This copy does not correspond exactly to any reference which we have found. It has some similarity to Bonacini no. 1689 and OCLC 26677688, both of which are perhaps for an earlier version. The missing page number (p. 47 omitted), however, is noted only for a much later work (1740) using Senault’s plates but bearing a different title. The book is printed from engraved plates, with each page written in a clear cursive (with headers and highlights sometimes in other styles) inside a simple border of double rules. The decorative scheme is more elaborate, generally combining floral elements and calligraphy, with some geometric elements or landscape vignettes. The title page and the eight subtitle pages have more ornate floral borders or subdivisions within the double rules, generally surrounding a calligraphic center panel. The groups of prayers usually begin with a floral or landscape headpiece, followed by some calligraphic flourishing, and an illuminated first initial consisting of a Roman capital over a square background of floral or geometric design, or a landscape vignette. Similarly constructed but smaller initials also appear at the beginnings of individual prayers: no two initials are the same. Sections frequently conclude with flourishes, and strings of calligraphic fleurons, each unique, appear throughout the text. Some headpieces and some backgrounds of initials incorporate landscape engravings which seem rather faint, as if made from worn plates. Other landscapes are clearly printed, as is all of the other matter. Joints repaired at head and foot, paper repair to head of title-page not affecting text. Worn at the joints. [52742]
58. Chatterton, Thomas. POEMS, SUPPOSED TO HAVE BEEN WRITTEN AT BRISTOL, BY THOMAS ROWLEY AND OTHERS, IN THE FIFTEENTH CENTURY. the greatest part now first published from the most authentic copies, with an engraved specimen of one of the mss. To which are added, a preface, an introductory account of the several pieces, and a glossary. London: T. Payne and Son, 1777, small 8vo., contemporary full calf, five raised bands, spine heavily gilt, red leather spine label. xxvii, 307 pages. $1,500.00

First edition, first state with c4 uncancelled (Rothshild 589; Hayward 188; Ashley Catalogue x, p. 75). This first edition was edited by Thomas Tyrwhitt (1730–1786) who originally believed that these poems were indeed the work of Rowley. By the third edition, he had come to realize that Chatterton had fooled them all and these invented poems were his work. Thomas Chatterton (1752–1770), the son of a poor Bristol schoolmaster, was already composing the Rowley Poems at the age of 12, claiming they were copies of 15th-century manuscripts. An original genius as well as an adept imitator, Chatterton used 15th-century vocabulary, but his rhythms and his approach to poetry were quite modern. The Rowley Poems were recognized after his suicide at the age of eighteen as modern adaptations written in a 15th-century style, but the vigor of such poems as Mynstrelles Songe and Bristoqwe Tragedie demonstrated his genius. He later became a hero to the romantic and Pre-Raphaelite poets.

An important copy as this one bears a presentation from the editor to Sophia Barrett on the second blank page. Sophia Barrett was the daughter of William Barrett of Bristol, a surgeon and historian of his city. Tyrwhitt describes how he bought a number of vellum mss. from Chatterton over the period 1768 to 1770 in prose and verse written under the names of Rowley, Canynge, etc. Signed by S. Barrett on first blank page. Covers worn around edges with front cover detached. [100417]

59. Chayt, Steven & Meryl. COLLOTYPE, BEING A HISTORY PRACTICUM, BIBLIOGRAPHY. (Winter Haven, Fl.): Anachronic Editions, 1983, small 4to., two-tone cloth. (xii), 102, (3) pages. $850.00

Limited to only 85 numbered and signed copies. Printed with type cast by hand by the press on English handmade papers. A history and practical course in making a collotype. Also reprints W.T. Wilkinson’s THE HELIOTYPE PROCESS first published in 1895. Beautifully printed in different colored inks and with tipped-in example collotypes. [1385]
60. (Cheloniidae Press) Robinson, Alan J. (editor). H.P.M., HAROLD PATRICK McGrath. Easthampton, MA: Cheloniidae Press, 1991, 4to., decorated paper over boards, front cover, and spine label. (x), (80), (vi) pages. $950.00

First edition, limited to 210 numbered copies of which only 100 are for sale. Signed by McGrath and Robinson on colophon page. Printed at Wild Carrot Letterpress by Daniel Keleher using Cheloniidae rag paper. Published to commemorate the 50th anniversary of the printing career of Harold Patrick McGrath, Master Printer for the Gehenna Press, Pennyroyal Press, and Cheloniidae Press. It contains sixty recollections, reminiscences, histories, etc. from friends, family, artists, and fellow printers. Also included are four wood engravings by Leonard Baskin, six wood engravings by Barry Moser, an etched portrait, a wood engraving by Fritz Eichenberg, a two-color portrait by Lance Hidy; and four wood engravings by Alan James Robinson. The title page and two other pages have hand calligraphy by Suzanne Moore and Elizabeth Curtis. A fine production which is printed in two colors throughout.

61. Chorley, Henry F. THE AUTHORS OF ENGLAND. A SERIES OF MEDALLION PORTRAITS OF MODERN LITERARY CHARACTERS ENGRAVED FROM THE WORKS OF BRITISH ARTISTS, BY ACHILLE COLLAS. London: Charles Tilt, 1838, 4to., original brown cloth stamped and embossed, title in gilt on front cover, later cloth spine with leather spine label, all edges gilt. vi, (ii), 93, 12, (2) pages. $750.00

First edition. McLean (Victorian Book Design, pp. 26–28) reproduces as a full-page plate the portrait of Byron and also shows four other “distorted” portraits to show the possible uses of the Collas process. He states “In 1838 Tilt published Authors of England containing fourteen portraits, after medallions by H. Weeke and E.W. Wyon, engraved on steel by Achille Collas’s patent process, a curiosity perhaps, but the skill of the technique is breath-taking. The process, known as ‘anaglyptography’ was one of several in which a tracing arm, moving over a rounded object, such as a plaster cast of a medal, could produce by mechanical means an engraving which had an uncanny appearance of being embossed.” Wakeman (Victorian Illustration, p. 31) states “The French machine was built by Achille Collas and used in England for the plates of The Great Seals of England (Hering, 1837) and H.F. Chorley’s The Authors of England (1838). Some copies of the latter have an account of the process and its invention bound up at the back.” With the pictorial title and all 15 plates present. With the bookplate and pencil signature of Gavin Bridson. Covers faded. Foxing. New endpapers.
62. **COLOPHON, A BOOK COLLECTOR’S QUARTERLY.** The complete set of 48 volumes. New York: The Colophon, 1930–1950, various sizes, various bindings. $1,850.00

Includes the following: 1. Original Series. 20 volumes. 4to., boards + Index. 1930–1935. 2. New Series, boards or cloth. 1935–1938. 3. The Annual of Bookmaking. Thick 8vo., cloth. 1938. 4. New Graphic Series. 4 volumes. 4to., boards. 1939. 5. The New Colophon. 9 volumes. 4to., boards except the 9th volume which is cloth bound and much thicker than the rest. 1948–1950. 6. An Index to the Colophon, New Series, The Colophon, New Graphic Series and The New Colophon. 1968. (Ulrich & Kup p. 3). “Scholarly and popular contributions both make perfect reading for connoisseur and amateur of books and bibliography.” Many illustrations. The first series of 20 volumes is contained in 5 pigskin-backed boxes that were sold by the publishers to anyone that wanted to buy them for the set. This practice was discontinued after the first 20 volumes. Pigskin backs on four boxes age darkened. Also present is a leather-backed case made for the first four parts of The New Colophon. With related ephemera including the prospectus to the set. [73586]

63. (Columbus, Christopher). **SPANISH LETTER OF COLUMBUS TO LUIS DE SANT' ANGEL.** Escribano de Racion of the Kingdom of Aragon Dated 15 February 1493 Preprinted in Facsimile, Translated, and Edited from the Unique Copy of the Original Edition (Printed at Barcelona Early in April 1493) now in the possession of Bernard Quaritch. London: Bernard Quaritch, 1891, folio, quarter leather, cloth-covered boards. (ii), 33+(1) pages. $300.00

Contains a Preface, Facsimile of the letter, text in Spanish with English footnotes, an English translation, and a final section of notes and verifications. Two items laid-in: 1) The Latin Letter of Columbus printed in 1493 and announcing the Discovery of America reproduced in Facsimile, with a Preface. This is in a paper wrapper, no English translation. 8vo. 2) Handwritten copy, possibly part of the Preface or Introduction in English, with the handwritten title page “The Letter in Spanish of Christopher Columbus written on his Return from his First Voyage and Addresses to Luis de Sant Angel, 15 Feb–1493 announcing the Discovery of the New
World—London Ellis & Elvey, 29 Bond St . . .1889”. Nine leaves held together with a straight pin. They
had been folded at one time and are now fragile at the crease. Boards are very worn, dampstained and
bumped. Spine is lacking about 2/3 of the leather from either end with just the center portion present.
Signatures holding. Previous owner’s bookplate on front endpaper. [95542]

64. (Contre Coup Press) Elkin, Stanley. THE COFFEE ROOM. Louisville: Contre Coup Press, 1987, 8vo., quarter cloth, paper-covered boards. (x), 39+(1) pages. $350.00
Limited to an edition of 95. Signed by the author and Michael McCurdy, who illustrated the book with
four beautiful wood engravings, printed from the blocks. Printed on Frankfurt Cream paper. A radio
play originally written for NPR’s Earplay series. Text first published in Epoch, vol. XXX, no. 1, Cornell
University, Fall 1980. An interesting little play in a lovely book. [93970]

65. (Darton, William). THIRD CHAPTER OF ACCIDENTS AND REMARK-
ABLE EVENTS; containing Caution and Instruction for Children. Philadelphia: J.
Johnson, 1807, small 12mo., later marbled paper wrappers. not paginated. $600.00
Of particular interest for students of the history of the book, this little work is printed on watermarked
laid paper from Thomas Gilpin’s Brandywine Mill, near Wilmington. The mill had been established
by Thomas and Joshua Gilpin in 1787 and one of the most encouraging supporters was Benjamin
Franklin. William Darton’s three ‘chapters of Accidents’ were first published in London in 1801 and
were issued separately. The ‘First’ chapter was republished in Philadelphia in 1804; the ‘Second’ and
‘Third’ chapters were published three years later, again separately. They contained “an appalling recital
of the physical hazards lying in wait for the disobedient, over inquisitive or merely incautious child.”
(Gottlieb). Darton was not only the original publisher, he was also the author and engraver of the
lively illustrations, one of the most dramatic of which depicts a lad taking a dive from a balloon. There
are 9 half-page and 3 full-page engravings. NUC records a single holding for all three Philadelphia
parts and 4 holdings of this third chapter alone. Shaw-Shoemaker 12394. Rosenbach 291, Gottlieb 128

Second edition, enlarged and revised, from the 1885 first edition. Illustrations accompanied by text of the printer’s and publisher’s marks present in books held in this massive library devoted to the book arts. With a bookplate indicating that this book came from the reference library of H.P. Kraus.


Limited to 750 numbered copies. The third and last of the Smith titles to be published by The Derrydale Press. (Siegel-Marschalk-Oelgart 166). Inscribed to Graham Cross by Edmund Ware Smith, “may he emulate the ‘one eyed poacher’ more in the highest sprit than in the dark deed!” Also inscribed by the illustrator A. Lassell Ripley, “What we need is a one eyed grouse hunter.” Both inscriptions are on the front free endpaper. Black-and-white frontispiece and illustrations. Small bookseller’s ticket on the bottom of the front pastedown. Boards rubbed, spine faded. Wear to the corners and edges. Reback with original spine laid-down on newer cloth.

68. Dorow, Wilhelm. **FACSIMILE VON HANDSCHRIFTEN BEHRÜHMTER MÄNNER UND FRAUEN.** Four volumes bound in one. Berlin: L. Sachse & Company, 1836–1838, small 4to., quarter leather with cloth-covered boards. (12 plus 15 leaves of facsimiles; 14 plus 15 leaves; 10 plus 14 leaves; 12 pages plus 306 leaves, some of which fold out. $350.00

Each issue begins with a detailed introduction to the facsimiles that follow, including background information on the author and the significance of the document. Mostly facsimiles from the eighteenth and nineteenth centuries, but later volumes contain a number of manuscripts from the sixteenth and seventeenth centuries. Items include personal and professional correspondence, poems, musical notations, sketches and memoranda. A brief section of facsimile signatures in the center. Written in English, French, Italian and, of course, German. Entries in the final, largest volume have headings in gothic typeface listing the author, their title or position and birth and death dates and locations. A representative selection would include Martin Luther, Erasmus and Christopher Columbus; Beethoven, Goethe and Victor Hugo; and presidents and diplomats of the United States, kings and queens of Europe. Many facsimiles fold out to preserve their original size. A genuine treasure on each page. Ex-library copy with markings. Hinges and head and tail of spine rubbed. Back cover scuffed. Edges of front cover slightly worn.
69.  **(Dulac, Edmund) Quiller-Couch, Sir Arthur.** **THE SLEEPING BEAUTY AND OTHER FAIRY TALES.** From the Old French. New York: Hodder and Stoughton, n.d. (but 1910), 4to., red pebbled cloth in facsimile of leather, gilt decorations. (xviii), 129, (3) pages.  $365.00

With a preface by the author, describing his intentions in creating this book, as well as a short biography of Perrault. Contains 30 illustrations by Edmund Dulac throughout (Hughey, 23f, but missing the box), all tipped-in with descriptive titles printed underneath. Rubbed around edges and covers slightly bowed. [100397]

70.  **Dunton, John.** **LETTERS WRITTEN FROM NEW-ENGLAND, A.D. 1686.** In which are described his voyages by sea, his travels on land, and the characters of his friends and acquaintances. Boston: The Prince Society, 1867, 4to., wrappers. xxiv, 340 pages.  $300.00

Limited to 210 copies of which this is one of twenty large paper copies initialed by the editor (Howes D-581). With notes and an appendix by W.H. Whitmore. John Dunton (1659–1733) was an English bookseller, author and publisher who lived in America for a period of his life before returning to England. A collection of Dunton's letters as preserved in the Bodleian Library. With various appendices and an index. Partially dis-bound. Front wrapper missing, back wrapper tanned and creased. Chipped at the edges and spine with some loss of paper. Pages mostly uncut. [104659]

71.  **(Elston Press) Milton, John.** **SAMSON AGONISTES, A DRAMATIC POEM.** (New Rochelle: The Elston Press, 1904), 8vo., full maroon morocco with gilt ruled borders and corner decorations, raised bands, gilt design on spine, gilt dentelles, marbled endpapers, top edge gilt. 65, (3) pages.  $350.00

Limited to 120 copies printed in black and red on English hand-made paper watermarked with the “cat.” (Johnson 24). Taken from the 1671 printing. With various vignettes and chapter openings cut on wood from designs by H.M. O’Kane. This full morocco leather binding appears to be contemporary to the production of the book. It is not signed in any manner. Rubbed. Wear at head of spine. [79880]

**PRESENTATION WITH LETTER**


One of five hundred copies printed at the Elston Press of New Rochelle, New York. (Ransom no. 20). Title page decorated with an arabesque bar and a small cherub. Initials of scene openings elaborately wood-engraved. Unopened, spine paper label soiled slightly, paper sides slightly soiled, slight foxing to first and last gatherings. Presentation from the author to Mr. Oswald Garrison Villard on the free endpaper. Mounted on the back pastedown is a small envelope containing a three-leaf letter from the author to Mr. Villard. The last book of the press. Some age darkening of covers around edges. Small ink ownership stamp on front pastedown. [44374]

Contains a total of 55 plates. The section on engraving was authored by Rev. John Lindsay, has four plates, and runs from page 780 through page 850. With the bookplate and pencil signature of Gavin Bridson. Bridson has loosely inserted notes in the engraving section. Recased with original spine laid down. [98468]


One of 300 copies. (The Private Press: A Study in Idealism. To Which is Added A Bibliography of the Essex House Press, p. 69). Printed in the ‘Endeavour’ type in red and black. Erratum slip laid in, also a short list of books by the same author. Eight addresses given throughout the United States form the chapters. The initial letter of each chapter has a lovely floral motif. In addition, the initial letter of the preface is printed in red as is the floral motif at the end of the book on page 134. The vellum is slightly warped. [79894]

75. (Essex House Press) (Penn, William). **SOME FRUITS OF SOLITUDE.** In Reflections and Maxims, Relating to the Conduct of Human Life. (London: Essex House Press, 1901), 16mo., full vellum. xiv, 257+(1) pages. $500.00

Limited to 250 numbered copies. Frontispiece by T. Sturge Moore, an English poet, author, and artist. Printed in black and red using Caslon type. (Ransom 266). This fascinating, insightful book consists of musings by William Penn on humanity. Bookplate on front pastedown. Vellum bowed as usual and soiled. Some wear at spine ends. [97236]
76. (Esslemont, David) THE WOOD ENGRAVINGS OF DAVID GENTLEMAN. Montgomery, Powys, Wales: David Esslemont, 2000, 4to., full black cloth, red paper spine label, cloth slipcase. xviii, (ii), 131, (2) pages. $375.00
Printed in an edition limited to 350 numbered copies. The first published collection of David Gentleman’s engravings, this book contains over 300 wood engravings. Includes work ranging from book illustrations done while still a student at the Royal College of Art to the well-known engravings for Clare’s “The Shepherd’s Calendar” to designs for postage stamps, press advertisements, and book covers. The small engravings which were enlarged twenty times for the Charing Cross Underground mural are also featured. With only a few exceptions the engravings are printed directly from the artist’s original wood blocks. Fiona MacCarthy’s introduction describes Gentleman’s upbringing and training and reveals the influences on his work. Acknowledging his unique creative skills and sensitivity, she reviews his work not only as a wood engraver but also as an artist and designer. The foreword by Gentleman describes the evolution of his responses to the medium and his clients. His insightful commentary which details how each was commissioned, conceived and carried out, accompanies each group of engravings. Simon Brett, writing in *Multiples* Jan. 2001, recognizes Gentleman as “the engraver of light” and praises this volume which allows this aspect of the engravings to leap from the page. In the London Times Jan. 31, 2001, Jim McCue also finds great pleasure in the pages of this homage to a talented and gentle man. [60932]

