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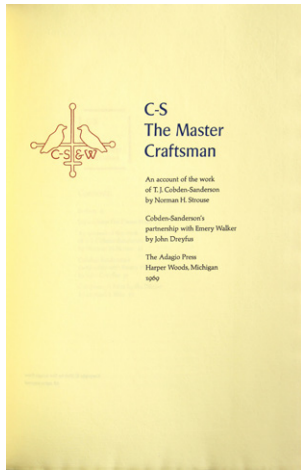
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TERMS

- All books are guaranteed genuine as described, and are returnable for any reason during the first week after receipt. Please notify us as soon as possible if an item is being returned, so that we might make it available to another customer.
- Prices are net, plus sales taxes where applicable. Shipping charges are extra and are billed at cost.
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WITH 2 TIPPED-IN DOVES LEAVES – 1 ON VELLUM

1. [Adagio Press.] **C-S The Master Craftsman.** *An account of the work of T.J. Cobden-Sanderson by Norman Strouse. Cobden Sanderson's partnership with Emery Walker by John Dreyfus.* Harper Woods, Mich., 1969. \$2,000



Edition limited to approx. 329 copies printed by Leonard F. Bahr, this one of 75 copies (identified as I to LXXV) and this being copy LIX, signed by Bahr on the colophon, with the two tipped-in Doves Press leaves on handmade paper and vellum; folio, pp. 54; mounted photograph of Walker and Cobden-Sanderson laid in, as issued, printed in red, blue and black throughout; original vellum-backed Cockerell paper-covered boards, gilt

lettering on spine, original acetate jacket; a fine copy. The best and most important work of the press. Also laid into this copy is The Doves Press list of publications of August 1912, a single bifolium printed in red and black.

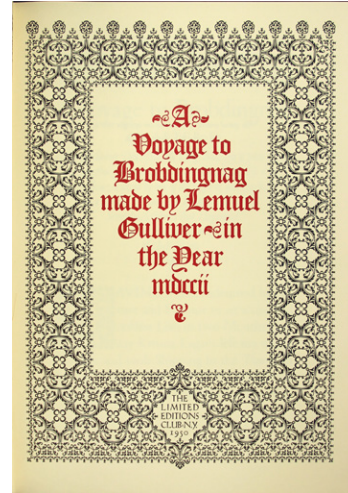
2. [Adagio Press.] **Ruskin, John.** *The contemptible horse. The text of John Ruskin's letter to "My dear Tinie" written from the Bridge of Allen on 31 August 1857. With an introductory essay by Norman H. Strouse and five pen and ink illustrations by Adele Bichan.* [Harper Woods, Mich.]: Adagio: The Private Press of Leonard F. Bahr, 1962. \$150
Edition limited to 280 copies, 8vo, pp. 43, [3]; printed in red and black; near fine copy in original vellum-backed marbled boards, gilt lettering on spine; boards lightly rubbed at the edges. This is the second book printed by the Adagio Press.

3. [Adams & Lowell Printers.] **Eberhart, Richard.** *Fishing for snakes.* [Cambridge, Mass.]: Adams & Lowell Printers, in Harvard Yard, March, 1965. \$125
First printing; broadside, folio; drawing by Laurence Scott; 2 small pin-holes at top edge, else fine. Signed by the author.

4. [Adler, Elmer.] **Bennett, Paul A., editor.** *Elmer Adler in the world of books. Reminiscences of Frederick B. Adams, Jr., John T. Winterich, Lawrence Thompson, Kneeland McNulty, Al Hine, David Jackson McWilliams, Edward Naumburg, Jr., Philip C. Duschnes, Elmer Adler.* v.p.: 1964. \$150
Boxed set of 4 volumes being each of the four issues of the book: one of 750 for the Princeton University Library; one of 800 for the Grolier Club; one of 400 for the Typophiles; and one of 150 for La Casa del Libro, San Juan, Puerto Rico. Illustrated throughout with photos and designs by Elmer Adler; spines with varying colors; glassine jackets;

fine throughout.

5. [Afton Historical Society Press.] **Bly, Carol.** *An adolescent's Christmas: 1944.* Afton, Minn.: Afton Historical Society Press, 2000. \$150
First edition limited to 50 copies (this, no. 18) hand-bound at the Campbell-Logan Bindery, Minneapolis, slim 8vo, pp. 62; red morocco-backed blue cloth boards in matching cloth slipcase; fine. Signed by the author.

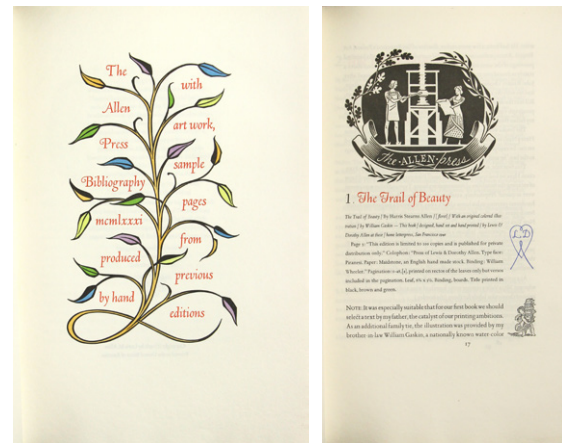


6. [Aldus Press.] **Swift, Jonathan.** *Gulliver's voyage to Brobdingnag.* New York: Limited Editions Club, 1950. \$375

Edition limited to 1500 copies printed by the Aldus Press, New York, under the supervision of Bruce Rogers (this, no. 603, signed with initials by Bruce Rogers in both volumes); 2 volumes, large folio and 64mo; pp. [4], 160, [2]; [10], 150,

[4]; original red cloth-backed cartographic boards; fine, in a slightly rubbed publisher's slipcase.

7. [Aliquando Press.] **Cobden-Sanderson, Thomas James.** *Credo.* Toronto, 1980. \$75
Edition limited to 100 copies designed, printed and bound by William Rueter, of which copies 16-100 are printed on Fine Art Etching Paper (this, no. 29); 8vo, pp. [22]; printed in red, yellow, and black; original orange wrappers printed in yellow and red; fine. In the original mailing envelope addressed to fellow private press printer, Emerson G. Wulling.



Item 8

8. [Allen Press.] **Allen, Lewis, & Dorothy Allen.** *The Allen Press bibliography.* Greenbrae, CA, 1981. \$1,250
Edition limited to 140 copies printed on hand-made paper (specially watermarked for this edition) in 16-point

Romane type, folio, pp. 91, [6]; 5 specimen bifolia inserted, color decorative title after a design by Mallette Dean, illustrations in the text throughout, some in color; fine copy in original tan cloth-backed Fortuny cloth boards, publisher's slipcase.

Allen Press Bibliography (Book Club of California, 1985), no. 46: "We elected to relinquish our colossal Columbian press after producing a folio Bibliography. In the future, limited editions will be done on our smaller handpress ... We had thought when we retired we would commission some printing house to produce our Bibliography. However, the project is so very personal and such a complicated conglomeration of material (art work and sample pages from earlier editions), that we believed no one else could organize it properly." A most impressive volume oversubscribed before publication. The original prospectus is laid in.

9. [Allen Press.] *The Allen Press bibliography. A facsimile with original leaves and additions to date including a check-list of ephemera.* [San Francisco: Book Club of California, 1985]. \$175
Edition limited to 750 copies, folio, pp. 114, [10]; 10 specimen pages inserted, color decorative title after the original edition of 1981 from a design by Mallette Dean, illustrations in the text throughout, some in color; fine copy in original blindstamped brown cloth, gilt-lettered spine. The first part of the book, which constitutes a facsimile of the 1981 *Bibliography* (limited to 140 copies – see above), was produced by offset lithography; the updated material was printed letter press by Arlen Philpott at the Tamal Land Press. As such, this represents the best edition textually of the *Allen Press Bibliography*.

10. [Allen Press.] Robbe-Grillet, Alain. *Jealousy. Rhythmic theses by Alain Robbe-Grillet. Pen and ink drawings by Michele Forgeois.* Kentfield, CA, 1971. \$300
Edition limited to 140 copies, 4to, pp. [112]; title page printed orange, running title printed in colors throughout; 18 illustrations (9 full-page); printed on all-rag, hand-made paper from the Wooky Hole Mill bearing the Allen Press watermark; endpapers cracked along front hinge; acetate jacket wanting; all else near fine in original pictorial paper-covered boards.

ONE OF 26 SPECIALS

11. [Ampersand Club.] Talaga, J. J. *In the rocks: miners' lingo as compiled by ... in 1956.* Tower, Minn., 1999. \$150
Only edition, tall 8vo, pp. [8]; one of 26 bound in maroon cloth-backed pictorial boards, printed paper cover label; fine. "Printed by members of The Ampersand Club at the bottom of Shaft #8 of the Tower-Soudan Mine 2,341 feet (168,552 picas) below the surface of the Minnesota Boreal Forest in a limited edition in the penultimate year of the Millennium." Believed by members of Ampersand to be the lowest point below sea level that any book has been printed. The edition size was 99. Twenty-six were bound

in boards, the balance in wrappers.

12. [Angelo, Valenti.] Grabhorn, Robert, Anne Englund, et al. *Valenti Angelo author illustrator printer.* San Francisco: Book Club of California, 1976. \$300

Edition limited to 400 copies printed by Andrew Hoyem, and signed by Valenti Angelo on the colophon; folio, pp. 97, [2]; fine copy in original red cloth-backed orange paper-covered boards, printed paper label on spine; plain white paper jacket soiled and slightly chipped. Illustrated throughout with 43 facsimiles of Angelo's work, mostly in color and mostly full-page. Includes texts by Robert Grabhorn, Sherwood Anderson, Annis Duff, Valenti Angelo himself, as well as a bibliographical checklist of Angelo's work by Anne Englund. Design of title page and decorations throughout by Angelo who has also added colors and gold by hand.

13. [Anvil Press.] Hammer, Victor. *A second book of fragments and Alexander von Humboldt "the genius of Rhodes" a story translated from the German by Helmut Gordon.* Lexington, 1991. \$275
Edition limited to 80 copies printed in Hammer's American and Samson uncial type on hand-made Magnani Mills paper; slim 8vo, pp. vi, [2], 34, [3]; printed in red and black; 1 full-page illustration; errata slip laid in at p. 16, as issued; also laid in is a small portion of a trial title page for the book; fine in original black cloth-backed red paper-covered boards, paper label on spine. Foreword by Carolyn Hammer.

14. [Archetype Press.] Bentley, Wilder. *The poetry of learning.* Berkeley, 1975-85. \$1,500
The collection includes 26 printed scrolls (that for the letters A and B are supplied in Xerox facsimile), some rolling out to about 15 feet in length, each with the text of this epic poem arranged in columns, each in a tube beautifully covered in various colors of hand-made papers. The edition size varies and may be in question; it is doubtful that the edition size was ever as large as 100 for any of the one scrolls, the edition of some is a stated forty, and a few may even be less. "These scrolls," Emerson Wulling wrote about Bentley (*A Comp's-Eye-View of Wilder Bentley and the Archetype Press*), "are a humanistic autobiography of life lived on the border of materialism...written in various metrical forms. This is a typographical and literary accomplishment. One thinks of the *Education of Henry Adams* as being like *The Poetry of Learning*. Both are life views. Adams is a historian among whose symbols of life is the dynamo. Bentley is a man of letters who lives with a printing press. Both use their education as bases for reviewing their lives in context with their times. In doing so they offer substantial thought about human values. The early scrolls are largely narrative and descriptive about travels in Europe, about teaching, about printing. The later scrolls are more epigrammatic, about people, about current events, about environment. All are written in more or less traditional English poetic diction, with occasional

sly puns. They read comfortably despite several rigorous structures: terza rima, sonnet, canzone, sestet, and free verse." Bentley was one time Laboratory Assistant at the Laboratory Press, Carnegie Institute of Technology where he worked 1930-34, and from then on in Berkeley. Scroll A is in facsimile but the tube is original; scroll B has been reproduced on water-marked paper, but the tube is blue cardboard. All else fine or better, as issued.

15. [Argonaut Press.] **Dampier, William.** *Voyages and discoveries ... with introduction and notes by Clennell Wilkinson.* London, 1931. \$125 Edition limited to 975 copies (this, no. 332); 4to, pp. xxxv, [1], 311, [3]; vignette title page printed in blue and black, 3 folding maps; original vellum-backed red cloth, lettered in gilt on spine; a touch of soiling, else generally fine.

16. [Arion Press.] *The first separate edition of the Psalms of David and others as rendered into English by Arthur Golding. His translation of Calvin's Latin version... Edited by Richard G. Barnes.* San Francisco, 1976. \$650

Edition limited to 200 copies printed by Andrew Hoyem, together with the companion volume, containing Golding's Epistle Dedicatory from Calvin's *Commentaries* 1571 together with an introduction, notes and a glossary. Together 2 volumes, folio, quarter vellum over paper-covered boards, commentary volume in matching paper wrappers with paper label, five beautiful hand-illuminated initials in the text, fine or better throughout in publisher's box. The fifth book of the press.

17. [Arion Press.] **Koch, Rudolf.** *The typefoundry in silhouette. How printing type is developed at Klingspor Bros. in Offenbach on the river Main.* San Francisco, 1982. \$175

Edition limited to 500 copies, oblong 4to, title page printed in red and black, printer's note by Andrew Hoyem, plate list and 25 silhouette plates captioned in red with verses translated from the German by Alexander Nesbitt; very fine copy in original portfolio and publisher's slipcase. Koch (1876-1934) is regarded as one of the greatest calligraphers and type designers of the twentieth century.

WOOD ENGRAVINGS BY BARRY MOSER

18. [Arion Press.] **Melville, Herman.** *Moby Dick; or, the whale.* San Francisco, 1979. \$19,500 Edition limited to 265 copies, folio, pp. xv, [1], 576, [3]; title page printed in blue and black and incorporating a portrait of Melville, initials printed in blue; illustrated throughout by Barry Moser; fine copy in original blue morocco, silver lettering on spine, publisher's slipcase. A beautifully produced edition on handmade paper by Barcham Green at Hayle Mill.

19. [Artichoke Press.] **Mathes, W. Michael.** *Mexico on stone. Lithography in Mexico, 1826-1900.* San Francisco: Book Club of California, 1984. \$100

First edition limited to 550 copies printed by the Artichoke Press, small folio, pp. xiv, 68, [1]; 32 plates (8 color, 3 folding); other illustrations in the text; fine throughout in original buckram-backed pictorial boards, plain paper jacket.

20. [Arundo Press.] *Far afield.* [Nos. 4-17]. Berkeley: Arundo Press, 1951-1963. \$125

14 issues in 15 volumes (includes 2 copies of no. 13), 12mo; illustrations, maps, one folding; all in original pictorial wrappers, very good or better. Described as "another unhurried excursion in Amateur Journalism and Amateur Printing, undertaken...by Frederick Folger Thomas, Jr." in his garage press for members and friends of The Fossils and the National Amateur Press Association. Each number provides a selection of poetry and prose, as well as the occasional hand-printed piece, including Edward DeWitt Taylor's "Frederic Goudy Comes to the Fair," illustrated with 2 Goudy press marks; and "Honoring Dorothy Abbe." Includes an invitation, signed by Thomas and extended to Emerson G. Wulling to join The Fossils; and Wulling's manuscript notes on the periodical.

21. [Auerhahn Press.] **Welch, Lew.** *Wobbly rock.* [San Francisco], 1960. \$150

Edition limited to 500 copies, 8vo, pp. 6; illustration by R. LaVigne; original tan wrappers printed in brown and black; fine. This is the poet's first book.

22. **Barrie, J.M.** *The admirable Crichton... Illustrated by Hugh Thomson.* London: Hodder & Stoughton, [1914]. \$500

Edition De luxe limited to 500 copies signed by Thomson (this, no. 117); large 4to, pp. 234, [1]; mounted color frontispiece and 19 plates, additional black & white text illustrations throughout; original full vellum, upper cover ruled in gilt and green with elaborate gilt-tooling within lines, gilt spine, t.e.g., all other edges uncut, yellow ribbon ties; vellum a bit darkened, else a fine copy, the ribbon ties in equally fine condition.

WITH 5 SIGNED ARTIST'S PROOFS

23. [Baskin, Leonard.] **Miller, Arthur.** *The death of a salesman. Certain private conversations in two acts and a requiem.* New York: Limited Editions Club, [1984]. \$3,500

Edition limited to 1500 copies signed by Miller and the illustrator, Leonard Baskin (this, no. 727); 4to, pp. [8], 164, [4]; 5 etchings by Baskin; bound in full maroon niger, gilt-lettered spine, publisher's slipcase. Fine. Contains a new Preface by Arthur Miller. **Accompanied by:** *Death of a Salesman: Five Etchings by Leonard Baskin* [box

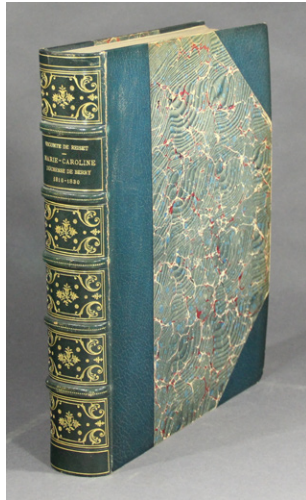


title], folding maroon niger portfolio containing 5 separate artist proofs (each on watermarked paper and measuring approx. 12" x 9") duplicating those in the published edition, each marked in pencil by Baskin, "Artist's Proof" and signed "Baskin." *LEC Bibliography* 540 making no mention of an additional suite; nor can I find any mention of it elsewhere; Lisa Baskin notes that it was likely made up by the original owner, so almost certainly it's unique.

24. [Bechtel, Edwin De. T.] *Freedom of the press and l'Association Mensuelle: Philipon versus Louis-Philippe*. New York: Grolier Club, 1952. \$50 Edition limited to 750 copies, oblong 8vo, pp. [3], 40; plus 51pp. reproducing 24 lithographs, with descriptive comments; a tiny black smudge on fore-edge of front cover, else fine in original gray cloth gilt. Political caricatures, originally published from August 1832 to August 1834, by J.-J. Grandville and Honore Daumier, among others. *Grolier 1884-1984*, no. 120.

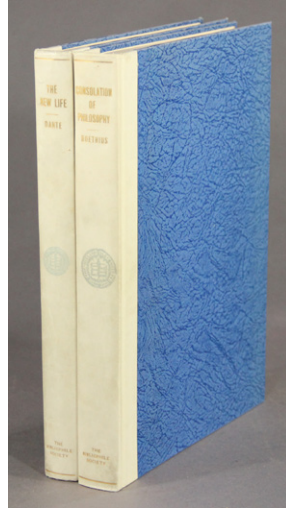
25. [Berry, Marie-Caroline de Bourbon-Sicile, duchesse de.] Reiset, Vicomte de. *Marie-Caroline, duchesse de Berry (1816-1830)*. Paris: Goupil & Cie., 1906. \$250

First edition limited to 800 copies of which this is no. 633, large 4to, pp. 237, [2]; engraved color portrait frontispiece, 42 engraved plates, including one in color, tissue guards with plate descriptions printed in red; additional text engravings throughout; contemporary three-quarter blue morocco over marbled boards, elaborately gilt-tooled spine in 6 compartments, t.e.g., marbled endpapers, original wrappers bound in; joints and edges a bit rubbed, some minor spotting throughout, else a very good, quite attractive copy printed on papier de Rives. Bookplate printed in Cyrillic laid in.



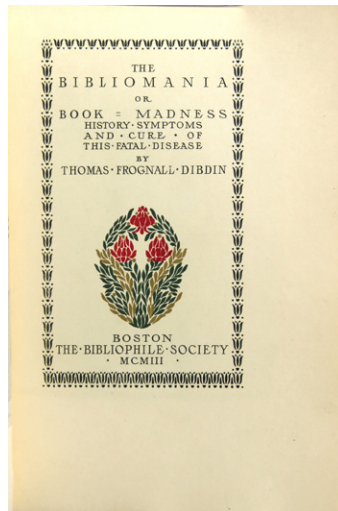
26. Bewick, Thomas. *A portfolio of wood engravings from History of British Birds. Written and illustrated by Thomas Bewick*. Minneapolis: James Ford Bell Museum of Natural History, University of Minnesota, 1989. \$450 Edition limited to 50 copies (this being copy 25), folio, consisting of 15 wood engravings by Bewick, printed from the original blocks by Fred Brian of the Pilot Rock Press on Rives BFK, plus a title page and an introduction by Donald T. Luce; fine in a foil-stamped portfolio by Campbell-Logan Bindery. Bewick's *History of British Birds* was originally published at Newcastle-upon-Tyne 1797-1804.

27. [Bibliophile Society.] Boethius, & Dante Alighieri. *The consolation of philosophy. Translation of H.R. James. [With]: Dante's "New life." With a commentary by Henry Howard Harper; including echoes and love laments of the early Italian Renaissance*. Boston, 1930. \$150 Edition limited to 433 copies for subscribers, 2 volumes, 4to, pp. 208; 148; each volume with engraved limitation page and frontispiece, each with a vignette title page, original vellum-backed blue paper-covered boards, gilt-lettered direct on spine. Bookplates of Justin S. Bemis. Generally fine.



28. [Bibliophile Society.] Dibdin, Thomas Frognall. *The bibliomania or, book madness history, symptoms and cure of this fatal disease*. Boston, 1903. \$1,500

Edition limited to 473 copies printed for members only; 4 volumes, 8vo, frontispiece in each volume in two states, one a remarque proof on Japanese vellum, the other on Holland paper without remarque, from original oil paintings by Howard Pyle, etched by W.H.W. Bicknell; title pages printed in colors on Japan paper; original full blue morocco, gilt-paneled spines in 6 compartments, gilt-lettered direct in 2, seal of the Bibliophile



Society gilt stamped on covers, gilt turn-ins, t.e.g.; spines a touch discolored, bookplates in all volumes; a fine copy. This edition contains "Rare Books and Their Values" by William P. Cutler and an introduction by Richard Garnett.

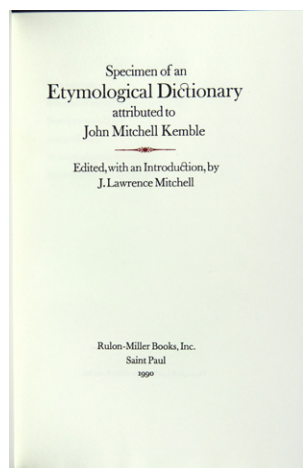
29. [Bibliophile Society.] Thoreau, H. D. *Walden or life in the woods*. Boston, 1909. \$950 Edition limited to 483 copies on Holland hand-made paper, 2 volumes, large 8vo, the first of two "forms" noted by BAL with two title pages in volume I (etched and engraved), and a corresponding "Memorandum" slip laid in; pp. xxxii, [2], 208; [6], 263, [1]; errata slip, limitation certificate in each volume; portrait of Thoreau after a daguerreotype as etched by W.H.W. Bicknell; 2 facsimiles of the *Walden* MS., engraved headpiece of Thoreau's cabin at Walden Pond, 9 mounted photographs inserted, glassine jackets; a fine set in publisher's quarter vellum; edges of jacket of volume 1 chipped; publisher's

slipcases (a little rubbed and scuffed, top of first slipcase missing), paper labels on spines. BAL 20147: "A revised edition based on the manuscript then in the possession of W.K. Bixby and, according to the Prefatory Remarks (p. ix), containing upwards of twelve thousand words omitted from the printed editions."

30. [Bieler Press.] **Gilgun, John.** *Everything that has been shall be again. The reincarnation fables of John Gilgun. With nine wood engravings by Michael McCurdy.* St. Paul, 1981. \$250

Edition limited to 150 copies on Tovil paper, signed by Gilgun and McCurdy (this, no. 142); 12mo, pp. 67, [2]; wood engraving printed in brown; original brown cloth-backed beige cloth boards, paper label on spine, slipcase with illustrated paper label; owner's signature on top of front free endpaper, else fine.

31. [Bieler Press.] **Kemble, John.** *A specimen of an etymological dictionary... Edited, with an introduction by J. Lawrence Mitchell.* Saint Paul: Rulon-Miller Books, 1990. \$450



Edition limited to 100 copies, 8vo, pp. 61, [2]; photographic facsimile tipped in, original green cloth, slipcase, paper label on spine. Printed by hand in red and black on handmade Umbria Bianco paper by Emily Mason Strayer of the Kutenai Press, South Willington, CT; designed and produced under the direction of Gerald Lange of the Bieler Press, at the University of Southern California, Los Angeles; matrices for unique characters were provided by Monotype

International, Surrey, England; additional characters were supplied by MacKenzie-Harris Corp., San Francisco.

Kemble (1807-1857), the son of Charles Kemble, the actor, was the foremost English philologist of his day, and a friend, correspondent, and protégé of Jacob Grimm. The text is taken from the recently discovered eight-page manuscript dated 1830, compiled three years before the appearance of his influential edition of Beowulf--the first in English, and the first to show competent knowledge of Old English. No trace of the *Dictionary* itself is known. But, coming at an important juncture of English etymological research and Anglo-Saxon scholarship, this *Specimen* of select English words, traced back through centuries of Middle and Old English literature, is fitting tribute to Kemble's erudition and interest in the history of the English language.

32. [Bieler Press.] **Kipling, Rudyard.** *The Neolithic adventures of Taffi-Mai Metallu-Mai. How the first letter was written and how the alphabet was made.* Marina Del Rey, 1997. \$650

Edition limited to 150 copies, oblong 4to, pp. [65] french-fold, with inserted slips, as issued, which show through in silhouette; designed and printed letterpress by Gerald Lange, with assistance from Robin Price; wrappers with pictorial pastedown on upper cover, the binding executed by Allwyn O'Mara. Unusual production handsomely presented. Gerald Lange notes that only 79 copies were bound.

33. [Bieler Press.] **Romtvedt, David.** *Moon. Poems ... Illustrated by R.W. Scholes.* Saint Paul, 1984. \$50

Edition limited to 150 copies signed by the author and illustrator, 8vo, pp. 76, [3]; 3 illus. printed in blue; fine in orig. blue and beige cloth; previous owner's name in ink on front free endpaper. Smith 32: "A winning entry in the A.I.G.A. Book Show, the Chicago Book Clinic Exhibit, and the Type Directors Club Awards Exhibit."

34. [Bieler Press.] **Turco, Lewis.** *The complete melancholick. Being a sequence of found, composite, and composed poems, based largely upon Robert Burton's The Anatomy of Melancholy...* Minneapolis, [1985]. \$100

Edition limited to 150 copies signed by the author, 12mo, pp. 67, [3]; blue buckram-backed paper boards, paper label on spine, 1 hand-colored illustration from a 15th-century Augsburg calendar; fine. Smith, *Bieler*, 37.

35. [Bird & Bull Press.] **Guilford and Green** [spine title]. [Part I]: *A visit to Hayle Mill. Written From notes made during a visit to J. Barcham Green, Limited by Henry Morris.* [Part II]: *Dear friend at home: letters written by Nathan Guilford on a journey to Kentucky in 1814. With an introduction by Whitfield Bell, Jr.* North Hills, PA, 1970. \$350

Edition limited to 210 copies, 8vo, 2 parts in 1, pp. 88, [4]; 2 title pages printed in 2 colors, 10 facsimile pages (2 folding) plus 2 inserted facsimile leaves, 1 tipped-in illustration, and 5 woodcut illustrations reproduced in a range of colors; a near fine, tight copy in the original quarter maroon morocco over printed paper-covered boards, gilt titling on spine, very small stain on upper edge, with an outer paper wrapper with pocket containing a sample sheet of the paper originally produced for use on the cover, on Batchelor's Kelmscott moulds, but later deemed unsuitable.

36. [Bird & Bull Press.] **Morris, Henry.** *A pair on paper: two essays on paper history and related matters. More adventures in papermaking, etc. Some early Milanese paper wrappers [by] Leonard B. Schlosser.* North Hills, PA, 1976. \$275

Edition limited to "approximately" 220 copies, 8vo, pp. 70, [1]; decorated title pages for book and parts printed in 2 colors, 11 photographic illustrations, 16 reproductions of devices from ream wrappers, and 2 actual specimens of the French Revolutionary era currency known as "assignats" inserted in a pocket in the text; a fine copy in the original

quarter brown morocco over decorative tan paper-covered boards, gilt-titled spine. Morris recounts his discovery, in 1970, of watermarks of the light and shade type upon sheet of assignats printed between 1789 and 1796, well before the 1812 date Dard Hunter assigned to the earliest watermark of this type. *Printer's Choice*, 22.

37. [Bird & Bull Press.] Morris, Henry, [et al.]. *Chinese decorated papers. Chinoiserie for three: Hans Schmoller, Tanya Schmoller, Henry Morris.* Newtown, PA, 1987. \$325

Edition limited to 325 copies, oblong 8vo, pp. 77, [2] plus 24 mounted (and very colorful) paper samples at the back; fine copy in original quarter maroon morocco over blue paper-covered boards stamped in gilt.

38. [Bird & Bull Press.] Shaw, Bernard. *Flyleaves. Edited and with an introduction by Dan H. Laurence and Daniel J. Leary.* Austin: W. Thomas Taylor, 1977. \$90

Edition limited to 350 copies printed by Henry Morris at the Bird and Bull Press, 4to, pp. 62, [3], 2 folding plates, printed in red and black, errata slip laid in; a fine copy in original red buckram, paper label on spine, but with a number of ink annotations throughout by Waring Jones in the text and on the flyleaves. Laid in are two typed letters from W. Thomas Taylor to Emerson Wulling, the original owner of this book, regarding a printer's exchange of books. An account of inscriptions made by Shaw in old age on the flyleaves of old books as a trick to make money.