77. (Feininger, Lyonel) Prasse, Leona E. LYONEL FEININGER, A DEFINITIVE CATALOGUE OF HIS GRAPHIC WORK ETCHINGS, LITHOGRAPHS, WOODCUTS. Cleveland: The Cleveland Museum of Art, (1972), 4to., cloth. 304 pages. $145.00
Text in English and German. Catalogue of the graphic works. Profusely illustrated with black-and-white illustrations. With a list of exhibitions, bibliography, index, and an addenda. Ex-private library with a small stamp in ink from the previous owner on the title page and a card holder on the rear pastedown. Cloth is slightly rubbed. [104735]

(Ulrich & Küpp. 13) Index precedes the bound issues of this weekly publication. Full page specimens and smaller examples throughout, one two-page spread and one chromolithograph. Published from 1883–1890. Some pages have short tears, edges browning. Lacks back strip, top board disbound and bottom one nearly so, both top and bottom boards extremely worn. Front and rear hinges ineffectively mended with cloth tape. First signature loose. [93556]

First edition, limited to 120 numbered and signed copies. Artmann’s 1979 story of opera goers is transformed by Peter Malutzki through his imaginative illustrations. Malutzki takes a single image of an opera-going couple and overprints it with color zinc plates in a new way for each page. Handset and letterpress with Candida kursiv, gewöhnlich and halbfett. [62814]

80. (FlugBlatt-Presse) Rosei, Peter. UNSER LANDSCHAFTSBERICHT. (Llahnstein: FlugBlatt-Presse, 1996), small 4to., accordion fold with stiff paper boards. 42, (2) pages. $480.00

First edition, limited to 60 signed and numbered copies. The text, by Peter Posei, is printed over 22 original black-and-white photographs by Ines v. Ketelhodt. The photographs feature a nude body, framed and lit to evoke a day landscape when the accordion-folded book is read from one direction and a night landscape when read from the other. Printed over the “landscapes” are figures by the graphic artist Peter Malutzki. These figures are printed with letterpress material, such as plates, brass rules, etc. [62819]

81. (Forgery) REPORT OF THE COMMITTEE OF THE SOCIETY OF ARTS, &C, TOGETHER WITH THE APPROVED COMMUNICATIONS AND EVIDENCE UPON THE SAME, RELATIVE TO THE MODE OF PREVENTING THE FORGERY OF BANK NOTES. London: Society of Arts, 1819, 8vo., modern paper wrappers with paper cover and spine labels. (iv), 72 pages. $1,250.00

First edition (Levis, p. 468; Bridson & Wakeman B48; Goldsmith 22503; Kress C. 414). All six plates present. With the bookplate of Gavin Bridson. An important comment on the prevention of forgery.
Contains a number of articles including: one by T.C. Hansard who proposed the use of Diamond type arranged in patterns (including an example plate); by T. Ransom recommending copper plate engraving (including a sample bank note showing the work of three different engravers); by R.H. Sully also recommending copper plate engraving (with a sample bank note and an engraved plate showing the design for a new copper plate printing machine); and by Richard Williamson recommending steel engraving (with two fine steel engraved plates). Old ink stamp of Mercantile Library of Philadelphia on a number of the pages and all the plates. The plates are faintly water-stained. [37893]

Facsimile edition, based on the edition printed in Florence by Piero Pacini in 1508. Frezzi’s poem, first published in Perugia in 1481, is beautifully interpreted by some of the most outstanding woodcuts created by fifteenth-century Florentine artists. A scholarly essay by B.H. Breslauer carefully documents the history of the early Florentine woodcut as well as that of the Quadriregio. Includes a preface by the Earl of Crawford and Balcarres who presented this volume to members of the Roxburghe Club. Leaf, A Note on the Printing is loosely inserted. [64275]

83. (Golden Cockerel Press) Lucas, F.L. (translator). HERO & LEANDER. N.P.: (The Golden Cockerel Press, 1949), 8vo., two-toned red and gold cloth with drawing in gilt and red on the front cover, top edge gilt, others uncut. 44, (4) pages. $400.00

Designed, produced, and published by Christopher Sanford in an edition limited to 500 numbered copies (Cock-A-Hoop 183). Translated from the Greek of Musaeus, c. 500 A.D. who was almost the last of the classical Greek poets, and one of the best. Illustrated with 11 line engravings in copper by John Buckland Wright (1897–1954), and signed by him and the translator on the limitation page “John Buckland Wright’s chastely amorous line-engravings, seems to me to provide a harmony which the Greeks would have loved. . . some literary pundits are rather jaundiced in their appreciation of graphic artists’ work, philistine in their judgments, and terrified by nudity in any form”. Only minor cover rubbing. [104552]
84. (Gromme, Owen) Mentzer, Michael and Judith Redline Coopey. THE WORLD OF OWEN GROMME. Madison, Wisconsin: Stanton & Lee, 1983, 4to., quarter leather with cloth, slipcase. 240 pages. $350.00

First edition, one of 250 numbered and signed copies constituting the “Artist Proof” edition (of 2500 deluxe copies). Introduction by Roger Tory Peterson. Biography of noted nature artist Owen Gromme is followed by 122 full color reproductions of his work, each with personal commentary. Index. [190868]

85. Guilmard, Désiré. LES MAÎTRIES ORNEMANISTES, DESSINATEURS, PEINTRES, ARCHITECTES, SCULPTEURS ET GRAVEURS; ÉCOLES FRANÇAISE,—ITALIENNE,—ALLEMANDE,—ET DES PAYS-BAS (FLAMANDE & HOLLANDAISE). Two volumes. Paris: E. Plon, 1880–1881, 4to., contemporary quarter leather with marbled paper-covered boards, five raised bands and gilt detailing on spine. xvi, 560 pages; (vi), 180 plates. $350.00

A bibliography of ornamental artists of France, Italy, Germany, Belgium, and the Netherlands from the 16th through 18th centuries. Facsimiles of book illustrations, along with illustrated examples of other decorative arts. Includes a list of works to consult from the Bibliothèque de Paris, and an alphabetical index of artists. 180 plates of diverse examples of ornamentation, such as designs for furniture, jewelry, books, and vases. Both volumes loose in boards, with the lower portion of spine of Volume 2 almost detached. Bookplate on front pastedown indicates that this book came from the reference library and stock of H.P. Kraus. Loosely inserted is a commemorative book label which indicates that this set came from the reference library of H.P. Kraus purchased by Oak Knoll Books at auction. [75866]

86. Haemmerle, Albert. VIERTEL JAHRESHEFTE ZUR KUNST UND GE-SCHICHTE AUGSBURGS. Four volumes (in 2). (München): Privatdruck, 1935–1948, small 4to., cloth. 264; 228; 222; 200 pages. $400.00

First edition. Four volume set of the art and history of Augsburg. (Only three listings in OCLC, which appear to have only three volumes of the series). With essays from a variety of scholars examining the art of Augsburg from the Middle Ages to the 19th century. The fourth volume with disclaimer, “Kriegsausgabe” or “war edition” (1947–48) printed on brown paper. Illustrated with tipped-in black-and-white plates. Text reproduced from typescript. Bookplate on front pastedown indicates that this book came from the reference library and stock of H. P. Kraus. [75856]

87. (Halcyon Press) Keats, John. ODES. (Bussum, Holland: A.A.M. Stols, 1927), 8vo., vellum. 21, (3) pages. $475.00

Limited to 125 copies (Ransom p. 103). A collection of odes by the nineteenth-century British poet John Keats. Title and initials in red and blue by J. van Krimpen. Printed in Lutetia roman type designed by J. van Krimpen on Van Gelder hand-made paper. Unopened. The vellum is slightly warped and has small dark scuff marks along the spine. [98412]

88. Hamerton, Philip Gilbert. THE GRAPHIC ARTS, A TREATISE ON THE VA-RIETIES OF DRAWING, PAINTING, AND ENGRAVING IN COMPARISON WITH EACH OTHER AND WITH NATURE. London: Seeley, Jackson and Halliday, 1882, thick 4to., original full white vellum stamped in gilt, top edge cut, others uncut. xvi, 384 pages. $650.00

First edition. (Bridson & Wakeman no. A42). Hamerton provides a history of the graphic arts, in all their forms and processes. His discussion covers everything from silverpoint to lithography. With 49 plates, including examples of wood engravings (§), drypoint, soft-ground etching, stipple engravings
(2), line engravings (3, one in 2 states), aquatint, mezzotints and a lithograph. With the bookplate and pencil signature of Gavin Bridson. Has an additional bookplate of Charles Plumptre Johnson. Minor cover soiling. A beautifully preserved copy printed on fine paper. [71262]

89. Hamerton, Philip Gilbert. LANDSCAPE. With Original Etchings and many Illustrations from Pictures and Drawings. London: Seeley & Co., 1885, folio, original full vellum, gilt borders and design. xvi, 386, (2) pages. $650.00

Limited to 525 Large Paper copies (1250 small paper copies were made). Contains a preface by the author, a list of black-and-white illustrations (43) and explanatory pencil sketches (7), as well as an index and an advertisement of another of Hamerton’s books. Intended to be a treatise and reflection of “the influence of natural landscape upon man”. The illustrations, always on versos, are preceded by title pages with comments by the author. Covers and spine soiled, inside hinges partially cracked. Illustrations are offset on rectos of previous page. [100386]

90. Heine, Heinrich. DER RABBI VON BACHER-ACH. Berlin: Euphorion Verlag, 1921, 8vo., leather-covered boards with gold stamping, 5 raised bands. v, 88, (2) pages. $300.00

Number 75 of 320 copies. Each of the five woodcut block prints have been signed by the artist, Joseph Butko. Lovely printing with crisp blacks and whites. Bound by Euphorion Einband in Leipzig. Not found in Copac (for 1921) or OCLC. Scarcer version of Heine’s unfinished work that was supposedly burned in his mother’s home. The leather has cracked on the front and back covers with loss to gilding in several sections, edges are bumped and worn, spine is worn and rubbed—though the stamped words are legible and in good condition. Very light foxing on a few of the interior pages. [97152]
91. **Hellinga, Wytze and Lottie.** *COPY AND PRINT IN THE NETHERLANDS, AN ATLAS OF HISTORICAL BIBLIOGRAPHY* With Introductory Essays by H. de la Fontaine Verwey and G.W. Ovink. 2 volumes bound in one as issued. Amsterdam: North-Holland Publishing Co., 1962, 4to., cloth. xxvii, 253 pages. $325.00


The Blocks Revisited & Rediscovered documents the fascinating story of Thomas Bewick’s personal blocks and their historic journey to Chicago in 1942. Many of these blocks found new homes quickly in the Midwest and across America, while others became well-travelled eventually making their way back to England. The whereabouts of these blocks and their movements over the years have raised questions and a desire to document them for their safe keeping. It is hoped this five-year investigation will begin to provide answers, as over 700 of the 1,350 blocks that came to Chicago are documented here in 35 collections.

The Blocks Revisited & Rediscovered measures 6.5 x 10 inches and contains eighty pages which include fourteen original blocks printed on dampened Rives Heavy-weight paper using a Washington Hand Press. The remaining thirty-five Bewick illustrations were printed using a Vandercook Press from metal engravings reproduced from the Memorial Edition. The text, set in a digital version of Bulmer, was also printed from metal engravings. Color photographs of Bewick’s portrait and his toolbox were included as tip-ins, along with a group photographed of blocks at the Hesterberg Press.

A numbered edition of ninety copies was bound by Campbell-Logan Bindery, Minneapolis, in a dark green cloth with contrasting green end papers. The spine was gold stamped and the front cover features an inset of a vignette printed from one of the Bewick’s blocks at the press. [101433]


First edition, limited to 200 copies of which this is one of the first 60 copies that were also signed by Hirschman. Printed silk-screen and letterpress on Evensyde white offset paper. Ink calligraphy and drawings throughout. [78043]

94. **Hupp, Otto.** *EIN MISSALE SPECIALE VORLÄUFER DES PSALTERIUMS VON 1457.* Munich: Nationale Verlagsanstalt, 1898, 4to., quarter leather with paste paper-covered boards and leather spine label, original stiff paper wrappers bound-in. 30; 98; 142 pages. $300.00

Three volumes bound together. The second and third volumes are entitled *Gutenbergs ersten Drucke* and *Zum Streit um das Missale speciale Constantiense*, respectively. Three monographs of Hupp’s analysis of the Missale Speciale, which he discovered in 1880. Each subsequent volume corrects the conjectures set forth in earlier issues and offers new interpretations. The third volume even includes extensive quotes
from a number of other scholars. Text samples as well as entire pages of the Missale are reproduced in red, blue, and black-and-white. Though primarily known as a heraldist and ceramicist, this type of study fits naturally into Otto Hupp's concurrent interests as a typeface designer, engraver and artist. Memorial bookplate on front pastedown indicates that this copy came from the H.P. Kraus reference library and stock. Edges of cover rubbed. [77014]

ONE OF FORTY


This special edition is limited to forty copies of the 150 total. There are 39 original printed in the book. The special folder contains six signed and numbered prints, five of which are multi-colored, auditioned for this book by Forsberg and printed in his Stockholm studio. The texts include an introduction by Professor Nils G. Stenqvist from the catalogue of Forsberg's 2005 Stockholm Retrospective, and detailed memoir by Forsberg for this book, a tale of a studio visit made by translator, Thorsten Sjolin, when collecting the blocks. The books are printed in Gill Sans type, the 14pt. using the rarely seen alternative letterforms cut in the 1930s. In Swedish and English. Prospectus laid in. An amazing and exciting book. [93006]

96. Ireland, William Henry. CHALCOGRAPHIMANIA; OR, THE PORTRAIT-COLLECTOR AND PRINTSELLER'S CHRONICLE, WITH INFATUATIONS OF EVERY DESCRIPTION. A HUMOROUS POEM. IN FOUR BOOKS. WITH COPIUS NOTES EXPLANATORY BY SATIRICUS SCULPTOR. London: R.S. Kirby, 1814, 8vo., original woven cloth, leather spine label. Frontispiece; xiv, 212 pages. $300.00

First edition. [52734]


First edition. (NCBEL III, 386; Lowndes p. 1164). With the two published plates present. Bound into this copy is an extra plate showing a portrait of Ireland at age 21. Ireland's official confession of his forgeries of Shakespeare originally issued in 1796 as MISCELLANEOUS PAPERS AND LEGAL INSTRUMENTS. The ensuing pamphlets written by and about these papers up to 1805 created a stir in English literary circles finally culminating in this confession. Covers rubbed. 19th-century private library booklabel on front pastedown. [100443]
98. **IT'S A SMALL WORLD.** Alliance: Private Press of the Haywoods, 1957, 12mo., stiff paper wrappers. 44 issues of this periodical published “co-operatively by hobby printers in all parts of the world as a demonstration of their mutual interest in the art of printing for its creative satisfaction.”

$450.00

Includes the issues for 1957 (3rd annual edition)—1961 to Number 44, 1988, Number 47 (2001) to Number 50 (2004), A total of 46 of the first first issues. Each issue contains contributions printed by various private presses. Also present are various issues of “Just our Type” by the same printer. [93823]


$750.00

First edition. An unusual and rare poem dedicated to Pietro Manin at the end of his tenure as governor of the city and province of Padova. It is beautifully illustrated with an architectural title-page and a wonderful engraved vignette showing the animal world responding to the sunrise. The engraved frontispiece and the two vignettes are of a primitive but effecting style. Covers faded. [58719]

100. **(Japan)** Brown, Louise Norton. **BLOCK PRINTING & BOOK ILLUSTRATION IN JAPAN.** London and New York: George Routledge and E.P. Dutton, 1924, folio, quarter cloth with paper-covered boards, dust jacket. xiv, 261+(1) pages.

$450.00

First edition. A broad history identifying major masters and groups in the history of Japanese illustration and printmaking. Includes 43 illustrations many of which are in color. Also includes chapters on “suggestions to collectors,” and “old-book shops in Japan.” Includes glossary, index and bibliography. Bookplate on front pastedown of P. Neville Barnett, the Australian book collector who made significant contributions in the fields of bookplates and Japanese woodblock prints. Minor foxing, small bump to board, small excision to spine of jacket and old tape repairs to inside of jacket. [76715]


$350.00

Facsimile edition of the mss. at Pembroke College, Oxford. Published in an edition limited to 1000 copies to commemorate the 350th anniversary of the Royal Charter of June 1624, converting the college from Broadgates Hall to Pembroke College (Fleeman 85.8P/33). Photogravure facsimiles of all inscribed pages (original blanks omitted), by Cotswold Collotype. With an unsigned 4-page note on the facsimiles by J.D. Fleeman. From about the age of thirty, Samuel Johnson seems to have “begun the pattern of observances and the composition of prayers which are registered in these notebooks.” First published by the Rev. George Strahan in 1785, with some passages censored in which Johnson expressed uncertainty about his Christian belief. Strahan died in 1824, and Pembroke College received the manuscripts from his daughter in 1826. Other prayers are known, but the Pembroke manuscripts represent the major part of Johnson’s devotional writings. The manuscripts are mainly in small notebooks, but some are loose leaves arranged chronologically and sewn together. [73890]
102. **Joly, Henri L. LEGEND IN JAPANESE ART. A Description of Historical Episodes, Legendary Characters, Folk-lore Myths, Religious Symbolism, Illustrated in the Arts of Old Japan.** London: John Lane, n.d., 4to., cloth, all edges gilt, gilt engravings and borders on front and spine. xlv, (ii), 453 +(1) pages, 109 plates. $ 450.00

This crucial reference guide to Japanese art describes legends, customs, and historical episodes of Old Japan as portrayed through different medias of visual arts. The design of cranes and pine embossed in gilt on the cover is from a photograph of *Fukusa* and the figure on the spine representing Toto Tenjin is adapted from an old Japanese picture. 16 full-page color plates and 94 half-tone plates. Several notes in English and Japanese characters on margins of the book with significant underlining in the early sections, all in pen and pencil. There is a one-inch by one-and-a-half-inch tear at the bottom of the spine. Signature loose but binding holding. There is significant foxing on the first ten pages and the last few pages and slight foxing throughout the rest of the book. [96498]

103. **Kemble, John. SPECIMEN OF AN ETYMOLOGICAL DICTIONARY ATTRIBUTED TO JOHN MITCHELL KEMBLE.** St Paul: Rulon-Miller Books, 1990, 8vo., cloth, paper spine label, slipcase. 61 pages. $ 450.00

Limited to 100 copies. Kemble was the foremost philologist of his day, and this text is taken from the recently discovered eight-page manuscript which was dated 1830, three years before his edition of Beowulf. No trace of the actual dictionary itself is known, but this specimen is a fitting tribute to Kemble’s work in etymology. Printed by hand under the direction of Gerald Lange in two colors on handmade Umbria Bianco paper by Emily Mason Strayer of the Kutenai Press. Photographic facsimile of the original text tipped in. An example of fine American book production. [34666]


Written in German. Title page and 12 plates with Putti-style infants. Eugen Klimsch was the son of Ferdinand Karl Klimsch, author of the Devisen here bound together. WorldCat locates 6 other copies of Kindergruppen and 3 other copies of the Devisen, but none together. Covers and spine faded, several small binding flaws, light soiling, corners and spine ends rubbed. Front hinge separating, all plates strengthened, occasional foxing. Plates only on recto. Contents very good. [100361]

Written in German. Contains 72 pages of numbered plates on recto only, each with the label at the bottom “Kunst-Verlag von Klimsch & Co. Frankfurt a/Main”. Each plate has a different theme with a title written in German, and contains multiple pictures concerning each theme, such as days of the week, the four seasons, the elements, freedom, the three realms of Nature, etc. Ferdinand Carl Klimsch was a German painter, lithographer, and copperplate engraver, and the founder of Klimsch & Co., a publishing company from 1858–1995. Corners rubbed, spine ends bumped with large splits from the head joint on the right and from the tail joint on the left. Light flecks on covers, a red ink “X” on the cover above the title. Hinges showing wear. Light soiling on pages, a stamp near the head of the title page that says “Graverschule Biel”. Slight water damage on the top corner of last three pages. [100357]

106. **(Koch Press) Brodsky, Joseph.** _WATERMARK._ Berkeley: Peter Koch, Printer, 2008, folio, halfleather with paper-covered boards, clamshell box. (iv), (58), (2) pages. $6,000.00

One of only 35 copies for sale (out of an edition of 50). This beautifully produced edition of Watermark was letterpress printed and designed by Peter Rutledge Koch. The paper is Twinrocker Da Vinci, hand-made especially for this edition, with its own watermark designed by Christopher Stinehour & Susan Filter. Robert Morgan’s photographs were digitally re-configured by Donald Farnsworth. The photogravure printing plates were made by Unai San Martin and were printed at Magnolia Editions under Donald Farnsworth’s supervision. Once printed, the sheets were shipped to Venice, Italy, where the text was printed at the Scuola Internazionale di Grafica di Venezia from Monotype Dante types cast at the Monotipia Olivieri in Milan. The press used was brought to Venice “on loan” from the Tipoteca Italiana Fondazione printing museum in Cornuda. Following the printing, the paper was shipped to the Berkeley studio where the book was bound in papers specially made for this edition by Cave Papers.