39. [Bird & Bull Press.] Taylor, W. Thomas & Henry Morris. *Twenty-one years of Bird & Bull: a bibliography, 1958-1979.* [Austin and North Hills], 1980. \$250

Edition limited to 350 copies, this one of 170 specially boxed with a number of ephemeral pieces from the press laid in, 8vo, pp. 108, [1]; quarter yellow niger morocco over decorative paper-covered boards, contained in a large quarto folding case with a separate quarto portfolio containing the sample pages, prospectuses, and ephemera. Fine. The bibliography gives a detailed description of all the books published by the Bird & Bull Press, as well as those printed for other publishers. Also included is a fairly complete list of ephemeral items and a list of articles by and about Henry Morris.

40. [Bird & Bull Press.] *Three Erfurt tales, 1497-1498. Translated in to English by Dr. Arnold H. Price with an introduction by Lessing J. Rosenwald.* [North Hills, PA, 1962. \$325

Edition limited to 310 copies printed from handset type on "Bird & Bull" handmade paper, 8vo, pp. viii, 62, ii, [2]; title page printed in black and rust decorated with press device, 1 facsimile page, 24 reproductions of woodcuts; a fine copy in original orange cloth with gilt titling on spine and front cover. With this book, the third from the press, Henry Morris learned to print on dampened paper, noting that "when I tried [damp printing] halfway through

the book I was amazed. With half the impression and half the ink, the printing was far better" (Taylor A5). The tales--The Queen of France, The Noble Knight Moringer, and The King in the Bath--originally appeared in German during the late fifteenth century, the product of an unknown printer in Erfurt.

41. [Black Sun Press.] [Proust, Marcel.] *47 lettres inedites de Marcel Proust a Walter Berry.* Paris, 1930. \$175

Edition limited to 250 copies, this 1/200 on Arches paper; 4to, pp. [4], [284]; facsimile letter printed on 2 sides, frontispiece portrait; original cream wrappers printed in red and black, glassine jacket chipped and with loss at spine, publisher's box worn, and with joints repaired; all else very good and the binding is sound. All the letters have been translated into English by Harry and Caresse Crosby. Minkoff A33.b (French issue).

42. [Blackstock Press.] Rives, Carmen Kay. *Today has become yesterday and tomorrow is now.* Illinois Wesleyan University, 1980. \$150

Edition limited to 20 copies, tall 8vo, pp. [6], 15, [5]; generally fine in original gray printed wrappers; 3 wood engravings by the printer, Veda Mae Rives.

43. [Blue Sky Press.] Becker, Charlotte. *The glass of time.* Chicago, 1901. \$150

Edition limited to 265 copies, this one of 250 on handmade paper, 12mo, pp. 44, [1]; printed in black and red throughout; but for light wear at edges, a few small stains, very good in original quarter gray linen over gray paper-covered boards, decorative front cover with title printed in black and red. Ransom, *Private Presses*, p. 220.

44. Blumenthal, Joseph. *Typographic years: a printer's journey through a half century, 1925-1975.* New York: Grolier Club, [1982]. \$75

Edition limited to 300 copies signed by the author, 8vo, pp. [12], 153-[155]; 26 pp. of facsimiles; very fine in original cloth-backed decorative paper-covered boards, publisher's slipcase. The Club's first centennial publication. Grolier *1884-1984*, no. 142.

45. [Boar's Head Press.] Ubsdell, A. R. *East & west. Poems.* Manaton, Devon, 1932. \$85

Edition limited to 255 copies, 8vo, pp. 59, [3]; designed and printed by Christopher Sandford (of the Golden Cockerel Press); original marbled paper-covered boards (Cockerell paper) lettered in gilt on spine, t.e.g.; presentation copy from the author inscribed and dated on the half-title; very good copy. Poems inspired on a residence in India.

ONE OF 12 SPECIALS

46. [Bondefant Press.] Kaminsky, Ilya. *Sonya's fairy tale from Deaf Republic.* Banholt, [Netherlands] 2011. \$325

Edition limited to 12 copies on handmade Fabriano Perusia

of which this is no. 11, 8vo, unpagged; chapter numbers printed in various colors; original handmade paper, vellum ties, upper cover and spine lettered in tan, white pictorial slipcase; fine. From the Press's description: "Humourous and poetic story by a young American writer, based on his memories of the Soviet Union." An additional 63 copies were printed on Magnani in yellow wrappers.

47. [Book Club of California.] Harlan, Robert D. *The two hundredth book. A bibliography of the books published by the Book Club of California, 1958-1993.* [San Francisco], 1993. \$75
Edition limited to 500 copies; folio, pp. x, [2], 62; printed in red; 6 facsimile plates, one bifolium announcement tipped in; fine in original linen-backed decorative paper-covered boards, printed paper label on spine.

INSCRIBED, WITH A VERSE AND SIGNED TWICE

48. [Bookfellows.] Blackburn, Laura [i.e. Charles G. Blanden]. *Lyrics.* Chicago, 1920. \$125
Edition limited to 300 copies, small 8vo, pp. 62; original linen-backed brown paper-covered boards, printed paper spine and cover labels, some shelf wear, spine a bit soiled, interior fine. A quatrain from "The Upper Trail" (not published in this collection) "copied here" [front free endpaper] "by the author of this book for my friend, Miss Minna Mathison, this fifth day of January, nineteen twenty one," author signature both as Blanden and Blackburn. Mathison's Bookfellow bookplate on front free endpaper. Printed at the Torch Press, Cedar Rapids, Iowa.

49. [Bookhaven Press.] Meredith, De Witt. *Voyages of the Velero III: a pictorial version with historical background of scientific expeditions through tropical seas to equatorial lands aboard M/V Velero III.* [Los Angeles, 1939]. \$85
First edition limited to an unspecified number of copies of which this is no. 705, 4to, pp. [10], 286, [10]; photographic illustrations, many in color; pictorial endpapers; original tan pictorial cloth (soiled) stamped in black and gilt; shelf wear, else mostly very good. Presentation copy with printed pictorial slip accomplished in manuscript: "Through the courtesy of Allan Hancock this book is presented to... [Mr. James F. Bell] by the author [signed] DeWitt Meredith"; additional author inscription to Bell on limitation page.

ONE OF 15 SPECIALS

50. [Bowling Green Press.] Moore, George. *The making of an immortal: a play in one act.* New York: Bowling Green Press; London: Faber & Gwyer, Ltd., 1927. \$200
First edition, this one of 15 special copies printed on green paper and signed by the author, 12mo, pp. 59, [1]; title printed in red and black, brown paper-covered boards, red morocco label on spine; fine.

51. [Bradley, Will.] Browning, Robert. *Rabbi Ben Ezra.* Concord, Mass.: Will Bradley at the Sign of the Vine, n.d. [ca. 1902]. \$150
Slim, small 12mo, pp. [20]; printed in red and black, decorative title page and page borders; fine copy in original gray paper-covered boards, paper label on spine. "During the first years of the new century ... Bradley issued several small volumes from the Sign of the Vine at Concord, printed for him by Heintzemann of Boston. They are in plain paper boards with printed labels on the front ... Browning's *Rabbi Ben Ezra* is a hybrid. It has modern type with large red initials and running heads with type ornaments. The hand-lettered title page is, however, Art Nouveau in feeling, with a repeated woodcut rose motif" (Thompson, *American Book Design and William Morris*, p. 124; see also plate 63).

52. [Catfish Press.] Catich, Edward M. *Letters redrawn from the Trajan inscription in Rome.* Davenport, Iowa, [1961]. \$200
First edition, portfolio consisting of an octavo volume of text, pp. [10], 44; and a suite of 93 folio plates of letters; near fine copy with a few folio plates bumped; in matching terracotta cloth slipcase. The text was printed from calligraphy by Catich, "using a semiformal hand called Petrarch" made with a "snipped fountain pen." The inscription cut on the base of the Trajan column in Rome "is generally regarded as the finest existing example of the work of the best period of Roman monumental lettering." The preface is by W.A. Dwiggins.

PRINTED AT THE MERRYMOUNT PRESS

53. [Caxton Club.] Bay, J. Christian. *The Pickwick papers: some bibliographical remarks. An address delivered before the Caxton Club January sixteenth, 1937.* Chicago, 1938. \$75
Edition limited to 250 copies printed at the Merrymount Press, 8vo, pp. [4], 28, [4]; pictorial title page, 4 plates; original red cloth, gilt-titled spine, t.e.g., negligible wear, generally a fine copy. This copy inscribed by the author on the front free endpaper: "Mr. Roy J. Friedman / does me an honor / J. Christian Bay." Smith 842.

54. [Caxton Club.] [Davenport, Cyril.] *Thomas Berthelet, royal printer and bookbinder to Henry VIII, King of England. With special reference to his bookbindings.* Chicago: 1901. \$425
Edition limited to 255 copies, this one of 252 on handmade paper, 4to, 102pp., color frontispiece, 18 plates (9 in color), and 8 text illustrations (6 printed on Japanese tissue, mounted); a very good copy in original red linen-backed gray paper-covered boards, printed paper label on spine, some wear to extremities, 1/2" x 1/4" dent at top fore-edge of front cover, water stain at bottom of spine affecting inner margin of text pp. 11-69. Caxton Club 1909, X.

55. [Caxton Club.] Davenport, Cyril. *Samuel Mearne, binder to King Charles II*. Chicago, 1906.

\$250

Edition limited to 255 copies, this one of 252 on American hand-made paper, 4to, pp. 118, [2]; color facsimile frontispiece, 24 plates in color, and 17 illustrations on Japanese paper mounted throughout text; original red linen-backed gray paper-covered boards, printed paper label on spine, wear to extremities, label on spine darkened and scratched, water stain at bottom of spine affecting lower inner margins of p. 19-76; otherwise good or better. Caxton Club 1909, XVI.

56. [Caxton Club.] La Salle, Robert, Cavalier de. *Relation of the discoveries and voyages of Cavalier de La Salle from 1679 to 1681. The official narrative. The translation done by Melville B. Anderson*. Chicago, 1901.

\$400

Edition limited to 224 copies on American hand-made paper, 8vo, pp. [8], 299, [2]; original parchment-backed paper-covered boards; spine a little spotted, else very good. Bookplate of Edward Cheney Gale, and with 1925 gift inscription.

Handsomely printed for the Caxton Club by R.R. Donnelley and Sons at the Lakeside Press. Howes L-110: "First published in French in Margry's six-volume *Découvertes...*, from an anonymous manuscript. This, the first separate edition ... was the official account sent to the Ministry of the Marine; if not by La Salle himself, it was probably inspired by him. Hennepin's plagiarisms from it in his 1697 *Nouvelle découverte*, indicate that he had access to the manuscript."

ILLUSTRATED BY FRITZ KREDEL

57. [Caxton Club.] Owens, Harry. *Doctor Faust. A play based upon old German puppet versions...with woodcuts by Fritz Kredel*. [Chicago]: 1953.

\$225

Edition limited to 350 copies, 8vo, [36] leaves (so numbered) printed in red and black, 20 woodcuts throughout; very good in original linen-backed blue paste-paper boards, gilt, light wear to extremities, two small stains on front cover. "Lay out by Victor Hammer, presswork by Jacob Hammer and binding by Elizabeth Kner." Hammer, p. 178, no. 23.

58. [Caxton Club.] Winger, Howard W. *Printers' marks and devices*. Chicago, 1976.

\$75

First edition limited to 600 copies, 8vo, pp. [3]-107, [2]; frontispiece and 78 printers' marks and devices from the 16th century, some printed in red and black, each with a brief biographical sketch of the printer; fine copy in original red buckram, and glassine jacket.

59. [Champlin Press.] Sapp, D. C., ed. *The honey jar. A receptacle for literary preserves*. Columbus: published at the Champlin Press, November 1898 to April 1899.

\$250

Vol. I, Nos. 1-6, 12mo; red half cloth over marbled boards,

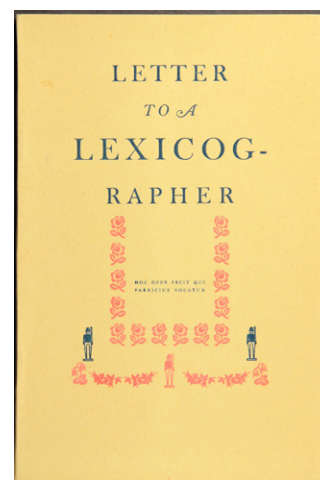
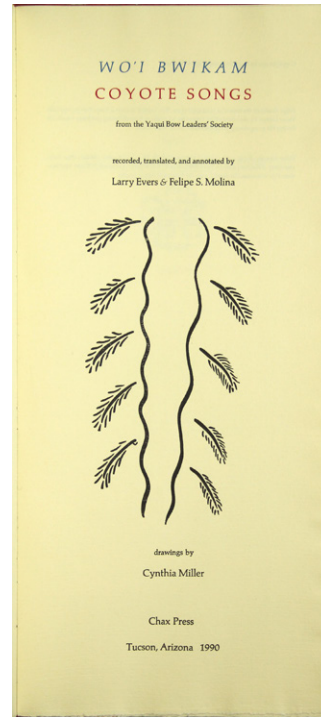
front cover and spine stamped in gilt, original wrappers bound in; spine a bit faded, very good. *The Honey Jar* was issued irregularly from 1898 to 1911 (publication was suspended from November 1900 to January 1905). Subsequent editors include Walter Raymond Colton, Osman Castle Hopper and Mary Louise Clark. A special focus was placed on bookplates of famous people and institutions with facsimiles of those of George Washington, Columbia College, Oliver Wendell Holmes, Harvard College, Eugene Field, and others

60. [Chax Press.] Evers, Larry & Felipe S. Molina. *Wo'i bwikam: coyote songs from the Yaqui*

Bow Leader's Society.

Tucson, Ariz., 1990. \$250

First edition, edition limited to 100 copies (this, no. 86) hand-printed on papers from Thomas Leech's San Miguel paper works and on Frankfurt paper, narrow folio, unpaginated; illustrations by Cynthia Miller; lettered in blue, black and red; fine in cloth-backed decorated paper-covered boards, in black chemise with blue hand-printed label (worn at the edges). Traditional poetic expression of the Yaqui Indian community commemorating the story of the return of the coyotes to Old Pascua, with transcriptions and translations of the nine songs to which the Coyotes danced the night they came back.



61. [Cheney, William.] [Carpenter, Edwin H.] *Letter to a lexicographer*.

Los Angeles: [printed by William Cheney], n.d., [1952].

\$150

First edition limited to 139 copies, slim 12mo, pp. 9; title page printed in orange, blue and black; original cream decorative wrappers; fine. A lexicographical discussion on the different uses and meanings of the word "shit."

62. [Cheshire House.] Coleridge, Samuel Taylor. *The rime of the ancient mariner. Introduction by Edmund Blunden. Illustrations by H. Charles Tomlinson*. New York, 1931.

\$65

Edition limited to 1200 copies, folio, pp. [2], xvi, [2],

52, [1]; illustrated title and 7 full-page woodcuts printed in green and brown, margins ruled in green throughout, printed on hand-made paper, original green pictorial boards, spine sunned, a few spots and minor fading, else very good. Attractive edition, printed by Richard Ellis for Cheshire House.

63. [Chiswick Book Shop.] **David, Ismar.** *The Book of Jonah. Drawings and design by Ismar David with an introduction by Chaim Potok.* Southbury, Conn, 1991. \$100
Edition limited to 325 copies, slim 4to, pp. xii, [2], 17; illustrated throughout; very fine copy in original terracotta cloth stamped in gilt on upper cover. An outstanding work of calligraphy in Hebrew and English. Says Herman Zapf: "A masterpiece by Ismar David."

WITH THE EXTRA SET OF SPECIMENS

64. **Cleland, Thomas Maitland.** *A grammar of color. Arrangement of Strathmore Papers in a variety of printed color combinations according to the Munsell Color System. With an introduction by Professor A.H. Munsell and explanatory text with diagrams illustrating the applications of the system to work in the Graphic Arts.* Mittineague, Mass.: Strathmore Paper Co., 1921. \$950
2 volumes, small folio; 28 text pages followed by 2 plates engraved by Rudolph Ruzicka, and 19 folding color-printed specimens demonstrating color combinations. Cloth-backed boards, cover label. Volume two contains the printed paper specimens (numbered 20-46) as loose overlays with oval cut-out, contained in printed sleeve (some wear). A near fine set without the publisher's slipcase but in new cloth clamshell box.

The A.H. Munsell color system explained, designed, and illustrated by Cleland. Rudolph Ruzicka also provided color designs for the specimen sheets. The 46 color sheets show which color combinations go with which color papers--this being also a specimen of Strathmore papers. Usually lacking the loose (but integral) specimens.

65. [Colophon, The.] *The annual of bookmaking.* [New York], 1928. \$75
4to, pp. [10], plus 25 unpaginated sections of varying length produced by 25 different printers; decorative title page designed by Rockwell Kent and a profusion of facsimiles and illustrations throughout; a very good, bright copy in original half light blue cloth stamped in black and silver, designed by W.A. Dwiggins. Among the bibliophilic enterprises represented are AIGA, Alfred A. Knopf, Riverside Press, Ward Ritchie Press, Press of the Woolly Whale, Mergenthaler Linotype Co., and University of Oklahoma Press.

66. [Color Lithography, Cuban Cigars.] Small collection of eight salesman's sample booklets for Cuban cigar labels. Detmold: Gebrüder Klingenberg, lithographers, ca. 1906. \$1,500
Group of sample Cuban cigar labels, 8 booklets in all with 68 various embossed labels, including labels, cigar bands, and sample wood grains for the interior of the cigar boxes. Cigar brands include Electa Superiores, Aguila de Cuba, Flor de Region, Isla de Oro, Baronet Imperiales, La Rosa Havanesa, Superfinos, Ordina Fina, and Tradition Superiores. Klingenberg was at the time the largest employer in Detmold and by the end of the 19th century was world-renowned for its fine graphic design and color lithography. In the last two decades of the 19th century Klingenberg was best known for their work for the cigar industry, not only in Germany and on the continent, but also in the United States, Canada and Cuba. Contained in a large mailing envelope from Leipzig addressed to The California Wine Association, San Francisco. It is plausible that in the early years of the 20th century the firm was attempting to reach out into other sectors, notably the wine label business.

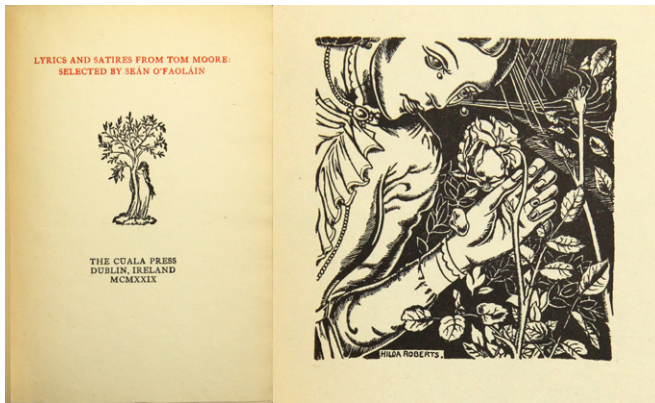
67. [Contre Coup Press.] **Newman, Randy.** *Shame.* Louisville, 2000. \$850
First edition limited to 15 copies only; square 8vo, pp. [22]; fine in original decorative printed wrappers. Yes, that Randy Newman.

68. [Corycian Press.] **Sorescu, Marin.** *Don Quijote's tender years. Translations: Stavros Deligiorgis. Drawings: Florin Puca.* Iowa City, 1979. \$85
Edition limited to 75 copies (this, no. 55) signed by the poet and artist in an edition of 300, 8vo, unpaginated; 3 black and white plates, title page printed in blue and black; original linen printed boards, fine.

69. [Corydon Press.] **Baudelaire, Charles.** *Baudelaire's La beauté from Les fleurs du mal. With a wood-cut by Robert Laurent.* Bloomington, Ind., 1944. \$75
Folio, pp. 3, printed on an uncut bifolium; woodcut signed by the illustrator; original yellow printed wrappers bound with white string. "One hundred and eighty copies designed by Joseph Low." A very good bright copy.

70. [Cresset Press.] **Bacon, Francis.** *The essayes or counsells civill and morall of Francis Lord Verulam Viscount St Alban.* London, 1928. \$600
Edition limited to 258 copies, this no. 79 of 250 on Batchelor's Kelmscott handmade paper and printed at the Shakespeare Head Press, with titles and initial letters designed by Joscelyne Gaskin; folio, pp. [8], 198, [1]; printed throughout in red and black; original full vellum lettered in gilt on upper cover and spine, t.e.g.; small abrasion at base of spine, otherwise a near fine copy in the original publisher's box which is partially split at the bottom. Franklin 235.

71. [Cresset Press.] Markham, Gervase. *The pleasures of princes or good mens recreations ... together with The experienced angler; by Colonel Robert Venables. With a preface by Horace Hutchinson.* London: Cresset Press, 1927. \$650
Edition limited to 650 copies, this being one of fifty copies (number XIV) on hand-made paper and bound in limp vellum; small 4to, pp. xxiii, [1], 111, [1]; facsimile title pp., illustrations in the text; original limp vellum, cloth ties, fine copy in publisher's slipcase, bookplate of Abel E. Berland.



72. [Cuala Press.] Moore, Tom. *Lyrics and satires from Tom Moore. Selected by Sean O'Faolain.* Dublin, 1929. \$400
Edition limited to 130 copies, 8vo, pp. [14], 51, [3]; printed in red and black; vignette title page, 5 illustrations by Hilda Roberts; blue cloth-backed pattered boards, printed paper label on the upper cover. Near fine.

73. [Cummington Press.] Howard, Ben. *Northern interior. Poems / MCMLXXV - MCM-LXXXII.* Omaha, Neb., 1986. \$50
Edition limited to 260 copies, 8vo, pp. 55; fine in original linen-covered boards, paper label on spine and upper cover. Printed by Harry Duncan, this copy signed by Ben Howard on the title page.

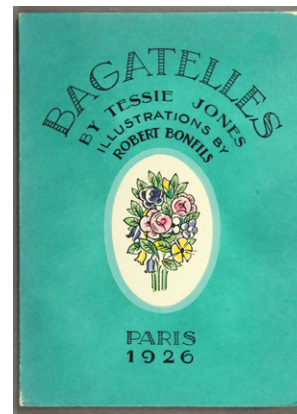
74. [Cyathus Press.] Harrison, Keith. *The Basho poems.* Iowa City, 1975. \$75
First edition, one of 200 copies printed by hand with Bembo types on Ragston paper, 12mo, pp. [80]; quarter bound with Nagisa, a Japanese handmade paper and canvas over boards; fine. Half serious and half a literary spoof, "the Basho of these poems is a chameleonic poet living somewhere between 17th century Japan and present day Midwestern America." Inscribed by the author, "Lucy - May Basho warm you during the cold season. Hri! Keith November 1975." Prospectus laid in.

75. [Daniel Press.] [Bacon, Nicolas, Sir.] *The recreations of his age.* Oxford, 1903 (issued, 1919). \$150
Edition limited to 130 copies, 8vo, pp. [8], 40; title enclosed within ornamental border and reproduction after portrait of Bacon mounted to inside back cover; original

blue printed wrappers; upper wrapper loose and with some old tape repairs on the verso at the edges, edges chipped, curling, internally very good. A composite book, with the poems themselves being printed by Daniel in 1903, the title page and preface at the Clarendon Press in 1919, following the printer's death and the discovery of these pages in his effects. Madan, 58.

20 POCHOIR ILLUSTRATIONS

76. [Darantiere, Maurice.] Jones, Tessie. *Bagatelles. Illustrations by Robert Bonfils.* Paris: 1926.



\$1,500
Edition limited to 100 numbered copies printed by Maurice Darantiere, sm. 4to, pp. [5]-58, [5]; 20 small pochoir illustrations by Bonfils; original stiff pictorial wrappers; fine copy in a nearly fine glassine sleeve, and the printed copy designation slip laid in. Tessie was the talented daughter of the famed collector of rare Americana, Herschel V. Jones, of Minneapolis.

77. [Dawson, Glen.] Farquhar, Francis P. *The books of the Colorado River & the Grand Canyon. A selective bibliography.* Los Angeles, 1953. \$75
First edition, "designed and printed by Ward Ritchie," 12mo, pp. xi, [1], 75, [1]; frontispiece illustration, title page printed in red and black; a near fine copy in original red cloth and wrap-around printed paper label, a small smudge to each to cover and slight darkening to front cover. Details on 125 works from Coronado to Zane Grey. Number XII in the publisher's "Early California Travels Series."

78. [Derrydale Press.] Clark, Roland. *Gunner's dawn.* New York, 1937. \$450
First edition ltd to 1000 copies, this one of 950 of the regular edition, with signed etching by Roland Clark bound in as a frontispiece; 4to, pp. [10], 125; 19 plates (5 in color); original red cloth lettered and decorated in gilt; gilt a little dull, else a very good copy. Siegel 118; Frazier C-6-a.

79. [Derrydale Press.] Connett, Eugene. *Upland game bird shooting in America.* New York, 1930. \$350
Edition limited to 925 copies, this 1/850 of the regular edition, folio, pp. xxv-[xxvi], [2], 249; 133 illustrated throughout, including 5 color plates after Lynn Bogue Hunt, Edgar Burke, and Richard Tacke; bottom edge of covers waterstained, else a very good, sound copy in original gilt-decorated brown cloth.

80. [Derrydale Press.] **Graves, John Woodcock.** *John Peel: the famous Cumberland hunting song ... With embellishments by Robert Ball.* New York: 1932. \$150
Edition limited to 990 copies, large thin 4to, pp. [14]; fine copy in original red paper-covered boards gilt. *Derrydale Bibliography*, 62.

81. [DeVine Press.] **Avery Architectural Library.** *Catalogue of the Avery Architectural Library, a memorial library of architecture, archaeology, and decorative art.* New York: Library of Columbia College, 1895. \$250
Edition limited to 1000 copies produced at the DeVine Press, thick 4to, pp. xii, [2], 1139; engraved frontispiece, title page within rules printed in black and red, 2 plates, and 1 illustration in the text; contemporary half brown pebble-grained morocco and marbled paper-covered boards, extremities a bit worn and rubbed, and the back hinge starting, but still a good, sturdy copy. With an introduction by librarian George H. Baker, architecture professor Wm. R. Ware, and "Commissioner of Purchase" Russell Sturgis. An important collection of more than 13,000 books, drawings, manuscripts, and periodicals.

82. [DeVine Press.] **Dobson, Austin.** *Horace Walpole: a memoir, with an appendix of books printed at the Strawberry Hill Press.* New York: Dodd, Mead and Co., 1890. \$150



Edition limited to 425 copies (this, no. 302) on Dickinson paper, from a total print run of 484 printed at the DeVine Press, 8vo, pp. 370; engraved illustrations throughout by Percy and Leon Moran; contemporary half red morocco over marbled boards by R. J. Barnard & Co., Boston, gilt-decorated spine in 6 compartments, gilt-lettered direct in 2; engraved bookplate of John E. Russell; fine and bright.

DOUGLAS'S OWN COPY

WITH A LETTER FROM BRUCE ROGERS

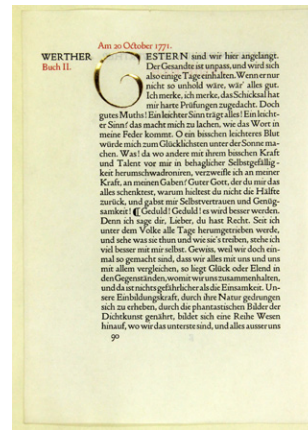
83. [Douglas, Lester.] **Bible in English, N.T., Gospels, Luke.** *The Gospel according to Luke with illustrations by Hans Foy.* Washington, D.C.: Judd & Detweiler, 1930. \$650
Edition limited to 475 copies, tall 8vo, pp. [2], 158; many illustrations throughout; original cream linen stamped in gilt, a little soiled else very good in publisher's slipcase. Designed and directed by Lester Douglas. This copy marked "designer's copy" on the colophon, and with

Douglas's bookplate (designed by Bruce Rogers) and with a 23-line autograph note to Douglas signed by Bruce Rogers ("B.R.") concerning the design of this book, modern art, architecture, design, etc. with original envelope tipped to a blank flyleaf; also at the back in a separate pocket are the printed comments of, among others, Carl Purington Rollins and William Kittridge, apparently from Douglas's own newsletter. From Rogers' note: "I like ... your modernistic book ... better as a remembrance than as a book - but I admire all you youngsters' efforts to put "modernism" on the map - and you have almost done so - but not for long. It's getting passé already..."

ONE OF ONLY 10 SUCH COPIES

84. [Doves Press.] [Adagio Press.] **C-S The Master Craftsman.** *An account of the work of T.J. Cobden-Sanderson by Norman Strouse. Cobden Sanderson's partnership with Emery Walker by John Dreyfus.* Harper Woods, Mich.: Adagio Press, 1969.

\$3,500



Edition limited to approx. 329 copies printed by Leonard F. Bahr, this being one of only 12 copies (letter 'D') with both Doves Press leaves printed on vellum, and also one of 10 copies to have one of the leaves with an illuminated initial by Edward Johnston; signed by Bahr, Dreyfus, and Strouse on the colophon; folio, pp. 54, mounted photograph of

Walker and Cobden-Sanderson laid in, as issued, printed in red, blue and black throughout. Fine copy in original vellum-backed Cockerel paper-covered boards, original acetate dust jacket with long tear (no loss) on the back panel. The best and most important work of the press in its rarest and most beautiful issue.

85. [Doves Press.] *Catalogue raisonne of books printed & published at the Doves Press No. 1 The Terrace Hammersmith.* May, 1908. \$225
8vo, pp. 7, [1]; original holland-backed boards; some soiling; very good. Ex-Grolier Club Library, with deaccessioned bookplate. One of approximately 35 lists of books for sale and "catalogues raisonnés" issued by the press. See Tomkinson, p. 52.

86. [Doves Press.] **Cobden-Sanderson, T. J.** *London: a paper read at a meeting of the Art Workers Guild ... March 6, 1891.* [London: presented to the subscribers of the Doves Press by T.J. Cobden-Sanderson and Emery Walker, 1906]. \$300
Edition limited to 305 copies, this one of 300 on handmade paper, small 4to, pp. 7, [1]; colophon leaf printed in red and black; original limp vellum; fine. Tomkinson 8; Tidcombe DP9.