First published as Fondamenta Degli Ingurabili, Iosif Brodskij. Translated into the Italian by Ilberto Forty and published by Consortia Venezia Nova, Venezia 1989. Reprinted by arrangement with Farrar, Straus & Giroux, LLC. Copyright 1992 by Joseph Brodsky. All rights reserved. [101239]

Second, abridged edition of work first published in 1899, reissued to commemorate the 150th anniversary of Senefelder’s birth. The text is a history of lithography, illustrated with some impressive specimens of colour printing by Czech lithographers. Twenty-one color plates and three in black-and-white. Cloth slightly torn on spine with small loss, covers very slightly bowed, else a very good copy. Text in Czech. [80413]


First and only edition, limited to 255 copies. One of the more elusive of American private press bibliographies. Well-illustrated. The Laboratory Press was founded in 1923 as part of Carnegie. It was set up to give students a chance to see what hand printing and illustration involved. Many of the students went on to become involved in the printing industry. This excellent book is the best book produced by the press and not only gives a history, but demonstrates throughout the design work of the press. Includes five full-page calligraphic initials in red. Spine is age darkened with cover soiling. Chip in hinge at top of front cover and wear at tips. [73698]


First edition, limited to 50 copies. An interesting production from this great designer and printer. Contains one line quotes from a variety of famous people including Lawrence Clark Powell, Ernest Hemingway, and William Addison Dwiggins. Each is complimented by an abstract illustration of blocks and squares printed in a variety of colors. Signed by Ward Ritchie on the colophon, and by Joe D’Ambrosio at the foot of the rear pastedown. Spot on front cover. [30364]


Edition limited to 100 signed and numbered copies; this is the special oversize folio edition which contains sheets of the stamps rather than individual stamps. Features 26 sheets of individually designed stamps, one representing each letter of the alphabet, commemorating “the Republic of Texas.” Colorful stamps celebrate everything from cowboy boots and dominos to Nieman Marcus and roadrunners. A humorous tribute to the unique properties of Texan culture. Black cloth with brass lone star title plate, faux reptile skin slip case. [75553]
111. Lawrence, Richard Hoe. HISTORY OF THE SOCIETY OF ICONOPHILES OF THE CITY OF NEW YORK AND CATALOGUE OF ITS PUBLICATIONS WITH HISTORICAL AND BIOGRAPHICAL NOTES, ETC. Assisted by Harris D. Colt and I.N. Phelps Stokes. New York: Society of Iconophiles, 1930, 4to., half morocco, top edge gilt, slipcase. xiii, 290, (2) pages. $400.00

Limited to only 186 copies. Printed by William Edwin Rudge with reproductions of the prints by collotype by Max Jaffe of Vienna and typography by Frederic Warde. History including notes developed by William Loring Andrews, a founder, a catalogue of the engravings, a catalogue of the books, a catalogue of the gifts to the society mostly from Andrews, etc. Profusely illustrated. Rubbed along front hinge. [15938]


Limited to 159 copies printed by Patrick Reagh and each containing a leaf. Discussion of this early Ulm printer. Presentation from the publisher on the free endpaper. [78410]
113. (Leaf Book) Cave, Roderick and Geoffrey Wakeman. TYPOGRAPHIA NATURALIS. Wymondham: Brewhouse Press, 1967, 4to., quarter leather over boards, impression of nature printed leaf on front cover. 37 pages with five tipped-in plates. $650.00

First edition, limited to 333 numbered copies. History of printing illustrations for natural history books and others directly from the specimens described, i.e., Nature Printing. Chapters on “Early Nature Printing,” “The Nineteenth Century,” “Postscript: The Twentieth Century.” With reproductions of three early specimens and two actual nature prints executed by Rigby Graham and Morris Cox. With the bookplate and pencil signature of Gavin Bridson who has also made a note on the colophon page that he has added extra leaves. [30498]


Limited to only 300 copies; special copies purchased from Henry Morris and numbered 3 to 10 in the colophon (Leaf Book–Chalmers 190). These copies came from Henry Morris’s private stock and contain “the most choice stuff”. This is the last copy purchased and is numbered “8”. The book contains a complete bibliographical description of all books and selected ephemera printed by and for the press plus books printed by the press for others, since 1980. There is also a short-title list of all the
entries from the 1979 bibliography, making this the definitive work on this fine private press. Each entry lists the collation, reprints the colophon and in most cases has a fascinating and enlightening commentary written by Henry Morris. All the humor is there, along with thoughts and beliefs that can probably only really be appreciated by a fellow letterpress printer who feels the anxiety, frustration and total commitment that goes into a private press production! Mention must be made of the type specimen list, contained within the folder of ephemera, which must be one of the most innovative and unique type specimens ever produced. Amazingly the book itself also has tipped-in samples and facsimile pages. Henry Morris took over two years to produce this book making all his own paper, writing, hand typesetting, printing in two colors, folding, pasting, etc. It certainly is a fitting tribute to the press’s 30th anniversary. It was the last book produced by the press on paper made by hand by Henry Morris. Priced separately. [88867]

115. (Leaf Book) Johnson, Foster M. THOMAS SHORT AND THE FIRST BOOK PRINTED IN CONNECTICUT. Meriden, CT: Bayberry Hill Press, 1958, 12mo., full leather, dust jacket. (viii), 28, (3) pages. $950.00

Limited to 50 numbered copies, being a Keepsake for the Columbiad Club (Not in Leaf Book–Chalmers). The booklet provides a biography of the printer, Thomas Short, information on the printing history of this 1708 imprint, and a six-page facsimile. Loosely inserted in a pocket is an actual leaf from the “Saybrook Platform” of 1710 taken from Harold Hugo’s defective and broken-up copy. Hugo printed the collotype reproductions in this book. Not in the recently published bibliography of leaf books (Disbound and Dispersed, distributed by Oak Knoll Press for the Caxton Club). An extremely scarce book. [92009]
116. **(Leaf Book)** Wallis, Lawrence. **GEORGE W. JONES : PRINTER LAUREATE.** (Nottingham/New York): Plough Press / Mark Batty, (2004), 8vo. with 4to. portfolio, half-leather, marbled paper boards, stiff paper portfolio, all in slipcase. (vi), 128 pages. Limited to 45 copies, hand-bound by The Fine Bindery of Wellingborough and containing original samples of George W. Jones' printing. The samples, loosely contained in the separate portfolio, are four leaves from The Canterbury Tales, two leaves from The Georgics of Vergil, two leaves from Two Centuries of Typefounding, one leaf from Pearl, and one leaf from A Calendar for the Year 1923. Also, two copies of the dust jacket for this book are in the portfolio. This book provides the first extensive study of the life and work of George W. Jones and fills a gap in the literature of printing. (Not in Leaf Book–Chalmers). With a printed label mounted on the front pastedown giving the information about this special edition. This label is hand-numbered and signed by the author. [86854]

117. Lietze, Ernst. **MODERN HELIOGRAPHIC PROCESSES; MANUAL OF INSTRUCTION IN THE ART OF REPRODUCING DRAWINGS, ENGRAVINGS, MANUSCRIPTS, ETC., BY THE ACTION OF LIGHT . . . WITH 32 ILLUSTRATIONS ON WOOD AND 10 SPECIMEN HELIOGRAMS.** New York: D. Van Nostrand Co., 1888, tall 8vo., cloth. viii, 143 pages. First edition. A technical discussion of this "new art" of reproducing mechanical drawings, etc., by the use of chemicals and light based on the author’s practical experiences. He gives formulas and methods of each of the contemporary patents. Of added interest are 10 actual tipped-in samples of illustrations reproduced by the different methods. Samples of Silver Print on Citro-Chloride of Silver Paper-negative, Silver Print on Citro-Chloride of Silver Paper-positive, Ordinary Blue Print—negative, Ordinary Blue Print-Positive, Red Prussiate of Potash Print, Direct Cyanotype, Ink Picture, Carbon Print, Uranium Print developed with Nitrate of Silver, and Uranium Print developed with Red Prussiate of Potash. Ink ownership inscription at top of title page and on free endpaper from J.C. Lewore of Cincinnati dated 1890. Ex-library copy with markings. Perforated library stamp affects all tipped-in samples (not as bad as it sounds). [100466]

118. Linton, W.J. **THE MASTERS OF WOOD-ENGRAVING.** New Haven and London: The author and B.F. Stevens, 1889, folio, original polished cloth. xviii, 229+(1) pages. First edition, limited to 600 numbered copies signed by the author. Published for the subscribers only. Contains major sections on Knife-work, Graver-work and Chiaroscuro. Filled with illustrations throughout the text and a number of plates. With the bookplate of Gavin Bridson. Ex-library copy with markings. Lacks full color frontispiece. [97823]

Item 118
(Lone Oak Press) Thoreau, Henry David. OF WOODLAND POOLS, SPRING-HOLES & DITCHES. Excerpts from the journal of Henry David Thoreau wherein he observes and reflects upon the nature of life and vernal pools. Petersham MA: The Lone Oak Press, 2005, oblong large 8vo., quarter leather with leather tipped foredge, marbled paper-covered boards; cloth portfolio with marbled paper backstrip containing suite of prints; similar cloth and marbled paper portfolio housing the original engraving block; all are contained in a cloth and marbled paper-covered clamshell box. (vi), 89, (3) pages. $3,000.00

Limited to an edition of 14, produced thus with an extra suite of engravings and an original engraving block by Abigail Rorer who is the proprietor of The Lone Oak Press. The Tree Frog engraving is the one included in the boxed set. The introduction is by Bradley P. Dean. There are further notes about New England vernal pools by Leo P Kennedy and Matthew R. Burne, as well as by Ms. Rorer. The exquisitely detailed engravings, primarily in black-and-white with some finely tuned touches of color, illuminate Thoreau's words. The extra suite of engravings repeat the illustrations, but are not bound. The engraving block is housed in the specially built box, inside its portfolio with velvet facing the engraving. The book is numbered and signed by the artist on the colophon. Taken together, it is an amazing production. [89338]
First edition. Reproduced in collotype facsimile, this book contains a collection of illustrations depicting the life and works of St. Alban. Fifty-four full page, black-and-white plates are printed recto-only on stiff paper. Spine faded, small tear in leather at the edge of the first raised band, wear at tips. [97220]

121.  MANUALE ENCICLOPEDICO DELLA BIBLIOFILIA. (Milano): Edizioni Sylvestre Bonnard, (1997), 4to., cloth, dust wrapper. (9), 626 pages.  $330.00
122. **(Marbling) AMERICAN DECORATIVE PAPERMAKERS, THE WORK & SPECIMENS OF TWELVE CRAFT ARTISTS. N.P.: Busyhaus Publications, (1983), oblong 8vo., half leather over cloth. 65, (3) pages. $ 350.00**

One of the 200 numbered copies bound in half leather by the Harcourt Bindery. A study of marbling with an introduction by Don Guyot, essays and original tipped-in specimens by ten marblers made just for this edition, technical notes, and a bibliography of the subject. Finely printed at the Naiman Press. Includes a wood engraving by Michael McCurdy. [3313]

123. **(Marbling) Sönmez, Nedim and Dr. Nuran Sönmez. KLASSISCHE MAR-MORIERMUSTER/CLASSIC MARBLING PATTERNS. Tübingen: Nedim Sönmez, 2002, 4to., loose sheets in portfolio with ribbon ties. not paginated. $ 357.00**

Limited to an edition of 100 copies, signed and numbered by Nedim and Nuran Sönmez. It contains 110 unique pieces, all of which are tipped in and numbered on the backing sheet. These patterns range through the complete spectrum of traditional patterns now in common use in Europe and, in most cases, already known in the Orient. This is the first volume in a series of pattern books. Text in German and English. [86847]

124. **(Marbling) Sönmez, Nedim and Dr. Nuran Sönmez. KLASSISCHE MAR-MORIERMUSTER/CLASSIC MARBLING PATTERNS. Tübingen: Nedim Sönmez, 2005, 4to., in Japanese binding. not paginated. $ 310.00**

Limited to an edition of 20 copies, signed and numbered by Nedim and Nuran Sönmez, of which only 10 were produced per Mr. Sonmez. It contains 80 unique pieces, all of which are tipped in and numbered on the backing sheet. These patterns range through the complete spectrum of traditional patterns now in common use in Europe and, in most cases, already known in the Orient. This is the first volume in a series of pattern books. Text in German and English. [89145]

125. **(Marbling) Sönmez, Nedim and Dr. Nuran Sönmez. MARBLED FLOWERS. Tübingen: Nedim Sönmez, 2005, 4to., leather. not paginated. $ 585.00**

Limited to an edition of 38 copies, signed and numbered by Nedim and Nuran Sönmez. It contains twelve unique pieces, all of which are tipped-in and numbered on the backing sheet. This is the first volume in a new series of three books. With twelve original samples. [86897]

126. **(Marbling) Sönmez, Nedim and Dr. Nuran Sönmez. OSMANISCHE MORE IN DE MARMORIERTECHNIK/OTTOMAN MOTIFS IN THE ART OF MARBLING. Tübingen: Nedim Sönmez, 2003, 4to., loose sheets in portfolio with ribbon ties. not paginated. $ 447.00**

Limited to an edition of 48 copies, signed and numbered by Nedim and Nuran Sönmez. It contains 24 unique pieces, all of which are tipped in and numbered on the backing sheet. An additional motif is presented on the cover of the portfolio. These patterns are traditional motifs from all fields of classical Turkish art, including carpet and fabric design, ceramics, manuscript illumination and more, applied and interpreted in the art of marbling for the first time ever. This is the third volume in a series of pattern books. Text in German and English. [86849]
127. (Marbling) Sönmez, Nedim and Dr. Nuran Sönmez. TIGERAUGENMARMOR / TIGER-EYE MARBLE. Tübingen: Nedim Sönmez, 2004, 4to., loose sheets in portfolio with ribbon ties. not paginated. $ 426.00
Limited to an edition of 24 copies, signed and numbered by Nedim and Nuran Sönmez. It contains 58 unique pieces, all of which are tipped in and numbered on the backing sheet. These patterns were all produced in their studio in the spring of 2004. All but four of the papers have been created using new additives, rather than traditional ones. This is the fourth and last volume in a series of pattern books. [86844]

128. (Marbling) Sönmez, Nedim and Dr. Nuran Sönmez. TÜRKISCHE EBRU-MUSTER / TURKISH EBRU PATTERNS. Tübingen: Nedim Sönmez, 2002, 4to., loose sheets in portfolio with ribbon ties. not paginated. $ 417.00
Limited to an edition of 85 copies, signed and numbered by Nedim and Nuran Sönmez. It contains 45 unique pieces, all of which are tipped-in and numbered on the backing sheet. These patterns are the ones that have been in use in Turkey for centuries, most have been done using the original pigments. Lapis Lazuli was replaced with other materials for dark blue due to high cost, and, due to toxic effects, arsenic yellow was not used. This is the second volume in a series of pattern books. Text in German and English. [86848]

129. (Marbling) Sonmez, Nedim. MARBLED BOOKPLATES. 11 original samples of marbled bookplates. Izmir: n.p., 2008, 4to., leather. not paginated (but 18 leaves). $ 350.00
Limited edition of 99 copies, numbered and signed. 10 of the bookplates are created for “Nedim Sönmez” by Nedim Sönmez, numbered and signed by the artist. The 11th bookplate, mounted on the front pastedown, is marbled for the buyer of the book. It is ready for the owner’s name to be written on it and is marbled only one time. This means each of the 99 books has an individual and unique marbled motif. No two are alike! [98723]
130. (Marbling) Sönmez, Nedim. MARBLED CALLIGRAPHERIES. Izmir: n.p., 2006, oblong folio, leather. not paginated (but 18 leaves). $ 590.00
Limited edition of 29 copies, containing six unique pieces, marbled in two stages on Arches Aquarelle: 100% cotton, mould-made, watermarked paper. Six original samples of marbled calligraphies based on six famous calligraphies of Turkish calligraphers from six centuries—15th through 20th. Each is 8 x 12 inches. All calligraphies signed by hand. [92916]