87. [Doves Press.] **Cobden-Sanderson, T. J.** *Shakespearean punctuation. A letter addressed to the editor of "The Times." October 26, 1911.* [Hammer-smith, 1911]. \$125

Single sheet folded to make 4 pages, 8vo, slightest wrinkling, else fine. No mention in Tomkinson (listing only some of the Doves leaflets); not in the usually inclusive Cowan Clark Library catalogue; Tidcombe DPL 3 calling for a wrapper, not present here.

88. [Duensing, Paul Hayden.] *Fourth decade. 40 years of a private press.* Vicksburg, Mich., 1991. \$350

Edition limited to 100 copies, this 1 of 50 printed on handmade paper and bound in boards, oblong 8vo, pp. [31]; typographic illustrations and facsimiles throughout, some in color; fine in original beige linen, printed label on upper cover. Sequel to *25 Years*, covering some of the author's more recent personal experiences in typography, with a bibliography of Duensing imprints (1976-1990) and a list of translations of typographic works sponsored or arranged by him. 50 copies were also bound in wrappers. This copy with a notice of address change, printed by Duensing laid in.

89. **Duncan, Harry.** *Doors of perception: essays in book typography.* Austin: W. Thomas Taylor, 1983. \$150

Edition limited to 325 copies signed by Duncan, designed by Carol Blinn at the Warwick Press and printed by Daniel Keleher at the Wild Carrot Letterpress; 8vo, pp. [2], 99, [2]; title printed in red and black; fine in original morocco-backed paper-covered boards, gilt lettering on spine, the binding by Blinn and Sara Creighton. Five essays, including one on Victor Hammer and another on The Cummington Press.

90. [Dunster House.] **Santayana, George.** *Lucifer; or the heavenly truce: a theological tragedy.* Cambridge, Mass., 1924. \$75

Edition limited to 450 copies, small folio, pp. xxi, [1], 128, [3]; text printed in red, blue and black at the Southworth Press, Portland, Maine; decorative initials, endpapers, headpieces, and typography by Pierre de Chaignon la Rose; a very good copy in original black cloth gilt, t.e.g. The ninth book from the press. Chaplin 9.

91. [Elmete Press.] **Reed, Ronald.** *The nature and making of parchment.* [Leeds], 1975. \$200

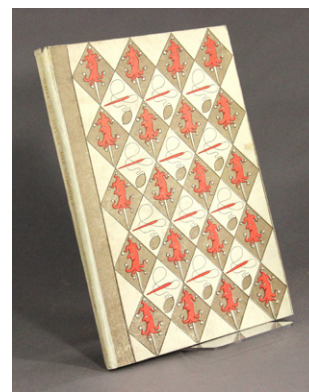
First edition limited to 450 numbered copies (this, no. 360 and one of 425 quarter bound); 4to, pp. [10], 96, [4]; illustrations by F. Neville Swaine; original parchment-backed brown cloth, leather label lettered in gilt on spine, gilt rules on covers, t.e.g.; a fine copy in glassine.

PRINTED ON VELLUM

92. [Essex House Press.] **Dryden, John.** *Alexander's feast, or, the power of music* [drop title]. [London: Edward Arnold; New York: Samuel Buckley & Co., 1904.]. \$950

Edition limited to 140 copies on vellum, (this copy no. 7); small 8vo, pp. 11, [3]; printed in red and black throughout, initials in gold and blue, hand-colored woodcut frontispiece and final tailpiece both by Reginald Savage; fine in original full blindstamped vellum and contained in a brown morocco-backed slipcase decorated and lettered in gilt. This book is the 11th from the Essex House series of 14 Great Poems in the English Language issued between 1900 and 1905. Tomkinson, p. 76; Ransom, p. 268; Franklin, p. 200.

93. [Essex House Press.] **Erasmus, Desiderius.**

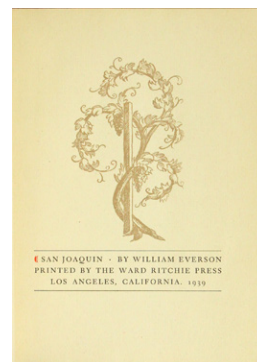


The praise of folie. Moriae encomium. A book made in Latin by that great Clerke Erasmus ... Edited by Sir Thomas Chaloner, Knight. Anno M.D.XLIX. [London: Edward Arnold, printed at the Essex House Press "under the care of C. R. Ashbee," 1901.] \$500

Edition limited to 250 copies (this, no. 25); small folio, pp. vi, [2], 87, [1]; woodcuts and ornamental borders drawn by William Strang and cut by Bernard Sleight; original parchment-backed decorative paper-covered boards, yapp edges, spine lettered in gilt; boards a little warped and with a small split at the top of the front joint; all else very good.

94. **Everson, William.** *Poems MCMXLII.* Waldport, Oregon: Untide Press, 1944-45. \$450

First edition limited to 500 copies printed by Everson himself, 8vo, pp. [34]; erratum slip tipped in at p. [15]; printed in black and red throughout; original printed wrappers a bit toned along the edges; very good. Signed by Everson on the title page and with a presentation inscription by him on the flyleaf: "For Peter Bartlett, All the other Untide Press items were team-made, commercial products. This one I did on my own. Bill Everson, New Years Day, 1974."



95. **Everson, William.** *San Joaquin.* Los Angeles: Ward Ritchie Press, 1939. \$1,500

First edition of Everson's second book, limited to 100 copies; 8vo, pp. xi, [5], 38, [1]; original cloth-backed printed boards, printed paper label on spine; a very good copy, with a two-line autograph quote by Everson (signed "W. E.") on the half-title page, and a

subsequent inscription by him on the front free endpaper: "For Peter Bartlett - this copy - Gordon Newell's old copy - joining two good friends across the years - with gratitude and affection Bill Everson March 10, 1974."

96. [Everson, William.] Jeffers, Robinson. *Californians*. [California]: Cayucos Books, 1971. \$150 Edition limited to 500 copies, this being one of 50 specially bound copies numbered and signed by William Everson (this, copy no. 7); 8vo, pp. xxvi, 163, [3]; quarter orange cloth in peach paper boards, title on upper cover printed in red, gilt lettering on spine, soiling to top edge, small stain on lower cover, very good overall. With a twenty page critical introduction by Everson.

97. [Fanfrolico Press.] Aristophanes. *Women in parliament... done into English by Jack Lindsay with illustrations by Norman Lindsay and a foreword by Edgell Rickword*. London, [1929]. \$500



Folio, limited edition of 500 printed exclusively for subscribers by the Chiswick Press; pp. xiv, [2], 59, [1]; 4 engraved plates, engraved headpieces; original half blue calf over blue cloth boards, gilt-decorated title on cover, gilt title direct on spine, t.e.g.; light rubbing to

joints, very good.

98. [Fanfrolico Press.] Graves, Robert & Jack Lindsay. *Loving mad Tom; Bedlamite verses of the XVI and XVII centuries with five illustrations by Norman Lindsay*. London, 1927. \$300



Edition limited to 375 copies, 4to, pp. [4], 110, [2]; quarter vellum, green paper-covered boards; gilt design on cover and gilt title on spine, t. e. g.; boards and spine soiled, text block clean and firm. The

foreword is by Graves and Lindsay was the book's editor.

99. [Fanfrolico Press.] Lindsay, Jack, & P. R. Stephensen. *The London Aphrodite*. London, 1928-29. \$250

6 volumes, all issued, 8vo; 5 black and white plates after pictures by Norman Lindsay, Lionel Ellis, etc., cover and title illustrations by Lindsay; original pictorial wrappers with some soiling and minor wear, small ink stamp to

front wrapper and light stain to title of volume I, else a very good set. Contributors to the periodical include Aldous Huxley, Robert Nichols, Liam O'Flaherty, Edward Marsh, Norman Douglas, Stanley Snaith, Alexander Blok, Anna Wickham, Sacheverell Sitwell, T.F. Powys, Rhys Davides, etc. "A deliberately outrageous and iconoclastic 'little magazine,' whose title was intended to challenge *The London Mercury*. Like most little magazines it was a complete failure. Only six numbers were planned, and all were published, but they ruined the press" (Cave). Ransom 22.

100. [Feathered Serpent Press.] Isaacs, A. C. *An ascent of Mount Shasta: 1856...Introduction by Francis P. Farquhar*. Los Angeles: Glen Dawson, 1952. \$125

Edition limited to 250 copies, 12mo, pp. 22; title page printed in red and black; original linen-backed blue pictorial boards, brown-printed spine; fine. Printed and bound by Marion and Don Greame Kelley at the Feathered Serpent Press, Fairfax, California. Early California Series no. 11. Originally published in the *California Daily Chronicle*, San Francisco, April 9, 1856 and in *The Weekly Chronicle*, San Francisco, same day.

101. Ferguson, Ken. *The newspaper sellers*. [Northumberland, UK], [1995]. \$125

First edition limited to 60 copies, 12mo; 11 hand-colored plates; fine in cloth-backed pictorial boards, dust-wrapper. Poetry by The Newcastle and Tynesdie Cymrodorion Society (Anne Jones, Winifred Maughan, Cerys Medcalf, Hugh Medcalf and Elsbeth Williams) based on the paper sellers who sold and delivered newspapers in Newcastle upon Tyne during the period from 1989 to 1991.

102. Ferguson, Ken. *Trip to the seaside*. [Northumberland, UK], [n.d. ca. 1994]. \$125

First edition limited to 60 copies, 8vo; 10 hand-colored plates; fine in cloth-backed pictorial boards, dust-wrapper. A beautiful hand bound book with Ferguson's bold illustrations of families at the sea side and poetry by Anne Jones.

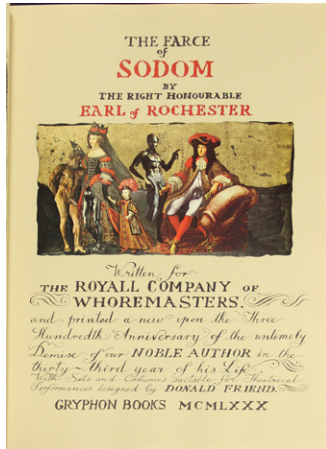
PRINTED ON BALI

103. Friend, Donald S. *Birds from the magic mountain*. Sanur, Bali: P. T. Bap, 1977. \$750

Edition limited to 400 copies, each signed by the author-illustrator, folio, pp. [8], 48; wildly illustrated throughout with drawings in blue, red, black, and yellow, mostly stylized ornithological subjects, including gargoyles, garudas, and gryphons, all playfully and gaily treated; full original white cloth silk-screened in blue, and red. Unusual press book from Bali.



104. [Friend, Donald S.]. *The farce of Sodom. By the Right Honourable Earl of Rochester. Written for the Royal Company of Whoremasters, and printed a-new upon the three hundredth anniversary of the*



untimely demise of our noble author in the thirty-third year of his life. With sets and costumes suitable for theatrical performances designed by Donald Friend. [Melbourne]: Gryphon Books, 1980. \$1,250

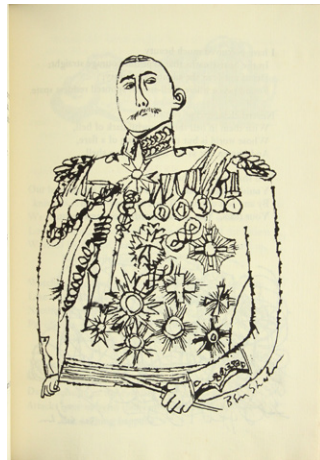
Edition limited to 250 copies "of which 240 only are for sale. There are no out-of-series copies." This copy out-of-series, folio, pp. [8], 65; 17 semi-erotic

mounted color plates, one other mounted plate (not colored), mounted color vignette on title, other illustrations throughout text (11 full-page), color illustrated end sheets, all in Friend's inimitable style; fine copy in original half black calf over red linen sides, spine lettered in gilt. Unusual press book from Australia.

ILLUSTRATED BY BEN SHAHN

105. [Gehenna Press.] Owen, Wilfred. *Thirteen poems.* Northampton, Mass., 1956. \$400

Edition limited to 400 copies, this being one of 365 (copy no. 156) in morocco-backed green paper-covered boards, without the extra signed proof of the portrait of Owen which only appeared in the deluxe issue of 35; folio, pp. [37]; printed in red and black throughout; frontispiece is a portrait of Wilfred Owen drawn by Shahn and printed from a block by Leonard Baskin; text with 15 lithographs after original illustrations by Shahn; spine bands a touch rubbed, else fine in a worn and partially split publisher's box. This is the first appearance of these anti-war poems in America.



The Artist and the Book, 284. Franklin, *Gehenna*, 8.

106. [Georgian Press.] Daudet, Alphonse. *Tartarin of Tarascon.* Translated by James LeClerc with an introduction by the translator and drawings by W. A. Dwiggins. New York: Limited Editions Club, 1930. \$125

Edition limited to 1500 copies printed by Richard W. Ellis, the Georgian Press, Westport, Conn., the whole designed by Dwiggins who has signed the colophon; 2 volumes, 12mo, original black cloth-backed decorative paper-cov-

ered boards, publisher's slipcase; slipcase faded at spine, else fine.

107. Gill, Evan R. *Bibliography of Eric Gill: a record of all Eric Gill's writings and illustrations, with a list of the major criticisms...* Foreword by Walter Shewring. London: Cassell & Co., [1963]. \$75

First edition limited to 1000 copies, 8vo, pp. xv, [1], 223, [2]; facsimiles throughout, fine copy in the jacket.

108. [Gillis Press.] Drake, Joseph Rodman. *The culprit Fay and other poems.* New York: [Gillis Press], 1923. \$75

Edition limited to 300 copies, slim 8vo, pp. xv, [1], 49, [1]; gravure frontispiece portrait, 2 gravure plates after watercolors by E.E. Winchell; original paper vellum-backed boards, original tissue jacket chipped at extremities; generally fine. One in a series of six books done by eminent American printers especially commissioned by the Grolier Club.

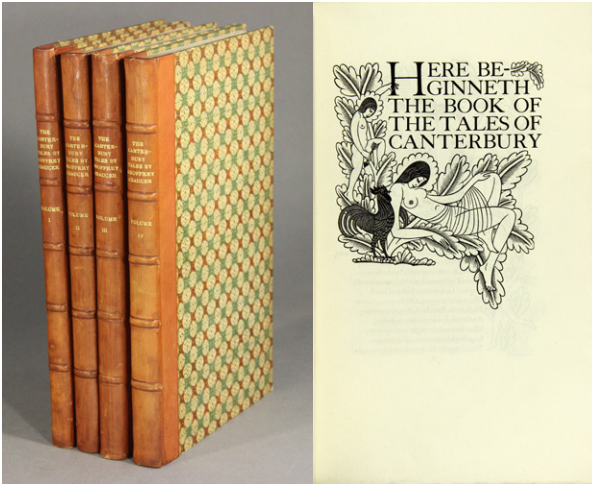
109. [Golden Cockerel Press.] [Flinders, Matthew.] *Matthew Flinders' narrative of his voyage in the schooner Francis: 1798 preceded and followed by notes on Flinders, Bass, the wreck of the Sidney Cove, &c., by Geoffrey Rawson with engravings by John Buckland-Wright.* [London], 1946. \$500

Edition limited to 750 copies, folio, pp. 100, [2]; full-page map, frontispiece, title vignette, and 6 handsome wood-engravings printed in green; previous owner's bookplate, else fine in original green cloth stamped in gilt, t.e.g. "This is another book of daring exploration in our Sea Series. I tried to produce these stories of high adventure in an exciting way, and planned to make the book a symphony in green. I even thought of scenting the paper with seaweed, and imagined clients commenting to each other: Strange thing about this book - it seems to bring a breath of the sea! The idea was humorously reported by my friend Robert Harling in *Alphabet and Image*, and I now hear that some advertisers are using my idea by scenting their paper suitably to obtain particular effects. The printing of John Buckland-Wright's magnificent engravings in green ink on gray-green paper was not entirely successful, as it diminished the essential brilliance obtained only by a contrast of full blacks on whites" (Christopher Sandford, the printer, in *Cockalorum, Bibliography of the Golden Cockerel Press*, 170).