Limited edition of only 19 copies. Marbled on “de geerts” paper. Thirteen sheets with six original samples of marbled landscapes, each 9 x 13 3/4 inches. All landscapes signed by hand. This new book is the third and the last book of the series. An amazing and beautiful work! [94694]

132. (Marbling) Sönmez, Nedim. SPIRALS IN MARBLING WITH 15 ORIGINAL SAMPLES OF NEW MARBLED PATTERNS WITH SPIRAL FORMS CREATED. Izmir: n.p., 2008, oblong 4to., leather. not paginated (19 leaves). $ 380.00
Limited edition of 39 copies. 15 original samples of marbled motives with spiral forms—each 6.1 x 8.7 inches. Marbled endpapers by N. Sönmez, but not signed. All original samples and books are signed and numbered by the artist. A beautiful new book filled with the Sonmez's exquisite work. [98210]
133. (Marbling) Sönmez, Nedim. TURCKISCH PAPIR. A Short History of Marbling in the Orient and in Germany. Tubingen: Jäckle-Sönmez, 1995, miniature, full leather with gilt decorations in the wallet style. (viii), 75+(1) pages. $400.00
Limited to an edition of 210, of which this is one of the 70 copies bound in full leather with marbled endpapers. Signed by the marbler on the colophon. Hand-bound with 10 marbled specimens following the text which is in English and German. The appreciation of Turkish Marbled papers in Europe dates back to the late 1500s when Istanbul became a favored destination. It was only earlier in the same century that Ebru, as the technique is known, began to be practiced throughout Turkey as an art form. The paper was originally used mainly by calligraphers, but quickly became popular for bookbinding. Sönmez is one of the foremost practitioners of the art in the late 20th & early 21st centuries. [86843]

Each calendar is printed as a broadside on heavy paper stock. Marchbanks asked different book designers to design 12 monthly calendars for a full year and allowed them to use a profusion of colors in their work. In this run may be seen a number of calendars designed by Cleland, Dwiggins, Ruzicka, Lufkin and many others. An excellent display of American typography. [9607]

135. Masters, Edgar Lee. THE SERPENT IN THE WILDERNESS. New York: Sheldon Dick, (1933), 4to., quarter cloth, paper-covered boards, box with paper cover label. 91+(1) pages. $350.00
Limited to 400 numbered and signed copies. Printed at the Marchbanks Press. Poetry by the author of the “Spoon River Anthology.” Presentation on the front pastedown, “Inscribed for Lieutenant John S. Mayfield with the compliments and best wishes of Edgar Lee Masters, July 22, 1943.” Mayfield was a noted book collector and librarian. With a postcard from Masters to Mayfield attached to the rear pastedown along with a newspaper clipping about the edition. Laid in are several Newspaper clippings concerning Masters and the front of an envelope addressed by Masters. Corners slightly bumped. Box rubbed and soiled, corners weak, interior repair to the edge. Well-preserved copy. [104639]
$450.00
First separate appearance (Adler p. 14). Reprinted from The American Mercury. Distributed by Stanley Rose Ltd, the Picador Press. Printed at the Lakeside Press on Dresden Pamphlet book paper with a cover of Ochre Georgian. Typography and format by Leslie E. Baird, Jr. Mencken discusses the problems facing the bookseller, especially with the advent of the depression. well-preserved copy. [3368]

137.  Micheli, G.L.  L’ ENLUMINURE DU HAUT MOYEN AGE ET LES INFLUENCES IRLANDAISES. Bruxelles: Editions de la Connaissance, 1939, 4to., three-quarter leather, cloth, five raised bands, gilt rules and lettering. xiv, 231, (3) pages followed by 118 pages of plates.  
$350.00
A book in French about the influence of the calligraphy and art of Celtic illuminated manuscripts and the impact on Continental art and calligraphy, also providing a short history on the development of Celtic calligraphy and art and the expansion of the Celtic Christian church to Continental Europe. Black-and-white illustrations in back, several full-page manuscript covers, pictures of saints (esp. Saint-Gall), text decorated by other art, and fancy Celtic initial and calligraphy. Frontispiece of Celtic illuminative illustration of Saint-Gall. Minor adhesive residue on top of bottom cover. [96635]

$480.00
Printed in an edition of 200 copies of which this is one of 100 copies issued in the American binding. Finely illustrated with wood engravings by Schanilec, including a magnificent foldout panorama of the Welsh countryside, and color linocuts by David Esslemont. There are also tipped-in original leaves throughout from books produced by each press. A record of email correspondence between David Esslemont and Gaylord Schanilec with additional notes and illustrations. “In one way, the correspondence of Gaylord and David is a diary; with production notes, of editing, printing, and producing some important books. It is also a log of two personal journeys, a record of the writers’ struggles to manage personal lives and professional lives in the midst of children, book fairs, accolades, and calamities. Still another important story is Gaylord and David’s continuing dialogue about their current printing projects and the implications of their individual printing decisions. These conversations raise a number of interesting issues,” (introduction). With introductions by J. Andrew Armacost and David Chambers. Officially published at Oak Knoll Fest X. [75259]
139. (Midnight Paper Sales) Verhoeven, Ben & Gaylord Schanilec. SYLVAE. fifty specimens printed directly from the wood with historical anecdotes & observations. N.P. (but Stockholm, WI): Midnight Paper Sales, n.d. (but 2008), 4to., quarter leather, bare wooden board lapped-case binding, cloth slipcase. 192 pages. $1,200.00 Limited to an edition of 120 numbered and signed copies. Twenty wooded acres surround Midnight Paper Sales in western Wisconsin. This book documents the journey of Ben Verhoeven and Gaylord Schanilec into the woods to create a work not only about these trees, but also of these trees. In all, 24 species have been catalogued through image, historical anecdotes, and notes taken during the cutting, milling, engraving, and printing. The 53 images consist primarily of long grain and end grain specimens which have been taken from this property. In each case the image is manipulated through either color, impression, engraving, or some combination of the above to emphasize a certain characteristic of a species. The text varies as well from tree to tree, focusing on what role each played in the local history and in this project. The wood used in the printing and binding came from Farm 590. Winner of the Gregynog Prize at the 2007 Oxford Book Fair (slip laid in). [96875]

First edition. Illustrated. Pencil signature of Gavin Bridson. [32800]

VERY SCARCE WITH SEPARATE FOLDER

141. Munsell, A.H. GRAMMAR OF COLOR, ARRANGEMENTS OF STRATHMORE PAPERS IN A VARIETY OF PRINTED COLOR COMBINATION ACCORDING TO THE MUNSELL COLOR SYSTEM. Two volumes. Mittineague: Strathmore Paper Company, 1921, tall 4to., cloth-backed boards. 28, (4) pages followed by the 19 paper samples and folded specimen sheets. Accompanied by additional portfolio containing sample sheets numbered 20 to 46 which are loosely inserted. $ 500.00

With text illustrating the application of the system by T.M. Cleland who also designed the book and provided the decorations along with Rudolph Ruzicka who provided the decorative designs on the color sheets. Present with this copy is the separately issued portfolio of sheets of cover paper that were to be used with the book in providing examples of a wide combination of colors. It is very difficult to find this excellent example of American design work with the separate sheets. Covers rubbed with wear at tips. One tab has a lengthy tear. The separate portfolio of samples has been crudely repaired with paper along edges. The portfolio has the bookplate of the noted American designer, Lester Douglas. [4248]

142. (Nash, John Henry) Goldsmith, Oliver. THE DESERTED VILLAGE. San Francisco: n.p., 1926, 4to., facsimile small 8vo., Both volumes quarter white vellum and paper-covered boards, with green leather label ruled and lettered in gilt on spine, in compartment slipcase. 4to., (viii), xli, (i), 24, (2) pages; facsimile, (viii), 23, (5) pages. $ 350.00

Printed for William Andrews Clark, Jr., by John Henry Nash, in an edition limited to 200 numbered copies, with an accompanying facsimile edition (O’Day, pp.48–9). Introduction by William Andrews Clark, Jr. (1877–1934), the book collector who constructed a fireproof building for his collection that became the library named for him at UCLA. Printed in Caslon Oldstyle Roman and Italic type on VanGelder paper. Frontispiece, title and text within ornamental green borders and green rule designs. Frontispiece portrait of Goldsmith by William H. Wilke done in drypoint after a bas-relief by Helen Hall Culver. In his introduction Clark makes a spirited defense of Goldsmith against the charges of some of his contemporaries—notably Boswell and Walpole. With a facsimile of the first edition of The Deserted Village, published on May 26, 1770. Offset to endpapers, minor wear to slipcase, with some chipping to spine, a few small pieces flaked off, and light stains on one side. [69939]

143. Nelles (Dumond), Annie. ANNIENELLES; OR, THE LIFE OF A BOOK AGENT. Cincinnati: Published by the author, 1868, 8vo., original cloth. Frontispiece portrait; x, 9–385 pages. $ 375.00

First edition (Wright II, 800; Sabin 52304). Interesting autobiographical story of a female subscription agent. Covers show wear at spine ends and with a very small hole in the middle of the spine. Inside hinges cracked. Scarce. [36030]
144. (Ninja Press) Breytenbach, Breyten. THE INTIMATE STRANGER. N.P. (but Sherman Oaks CA): Ninja Press, n.d. (but 2007), tall narrow 4to., book is quarter leather, paper-covered boards, chapbook is in wrappers, both held in cloth and leather enclosure, not paginated. $1,500.00

Limited to an edition of 100 copies numbered and signed by the author. Breytenbach’s signature is on the page facing the colophon. Every paragraph in the long prose poem has been given its own page which, in turn, has been embellished with signs and symbols printed in multiple colors inspired by the text. The type is hand-set Samson and Libra on 100 percent flax paper handmade especially for the book by Bridget OMalley at Cave Paper. The boards are covered in flax paper hand-coated with a mixture of ochre pigment and fine volcanic pumice. The hardcover enclosure echoes the theme of the artwork using an artful locking device. The separate chapbook contains the legend for the text-inspired signs and symbols. It is printed in eight colors with three additional hand-applied pigments. It is printed on Nideggen in Samson and Libra and is sewn into a flax paper cover. [94259]
145. (Nolde, Emil) Schiefler, Gustav. EMIL NOLDE. DAS GRAPHISCHE WERK. 2 volumes. Köln: M. DuMont Schauberg, (1966), 4to., cloth. 159; 143 pages. $225.00
Text in German. Volume one catalogues 231 etchings shown in various states. Volume two catalogues 197 woodcuts and 83 lithographs shown in various states. Profusely illustrated with black-and-white illustrations. Ex-private-library with the stamp from the previous owner in ink on the title pages, and card holders, removed, from the rear pastedowns of both volumes. Slight foxing to the half title pages on both volumes. [104734]

146. (Nonesuch Press) Keynes, Geoffrey (editor). THE WRITINGS OF WILLIAM BLAKE. Three volumes. London: Nonesuch Press, 1925–1927, small 4to., matching quarter parchment with marbled paper-covered boards, gold lettering on spine. xx,(2),365 pages in addition to (28) leaves of numbered plates tipped in; (viii),399 pages plus (10) leaves of plates; (viii),430 pages plus (21) leaves of plates. $450.00
Printed by the Chiswick Press in an edition limited to 1575 copies. (Dreyfus no. 24). Black and white plates. Deckle edges, many leaves unopened. Some soiling of parchment spines. [75824]

147. (Nonesuch Press) Rousseau, Jean Jacques. CONFESSIONS OF J.J. ROUSSEAU IN AN ANONYMOUS ENGLISH VERSION FIRST PUBLISHED IN 1783 & 1790 NOW REVISED AND COMPLETED BY A.S.B. GLOVER. Two volumes. With an Introduction by Havelock Ellis. London: Nonesuch Press, 1938, tall 8vo., full tan morocco, leather spine labels, all edges uncut with top-edge gilt. (xxvi),414; (vii),390 pages. $300.00
Printed in an edition limited to 800 numbered copies. (Dreyfus No. 113). Printed in two colors: Reynolds Stone’s wood-engraved headpieces and the text of the title page printed in red-brown. Printed on Pannekoek mouldmade paper. Leather age darkened in places. [48091]

Schmoller no. 16. Limited to 470 copies printed by the Officina Bodoni at Montagnola, Switzerland. Translated into English by Henry Cary. Crito, a friend of Socrates, went to Socrates in his cell to try to convince him to escape. This essay contains the logic used by Socrates that constrained him to follow the laws of his country and hence to death. Printed in Arrighi-Vicenz italic 16 point on Binda handmade paper. Printed under the supervision of Frederic Warde and the first use of this type face. Well-preserved copy—unusual to find in original slipcase. [49642]
Limited to 205 copies, this being one of the main edition of 195 numbered and signed by the artist. This work is taken from the second draft of the libretto for Britten's Christmas Sequence, left unfinished by his death in 1976. Angela Lemaire has cut magnificent woodblocks which capture a splendid sense of the medieval play, its presentation by contemporary children and a mystical rendering of the events surrounding the birth of Jesus. The scenes included involve the Salutation, which introduces Gabriel, Mary and Joseph, Elizabeth and midwives who arrive for the birth; The Shepherds; the Magi; Herod and the Innocents and the knights who carry out the orders to kill. The language is wonderfully down to earth and designed to entertain in the market places of medieval Chester and the surrounding towns and retains that power. The woodcuts dance through every page, 76 blocks were cut and printed in midnight black (which is slightly blue) weaving between the blocks of text, printed in seville black (slightly orange). The binding was inspired by the colours of medieval stained glass, green images on blue for the covers with a black leather spine as though leading on the window. A deep red cloth on the slipcase surrounds a large label printed on golden yellow paper.

The book was designed by Nicolas McDowall, printed on Vélin Arches paper, the type is Truesdell and Lemaire’s woodcut images were all printed from the wood. A gorgeous new production. [100253]
150. (Old Stile Press) Brothers Grimm. FAITHFUL JOHN. (Llandogo, Monmouthshire, Great Britain): The Old Stile Press, (1998), large 8vo., cloth, portfolio, slipcase. 34, (4) pages, and 15 artist proofs in a portfolio. $ 550.00

The Special Edition of twenty-six lettered copies which have, contained in a portfolio, signed proofs of each of the wood engravings, printed by the artist on Japanese paper (Harrop, 118–19). Designed and printed by Nicolas McDowall on 175gsm Zerkall mouldmade paper, from a special making, on a FAG Control 900 press. The text was set in Centaur, computer generated, and was printed from polymer blocks, as were the second-colour decorations. Maroon cloth spine with gilt spine titling and bright blue paper sides overprinted in gold to produce images derived from the frontispiece. Plum coloured Bugra Butten endpapers, head tinted grey, fore-edge and tail uncut. Both volumes in a maroon cloth slipcase with recessed image printed black on white. The books were bound by The Fine Bindery. The frontispiece and fifteen wood engravings, as well as all images on the book, are by Harry Brockway and the wood engravings were printed from the wood. Signed by the artist on the colophon. [64850]


One of 200 bound thus as the main edition. Signed by Mark Cazalet who chose the poems and created the images. Thomas Hardy’s wife Emma died in November 1912, in the attic room of their house where she had lived estranged from him. Their marriage had hardened into an empty shell and Hardy had long been in love with Florence Dugdale, whom he married the following year.

However, on reading Emma’s secret memoirs detailing his cruelty and the breakdown of their marriage, Hardy was hit by an avalanche of grief. He returned to the north Cornish coast of their courtship and spent the rest of 1912 and 1913 producing his most lyrical and abiding collection of poetry.
Mark Cazalet has created images to act as visual equivalents for the extraordinary insights Hardy found in the depths of his experience, rather than attempting his topography or historical period. He arranged the sequence to suggest his gradual reconciliation to guilt and grief, resolving into a dawning sense of acceptance. It was a long and painstaking task to cut wood and lino for the twenty-two large images. Each page opening involves three colours on characterful Italian white paper, and the inks were specially mixed by Canfield Colours from natural pigments.

152. (Old Stile Press) Verstegan, Richard. PYED PYPER, A PASSAGE EXTRACTED FROM A RESTITUTION OF DECAYED INTELLIGENCE IN ANTIQUITIES, BY THE STUDIE & TRAUAILE OF RICHARD VERSTEGAN. (Llandogo, UK): The Old Stile Press, 2002, 4to., full limp calf, blindtooled with rosettes and an image on front cover. not paginated, but (24) pages. $315.00

Designed and printed by Nicolas McDowall in an edition limited to 175 copies, each numbered and signed by the artist. The text was set in Hiroshige Book type and was printed from polymer plates on Fabriano Ingres paper, with binding by The Fine Bindery. Hiroshige was designed in 1986 by Cynthia Hollandsworth of AlphaOmega Typography; it was originally commissioned for a book of woodblock prints by the 19th-century Japanese artist Ando Hiroshige, whose work influenced many Impressionist artists. Illustrated with linocuts and wood engravings by Angela Lemaire, printed from the original blocks in a variety of ink colors. The text (London, John Norton, 1634) is the earliest known version in English of the extraordinary tale of the children of Hamelin. In her images for this book, Angela Lemaire uses rich color and the differing textures of wood and linocut, shown in the swirl of the river moving through the landscape, in the walls around a medieval town, and the dancing line of children disappearing into the hillside.

153. (Papermaking) HANDMADE PAPER IN NEPAL TRADITION AND CHANGE. (Washington D.C.): Hand Papermaking, 1998, 4to., booklet handsewn in stiff paper wrapper, loose sheets each in a protective folder, all housed in a custom-made clamshell box which is in the original cardboard box. (iv), 42+(2) pages. $495.00

Limited to an edition of 150 copies. This is the third portfolio in the ongoing series of portfolios of handmade papers. This portfolio presents documentation of an ancient papermaking tradition in transition. There are eighteen specimens of papers collected by Dorothy Field between 1984 and 1996 on trips to Nepal. The booklet has Ms. Field’s essays and extensive sample descriptions, glossary and bibliography. A lovely group. Prospectus laid in.
154. (Papermaking) INNOVATIVE PRINTMAKING ON HANDMADE PAPER. (Washington D.C.): Hand Papermaking, 2003, 4to., booklet handsewn in stiff paper wrapper, loose prints each in a protective folder, all housed in a custom-made clamshell box which is in the original cardboard box. (iv), 55+(1) pages. $495.00

Limited to an edition of 150 copies. This is the sixth portfolio in the ongoing series of portfolios of handmade papers. The juried collection features twenty innovative and distinctive prints using varied techniques ranging from etching to printing from a part of a saxophone. The handmade paper is part of the artwork; again made using many different techniques and fibers. The booklet has a commission essay by Eric Denker and statements from each artist. A lovely set of prints and unique papers. Prospectus laid in. [93002]


First edition, limited to 711 numbered copies. With seventy-eight fold-out plates reproducing watermarks and over 300 figures in the text. Some of the plates are in color. Bidwell, in his article entitled “Paper and Papermaking: 100 Sources,” says that this book “with its de luxe format and abundant facsimile documentation, . . . rivals the Dard Hunter productions.” Paper covering at top and bottom of spine of volume two chipped away. [91964]

156. (Papermaking) Munsell, Joel. A CHRONOLOGY OF PAPER AND PAPERMAKING. Albany: J. Munsell, 1870, 8vo., original cloth, paper spine label. viii, 226 pages. $325.00

Fourth edition, revised and enlarged (originally published in 1857). A chronological history of papermaking with many interesting facts on early American papermaking. John Bidwell states that this book “is the strongest and most useful, on 19th-century American paper, paper patents, paper statistics, and curiously enough, paper mill fires.”—Paper and Papermaking: 100 Sources, no. 11. Leonard Schlosser (An Exhibition of Books on Papermaking, no.66—this fourth edition) states “Munsell was working just prior to the Second Industrial Revolution and used source material (he acknowledges, for example, Breitkopf and Koops). The book is valuable for the light it throws on the paper industry in the 19th century, especially in the United States, and for the service the author performed in recording interest in its development.” Small spot on spine; inside hinge partially cracked. Much better preserved than most copies. [89734]

157. (Papermaking) Takahashi, Mina (editor). CALLIGRAPHY AND HANDMADE PAPER. (Beltsville, MD): Hand Papermaking Inc., 2007, 4to., stiff paper wrappers, enclosed in a cloth clamshell box with paper spine label. 45, (3) pages. followed by 15 separate portfolios each of which contain a tipped-in example executed by different artists. $495.00

Limited to 150 numbered sets. The text contains a short introduction and is followed by biographical sketches of the papermakers, details on the technical production of their specimen and artist’s statements. Each portfolio contains an example of the different artist’s work. [100296]
158. (Papermaking) WATERMARKS IN HANDMADE PAPER: MODERN AND HISTORIC. (Washington D.C.): Hand Papermaking, 2001, 4to., booklet handsewn in stiff paper wrapper, loose sheet each in a protective folder, all housed in a custom-made clamshell box which is in the original cardboard box. (iv), 42+(2) pages. $495.00

Limited to an edition of 150 copies. This is the fifth portfolio in the ongoing series of portfolios of handmade papers. The juried collection features seventeen watermarked sheets of handmade paper using many techniques. Five were formed on historic moulds and twelve were produced and designed especially for this collection. The booklet has a commission essay by Helen Hiebert and statements from each artist. A lovely set of papers. Prospectus laid in. [93004]


Bound with six following items. Ex Blackburn Public Library with their stamps.

___, 1904. ___, Period A.D. 1867–76. London, Commissioners of Patents. xvi, 208 pages. bound with the preceding item. Ex Blackburn Public Library with their stamps.


With the bookplate and pencil signature of Gavin Bridson. Loosely inserted are two pages of notes in manuscript. Split along hinges but recased and solid. [98447]
160. **PICTURES OF SOCIETY. Grave and Gay. From the Pencils of Celebrated Artists and the Pens of Popular Authors.** New York; London: Hurd and Houghton; Sampson Low, Son, and Marston, 1866, large 8vo., original publisher’s binding, full green leather, gilt lettering, decoration, and rules with elaborate gilt turn-ins, all edges gilt. viii, 226 pages. $300.00

The best engravings and written material re-issued in a “more fitting form” from London Society magazine, a Victorian monthly illustrated journal containing a mix of articles, short fiction, and serialized novels. Includes ninety-one stories, poems, and songs, each with at least one accompanying full-page illustration. Many articles were written anonymously, but others were by J. Hain Friswell, George Walter Thornbury, Thomas William Robertson, Bryan Procter as Barry Cornwall, and Thomas Hood. Illustrations were done in pencil by such talents as Charles H. Bennett, J. D. Watson, A. W. Cooper, George du Maurier, and many others, then engraved. Hinges starting, also at page 148. All edges, corners, and raised bands worn, small chip lost at heel of spine, top back corner bumped, front and rear endpapers starting to fade, tear through page 5/6 of text. [92510]


First edition limited to 160 numbered copies; this copy is not numbered but is lettered “F”. This important work traces the spread of marbling to Europe during the fifteenth century, taking into account the eleventh-century Japanese suminigashi technique. It reprints in full two major seventeenth-century technical descriptions on marbling by Evelyn and Kircher and an account of the mid-eighteenth-century technique by Robert Dossie. There are notes on the pigments employed by these marblers and contemporary recipes. Printed at The September Press on Zerkall Elfenbien Halbmatt paper. [22944]
162. (Plough Press) Wakeman, Geoffrey and Graham Pollard. FUNCTIONAL DEVELOPMENTS IN BOOKBINDING. New Castle and Kidlington: The Plough Press, 1993, 8vo., half leather with marbled paper in facsimile of the half leather binding sample illustrated in the book. 96 pages and six tipped-in handmade facsimile samples of cloth bindings and 31 other illustrations in black and white. $450.00
Limited to 180 numbered copies of which this is one of the 25 copies to be bound thus. Printed by hand by Paul Wakeman, the son of Geoffrey Wakeman, at the Plough Press. Three separate essays which provide a fascinating study of English trade binding from the sixteenth century to the mid-nineteenth century. In “Illustrations of English Trade Bindings of the Seventeenth and Eighteenth Centuries,” Geoffrey Wakeman describes what an ordinary book of the period looked like. Pollard’s essay “Changes in the Style of Bookbinding, 1550–1830” originally appeared in “The Library” in 1956. The third article is again by Wakeman and is entitled “Bookbinding Styles in the Loughborough and Ashby-de-la-Zouch Parish Libraries.” This article is based on illustrated slide lectures Wakeman gave while teaching at Loughborough and was meant to demonstrate to students the changes in binding style over the period covered in Pollard’s article. These slides are reproduced as plates which are contained in a pocket in the back of the book. [38874]

Limited to 180 numbered copies of which this is one of the 125 cloth-bound copies. Printed by hand by Paul Wakeman, the son of Geoffrey Wakeman, at the Plough Press. Three separate essays provide a fascinating study of English trade binding from the sixteenth century to the mid-nineteenth century. In “Illustrations of English Trade Bindings of the Seventeenth and Eighteenth Centuries,” Geoffrey Wakeman describes what an ordinary book of the period looked like. Pollard’s essay “Changes in the Style of Bookbinding, 1550–1830” originally appeared in “The Library” in 1956. The third article is again by Wakeman and is entitled “Bookbinding Styles in the Loughborough and Ashby-de-la-Zouch Parish Libraries.” This article is based on illustrated slide lectures Wakeman gave while teaching at Loughborough and was meant to demonstrate to students the changes in binding style over the period covered in Pollard’s article. These slides are reproduced as plates which are contained in a pocket in the back of the book. With the bookplate of Gavin Bridson. Also present is a prospectus to the book and a letter from Paul Wakeman meant to accompany this complimentary copy. [98809]

164. (Plough Press) Wakeman, Geoffrey. PRINTING RELIEF ILLUSTRATIONS, KIRKALL TO THE LINE BLOCK. Leicestershire: The Plough Press, 1977, small 4to., two-toned cloth, paper spine label. 29 pages and with plates. $400.00
Limited to only 100 numbered copies; this copy is not numbered. Contains six original pages of specimens that have been tipped in to demonstrate illustration techniques, with an additional five specimens tipped in that Bridson has added. Four illustrations in the text. Well printed by this English private press. With the bookplate and pencil signature of Gavin Bridson who has added a note that this copy is “with extra illustrations.” [97872]

100 copies letterpress on Hahnemühle paper. The paper is in three colors. Far more than a simple bibliography, there are eight pochoir plates by Frances Butler and 28 tipped-in facsimiles and recreations of Poltroon ephemera. [91656]


Printed in an edition limited to 60 copies, on Johannot paper, each copy signed by the poet and the artist. A sequence of five haiku by the Scottish poet Kenneth White who lives in France and has written verses in English and in French. Each page has the English verse, followed by the French verse set in italic; the recto of each page is Bertrand Bracaval’s silkscreen. Inspired by the ancient monuments of Greece, the Acropolis, Delphi, etc. The haiku catch the starkness of the Greek landscape, as do the stone-like triangles in square silkscreens of Bracaval. The French artist has also set the type. 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. [61609]

Limited to 60 copies. Poems illustrated with six silkscreens by Bertrand Bracaval. Signed by the poet and the illustrator. Title page and title on upper board of box in blind. Malenfant is a professor of literature at the University of Quebec at Rimouski. He won the Governor General’s Prize in 2001 and the Alain-Grandbois in 1998 for his poetry. In 2005 he was awarded the Alcide-C Distinction—Horth, o for his contributions in teaching and writing. 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. [93039]


Limited to 70 copies. Adapted by Andre Doms and Aniko Fazsy. Text in Hungarian and French. Signed on the colophon. Woodcuts and vignettes by Bracaval. 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. [93034]


Limited to 70 copies. Poem illustrated with three silkscreens by Bracaval. Signed by the poet and illustrator. 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. [93037]


Limited to 60 copies. Poems illustrated with two colorful silkscreens by Bracaval. Signed by the poet and illustrator. The heavy handmade paper wrapper is untrimmed at the lower edge. 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. [93036]

171. (Pré Nian) Lambersy, Werner. LES PAUPIERES DE LA PENSEÉ. (Rétaud): Pré Nian Press, (1999), narrow 4to., stiff paper wrappers, blindstamped title and cover illustration, signatures loosely laid in, clear protective cover over wraps, box. not paginated. $ 820.00

Limited to an edition of 45 copies. Poem by Walter Lambersy, illustrated with five etchings by Bracaval. Signed by both on the colophon. Interesting presentation with heavy handmade paper wrapper containing the three signatures of rich, thick paper which is folded, but unsewn. The edges of both the wrapper and interior papers are untrimmed. Lambersy was born in 1941in Antwerp. He has lived in Paris since 1982. 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. [93019]

Limited to 60 copies. Poem illustrated with two silkscreens, one by Graham Cantieni and one by Bracaval. 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. [93035]

ONE OF 40 SPECIAL COPIES


Limited to an edition of 145 copies handset in Caslon and Janson types, hand-printed damp on Arches Text Laid paper. The facsimile of John Adams’ letter was reproduced by offset lithography on Warren’s Olde Style Laid. There is a little wear at the tips of the corners. [99491]

Limited to 110 numbered copies. The colophon, with the device of Robert R. Reid, states “This is the first book issued from the private press of Robert R. Reid, who produced it for his personal enjoyment. Hand-set in 12 point Caslon old style and printed two pages at a time on Hurlbut Cordlea antique paper with an 8 x 12 foot-press. Marbling executed by the printer. Bound by hand at the shop of Mr. M. I. Sochasky.” With a black-and-white picture pasted in of the printing press. A reprint of the 1858 edition, this contains a check list of the locations and bibliographical information of the 11 known copies of the original edition. A black-and-white portrait of the author as the frontispiece. With a printer’s note by Reid and introduction by W. Kaye Lamb. Also contains the prospectus on the same size, stiff paper wrappers, printed in 1950, with a message concerning the production of the book on the cover, a facsimile of the original title-cover, information about the original edition written by Reid, and facsimiles of various pages that are “printed from the same type that was used in the book and are on the same make of paper in the actual page size”. Fore-edges of slipcase sunned, leather spine slightly faded at head and foot. Remarkable edition. [100381]
176. (Quadqpress) Young, Gary. THE GEOGRAPHY OF HOME. Santa Cruz, CA: Quadqpress, (1987), oblong 8vo., gray handmade paper over boards housed in a redwood box with protective lining. (v), 92 pages. $900.00
Limited to 60 numbered copies, signed by the author, artist, and designer. 40 original prints were produced using a variety of relief methods at each press. The cover and end sheets were handmade by La Papeterie St-Armand in Montreal. Includes prospectus, illustrated notecard invitation to an exhibition of the prints in the Santa Cruz Art Center, and an original presentation letter and sketch to Muir and Glen Dawson, signed by the publisher, Gene Holtan. [62124]

177. (Ratta, Cesare) Ratta, Cesare. GLI ADORNATORI DEL LIBRO IN ITALIA. Volume IX. con Recensione de Marcus de Rubris. Raccolta de xilografie, carboncini, sanguigne, bianco e negro, ex-libris, imprese, ecc. Questo IX volume contiene 240 tavole con 486 disegni eseguiti da 123 artisti italiani. (Bologna: Cesare Ratta, 1927), folio, original wrappers housed in a leather, cloth and paper-covered portfolio with a holographic strip on the spine. xii, (42), 237 +(1) pages. $750.00
Forty-two page section devoted to the works of Adolfo de Carolis. This is followed by 237 pages of examples from many different artists. The book is very worn, most of the pages are loose, wrapper edges tattered. It is protected by a portfolio that is interesting in its own right as the backstrip is holographic. [95140]

178. (Read-Taylor) DIRECT RESULTS. Baltimore: Read-Taylor, n.d (circa 1930), small 4to., limp leather-grained cloth. 80 pages plus advertising samples throughout. $350.00
An advertising book for this advertising firm with many samples in color and black-and-white. It promotes their new “Angelo-Photoscopic Process“. There are bound-in samples showing this process, as well as more standard publicity pieces. Most of the pieces are related to the travel and hospitality industries, with rail travel and various resorts featured. Boards worn and rubbed. Shaken. [99,496]
179. (Redlin, Terry) Olson, Keith. **THE ART OF TERRY REDLIN, OPENING WINDOWS TO THE WILD.** (Plymouth, Minnesota: Hadley House, 1987), large 4to., full leather, gilt lettering, leather slipcase. 132 pages. $375.00
First edition, one of the limited numbered and signed versions. Text gives Redlin's biographical information, thoughts about his creative process, and commentary on his work. Contains 117 reproductions of Redlin's work, most in color. Printed at Watt/Peterson and bound by Nicholstone Book Bindery. Light wear to slipcase's corners and edges. Also has a few minor scratches. [88657]

180. (Rogers, Bruce) **SONNETS AND MADRIGALS OF MICHELANGELO BONARROTI. RENDERED INTO ENGLISH VERSE BY WILLIAM WELLS NEWELL WITH ITALIAN TEXT INTRODUCTION AND NOTES.** (Cambridge, Massachusetts): Houghton Mifflin and Company, 1900, large 16mo., cloth, top edge gilt. (vi), xxix, 110 pages. $300.00
Number 213 numbered with red ink in Rogers' handwriting, of 300 copies produced, printed under the supervision of and with the book design of Bruce Rogers at the Riverside Press in Cambridge, Massachusetts. (Warde 12). Contains a biography, notes on the poetry, and an index of first lines. Covers and spine soiled, top corners and spine ends bumped. Contains a bookplate on the pastedown endpaper that says “Ex Libris Charles Williston McAlpin”. With the bookplate on the rear pastedown endpaper from a private book collectors' club, showing it as a gift from McAlpin. No other library markings except the word “cat” on the contents page. [100343]

First edition, one of 250 signed and numbered copies. The best look at bookselling in the 20th century that has been written. Loosely inserted in this copy is a postcard showing Rosenbach’s summer house on the New Jersey shore. Lacks the slipcase. [11913]
182. Roux, V. TRAITÉ PRATIQUE DE ZINCOGRAPHIE; PHOTOGRAVURE, AUTOGRAVURE, REPORTS ETC. Deuxième Édition, Revue et Considérablement Augmentée par l’Abbé J. Ferret. Paris: Gauthier-Villars, 1891, 12mo., cloth. vi, 46, 12, 4 pages; (iv), 76 pages. $450.00
Bound with a copy of Schiltz, M. Manuel Pratique d’Héliogravure en Taille-Douce. Published in 1899. Printed as above. Both are part of the Bibliothèque photographique. Texts in French. A few pages a bit soiled. Boards show general light wear. With the bookplate and pencil signature of Gavin Bridson. [98217]

First edition thus, finely printed at the Oliphant Press specially for the Roxburghe Club. Edited with an introductory essay, commentary, and appendices by Charles Ryskamp & Scott D. Westrem. Knowledge of John Chalkhill (c. 1595–1642) depended for nearly three hundred years on Izaak Walton, who included two fishing songs by ‘Jo. Chalkhill’ in The Compleat Angler, and who wrote the preface to Thealma and Clearchus, a ‘pastoral history’ of more than 3,000 lines published in 1683 and ascribed on the title page to ‘John Chalkhill, Esq.’ The present volume includes these as well as shorter works discovered in the poet’s hand among the Gell family papers at Hopton Hall (Derbyshire), and which are published here as a group for the first time. Illustrated with twenty plates of facsimile manuscripts, signatures, letters, and title pages. This copy has the list of Roxburghe Club members with none in red. [95570]
184. (Rupprecht Press) Ullmann, Regina. VIER ERZÄHLUNGEN. (München: Rupprecht-Presse, 1930), 4to., purple and black patterned paper boards, printed spine label. (i), 101, (2) pages. $600.00

Limited to an edition of 150 copies printed by hand on Zanders-Bütten under the supervision of F. H. Emcke, this was the forty-eighth book of the Rupprecht-Presse. With four hand-lettered initials in red by Anna Simons. Faint darkening to spine, else fine. [69726]


Limited to 226 numbered copies signed by the author. Thirteen lithographs, in color and black-and-white, reproduced from the Severin Wunderman Museum. This is one of the 125 copies to contain an illustrated leaf from the 1923 first edition of Dessins. Very small snag on spine. [62121]