267 WOOD ENGRAVINGS BY ERIC GILL

110. [Golden Cockerel Press.] Chaucer, Geoffrey. *The Canterbury tales.* With wood engravings by Eric Gill. Waltham Saint Lawrence, 1929-31. \$12,500

Edition limited to 500 copies, this no. 457 on paper; 4 volumes, folio, numerous wood-engraved illustrations, borders and initials throughout, original morocco-backed decorative paper-covered boards, gilt-lettered spines,



t.e.g., others uncut, printed by Robert & Moira Gibbings in black, with initials in red and blue, the text from the edition of the Rev. Walter W. Skeat; fine set.

Sanford, *Chanticleer*; 63. Sister Elizabeth Marie, *Eric Gill*, p. 31: "Two hundred sixty-seven wood-engraved borders designed by Gill as a setting for the 18-point Caslon Old Face has the impact of living tradition...The Gill designs blend every word and every page (printed on hand-made Batchelor paper with the cockerel watermark). This is a work of exquisite harmony."

111. [Golden Cockerel Press.] **Coppard, A. E.** *The hundredth story of A. E. Coppard. With engravings by Robert Gibbings.* [Waltham Saint Lawrence], 1931. \$125

Edition limited to 1000 numbered copies (this, no. 428); 8vo, pp. [4], 57, [3]; 4 natural history wood engravings by Gibbings; fine copy in original green morocco-backed decorative paper-covered boards, gilt-lettered direct on spine. With a printed slip from the publisher laid in explaining why the edition was increased to 1,000 from 750. *Chanticleer*, 74: "Printed in the new Golden Cockerel type, specially designed for the Press by Eric Gill."

112. [Golden Cockerel Press.] *The first crusade: the deeds of the Franks and other Jerusalemites ... translated into English for the first time by Somerset de Chair. Engravings by Clifford Webb.* London, 1945. \$250

Edition limited to 500 copies, this one of 400 in half vellum over orange buckram-covered boards, small folio, pp. 92, [1]; 5 full-page wood engravings, vignette title and initial capital; generally fine. *Cockalorum* 168: "I must admit that the production of this book gives me great pleasure, and I can find no fault with it - although one miserable critic, who likes a dismal gray page set in small type sparsely inked and weakly leaded, complained that the inking was too black! In my experience, the scarcely perceptible nimbus along the edges of type printed on dampened, hand-made paper is as charming as it is in the correct printing of line engravings in copper" (Christopher Sandford).

113. [Golden Cockerel Press.] **Gill, Eric.** *Art & prudence an essay.* Waltham Saint Lawrence, 1928. \$75

Edition limited to 500 copies (this, no. 319); 12mo, pp. [6], 18, [2]; title page with vignette wood engraving and 2 engraved plates by Gill; original terracotta cloth a little sunned at the edges, previous owner's bookplate, else fine. Without the dust jacket.

114. [Golden Cockerel Press.] **Swift, Jonathan, Rev.** *Directions to servants. With decorations by John Nash.* [Waltham St. Lawrence], 1925. \$200
Edition limited to 380 copies (this, no. 240), small 4to, pp. [4], 35, [2]; printed in green and black; text in double column, 12 wood engravings by John Nash; art velum-backed boards, gilt lettering on spine; small spot on front board, else very good.

115. [Grabhorn Press.] **Harte, Bret.** *Miss.* San Francisco, 1948. \$100
Edition limited to 300 copies, folio, pp. 44, [4]; color initials and plates in engraved by Mallette Dean; red cloth-backed decorated boards, printed paper spine label; faint staining to first and last few leaves, else very good. The story is from *The Luck of Roaring Camp and Other Sketches*, first published in 1870.

116. [Grabhorn Press.] [Ogden, Peter Skeene.] *Traits of American Indian life & character by a fur trader.* San Francisco, 1933. \$75
First edition, 4to, pp. [12], 107, [1]; 6 plates, title page printed in orange & black; minor toning on endpapers, corners lightly rubbed, else about fine in black cloth-backed boards, paper label on upper cover and spine. Rare Americana Series Number Nine.

117. [Grabhorn Press.] *Fine printing and book-binding from San Francisco and its environs. A representative exhibition for the Grolier Club selected and catalogued by David Magee.* San Francisco, 1961. \$150

Edition limited to 200 copies "printed at the Grabhorn Press for Carroll T. Harris, presented to members of the Grolier Club on the occasion of their visit to San Francisco," 4to, pp. 35, [1]; title page printed in red and black, printers' devices printed in red throughout; fine in original linen-backed decorative paper-covered boards, plain paper dust jacket. Examples from 25 San Francisco presses, the Allen Press to Adrian Wilson, plus work by 5 binders.

118. [Grabhorn Press.] **Gilliam, Olive Kuntz.** *The two messiahs.* San Francisco, 1960. \$65
Edition limited to 350 copies, 4to, pp. vi, 59, [1]; mounted photographic frontispiece portrait, 4 plates of facsimiles of manuscripts at the back; fine in original tan cloth-backed boards, printed paper label on spine. An account of Richard Frederick Scholtz and his studies of the Gospels. *Grabhorn Bibliography* 620.

119. [Grabhorn Press.] **Heller, Elinor Raas, & David Magee.** *Bibliography of the Grabhorn Press 1915-[1973]*. San Francisco, 1940. \$3,500
Edition limited to 210; folio, pp. xiv, [6], 193, [2]; printed in a variety of colors but predominately red and black, 4 original leaves tipped in, 28 reproductions of title pages, colophons, experimental pages, etc., the whole printed from types designed by Frederick W. Goudy, who has supplied a 7-p. introduction to the book; about fine in quarter tan goatskin by Sangorski & Sutcliffe. Descriptions of the first 338 items printed at the press. **With:** Magee, Dorothy, & David Magee. *Bibliography of the Grabhorn Press 1940-1956*, San Francisco, 1957, pp. xxix, [3], 119-[1]; folding plate of Grabhorn devices, 9 mounted binding paper samples, 1 full-page illustration showing the use of different surfaces for printing colors, 9 original sheets tipped in, 12 specimen and experimental pages; small crack at the base of the spine, else a fine copy in original quarter red morocco over red decorative paper-covered boards. **With:** *Bibliography of the Grabhorn Press 1957-1966 & Grabhorn-Hoyem 1966-1973*. Edited by Robert D. Harlan. [With a check-list 1916-1956 and a complete specimen of types]. San Francisco: John Howell - Books, 1977, pp. xxx, 117, [4]; printed in red and black, specimens and facsimiles throughout, 1 folding, a number in color; fine copy in original quarter green morocco over patterned cloth, gilt lettering direct on spine. A complete set of the bibliography of California's most famous press.

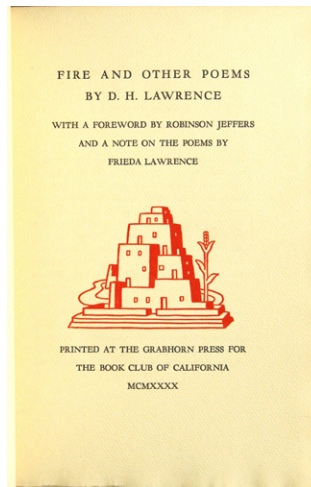
120. [Grabhorn Press.] **Harlan, Robert D.** *Bibliography of the Grabhorn Press 1957-1966 & Grabhorn-Hoyem 1966-1973*. Edited by Robert D. Harlan. [With a check-list 1916-1956 and a complete specimen of types]. San Francisco: John Howell Books, 1977. \$750
Edition limited to 225 copies, folio, pp. xx, 117-[121]; printed in red and black, specimens and facsimiles throughout, 1 folding, a number in color; fine copy in original quarter green morocco over patterned cloth, gilt lettering direct on spine. Volume III of the complete Grabhorn Bibliography, the two earlier volumes having been published in 1940 and 1957 respectively.



121. [Grabhorn Press.] **Jeffers, Robinson.** *Return. An unpublished poem*. San Francisco, 1934. \$250
Edition limited to 250 copies, 4to, pp. [4]; woodcut tailpiece by Joseph Sinel; original orange paper-covered boards printed in black; a few very shallow chips to edges,

but generally a fine copy in a red cloth slipcase.

122. [Grabhorn Press.] **Lawrence, D. H.** *Fire and other poems. With a foreword by Robinson Jeffers and a note on the poems by Frieda Lawrence*. [San Francisco]: printed at the Grabhorn Press for the Book Club of California, 1940. \$150
Edition limited to 300 copies, 8vo, pp. xi, [3], 36, [3]; pictorial title page by Valenti Angelo, printed in red and black, black printed spine label, original plain paper dust jacket; shadow from jacket on front and back free endpapers, else fine in original beige linen.



123. [Grabhorn Press.] *Nineteenth-century type displayed in 18 fonts cast by United States founders now in the cases of the Grabhorn Press. Sold by David Magee, San Francisco*. San Francisco, 1959. \$175

Edition limited to 300 copies signed by Edwin and Robert Grabhorn, oblong 4to, pp. [47]; printed in colors throughout; generally fine in original black cloth-backed marbled boards, maroon morocco label on spine. *Grabhorn Bibliography* 607.

124. [Grabhorn Press.] **Norris, Thomas Wayne.** *A descriptive & priced catalogue of books, pamphlets, and maps relating directly or indirectly to the history, literature, and printing of California & the far West. Formerly the collection of Thomas Wayne Norris, Livermore, Calif.* Oakland, California: The Homes Book Company, 1948. \$100
Edition limited to 500 copies printed at the Grabhorn Press, 4to, pp. 217; illustrations and leaves of facsimiles throughout; bound in red cloth over red and white checkered paper boards, paper label on spine, some edge-wear. A good copy of this wonderful and useful bookseller's catalogue.

125. [Grabhorn Press.] **Reichert, Frederick.** *Judaism and the American Jew*. San Francisco, 1953. \$75
Edition limited to 1500 copies, 4to, pp. xii, 245; illustrated title page printed in red and black; very good in original ocher and red cloth, light wear to extremities, spine ends a little rubbed, joints fragile and beginning to crack, red gilt-lettered paper label on spine.

126. [Grabhorn Press.] **Rowlandson, Thomas.** *The beauties of Boswell. Being a series of drawings satirizing Dr. Samuel Johnson's visit with James Boswell to the Western Isles of Scotland*. San Fran-

- cisco: Book Club of California, 1942. \$75
Limited to 250 copies, oblong folio, pp. [8] (string-tied), with 11 separate leaves of plates (10 of which are in color) printed by The Grabhorn Press, drawings reproduced from the original 1786 edition; housed in a red cloth-backed marbled boards portfolio with paper label on upper cover. Covers lightly worn at edges, facsimile plate has one edge toned, otherwise very good and bright.
127. [Grabhorn-Hoyem.] **Burgess, Gelette.** *Behind the scenes. Glimpses of Fin de Siècle San Francisco with commentaries by Joseph M. Backus.* San Francisco: printed by Grabhorn-Hoyem for the Book Club of California, 1968. \$65
First edition, 1 of 400 copies, 4to, pp. 128, [1]; woodcut decorations in red and green by Shirley Barker; fine in original green cloth-backed decorated paper-covered boards, printed paper spine label.
128. [Grabhorn-Hoyem.] **Ginsberg, Allen.** *The moments return, a poem by ... with three drawings by Robert La Vigne.* San Francisco, 1970. \$85
Edition limited to 200 copies, oblong folio, 10 leaves printed on rectos only; printed in red, black and ochre; original cloth-backed paper-covered boards, paper label on spine; generally a fine copy.
129. [Grabhorn-Hoyem.] **Littlejohn, David.** *Dr Johnson and Noah Webster: two men & their dictionaries... Illustrated with a matched pair of original leaves from A Dictionary of the English Language by Samuel Johnson, A.M. (1755) and An American Dictionary of the English Language by Noah Webster, LL.D. (1828).* San Francisco: Book Club of California, 1971. \$150
Edition limited to 500 copies printed by Grabhorn-Hoyem, 4to, pp. 84, [2] plus the two original leaves bound in at the end; 8 full-page reproductions and a few smaller illustrations in the text; original blue cloth-backed boards gilt, brown gilt morocco spine label; some minor spots on upper cover, else fine. Comparison of the two leaves which, in this copy, list entries from "Flash" to "Flection" (Johnson) and "Flat" to "Flea" (Webster) (with many common words between them) shows both Webster's debt to Johnson as well as some of the fundamental differences between them. No less interesting is the fluid text of Littlejohn's essay.
130. [Grabhorn-Hoyem.] **Oldfield, Otis.** *A pictorial journal of a voyage aboard the three masted schooner Louise, last of the sailing codfishermen out of San Francisco as recorded in 1931 by the artist Otis Oldfield with 19 pictures of life at sea under sail.* San Francisco, 1969. \$175
Edition limited to 400 copies, folio, pp. [127]; text printed in red, blue and black; full-page chart of "Unimak Pass, Entrance to the Bering Sea"; full-page sail and deck plan of the *Louise*; 19 full-page illustrations in color after compelling watercolors by Oldfield; introduction by Karl Kortum, director of the San Francisco Maritime Museum. Fine copy of a handsomely produced book in quarter blue Niger morocco over canvas-covered boards. *Grabhorn-Hoyem Bibliography*, 25.
131. [Grace Hoper Press.] **Grover, Sherwood & James D. Hammond.** *A common-place book with something for everybody.* Aptos & Woodside, [Calif.], 1969. \$100
Edition limited to 200 copies printed on mould-made paper from W.S. Hodgkinson of England, large 4to, pp. [6], 3-53, [1]; printed in red, black and blue throughout; cream cloth-backed decorated boards, gilt-lettered spine, plain paper dust wrapper; a fine copy.
132. [Gregynog Press.] **Milton, John.** *Four poems. L'allegro. Il penseroso. Arcades. Lycidas.* [Newtown, Montgomeryshire, 1932. \$750
Edition limited to 250 copies on Japan vellum, tall thin 8vo, pp. 33, [3]; 11 semi-erotic wood engravings (4 full-p.) by Blair Hughes-Stanton; the binding slightly rubbed, else about fine in original brick red Heritage calf, lettered and decorated in black on upper cover.
133. [Gregynog Press.] *The Miss Margaret Sidney Davies complete collection of special Gregynog bindings [catalogue two].* Antwerp: De Zilverdistel Rare Books, 1995. \$175
Edition limited to 1500 copies, large, thick 8vo, pp. lvi, 627; illustrations, mostly in color, throughout; pictorial endpapers; original cloth in red pictorial dust jacket, fine. Numerous pieces of publisher ephemera laid in, including a typed letter signed by Steven A. Bakker, president of De Zilverdistel.
134. [Hammer, Victor.] **Hebel, Johann Peter.** *Francisca and other stories from the German of ... Translated by Clavia Goodman and Bayard Quincy Morgan, with an appreciation by Emil Strauss.* Lexington: 1957. \$375
First edition in English limited to 175 copies (this is copy no. 7) on Japanese Hoshō paper, sm. sq. 12mo, pp. [2], 106, [2]; printed in red and black; original paper-covered boards, original printed dust jacket with a hand-colored woodcut by Victor Hammer (apparently only the early copies were hand-colored); generally a fine copy. This copy with the printed slip laid in (as issued) reading "Only a very sharp knife will cut these pages neatly." The second book of the Anvil Press, designed by Victor Hammer and printed by Jacob Hammer. Holbrook, p. 182.
- INSCRIBED TO WALTER KLINEFELTER
135. [Harbor Press.] [Payne, Roger.] *Extracts from the diary of Roger Payne.* New York, 1928. \$100
Edition limited to 700 copies, this 1 of 525 for members of the American Institute of Graphic Arts; slim 12mo, pp. [10], 28, [2]; vignette title within typographic border, 1

full-page illustration; printed notice from A.I.G.A. laid in; this copy with an inscription on the front free endpaper: "To Walter Klinefelter with the compliments of The Harbor Press."

136. **H[ardy], R[obert] G[athorne-Hardy.]** *A month of years*. Stanford Dingley: 1956. \$200

Edition limited to 50 copies printed by Kyrle Leng and Robert Gathorne-Hardy, this one of 7 copies with the title page printed in red and black (and so identified by Gathorne-Hardy in ink in the front pastedown), 4to, pp. [2], iii, [1], 59, [1]; title within decorative woodcut border, a number of ornaments and decorative blocks throughout, most of which have been used in past productions of the press, which with this production marks its 30th anniversary; about fine in original red buckram.

137. **Hassler, Jon.** *Underground Christmas*. Afton, Minn.: Afton Historical Association, [1999]. \$125

First edition, no. 14 of 50 signed copies, 8vo, pp. 62, [2]; brown morocco backstrip and fore-edges over gray cloth, slipcase; fine.

138. **[Hawthorne House.] [Walpole, Horace.]** *Duchess of Portland's Museum. Introduction by Wilmarth Sheldon Lewis*. New York: Grolier Club, 1936. \$75

First edition limited to 450 copies printed for the members by Edmund Burke Thompson at Hawthorne House, Windham, Connecticut; slim 8vo, pp. viii, 15, [1]; original green cloth-backed paper-covered boards, slight discoloration to upper cover, else fine. Number 11 in the club's Miscellaneous Antiquities series, with a check-list of same at the back.

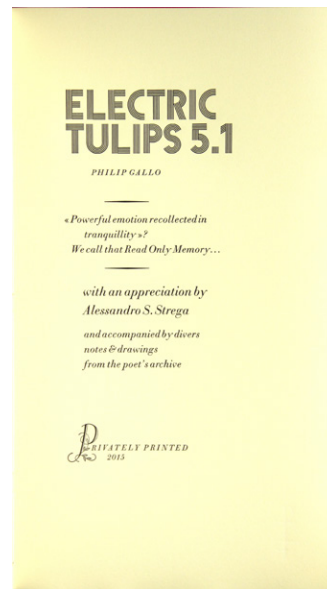
139. **[Hermetic Press.] Bart, Harriet.** *Rondo Library. A miscellany of visual poetry*. Minneapolis: Mnemonic Press, 2006. \$750

Edition limited to 40 copies (this no. 19) numbered and signed by Harriet Bart; very tall folio (approx. 23" x 6½"), accordion fold, 6 panels printed on rectos only containing 22 visual poems by 15 poets; very fine in original gray printed wrappers, with original printed wrap-around band. Designed and printed in collaboration with Phillip Gallo at the Hermetic Press, Minneapolis. "The Rondo Library Miscellany was commissioned as a work of public art. These twenty two visual poems are etched into a 20 foot long glass wall in the Rondo Community Outreach Library in Saint Paul, Minnesota."

140. **[Hermetic Press.] Gallo, Phil.** *Electric tulips 5.1...with an appreciation by Alessandro S. Strega and accompanied by diverse notes and drawings*. [Minneapolis]: privately printed, 2015. \$900

Edition limited to 50 copies, this being one of 45 (there are 5 artist's proofs); small tall folio, pp. [24]; illustrations in the text (1 full-page and in color), large double-page folding plate printed in color; original stiff orange wrappers with gilt vignette, the whole in a plexiglass slipcase. As

new, at the published price.



The time will come when I write more about Phil Gallo, but for the moment, suffice it to say he is one of the finest craftsman at work today, yet his work remains largely unnoticed. *Electric Tulips 5.1* was conceived as a dialogue between an imaginary literary critic and the poet (Gallo), and revolves around the writing and presentation of his poem, *Electric Tulips 5.1*. The essay which results, *Future Preterite*, by the esteemed critic Alessandro S. Stompanado is intended to emulate that of the essay by James Joyce,

written under the pseudonym Vladimir Dixon; and which appeared in the Sylvia Beach publication of 1929: *Our Exagmination Round His Factification for Incamination of Work in Progress*, in which Joyce writes an appreciation of his own novel, *Ulysses*. As such, the book is a multi-layered pastiche of both literary and typographic treatments, along with a magnificent double gatefold presentation of the poem in eight colors (each of the seven stanzas in a separate color and the seminal tulip in an eighth); the type all set by hand and printed letterpress and polymer from Permanent Headline Open from the now defunct foundry Ludwig & Mayer.

141. **Hewitt, Graily.** *The pen and type-design. The Treyford type. Italics*. London: First Edition Club, 1928. \$350

Edition limited to 250 copies, small folio, pp. [8], 47, [1]; handsomely printed by John Johnson at the Oxford University Press, and in a handsome, gilt-decorated red levant binding, t.e.g. A fine, bright copy. Three essays by Hewitt, here reprinted as the 14th publication of the First Edition Club.

142. **[Hogarth Press.] Graves, Robert.** *Impenetrability; or The proper habit of English*. London: published by Leonard & Virginia Woolf at the Hogarth Press, 1926. \$150

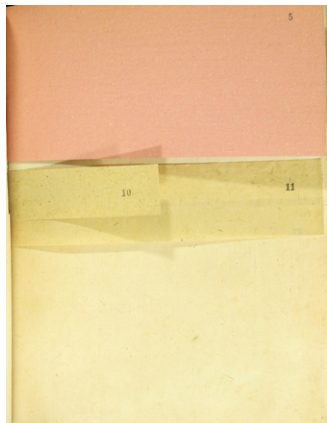
First edition, 16mo, pp. 61, [3]; original green pictorial boards, edges and spine faded to tan, minute losses to spine ends, else very good and sound. Bookplate on front pastedown. Hogarth Essay, Second Series, no. 3. Cover design by Vanessa Bell. Higginson & Williams A22; Woolmer 93: "1,000 copies printed, 400 copies later pulped".

143. **Holm, Bill, editor.** *There is no other way to speak*. [Minneapolis]: Minnesota Center for Book Arts, 2005. \$175

Edition limited to 50 numbered copies (this, no. 22) signed

by Holm and the illustrator, Jody Williams; tall 8vo, pp. [4], 42, [6]; title vignette and 5 illustrations by Williams; fine copy in original boards featuring “an exposed long-stitch binding by Jeff Rathermel; folding paper chemise, accompanying bellyband with red paper label. This is the 17th in a series of annual holiday books published by MCBA. This copy inscribed to the Minnesota poet John Rezmerski and signed by 9 of the 13 contributing poets, including Bill Holm, Robert Bly, and Freya Manfred, among others. The colophon cites 15 different book artists responsible for this collaborative effort.

144. **Holman, William R.** *Library publications. Foreword by Lawrence Clark Powell.* San Francisco: Roger Beacham, [1965]. \$125
Edition limited to 350 copies designed by Barbara Holman, folio, pp. [2], viii, 67, [1]; title printed in red and black, 16 library brochures, flyers, and broadsides mounted in the text (primarily from California libraries), plus 16 in a pocket inside the back cover; spine slightly sunned, else a fine copy in original black linen-backed paste-paper boards. Discussion on the approach, design, typography, paper and printing process of library publications.



145. **Hunter, Dard.** *Papermaking by hand in India.* New York: Pynson Printers, 1939. \$1,500
First edition limited to 370 copies signed by Hunter and the printer, Elmer Adler, 4to, 27 specimens of Indian hand-made paper at the back, 84 photogravure illustrations on 42 plates; fine copy in blue calf-backed linen-covered boards, gilt

lettering on spine, publisher's slipcase rubbed and bumped. The spine on this book, usually scuffed and rubbed, is in exemplary condition. Schlosser 39.

146. **Hunter, Dard.** *Papermaking by hand in India.* New York: Pynson Printers, 1939. \$1,000
Another copy of the above: light scuffing on spine, else a near fine copy in blue calf-backed linen-covered boards, gilt lettering on spine, publisher's slipcase rubbed and with one joint repaired. Schlosser 39.

147. **[Illouz, Claire.] Crane, Stephen, & Claire Illouz.** *The wayfarer. A poem by Stephen Crane. Etchings by Claire Illouz.* Chérence [France], 2011. \$650

Edition limited to 35 copies only (this being no. 21); 12mo, 26 accordion-folded panels, with 7 etchings by Claire Illouz, the text set in Syntax and hand-printed by Michael Caine on BFK Rives; original limp wrappers with baby blue printed chemise. As new in the publisher's marbled clamshell box, at the published price.

148. **[Illouz, Claire.] Jolas, Eugene, & Claire Illouz.** *Frontier poem.* Cléry [France], 2002. \$750
Edition limited to 30 copies (this is no. 30), 8vo, 8 bifolia laid loose in original decorative cream wrappers printed in red and black, paper label on spine; 6 color etchings by Claire Illouz; letterpress by Sergent-Fulbert on Johannot paper; publisher's box with map motif; fine. A poet and a journalist, Eugene Jolas was born in the United States in 1894 but lived and worked on both sides of the Atlantic (Strasbourg, Pittsburgh, Paris, New York, Aachen, etc.). During the 1920s he became a member of the group “L'Arc” in Strasbourg, and in 1927 founded the very influential literary magazine *Transition* and published Hemingway, Beckett, Joyce, Gertrude Stein, and many others.

149. **Illouz, Claire.** *A collector's long march.* Chérence [France], 2008. \$500
Edition limited to 10 copies (this is no. 3), square 12mo, 17 double-page spreads, Leporello-style, showing a long drypoint etching; fine in white paper wrappers, printed paper labels on upper cover and spine, marbled slipcase; fine. The etching is meant to be “read” as a roaming through a gigantic flea market in search of a unique object which is found at last in the final panel.

150. **[Indulgence Press.] Browne, Michael Dennis.** *Panthers.* [Minneapolis], 2007. \$300
Edition limited to 151 copies, printed, illustrated and bound by Chip Schilling, this is one of the 121 “standard” copies (there are also 26 “deluxe” copies); signed by Browne and Schilling; oblong 12mo, pp. narrow folio in sixes; pp. [4], 53, [2]; title page printed in gray, 4 cyanotype photographic illustrations; fine throughout in original gray and silver cloth, silver lettering on spine, gray cloth slipcase.

151. **[Indulgence Press.] Melville, Herman.** *Bartleby the scrivener, a story of Wall-Street 1853.* [Minneapolis], 1995. \$550
Edition limited to 126 copies, this is one of the 100 “regular” copies (the 26 “deluxe” copies have never been completed); narrow folio in sixes; pp. [6], 39, [7]; title page printed in ochre and black, the phrase “I would prefer not to...” printed in ochre across the text pages in three successively larger sizes; printed by Wilbur Schilling at Claire Van Vliet's Janus Press from polymer plates. Fine throughout in original red cloth-backed gray paper-covered boards simulating bricks. The first letter-press book of the Indulgence Press.

152. **Jeffers, Robinson.** *Dear Judas.* New York: Horace Liveright, 1929. \$85
Edition limited to 375 signed copies (this, no. 373); large 8vo, pp. [2], 129, [1]; quarter vellum over black paper-covered boards; board edges rubbed, spine a bit soiled, very good. Alberts 61.

153. [Joh. Enschede en Zonen.] **Musset, Alfred De.** *Fantasio: a comedy in two acts...* Translated by Maurice Baring. [Haarlem]: The Pleiad, 1929. \$65 Edition limited to 550 copies designed by Frederic Warde and printed by Joh. Enschede von Zonen, this being # 12; small 4to, pp. 57, [1], unopened; hand-colored frontispiece, 1 hand-colored plate, and 10 illustrations in the text by Fernand Giauque; original rose-colored silk lettered in gilt on spine in original burgundy paper-covered slipcase; the spine somewhat faded and a handful of small dampstains to boards, otherwise a very good copy in variously faded and worn slipcase.

154. [Joh. Enschede en Zonen.] *The silver book of English sonnets. A selection of less-known sonnets with an introduction by Robert Ryland.* [Haarlem, printed by Joh. Enschede en Zonen, for]: The Pleiad, 1927. \$75 Edition limited to 550 copies printed under the typographic direction of Frederic Warde, slim 4to, pp. [8], 53, [1]; unopened; fine in original green linen lettered in gilt on spine.

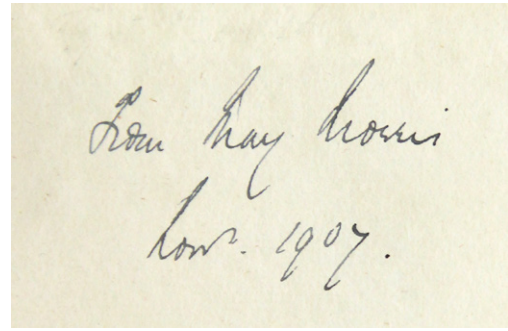
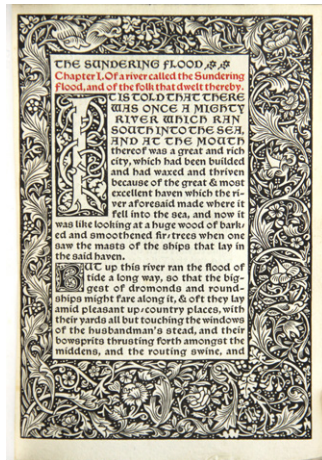
155. [Kairos Press.] [Carroll, J. M.] *Just such a time: recollections of childhood on the Texas frontier, 1858-1867.* Woodcuts by Barbara Whitehead. Austin: Kairos Press, 1987. \$150 Edition limited to 150 copies printed by Elaine Smyth and Tom Taylor, 8vo, pp. [6], 65, [2]; 14 woodcuts throughout printed in varying colors; original calf-backed paper-covered boards, original plain paper jacket; fine.