186. (Schiele, Egon) Kallir, Otto. EGON SCHIELE THE GRAPHIC WORK. New York: Crown Publishers, 1970, 4to., cloth. 207 pages. $120.00

Text in German and English. Catalogue of the relatively small output of Schiele's graphic work. With black-and-white illustrations and a bibliography. Top corners slightly bumped. Ex-private-library book with a small stamp in ink from a previous owner on the title page, and a card holder on the rear pastedown. Small tear to the bottom of the inside front hinge. [104733]


188. Sculptor Esq., Satiricus [Ireland, W. H.]; Caulfield, James. CHALCOGRAPHIMANIA; OR, THE PORTRAIT-COLLECTOR AND PRINTSELLER’S CHRONICLE, WITH INFATUATIONS OF EVERY DESCRIPTION. A HUMOROUS POEM. IN FOUR BOOKS. WITH COPIOUS NOTES EXPLANATORY bound with CALCOGRAPHIANA: THE PRINTSELLERS CHRONICLE AND COLLECTORS GUIDE TO THE KNOWLEDGE AND VALUE OF ENGRAVED BRITISH PORTRAITS. London: printed for R. S. Kirby; printed by and for G. Smeeton, 1814, 8vo., Half calf, marbled paper-covered boards, all edges marbled, marbled endpapers. x, (iv), 212 pages; (ii), viii, 163+(1) pages. $400.00

Two related volumes bound together. First — Ireland: First edition, the only illustration is the frontispiece. A very long satirical poem regarding the collecting mania, especially for prints. Indexed by subject. Second — Frontis is an engraving of Caulfield. Title page printed in red and black. Caulfield gives a biographical sketch of the engravers of importance and also lists values of specific prints. Joints broken. front board off with the rear boards barely holding. Worn at the extremities. Early owner's bookplate on front pastedown. Also with the bookplate and pencil signature of Gavin Bridson. [98669]

Limited to 67 copies of which 60 are for sale. Numbered and signed on the colophon by Walter Bachinski and Janis Butler, the designers, illustrators, and printers of the book. This is the fourth publication of the press. The type is Bembo, printed on Arches Covers. The woodcuts were printed on Kuotani 5. The woodcuts and pochoir illustrations are by Walter Bachinski who also did the stenciling and printing of the illustrations. Janis Butlers did the hand composition, text and color printing. Each section of the book has its own pochoir-illustrated title page and initial letters in pochoir. Each of these sections are paginated separately. There are many full-page woodcuts throughout which enliven the text as well. A beautiful new book. [100262]

An incredible periodical filled with contributions by such authorities as Wardrop, Lamb, Lehmann-Haupt, Simon, Dreyfus, Reiner, Piper, Ardizzone, Howe, Johnson, Balston, Gray, Carter, McLean, and others. Many illustrations. Very unusual to find the complete set still preserved in the 11 publisher’s cloth-backed decorated paper-covered portfolios (cord-tied). [45928]

191. Smee, Alfred; Shaw, George; Ure, Andrew. **ELEMENTS OF ELECTRO-METALLURGY; A MANUAL OF ELECTRO-METALLURGY; RECENT IMPROVEMENTS IN ARTS, MANUFACTURES, AND MINES BEING A SUPPLEMENT TO HIS DICTIONARY.** London: E. Palmer; R. Groombridge; Longman, Brown, Green and Longmans, 1843; 1842; 1844, 8vo., modern cloth spine with paper label, contemporary paper-covered boards, contemporary leather corners. xxx,338; vi,49+(1); x,294 pages. $850.00

Three bound in one. Smee is the second edition—revised, corrected, considerably enlarged, Illustrated with electrotypes and numerous woodcuts (37 illustrations in text in addition to the frontispiece of the Royal Coat of Arms relief electrotyped in gold and the vignette on the title page in gold.

The title page of the second book, by Shaw, is stained in the upper right quarter and this affects a few pages after that, but in a much lesser way. All three are well-illustrated. Inscribed to Gavin (Bridson) from Geoffrey Wakeman. [97832]
192. Soullier, Eugène. NOUVEAU TRAITÉ SUR LES IMPRESSIONS MODERNES EN COULEURS. Procédés et recettes. Préface de V. Breton. Paris: Les Soins de l’Auteu, 1903, 8vo., quarter morocco, cloth. xvi, 135 + (1) pages, 7 plates. $350.00

Well-illustrated manual, in French. The seven plates show a variety of techniques and papers, including one that is embossed, several showing the three-color process, and two on colored paper. Contents somewhat spotted throughout. Crack at the half-title. Boards rubbed. With the bookplate and pencil signature of Gavin Bridson. [98671]

193. Spencer, Thomas. INSTRUCTIONS FOR THE MULTIPLICATION OF WORKS OF ART IN METAL, BY VOLTAIC ELECTRICITY. With an Introductory Chapter on Electro-Chemical Decompositions by Feeble Currents. Glasgow; London: R. Griffin & Co; Thomas Tegg., 1840, 8vo., original cloth, later cloth spine with later paper spine label. viii, 62 pages. $1,000.00

(Bridson & Wakefield A108). The second edition of his 1839 paper (see B&W A100) with an introductory chapter and a great deal of supplementary material. Describes his five basic processes, the simple and compound forms of the apparatus, and the galvanic battery. Contains 27 text illustrations. The title page and the first page of the preface have been strengthened. Boards rubbed and a bit worn. With the bookplate and pencil signature of Gavin Bridson. [98505]

194. Staikos, Konstantinos Sp. CHARTA OF GREEK PRINTING. The contribution of Greek editors, printers and publishers to the Renaissance in Italy and the West. Volume I: Fifteenth century. Cologne: Verlag J. Dinter, 1998, 4to., cloth, stiff paper slipcase. lxx, 557+(1) pages, with one loose sheet laid in. $325.00

First edition. With the patronage and interest of Italian humanists and humanistically inclined rulers, Greek scholars, translators and teachers were already established in Italy at the time of the introduction of printing (which happened to come at about the time of the fall of the Byzantine Empire). It was quickly realized that printing provided an opportunity for disseminating classical Greek texts and their translations, as a kind of extension of the teaching of Greek and classical Greek literature already taking place. Thus Greek texts, and persons able to copy, edit and translate these texts were needed, as well as individuals skilled in designing Greek types and printing in Greek. The first Italian book in Greek appeared in Milan, c. 1470. This book, volume one of a proposed history of pre-19th-century Greek printing, concentrates on five topics of the incunabula period: Greek-owned printing presses, editions of classical texts published by Italian presses with Greek participation, Greek books published by Italian printers, Latin translations (mostly by Greeks), and the production and use of Greek type, whether in Greek or non-Greek texts. The fourteen chapters are monographs of varying length, each organized around a Greek scholar, writer, editor, type-designer or printer, with a discussion of that person’s life and works, a discussion of associates, and of printings and publications. For example, the discussion of Aldus Manutius constitutes a subsection of the chapter on Aldus’ Greek collaborator and editor, Markos Mousouros. Persons selected did not necessarily
have a direct connection with printing; Manuel Chrysoloaris, for example, died in Italy in 1415, but he was an influential teacher, one of whose works was repeatedly printed in the incunabula era. On the other hand, Zacharias Kallierges and Nikolaos Vlastos appear because they operated a Greek press in Venice and may have designed type. Chapters have extensive footnotes. There are also six tables, a list of abbreviations, a bibliography, and a general index. One-hundred twenty-eight illustrations include facsimiles of printed and manuscript texts, engraved portraits, printers’ and publishers’ marks, decorated Greek initials, and some headpieces. Laid-in at the back is a folded “Historical Map of Greek Printing” (14 x 25 in.). First published in Greek in 1989. [54152]

Limited to 200 signed and numbered copies, of which this is one of the 155 copies for sale. This copy is signed by the Digbys, DePol and Gelfand. Contains sixty wood engravings executed by De Pol since 1982 for the books, broadsides, keepsakes and other ephemera produced by the Stone House Press. The text provides an interesting insight into De Pol’s life and work, as well as a descriptive analysis of his engravings. A delightful tribute to this fine engraver. Prospectus loosely inserted. [23770]
196. Stone, Wilbur Macey. **A SNUFF-BOXFUL OF BIBLES.** Newark: Carteret Book Club, 1926, 12mo., cloth-backed boards, paper cover label. (iv), 99, (3) pages. $300.00

First edition, limited to 200 copies of which is one of ten copies with the following notice tipped in under the colophon: “One of ten author’s copies, large paper, uncut and unopened and specially bound.” This notice is signed and dated by Stone. Illustrations of bibles throughout. Very fine copy with prospectus loosely inserted. [41594]

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Limited to an edition of 30 printed in Poliphilus & Blado on Rivioli paper. Signed on the colophon by Nicholas Parry and Mary Parry. Prose and verse by Ms. Cooke with drawings by Nicholas Parry. The book is dedicated to the lutenists of England’s Golden Age—some by name. “This little book was originally planned by The Tern Press as a companion volume to their “Air Space”, a book of jazz poems by John Porter. The publisher, Nicholas Parry, is a lutenist and an enthusiast for the music composed for the lute during the English Golden Age. He hoped to match poetry to portraits, but though we have forty or fifty named lutenists of the period, there are virtually no portraits of them. . . .Parry has studied the existing portraits of unnamed young men, researched the relevant dates, and fitted them, where he could, to the probable dates of lutenists whose music has survived.” (from the book). The drawings are taken from Holbein, Hilliard, Oliver & Anon. [94267]

Printed in an edition limited to 50 numbered copies. The British poet Michael Drayton (1563–1631) wrote religious works, eclogues, love sonnets and mythological narratives. The Nymphidia, his most famous work, tells the story of the adventures of the jealous Oberon, the faithless Titiana and her lover Pigwiggen. The story is heavily influenced by Shakespeare’s Midsummer Night’s Dream. Though it was written late in his life, at age sixty-four, the story is told in a fresh, new voice not found in his more grave earlier works. The text is infused with laughter and humor, the lines of verse light and lyric. The delightful cadence of the verse and the light-hearted voice of the narrator urge the reader on, making it difficult to stop reading once entering the text. Incidentally, this is the source of the common phrase “the coast is clear.” Nicholas Parry’s sketchy watercolors are other-worldly, whimsical and imaginative. Watercolors printed by N.S.P. on Magnani paper. Colophon signed by Nicholas and Mary Parry. [78654]
199. Thomas, Peter. BIKUPAN, THE STORY OF A TRIP TO VISIT A HAND PAPER MILL IN SWEDEN, WITH A BIT OF HISTORY ADDED IN FOR GOOD MEASURE. Santa Cruz: Peter & Donna Thomas, 1992, small 4to., quarter blue leather over marbled paper-covered boards, slipcase. (viii), 13, (3) pages. $350.00
Limited to 119 numbered copies printed by hand by Peter and Donna Thomas on paper handmade by Peter using white and black rags with blue pigment. Thomas visited the Lessebo mill in Sweden, a mill which had first started manufacturing paper in 1693. In addition to describing what he found there, Thomas gives a history of papermaking in Sweden. Tipped-in are six samples of paper from Lessebo, one made in 1990 and the rest during various times in the 20th century. [36707]

200. (Tideline Press) Seastone, Leonard. GOOSEBERRY CREEK. N.P.: Tideline Press, 1987, 8vo., cloth folding case with ivory ties and pictorial paper-covered inner covers holding the book. The book was produced as a long accordion-shaped book with die cut areas and printing of the text on alternate pages with a background of the scenes along the creek and four mounted Platinotypes by David A. Hanson also showing scenes along the creek. $350.00
Limited to 65 numbered copies signed by Hanson and Jack Fitterer who provided the interesting binding and portfolio. Printed by Leonard Seastone at his Tideline Press. An excellent example of combining book printing, illustration, and binding. [41254]

First editions. This is a complete set of A.R. Tommasini Christmas books from 1948 through 1977. These small volumes were printed yearly for friends of the press. The books generally dealt with book arts topics: “What Did Gutenberg Invent?,” “The Story of Paper Told Briefly Once Again” “A Belated Tribute to Printers,” etc. In 1977, Tommasini printed “Tommy’s 30,” a review of all books. Tommasini issued two further supplementary books in later years which aren’t present and aren’t considered part of the run of these books. [93822]


First edition. Printed in an edition limited to 388 unnumbered copies. This is the fifth in the series about rock painting in South Africa with a collaboration of Mary E. Boyle and a foreword by Roger Heim. This volume describes two expeditions made by Abbe Breuil to Rhodesia, then Southern Rhodesia in 1948 and 1950. His study reveals affinities with the White Lady, and traces of immigrants from the north several thousand years before the white settlers of our own time. Most of the paintings here have never before been published and are largely unknown. Regions include Dandabari, Chamavara, Mbara, The Chibi Reserve, the White Rhino shelter and more. It is illustrated with 63 color plates, reproduced by the collotype and hand-stencil process by the Trianon Press, 19 photographs in monochrome collotype, and 3 line illustrations. [57817]

Text in French. Limited to an edition of 1000. A magnificent catalogue of type specimen books issued by this noted French bookseller. Contains 380 color illustrations of type specimens, many never before seen, with historical and bibliographical information for each. Printed in Sabon Next type. [94597]

204. **UNWIN BROTHERS WILL BE PLEASED TO FORWARD ESTIMATES FOR PRICE LISTS, CATALOGUES AND PRINTING OF EVERY DESCRIPTION. PRINTING IN OLD STYLE A SPECIALTY. ESTABLISHED 1826. THE GRESHAM PRESS . . . .** (From front cover).  London: Gresham Press, n.d. (ca. 1890’s), oblong 4to., original front cover present but worn; back cover lacking. (24) pages.  $325.00

Comprises priced specimens of labels, both blank and filled, and reversed for transfer, along with vignette specimens of pianos, piano stools, organs, musical cases, etc. Specimens printed in orange or black. No other copy traced. Front cover detached and heavily chipped around edges, contents very good. Back cover lacking. An incredible survival. [80255]


Limited to 326 numbered copies, this being one of the trade editions bound thus. Contains a facsimile of the Stephen Planck 1493 Latin edition of THE LETTER, an English translation and a bibliographic afterword by Lynn F. Sipe of the University of Southern California. The first book produced by this new private press. Designed and produced by Gerald Lange and hand printed in three colors by Robin Price. [25509]

206. *(Verdigris)* Rouanet, Marie.  **MAGIE BLANCHE.** (Octon): Verdigris, 2006, folio, loose sheets housed in a clamshell box. not paginated.  $1,750.00

Limited to an edition of thirty, of which twenty-five were for sale. Marie Rouanet’s text was inspired by ten mezzotints (eleven plates) by Judith Rothchild and the spirit of the restaurant, The Mimosa, created by Bridget and David Pugh. The book is comprised of a suite of prints and text in loose sheets of Hahnemuhle paper. The text was printed letterpress on an Albion press by Mark Lintott. The boxes are covered in Fabriano Ingres screen printed with mimosa leaves. The colophon is signed by the author and artist and the prints are initialed by the artist. [95958]
207. Wall, Bernhardt. FOLLOWING ABRAHAM LINCOLN 1809–1865. Lime Rock: Berhardt Wall, 1931–1942, square 12 mo., paper jackets over heavy cardboard affixed by the flaps as issued, paper spine labels, all ephemera held in a clear portfolio. not paginated. $19,500.00

Set #1 of 76 (Weber, pages 38–41). Complete set of 85 volumes, plus one of the two ancillary volumes and a portfolio of ephemera related to the books and/or Abraham Lincoln. There are 1035 etchings total, with some volumes having as many as 16 plates and others as few as 8, while most had 10 or 11. As this set was issued over an 11-year time period, complete sets are very difficult to find (Lincoln National Life Foundation renamed The Lincoln Museum and Harvard have complete sets of 85). As Weber notes “Though Wall generally lists the number of copies, he seldom reached more than half that goal. Hence, the use of that data is more academic than factual”—page 24, there is some doubt whether or not all 76 sets were completed. Each of the books are dedicated to different people, including Henry E. Huntington, Carl Sandburg, and Stephen Vincent Benet. Volume 60 and volume 85 are indexes. Wall had originally envisioned a series of only 15 volumes, then he felt the series would end at 60 (hence the index), but began what he termed a supplemental series which ultimately concluded at 85. There were two ancillary volumes, one of which is present here, that contain two etchings of Wall, a tipped-in newspaper clipping and other related materials. In addition to the 85 volumes, there is a portfolio of ephemera having to do with Abraham Lincoln and/or the set of books. There are 14 brochures of tourist information about various Lincoln-related sites. There are five letters to or from George Lee Williams and two Photostats of a document, dated October 25, 1952, from Mr. Williams giving information about the set and how he acquired it from Mr. Merl Kimmel in 1950. The most important item in the packet of ephemera is the ancillary volume. It has two more etchings by Wall and an article from the Los Angeles Times dated September 5, 1950 about Bernhardt Wall. Attached to this volume, by two paperclips, is a handwritten note “George—Found this right after you left in the desk drawer with some other stuff. Merl. Also forgot to tell you,—your set is #1, & the only set ever made.” (not true as at least two complete sets have been located). [99316]
ITEM 207

FOLLOWING
ABRAHAM
LINCOLN
1809 - 1865

ETCHED AND PRINTED BY
BERNHARDT WALL
LIME ROCK, CONN

[ 85 ]
First edition, limited to 25. Presentation copy: “For Gloria [Stuart]— these poems out of the past— Love Ward aka Peter Lum Quince 3/13/94.” Small and exquisite volume of poetry. [93796]

Limited to an edition of 50 hand-printed copies, numbered and signed by Weissenborn. One page of text followed by the 24 linocuts, most of which are printed in two colors— brown and green. Acorn Press was Weissenborn’s, operated with his wife Lesley, from 1945 until his death in 1982. Although this title is not listed in the Whittington Press bibliographies, John Randle says that he did the letterpress and the type is Whittington’s, as is the paper. Bookplate of collector, bookplate historian, and author Brian North Lee on the inside front of the box. Rear hinge of the box is broken. [99876]

210. (Whittingham, Charles) C.O. Goodford (editor). P. TERENTII AFRI COMOEDIAE. Londoni: (Printed for Eton College by C. Whittingham), 1854, small 4to., full contemporary polished calf, five raised bands, triple fillet and French fillet borders, spine paneled in gilt, all edges gilt. (vi), 463+(1) pages. $475.00
This title was specially commissioned by Eton College as gift books to be given out to scholars completing their Eton College studies. Finely printed in the grand Baskerville style with large type on laid Pouncy paper with wide margins. Woodcut initial letters throughout. A collection of six of Terence’s comedies: Andria, Eunuchus, Heauton Timorumenos, Adelphi, Hec yra, Phormio. Whittingham pressmarks on title and last pages. This copy has the presentation page completed in manuscript with the name Arthur William Grant, 1860. Slightly rubbed. [62316]

First edition, limited to 200 numbered copies, signed by the artist. A handsome production from the Whittington Press (Butcher 17). Printed on Wookey Hole mouldmade paper. The illustrations are shown in color and also include 8 tipped-in color plates. [80838]

SPECIAL EDITION


Limited to 955 copies, this being one of 105 copies bound thus. (Butcher 110). Filled with tipped-in plates, photographs and samples of private press items. Some of the articles in this issue are “Reynolds Stone and Cambridge” by Brooke Crutchley, “Stanley Morison and Jan van Krimpen, a Survey of their Correspondence” by Sebastian Carter, “On Preparing Designs for Monotype Faces” by Jan Van Krimpen and “Compton Marbling” by Solveig Stone. Also includes, in a separate bound volume, a copy of TWINS by John O’Connor, illustrated with two color engravings and signed by the author. [34248]


With limitations varying from 450 for the first volume to limitations in the 900s for later volumes. The first and second volumes are present in the reprint edition, which are limited to 450 and 475 copies respectively. The first volume contains a three-page historical note by John Randle not present in the first printing. The tenth volume contains an index to the first ten issues. Filled with important articles on all aspects of private printing, historical printing history, book illustration history, and all other subjects of interest to the bookarts person. Illustrated with color, tipped-in illustrations, foldouts, broadsides, samples, etc. Becoming very difficult to find a complete set of this very interesting periodical. [73416]
214. (Yellow Barn Press) Fraser, James (editor). JOHN ANDERSON AND THE PICKERING PRESS, AN AUTOBIOGRAPHY. WITH A PICKERING PRESS BIBLIOGRAPHY BY JOHN ANDERSON, JAMES FRASER AND ELEANOR FRIEDL. N.P.: Yellow Barn Press and Fairleigh Dickinson University, (1995), tall 8vo., cloth, leather spine label, slipcase. 70 pages and 20 plates. $400.00

Limited to 150 copies and printed letterpress by Neil Shaver at his Yellow Barn Press on dampened Rives paper. With 20 plates showing Anderson's work including work using color. An excellent look at American typography during the 1940s onward with glimpses into Frederic Goudy, Peter Beilenson, Arthur Rushmore, Robert Middleton, Elmer Adler, Sol Hess, Joseph Blumenthal, Grant Dahlstrom, Claire van Vliet and John DePol. An excellent tribute to John Anderson, perhaps the “last of the great commercial letterpress printers working on the East Coast.” With prospectus loosely inserted. [41674]

215. (Yellow Barn Press) A GOUDY MEMOIR, ESSAYS BY AND ABOUT AMERICA’S GREAT TYPE DESIGNER FREDERIC W. GOUDY. Council Bluffs: The Yellow Barn Press, 1987, large 8vo., quarter cloth, patterned paper-covered boards, paper spine label. xi, 42, (3) pages. $175.00

First edition, limited to 150 numbered copies of which this is one of the 75 copies printed on dampened Rives paper. Contributions by Alexander S. Lawson, Howard W. Coggeshall, Arthur W. Rushmore, Richard Ellis, and Earl H. Emmons. Wood engravings by John DePol. Illustrations and three tipped-in photographs of Goudy are included. [20097]
216. (Yellow Barn Press) Olmstead, Clark. METANOIA. Council Bluffs, IA: Yellow Barn Press, 1979, 8vo., cloth, paper spine label. (iv), 24 pages. $350.00

PRINTERS COMMENTS: “I printed this first book in Harry Duncan’s class at the University of Nebraska at Omaha. In 1978 Harry offered his first night class since coming to the University in 1972. I jumped at the chance to take the class. It was what I had been waiting for. I had purchased my Washington hand press in 1964. . . . At this time I knew nothing about what it took to produce a book. The Washington press used for this book was one of two in the University's shop. . . . I remember printing the last signature on the last day of class before Christmas vacation in 1978. The book was bound by Zonne Book Binders in Chicago. . . . Clark Olmstead, the author, is an interesting individual. . . . By day he was a routeman for the Frito-Lay Company. I had to have a project for the class at the University and in conversation one day with Clark, it was agreed that I would use a collection of his verse.” . . . (YBP Bibliography excerpt, laid-in front hinge). Portrait drawn by Sue Pospeschil Olson. Edges are lightly rubbed, very light wear to the covers. [93799]


Limited to an edition of 245, this volume marked as O.S. (review). A book of the correspondence between lovers Robinson and Una Jeffers, including some of Robinson's poetry. James and Carolyn Robertson designed the book, which is composed in Eric Gill's Perpetua types on Ragston paper. Eight tipped-in plates of photographs. Barely noticeable ding on top of slipcase. [96851]
First edition. This catalogue provides a descriptive bibliography of books in the Ahmanson-Murphy Aldine collection at the University of California, Los Angeles, together with abbreviated notices of works not at UCLA. Handsomely produced, slipcased, and carefully annotated, this volume should become a major resource for Aldine studies and the history of the book.

The Aldine Press revolutionized the production, accessibility, and use of the book. Founded by Aldus Manutius (c. 1452–1515), the press introduced a number of innovations that helped shape the development of the modern book, including italic type and the smaller, pocket-sized volume. By putting the Greek and Latin classics in a form that everyone could afford, it revolutionized scholarship: the uniform Aldine texts made comparison and collation universally available, and they were used in schools.

Collectors were interested in the Aldine Press from the beginning; Jean Grolier acquired over two hundred of its publications, often having the books elegantly bound and handsomely illuminated. Since that time, the output of the Aldine Press has been sought after by scholars, book collectors, and librarians. Copies of its books are found in libraries all over the world, where they remain a prized possession and the object of much scholarly research.

For thirty-two years, Franklin D. Murphy, who came to UCLA as its sixth chancellor, fostered the expansion of the Aldine collection and encouraged its growth. During the greater part of this long period he was joined in these endeavors by the Ahmanson Foundation, whose constant support permitted the collection to increase in both size and significance. Following Dr. Murphy’s death, the Ahmanson Foundation continued its generous support for the expansion of the collection and, in addition, by means of a grant late in 1996, enabled the present catalogue to come into existence.

The binding cloth used for both the book and the slipcase is a Japanese book cloth (no. 2504) distributed by the Campbell-Logan Bindery. The binding board is 110 point acid-free Eska board from Ecological Fibers, Inc. [91507]

219. (Art) Nagler, G.K. (editor). **DIE MONOGRAMMISTEN, UND DIEJENI-GEN BEKANNTEN UND UNBEKANNTEN KUNSTLER ALLER SCHULEN, WELCHE SICH ZUR BEZEICHNUNG IHrer WERKE EINES FIGURLI-CHEN ZEICHENS, DER INITIALEN DES NAMENS, DER ABBREVIATUR DESSELBEN, &C., BEDIENT HABEN.** Five volumes. Mansfield Centre, CT: Martino Publishing, (2002), 8vo., cloth. (iv),xviii,1088; (iv),viii,1121+(i); (iv), iv,1143+(i); (iv),1155+(i); (vi),436+(index) iv,109+(i) pages. **$475.00**  
A reprint of the original edition, published by George Franz, München, 1858–79 (Arntzen & Rainwater, Guide to the Literature of Art History, E58). The standard work on artists’ monograms, illustrated with more than 30,000 facsimiles. An indispensable tool to identify artists who signed themselves
only by their monogram or similar devices. Thousands of these artists were also book illustrators, hence this work’s importance for books as well as fine art in general. Nagler begins by giving an exact facsimile of the monogram, followed by the artist’s name, a biographical sketch, list of works, and books illustrated by him. This edition also includes an index of artists’ names at the end of the fifth volume. [73391]

220. (Art) Nagler, G.K. (editor). DIE MONOGRAMMISTEN, UND DIEJENI-
GEN BEKANNTEN UND UNBEKANNTEN KUNSTLER ALLER SCHULEN,
WELCHE SICH ZUR BEZEICHNUNG IHRER WERKE EINES FIGURLI-
CHEN ZEICHENS, DER INITIALEN DES NAMENS, DER ABBREVIATUR
DESELLEN, &C., BEDIENET HABEN. Five volumes bound in nine. München &
Leipzig: G. Hirth’s Verlag, n.d., 8vo., cloth, two leather spine labels. (iv),xviii,1088;
(iv),viii,1121+(1); (iv),iv,1143+(1); (iv),1155+(1); (vi),436+(index) iv,109+(1) pages.
$ 650.00

A reprint of the original edition, published by George Franz, München, 1858–79 (Arntzen & Rainwater, Guide to the Literature of Art History, E58). The standard work on artists’ monograms, illustrated with more than 30,000 facsimiles. An indispensable tool to identify artists who signed themselves only by their monogram or similar devices. Thousands of these artists were also book illustrators, hence this work’s importance for books as well as fine art in general. Nagler begins by giving an exact facsimile of the monogram, followed by the artist’s name, a biographical sketch, list of works, and books illustrated by him. This edition also includes an index of artists’ names at the end of the fifth volume. [78357]

221. Ashbee, Henry Spencer. INDEX LIBRORUM PROHIBITORUM BEING
NOTES BIO- BIBLIO- ICONO- GRAPHICAL AND CRITICAL ON CURIOUS
AND UNCOMMON BOOKS. By Pisanus Fraxi. With CENTURIA LIBRORUM
ABSCONDITORUM. With CATENA LIBRORUM TACENDORUM. Three vol-
umes. (London: Charles Skilton Ltd, 1960), tall 8vo., blue cloth stamped in gilt, top
edges blue. lxxvi,542,(4); lx,593,(3); lx,593,(3) pages.
$ 400.00

Facsimile reprint of the extremely scarce first edition; this facsimile is limited to only 395 sets. Reprints of the first editions of 1877, 1879 and 1885; the complete set of this bibliography of erotic books. (Besterman p. 2055). [91320]
222. (Auction Catalogues) [COLLECTION OF PRE-WORLD WAR II SOTHEBY CATALOGUES FORMED BY H.P. KRAUS]. 32 volumes. London: Sotheby, 1864–, 8vo., original paper wrappers. $915.00


1942. (August 11th). The Bacon-Frank Manuscripts.

A number of these catalogue have prices realized inserted and the occasional note in pencil. Some covers worn. Loosely inserted is a commemorative booklabel which indicates that this set came from the reference library of H.P. Kraus purchased by Oak Knoll Books at the auction sale. [75700]

223. (Auctions) CATALOGUE DE LA PRECIEUSE BIBLIOTHEQUE DE MONSIEUR L.C., DE LYON. With CATALOGUE DE LIVRES RARES ET PRECIEUX. Two volumes bound in one. Paris: J. Techener, 1845, 8vo., quarter leather, five raised bands, two leather spine labels, pastepaper covered boards. viii,176; viii,96 pages. $ 250.00

Text in French. Auction catalogue of the library of Leon Cailhava, de Lyon. With 917 lots listed. (Blogie 57). Prices realized written in. Bound together with “Catalogue De Livres Rares Et Precieux” auction catalogue from 1847 of the library of Prince d’Essling with 413 lots listed. (Blogie 62). Realized prices written in. The leather is rubbed at the head, tail and spine edges. The spine is also darkened. The boards are worn at the corners. [104765]
224. **LE BIBLIOGRAPHE MODERNE, COURRIER INTERNATIONAL DES ARCHIVES ET DES BIBLIOTHÈQUES.** Nineteen volumes bound in eighteen. Paris: n.p., 1897–1919, large 8vo., quarter leather with five raised bands, marbled paper-covered boards, with original paper wrappers bound in. variously paginated. **$1,250.00**

A complete run of this bimonthly periodical until 1919 (i.e. volumes one to nineteen). The periodical continued to 1931 and superseded *Revue internationale des archives, des bibliothèques et des musées*. Merged into *Revue des bibliothèques*, Journal of bibliography, archives, libraries and library sciences. Ex-libris of Paul Lacombe, the French book collector and author. Minor wear to extremities. Loosely inserted is a commemorative book label which indicates that this set came from the reference library of H.P. Kraus purchased by Oak Knoll Books at the auction sale. [76155]

225. **Brun-Durand, Justin. DICTIONNAIRE BIOGRAPHIQUE ET BIBLIO-ICONOGRAPHIQUE DE LA DRÔME, CONTENANT DES NOTICES SUR TOUTES LES PERSONNES DE CE DÉPARTEMENT QUI SE SONT FAIT REMARQUER PAR LEURS ACTIONS OU LEURS TRAVAUX, AVEC L'INDICATION DE LEURS OUVRAGES ET DE LEURS PORTRAITS.** Two volumes bound in one. Grenoble: Librairie Dauphinoise, 1900–1901, Large 8vo., cloth, with original stiff paper wrappers bound in. x,(ii),413+(1); (ii),471,(5) pages. **$350.00**

Biographical and bibliographic dictionary of the region of La Drôme in France. An index which lists names and professions of biography subjects. (Besterman 1717). Loosely inserted is a commemorative book label which indicates that this set came from the reference library of H.P. Kraus purchased by Oak Knoll Books at auction. [76107]


Contemporary reprint of the fifth and best edition. Ex library set with some markings but sturdily bound in library buckram. Supplementary volumes not present. [87039]
227. (Camerata, Napoleon) CATALOGUE D’UNE JOLIE COLLECTION DE LIVRES. composee des plus belles éditions des auteurs latins, français et italiens, imprimées par les Elsevier, de quelques Aldes, d’un choix de vieux poètes français, de classiques français, en grand papier, etc., etc. Paris: L. Potier, 1853, 12mo., later quarter morocco, cloth, top edge gilt. iv, 56 pages. $225.00

Bookseller’s catalogue from the collection of Camerata Napoleon (Napoleon’s sister’s daughter’s son) offering a number of subjects including, Elseviers, history and bibliography, 270 items listed. Leather worn at the head and tail of the spine, with some loss and chipping. Front hinge cracked. Bookplate of a private book collector’s club on the front pastedown. [104762]


229. Chevalier, Ulysse. RÉPERTOIRE DES SOURCES HISTORIQUES DU MOYEN ÂGE, TOPO-BIBLIOGRAPHIE. Two volumes. Montbéliard: Société anonyme d'imprimerie montbéliardaise, 1894–1900, small 4to., modern cloth, leather spine labels. (iv), 1592; (iv), 1593–3384 columns, two per page. $350.00
First edition, printed in an edition of 2000 copies. Indexes topographical locations for all of medieval Europe. Entries accompanied by bibliographic references. (Besterman 2885–2886). Marginal sunning. Loosely inserted is a commemorative book label which indicates that this set came from the reference library of H.P. Kraus purchased by Oak Knoll Books at auction. [76149]

All but Part VII of the eleven-part catalogue of the Corser collection. Thomas Corser (1793–1876) collected mostly English literature of the 16th and 17th centuries. His collection was sold off by Sotheby’s from 1868 to 1873, with a later sale in Manchester in 1876; some of his collection was
acquired by Henry Huth. Corser began publishing the catalogue of his collection in 1860, through the Chetham Society, and finished 6 parts before his death. The President of the Society, James Crossley (1800–1883), himself the owner of a large library, finished the 7th part (lacking here), and compiled parts 8 to 11. There are 681 entries in these ten parts. With about 15 text illustrations and a portrait engraving of Corser. Part XI contains a general index, a biography of Corser, and a list of prices realized in sales of his library. Bindings are identical except that XI is large paper. Several volumes have bookplates, several others are ex-library. All have internal stamps. Covers generally show moderate wear, particularly the earlier volumes (first two also faded), with occasional bumping. Two backings severely worn at head and tail. Torn erratum slip, hinge splitting in IX. Front edge of front cover of I broken. [54213]

231. (Costume) Colas, René. BIBLIOGRAPHIE GÉNÉRALE DU COSTUME ET DE LA MODE. Two volumes. Description des Suites, Recueils, Series, revues et Livres Francais et Etrangers Relatifs au Costume Civil, Militaire et Religieux, aux Modes, aux Coiffures et aux divers Accessoires de l’Habillement. Paris: Librairie Rene Colas, 1933, tall 8vo., later half red leather with red cloth and with original paper wrappers bound in, top edges gilt. viii,784 (columns); (iv),785–1412 (columns), 69,iii+(1) pages. $ 325.00

First edition, limited to 1000 numbered copies. (Besterman p. 1505). Still one of the most useful bibliographies of books on costume with over 3000 entries. Number of plates, pagination and long annotations accompany the descriptions of each book. Rubbed along hinges. [76958]


Limited to 525 numbered copies. (Besterman p. 2029). 12,500 illustrated French books are described under different subject headings. With an index to the whole work in the third volume. With the Randeria bookplate. Some chipping and tearing to the heads and tails of spines on all three volumes. [21365]

INTERLEAVED SET

233. (Electricity) CATALOGUE OF THE WHEELER GIFT OF BOOKS, PAMPHLETS AND PERIODICALS IN THE LIBRARY OF THE AMERICAN INSTITUTE OF ELECTRICAL ENGINEERS. Three volumes. New York: AIEE, 1909, thick 8vo., original cloth. vii,328; 329–504; 475 pages. $ 325.00

The most valuable collection of books on electricity and magnetism in existence. Fully described and annotated list of about 6000 items. Illustrations and facsimiles. This is the only interleaved copy that Oak Knoll has handled. It is in the original yellow binding with printed cloth labels but has been extended to three volumes with many pages printed on one side only and many blank leaves inserted. Covers faded and soiled. Inside hinges cracked. [15770]
234. (Ferraro, Costabili De) CATALOGO DELLA PRIMA PARTE DELLA BIBLIOTECA APPARTENUTA AL SIG. MARCH. COSTABILI DI FERRARA. Three volumes bound together. Bologna: Presso Marsigli e Rocchi, 1858, 8vo., quarter leather, leather spine label, gilt stamping on spine, marbled paper-covered boards. variously paginated. $250.00

Text in Italian with the title page and introduction to volume one also in French. Auction catalogue for the library of Marquis Costabili De Ferrare. Volume one and two list 6,433 items, volume three lists prices realized. (not in Blogie). The spine is slightly soiled, with some wear to the head and tail. The edges are rubbed and the corners are worn. Bumping to the front fore-edge. Bookplate from private book-collector’s club on the front pastedown and a small label on the corner of the title page. [104763]


Limited to 325 numbered copies printed and designed by David Holman at the Wind River Press. Includes descriptions of 41 American presses. Many of the presses contributed an example of their printing which has been tipped in. Some of the presses represented are the Adagio Press, the Allen Press, Bird & Bull Press (with an example of their printing), Cummington Press, Gehenna Press, Janus Press, the Press of the Nightowl, etc. [39587]
236. (Firmin-Didot, Ambroise) CATALOGUE DES DESSINS ET ESTAMPES COMPOSANT LA COLLECTION DE M. AMBROISE FIRMIN-DIDOT. DE L'ACADÉMIE DES INSCRIPTIONS ET BELLE-LETTRES. Two volumes bound in one. Paris: n.p., 1877, tall 8vo., contemporary half leather, five raised bands, marbled paper-covered boards, top edge gilt. (viii), xxxi, 541; 31+(1) pages. $150.00
Text in French. Auction catalogue with 5,790 lots. Prices realized bound in. With the bookplate of a private collector's club on the front pastedown. Spine soiled and rubbed at the joints. Corners and edges rubbed. [104786]

237. Foxon, D.F. ENGLISH VERSE, 1701-1750, A CATALOGUE OF SEPARATELY PRINTED POEMS WITH NOTES ON CONTEMPORARY COLLECTED EDITIONS. Two volumes. London: Cambridge University Press, (1975), 4to., cloth, dust jackets. xxviii, 923; (vi), 302 pages. $350.00
The first volume contains the bibliographical descriptions and the second contains various indexes. A necessary reference book on the subject. [3879]

First edition. An exhaustive bibliography of 1208 items, extensively annotated with bio-bibliographical information, historical context, scholarly references, approbations, and location of copies in libraries world-wide. Arranged chronologically within broad subject or format (e.g., Bible, liturgy, Haggadah, reference works, education, periodicals, Rabbinica, etc.) with 13 indices, including Hebrew and English titles and authors, imprint places and years, publishers, printers, approbations, subscribers, typesetters, music arrangers and artists. Includes reproductions of most title pages and selected interior pages, and appendices containing reproductions of relevant manuscripts and portraits of early American rabbis. Supplemented by an extensive bibliography of pertinent scholarly books and periodical articles. Distributed for YG Books. [99317]


Revised edition. Includes the 7th volume which contains the index and second supplement and the 8th volume which brings the set up to 1950. Includes not only the anonymous literature printed in England but also the works in English printed in other countries and works translated into English. Ex-library copy with markings and stamps. Bindings still tight. [18369]
240. **Hanoteau, Jean and Emile Bonnot. **BIBLIOGRAPHIE DES HISTORIQUES DES RÉGIMENTS FRANÇAIS. Paris: Librarie Ancienne Honoré Champion, 1913, large 8vo., cloth. xiv, 354 pages. $300.00
This is an excellent reference for students of the French military. It is divided into sections and then into regiments. Hanoteau is perhaps more famous as a biographer of Napoleon. Occasional lightly penciled notes throughout text. The book appears to have been rebound, very nicely, in blue cloth with gilt lettering on the spine and with the original blanks after the new endpapers. [89008]

First edition, limited to 100 copies. Best bibliography of Starrett. Includes an autobiographical sketch by Starrett. Presentation “For Adrian Goldstone—imploring him not to try to find everything in this book—Vincent Starrett” on free endpaper. With Goldstone’s bookplate. Goldstone (1897–1977 was the noted bibliophile who also authored the bibliographies of Steinbeck and Machen. The bibliography part has check marks showing Goldstone in action. Very scarce. [13601]

Five volumes. Reprint of the 1880 first edition, originally published by Ellis and White, London. In 1871, Mr. Huth engaged W.C. Hazlitt and F.S. Ellis to catalog his collection, the former cataloging English works, and the latter foreign. The catalog was completed and sent to press in 1876. After Mr. Huth’s death, Mr. Ellis, who had edited the work from the time it was sent to press, carried it on alone. cf Pref. “The . . . varied collection was especially rich in voyages, Shakespearean and early English literature and in early Spanish and German works. The Bibles . . . included nearly every edition especially prized by collectors, and the manuscripts and prints were among the most beautiful of their kind.”—Dict. Nat. Biog. “With the assistance of Ellis and Hazlitt, Huth had started printing a magnificent catalogue of his library, with the full titles of every item and exact collations, both entirely novel features in a library catalogue. The work was completed in five volumes two years after his death and has remained . . . a corner-stone of British bibliography.” De Ricci, p. 151. The original is quite scarce, and sells for $2500 and more. [76405]

A collection containing over 100 sale, auction, and periodical catalogues spanning 1914–1939 from the German antiquarian bookseller K.F. Koehler, Leipzig. Some multiple catalogues bound together in 5 books in full cloth, and 65 catalogues in original paper wrappers. Many catalogues with pencil annotations, bumping and rubbing to extremities, University of Michigan stamp on wrappers, and other minor imperfections. With the small private booklabel of H.P.K. (Kraus) affixed to the front pastedown. [76181]
244. Labitte, Adolphe. CATALOGUES DES VENTES DE LABITTE & PAUL. Five volumes. Paris: Labitte & Paul, 1864–1889, 8vo., 2 vols: half cloth with marbled paper-covered boards with original wrappers bound in, 2 vols: paper-covered boards, wrappers bound in, 1 vol: original paper wrappers. variously paginated. $450.00

Two of the five volumes contain 26 auction catalogues, all five volumes contain 29 catalogues. The earliest catalogue, an 1864 notice, is annotated with the realized auction prices. Labitte was a bookseller to the Bibliothèque Nationale. Includes auctions of the libraries of Philothée O’Neddy, Charles Brunet, Luigi Odorici, Sir Richard Tufton, and many others. Includes manuscripts and autographs. Some special topic catalogues with issues devoted to books, photography and ephemera on the Franco-German War and the Paris Commune.

One volume is partially detached from binding. [76237]

Limited to 50 copies. A bibliography which lists twenty-six items of ephemera, books, etc. produced by this private press. Each entry is illustrated with an original block, engraving, or facsimile of the title page. Several are printed in two or three colors. [2438]


First editions. This is the definitive bibliography of this famous 18th-century chemist whose life was cut short by the French revolution. [11271]
247. (Le Ver, Le Marquis) CATALOGUE DE LA BIBLIOTHÈQUE DE FEU M. LE MARQUIS LE VER. Paris: Mme Bachelin-Deflorenne, 1866, 8vo., contemporary quarter leather, five raised bands, marbled paper-covered boards. xv, 354 pages. $200.00

Text in French. Auction catalogue for the library of the Marquis Le Ver, member of the Society of Antiquarians of Normandy with 2,773 lots (Blogie 110). With prices realized bound in. The leather on the spine is rubbed on the bands and cracked on the joints and is separating at the head of the spine. The boards are worn at the extremities and bumped at the top edges. [104766]

248. Ledoux, Louis V. A DESCRIPTIVE CATALOGUE OF AN EXHIBITION OF JAPANESE FIGURE PRINTS FORM MORONOBU TO TOYOKUNI. New York: The Grolier Club, 1924, 8vo., paper-covered boards, paper spine label, fore and bottom edges uncut, slipcase. xiv, 89 pages, with 28 additional leaves of illustrations. $225.00

249. Medina, José Toribio. BIBLIOTECA HISPANO-AMERICANA 1493–1810. 7 volumes. Amsterdam: N. Israel, 1968, 8vo., cloth. xvii, (viii), 632; (vii), 544; 476+(1); 664; 494; cxxx, (2), 585+(2); xlv, (2), 430+(2) pages. $385.00
Originally published in Santiago, Chile 1898–1907. History of the literature of Mexico and the adjacent countries (Besterman 339). With over 6,000 references in volumes 1–5 and additions in volumes 6–7. Each volume is indexed. Cloth is rubbed on all seven volumes, spines slightly sunned. Some soiling to edges of the text blocks. [104248]

Second edition (Besterman p. 5270). A description of books about books in the library of this German bookseller’s organization. 7564 entries. With the second volume expanding the listing through 1901. Inscribed to the Bibliographical Society from the BDB, Konrad Burger. Scarce catalogue of this pre-eminent collection of books relating to all aspects of book production. Upper hinge of Volume 1 split but quite sound, small stamp of the Bibliographical Society. [80054]
251. (Müller, Emile M.) CATALOGUE DES LIVRES RARES ET PRÉCIEUX MANUSCRITS ET IMPRIMÉS COMPOSANT LA BIBLIOTHEQUE DE FEU M. EMILE MÜLLER NOTAIRE A BRUXELLES. Paris: Damascène Morgano, 1892, 8vo., contemporary half morocco, marbled paper-covered boards. ix, 139+(1) pages. $150.00

Text in French. Auction catalogue for the library of Emile Müller, notaire à Bruxelles with 281 lots, illustrated with 2 plates. (Blogie 202). Spine slightly faded, top front corner bumped. Edges rubbed. Some foxing throughout. [104783]

252. (Printing) THE HISTORY OF PRINTING FROM ITS BEGINNINGS TO 1930; THE SUBJECT CATALOGUE OF THE AMERICAN TYPE FOUNDERS COMPANY LIBRARY IN THE COLUMBIA UNIVERSITY LIBRARIES. Four volumes. Millwood: Kraus Reprint, 1980, 4to., cloth. $400.00

First edition. Introduction by Kenneth A. Lohf. Monumental work reproducing nearly 45,000 cards from the Catalogue of the American Type Founders Company Library, the largest library in this subject area in the country. With over 2000 subject headings, this is an essential reference book for anyone interested in the book arts. It describes the excellent type specimen collection that was created by merging the ATF collection and the holdings of Columbia. [5267]

First edition, one of only 60 numbered and signed sets bound thus (Museum Edition). Contains an extra eight-page signature at the beginning which has a tipped-in wood-engraving of Pyle’s well-known painting “The Landing of the Pilgrims” pulled from the original block engraved by Robert Hoskin of Harper & Brothers. The engraving was published in the April 1883 edition of Harper’s New Monthly magazine. In addition, this special section discusses the print and includes the colophon. The section was printed on Mohawk Superfine by Leonard Seastone at his Tideline Press. At the dawn of the 20th century, Howard Pyle was America’s most famous and influential illustrator. Through the illustrated pages of Harper’s, Scribner’s, and Century magazines, the American public first became acquainted with the illustrator that they would come to love. Both by example and through his teaching, Pyle molded and influenced generations of young artists who have continued his unique vision of illustration far beyond his own lifetime. Published 93 years after the death of Howard Pyle, this book celebrates the enduring and far-reaching achievements of America’s foremost illustrator. Illustrated with over 3300 images, this important research tool represents the complete record of all known Howard Pyle illustrations, hundreds of which have not been reproduced since their original publication over 100 years ago.

Paul Preston Davis, with exhaustive research and dogged perseverance, has produced a much-needed resource for the study of Howard Pyle and American illustration. His work greatly expands upon the data originally collected by Willard S. Morse and Gertrude Brincklé in 1921. For the first time, full-color images (approx. 1.25 x 2.25 inches) of each of Pyle’s published and unpublished works are provided in a single source. Most importantly for the researcher, Davis has indexed and re-indexed the information, creating a tool that is as easy to use as it is valuable. This remarkable and comprehensive set of books embodies years of research and will be valued and treasured by researchers, scholars, librarians, and collectors alike. Co-published with The Delaware Art Museum. [87133]

254. (Rosny) CATALOGUE DE LA RICHE BIBLIOTHEQUE DE ROSNY. Paris: Bossange pere & Techener, 1837, 8vo., original stiff paper wrappers. viii, 264 pages. $300.00

Text in French. Auction catalogue of the Bibliotheque du chateau de Rosny, de [Caroline-Louise-Ferdinande, duchess de Berry] et du Duc de Sully (Blogie 45). Listing 2578, 330, and 74 lots. With two plates (Blogie lists three). Original wrappers, the front wrapper is chipped at the corners and edges, the rear wrapper is detached. The wrappers are soiled and age darkened. The spine is chipped with most of the wrapper missing, There is also some glue residue on the spine. The text block is cracked and separated in one place. The edges of the text block are wrinkled. There is some interior foxing. [104768]
255. (Schoonover, Frank E.) Schoonover, John and Louise Schoonover Smith with LeeAnn Dean. FRANK E. SCHOONOVER CATALOGUE RAISONNÉ. 2 Volumes. New Castle, Delaware: Oak Knoll Press, 2009, 9 x 12 inches, hardcover with slipcase. 900 pages. $450.00

First edition, one of 26 lettered copies bound thus and with colophon signed by the authors. Frank E. Schoonover (1877–1972) is recognized as one of the foremost and prolific illustrators of his time. His contribution to American illustration spanned over 40 years and included more than 2200 illustrations. His work appeared in most of the popular periodicals in the first half of the twentieth century, including Harpers, Scribner’s, Saturday Evening Post American Boy, Country Gentleman, and Colliers, as well as in over 150 books, particularly children’s classics and contemporary fiction by such authors as Jack London, Edgar Rice Burroughs, Clarence Mulford, Lucy Foster Madison, James Willard Schultz and Zane Grey. His iconic images of Hopalong Cassidy, Blackbeard, Jean LaFitte, Jim Bridger, Robinson Crusoe, Hans Brinker, Gulliver, Abraham Lincoln, George Washington, and Joan of Arc remain a testimony of his creative, artistic ability.

Born in Oxford, New Jersey in 1877, Schoonover eventually attended Drexel Institute in Philadelphia where he was taught by the quintessential American illustrator, Howard Pyle. Also, the young artist was chosen to attend Pyle’s summer school in Chadds Ford. With Pyle’s help, Schoonover initiated his illustrative career in 1899 with four en grisaille oil paintings for the book, Jersey Boy in the Revolution. He numbered them #1–4 as he began recording his works in the remarkable daybooks, a chronological, detailed account that he maintained for his entire career. The artist traveled widely in the United States and Canada giving him a unique perspective and a rich reservoir of experiences, which he incorporated into many works. He subsequently became recognized as the expert on the indigenous tribes of the Hudson Bay area. When the popularity of illustration waned in the 1940s, Schoonover turned to landscapes and commissioned works including designs for magnificent stained glass windows. He was also a sought-after, accomplished art teacher for twenty-five years.

The two-volume slip-cased Frank E. Schoonover Catalogue Raisonné embodies Schoonover’s entire oeuvre, from his earliest sketches to his last easel paintings. The book is chronologically organized with the enumeration based on his daybook entries. Included are over 3000 images, most in full-color, a detailed biography with accompanying time line, information about his models and students, lists of exhibitions and the magazines he illustrated, two additional bibliographies and three indices. It is comprehensive in scope and will stand as the pre-eminent record of Schoonover, his life and his work.

[99488]


First edition. Divided into 25 sections with the sections broken down into many subsections. Most states have their own section (i.e. Delaware, New York, Vermont, etc.). A total of 21,161 entries in this massive and important reference work. With subject and author indices. Reproduced from typescript.

[76558]
257. **(Van der Helle) CATALOGUE DE LA BIBLIOTHÈQUE DE M. VAN DER HELLE.** Paris: Bachelin-Deflorenne, 1868, 8vo., 19th-century quarter leather, five raised bands, marbled paper-covered boards. xvi, 276 pages. $95.00

Text in French. Auction catalogue of the library of Van der Helle de Lille with 2,372 lots. (Blogie 113). Prices realized bound in. Wear to spine at the head and tail, the tail of the spine is bumped with the leather torn at the joints and pulled away from the spine. The boards are rubbed and worn at the top and front edges. The corners are bumped. The front free endpaper has a vertical crease. [104767]

258. **(Van Der Helle) CATALOGUE DE LA BIBLIOTHEQUE DE M. VAN DER HELLE DE LILLE.** Paris: Bachelin-Deflorenne, 1868, 8vo., paper wrappers. xvi, 276 pages. $65.00

Text in French. Auction catalogue for the library of Van der Helle, de Lille with 2,327 lots. (Blogie 113). With indices. Plain paper wrapper on the front, original wrapper on the rear. Wrappers soiled, front wrapper partially detached. Edges and corners chipped. Chipping to head and tail of the spine. Foxed through out. [104771]

259. **(Van Der Helle) CATALOGUE DE LA BIBLIOTHEQUE DE M. VAN DER HELLE DE LILLE.** Paris: Bachelin-deflorenne, 1868, 8vo., original paper wrappers. xvi, 276 pages. $75.00

Text in French. Auction catalogue for the library of Van der Helle, de Lille with 2,327 lots. (Blogie 113). With indices. Wrappers soiled and chipped at the edges. Wrapper mostly missing from the spine. Text block cracked and separated in one place. Some foxing. One sheet order form from Librairie Bachelin-Deflorenne laid in. [104784]
260. von Hünersdorff, Richard and Holger G. Hasenkamp. COFFEE: A BIBLIOGRAPHY. A Guide to the Literature of Coffee. Two Volumes. London: Hündersdorff, 2002, 4to., cloth, dust jackets, slipcase. xxi,831; vi,832–1687 pages. $1,085.00 Limited to 1200 copies. The first comprehensive modern bibliography of coffee and its surrogates. A unique reference work listing some 15,000 imprints relating to every aspect of coffee from the past to the present. The work is arranged alphabetically by author or title with indices for sources and locations. While there is no breakdown by date, there are many items from as early as the 15th century. Represented are writers treating the cultivation, production, preparation and consumption of coffee, as well as its economic, social and cultural significance, its medical and chemical uses as a drug, and much, much more. The compilers have tried to give the maximum amount of information for each entry, including collation when possible. Introduction by Ralph S. Hattox. With over 300 illustrations in black-and-white and 6 in color. [100030]

261. (Wassermann, Eugène) CATALOGUE DE LA BIBLIOTHÈQUE DE M. EUGÈNE VON WAẞERMANN. With ALBUM. Bruxelles: Georges Giroux, 1921, 4to., stiff paper wrappers. (viii),227,(3) pages; separate portfolio of plates with outer wrapper. $100.00

The auction sale catalogue of this private collection (Blogie I, p. 316). Wassermann owned a fine collection of bindings. Accompanied by separate album of plates. Randeria bookplate in each volume. Some foxing. [71335]