156. **Keenan, Deborah, & Jim Moore.** *How we missed Belgium.* [Minneapolis]: Milkweed Editions, 1984. \$100 First edition, 8vo, pp. 48; generally fine in original pictorial wrappers. Published in Milkweed's Mountains in Minnesota series.

PRESENTATION COPY

157. [Kelmscott Press.] **Morris, William.** *The sundering flood.* Hammersmith, 1897 [i.e.: 1898]. \$2,750

Edition limited to 310 copies, this one of 300 on paper (there were also 10 copies on vellum); 8vo, original holland-backed boards, printed paper label on spine (chipped at extremities and with loss to the word 'Sundering'), cloth cracked along joints and boards a little soiled, extremities lightly frayed; all else very good. Printed in Chaucer type in red and black, the front paste-down a printed map, the first page of text with



Item 157

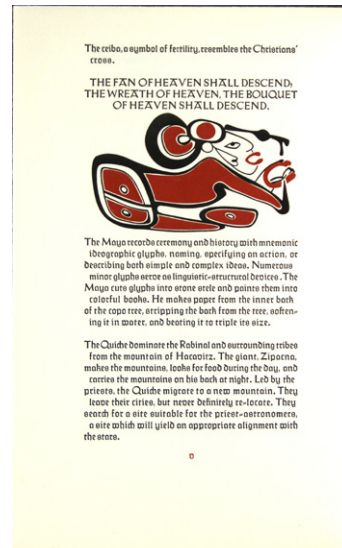
full woodcut page-border, numerous partial page borders, 12-line and smaller initials, printer's device.

Inscribed on the front free endpaper: "From May Morris / Lond. 1907." Subsequent owner's initials on recto of first flyleaf: "A. C. R." - possibly Arthur Compton Rickett, biographer of Theodore Watts-Dunton and *William Morris: A Study in Personality*. This was the last romance by William Morris. He dictated the final words to Sydney Cockerell on September 8, 1896. He died on October 3rd. His daughter, May Morris, oversaw the editing and printing; the book was finished on November 15, 1897 and issued in February 1898. *Cockerell* 51; *Anderson* A51.

158. [Kelmscott Press.] **Sparling, H. Halliday.** *The Kelmscott Press and William Morris master-craftsman.* London: Macmillan & Co., 1924. \$150

First edition, 8vo, pp. ix, [1], 176, [2], 2, ads; frontispiece, plates; very good in original taupe cloth-backed blue boards, dust jacket with most of spine perished.

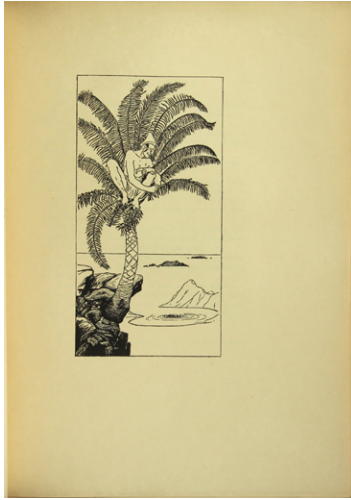
159. [King's Library Press.] *Rabinal: an ancient play of the Quiche Indians of Guatemala rendered into English by Eleanor Wolff.* Lexington: 1977. \$1,400



Edition limited to 65 copies only (this, no. LXV and so printed in red on the colophon), small folio, pp. [34], x; full gray buckram, paper label on spine, fine copy in publisher's box. One of the most interesting of the modern letterpress books, with a seminal text, wonderfully printed with illustrations and musical scores in red and black, the whole designed by Caroline Hammer and

Christopher Meatyard.

160. **Kipling, Rudyard.** *Histoires comme ca pour les petits. Illustrations de l'auteur. Traduction de Mm. Robert d'Humieres et Louis Fabulet.* Paris: Libraire



Delagrave, 1926. \$350
Edition limited to 340
copies imposed in
quarto, this being one of
50 printed on Imperial
Japon paper (this, copy
no. 8); 4to, pp. [4], 207,
[1]; vignette title page,
20 full page illustrations,
decorative initials and
illustrations in the text,
all by Kipling; original
cream wrappers lettered
in gilt on upper cover and
spine; spine a and lower
cover bit soiled, else very
good or better.

PRESENTATION COPY FROM THE PRINTER

161. **[Kirkgate Press.] Carlyle, Thomas.** *Collec-
tanea Thomas Carlyle 1821-1855.* Edited by Samuel
Arthur Jones. Canton, PA, 1903. \$100

Edition limited to 640 copies, this one of 500 on Old Strat-
ford paper, 8vo, pp. 142, [2]; title page printed in red and
black; lightly rubbed, but generally a very good, sound
copy in original green cloth, paper label on spine. This
copy with a presentation from the publisher/printer "To
Henry F. Cunningham with the constant friendship of his
octagonal friend, Lewis Buddy, III."

162. **[Kutenai Press.] Guthrie, A. B.** *Four miles
from Ear Mountain.* Missoula, [1987]. \$325

Edition limited to 300 copies signed by Guthrie and the
illustrator, Kathy Bogan; sm. 8vo, pp. [47]; printed in red
and black; 3 full-page wood engravings printed in gray;
fine in original beige wrappers printed in red.

163. **[Lakeside Press.] Ransom, Will.** *Private
presses and their books.* New York: R.R. Bowker
Company, 1929. \$100

First edition limited to 1200 copies, 8vo, pp. 493, [1];
illustrations; original rust cloth, spine and upper cover
gilt, dust jacket with a few small cracks and chips, original
prospectus tipped in at the front free endpaper; very good
copy. Detailed check-list of nearly 3000 titles issued by
over 300 presses. Designed and printed under the direction
of Will Ransom at the Lakeside Press.

164. **[Larkspur Press.] Berry, Wendell.** *Sabbaths
1987.* [Monterey, KY], 1991. \$85

Edition limited to 1000 copies, this 1 of 100 hand-bound
in boards, tall 8vo, pp. [4], 13, [2]; title page printed in
black and brown; a crisp, nearly new copy in original
brown, silver, and red paste-paper covered boards, paper
label on front cover printed in black and brown; with
previous owner's name discreetly penned at top of first
blank. Poems exploring the spiritual aspects of land and
nature, by the Kentucky novelist, professor, farmer, and

environmentalist who said, "What I stand for is what I
stand on."

165. **[Limited Editions Club.] [Faulkner,
Raymond O., ed.]** *The book of the dead.* New York,
[1972]. \$90

2 volumes, 4to, pp. xxv, [1], 157; volume 2 contains the
plates (color & unpaginated); A collection of spells from
Papyri in the British Museum; #411 of 1500 copies;
monthly letter of LEC laid in (dated 1972); A fine set
in original red & black cloth, decorated in gilt, glassine
wrappers, in publisher's slipcase with paper label on
spine. *LEC Bibliography* 453.

166. **[Limited Editions Club.] Apuleius.** *The
golden ass.* New York, 1932. \$100

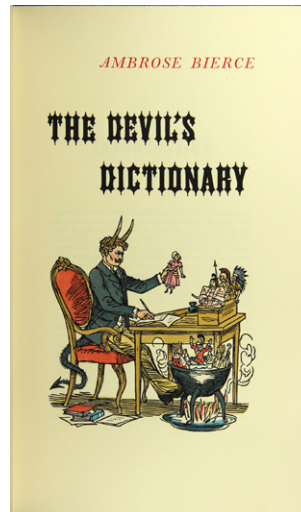
Limited to 1500 copies (this one no.436) signed by the
artist Percival Goodman; 8vo, pp. xiii, [5], 392; t.e.g.,
pen-drawing illustrations, translated by Jack Lindsay;
extremities lightly scuffed, spine darkened, else a very
good and sound copy in full natural donkey colt hide,
gilt-decorated spine, publisher's slipcase (worn and
soiled). LEC monthly letter laid in. *LEC Bibliography* 37.

ILLUSTRATED BY FRITZ KREDEL

167. **[Limited Editions Club.] Bierce, Ambrose.**

The devil's dictionary. New
York, 1972. \$150

Edition limited to 1500 copies
signed by the artist of which
this is no. 462, large 8vo, pp.
xii, 239, [2]; plain and color
woodcut illustrations through-
out by Fritz Kredel; original
red morocco-backed pictorial
cloth, spine stamped in black
and gilt, marbled endpapers,
matching marbled slipcase;
fine. With an introduction by
Louis Kronenberger; printed
at the Stinehour Press. Laid
in prospectus along with the



Monthly Letter of the Limited
Editions Club, August 1972, no. 458, in which the publi-
cation of this work is announced.

168. **[Limited Editions Club.] Brecht, Bertolt.** *The
threepenny opera.* Translated by Desmond Vesey,
English lyrics and introduction by Eric Bentley, illus-
trated by Jack Levine. New York, [1982]. \$100

Edition limited to 2000 copies (this, no. 161) signed by
Jack Levine and Eric Bentley; 4to, pp. 155, [2]; 12 full-
page illustrations printed in color; fine copy in original
black cloth, glassine and publisher's slipcase lettered in
gilt on spine. *LEC Bibliography* 529

169. **[Limited Editions Club.] Buck, Pearl S.** *All men are brothers [Shui Hu Chuan]*. New York, 1948. \$75
Edition limited to 1500 copies signed by the artist Miguel Covarrubias (this being no. 331); 2 volumes, 4to, pp. xxix, [1], 350; 351-688; full-page color illustrations; translated from the Chinese by Pearl S. Buck, introduction by Lin Yutang; covers of volume 2 separated, but present, otherwise a very good set in original hammered out tree bark pasted over boards and sewn in Chinese-style with red cord, red paper labels on upper covers, red & orange solander case, publisher's slipcase (worn and spotted). *LEC Bibliography* 191.

SIGNED BY ROCKWELL KENT

170. **[Limited Editions Club.] Butler, Samuel.** *Erewhon with a special introduction by Aldous Huxley and the illustrations and a special design for each chapter made by Rockwell Kent*. New York, 1934. \$100
Edition limited to 1500 copies signed by Kent, large 8vo, pp. xxi, [3], 228, [2]; plates and chapter title illustrations by Kent; original silk binding; fine in slipcase with some edgewear.

171. **[Limited Editions Club.] Cable, George Washington.** *Old creole days, with the scenes of cable's romances by Lafcadio Hearn*. New York, 1943. \$75
Edition limited to 1500 copies (this, no. 473), 4to, pp. xxxi, [1], 224, [2]; color plates and illustrations in the text by John O'Hara Cosgrave II, signed by him on the colophon; original red calf with gilt titles and decoration, near fine with some wear at spine, in fine slipcase.

172. **[Limited Editions Club.] Camus, Albert.** *The stranger*. [Brattleboro, VT], 1971. \$90
Edition limited to copies signed by the artist Daniel Maffia; sq 4to, pp. xix, [1], 181; introduction by Wallace Fowlie; frontispiece, plates (in color); monthly letter of the LEC laid in. A fine copy in full red morocco with gilt-lettered spine and stamped in blind on upper cover, glassine wrappers (chipped), in a red & black publisher's slipcase, gilt lettering on spine. *LEC Bibliography* 438.

173. **[Limited Editions Club.] Cather, Willa.** *A lost lady*. New York, 1983. \$75
Edition limited to 1500 copies (this, no. 727) signed by the illustrator William Bailey, sm 4to, pp. xi, [1], 103; a.e.g., pen & ink drawings; original half burgundy leather over floral decorated cloth, gilt-lettered spine, publisher's slipcase; occasional spots on prelims, otherwise a fine copy. *LEC Bibliography* 536.

174. **[Limited Editions Club.] Collier, John Payne.** *The tragical comedy or comical tragedy of Punch and Judy*. New York, 1937. \$75
Edition limited to 1500 copies; 8vo, pp. xxiii, [1], 60, [4];

illustrated with collotype reproductions of George Cruikshank's original etchings, designed by Frederic Warde; bookplate on front pastedown, fine in full cowhide, stamped in blind, glassine wrapper, publisher's chemise and slipcase (slightly cracked). *LEC Bibliography* 95.

175. **[Limited Editions Club.] Conrad, Joseph.** *The secret sharer*. New York, [1985]. \$125
Limited to 1500 copies (this, no. 727) signed by the artist Bruce Chandler; small 4to, pp. xiv, 49; 3 etchings (one folding), introduction by Ian Watt; about fine in full blue silk-weave cloth, black goatskin inlay label on upper cover lettered in gilt, black clamshell box. Club letter laid in. *LEC Bibliography* 543.

176. **[Limited Editions Club.] Crane, Hart.** *The bridge*. New York, 1981. \$75
Edition limited to 2000 copies (this, no. 727) signed by the photographer Richard Benson; 4to, pp. xx, [4], 70; introduction by Malcolm Cowley, photographic illustrations printed in three tones, designed by Stephen Stinehour, endpapers and slipcase created by Carol J. Blinn; bookplate on preliminary leaf, spine a bit darkened and with a small section stained, else near fine in full silvery gray cloth stamped in blind on upper cover, glassine wrapper, publisher's slipcase. LEC monthly letter laid in. *LEC Bibliography* 520.

177. **[Limited Editions Club.] Darwin, Charles.** *The descent of man and selection in relation to sex, with a preface by Ashley Montagu and drawings by Fritz Kredel*. Adelaide, 1971. \$75
Edition limited to 1500 copies signed by the artist, 4to, pp. xvii, [3], 362, [2]; illustrations within the text; publisher's leather-backed over wood veneer boards; fine in slipcase suffering some cracking. *LEC Bibliography* 435.

178. **[Limited Editions Club.] Diaz del Castillo, Bernal.** *The discovery and conquest of Mexico, 1517-1521, by Bernal Diaz del Castillo, one of its conquerors. Edited from the only exact copy of the original manuscript by Genaro Garcia; translated, with introduction and notes, by A.P. Maudslay; illustrated by Miguel Covarrubias; and a new introduction by Harry Block*. Mexico: Rafael Loera y Chávez for the members of the Limited Editions Club, 1942. \$100
Edition limited to an unspecified number, of which this is no. 1216, large 4to, pp. xxii, 263, [1]; illustrated title page printed in brown and black, color illustrations throughout; original full mottled sheep, red gilt morocco spine labels; lacking slipcase, contemporary gift inscription on front flyleaf, back free endpaper fore-edge gnawed, else very good. Colophon signed by the printer, illustrator, and editor.

179. **[Limited Editions Club.]** *The dolphin: a journal of the making of books*. New York, 1933-1941. \$500
Four volumes in six, edition limited to 1200, 2000, 1800 and 1500 respectively, small folio, varying cloth bindings,

as issued, note to subscribers laid into volumes 1 and 2; designed by Dwiggin and Frederick Warde, with many, many scholarly articles by leading bibliophiles of the day. Vol. 3 is the much esteemed *A History of the Printed Book*, by Lawrence Wroth. Near fine set.

180. **[Limited Editions Club.] Dostoevsky, Feodor.** *A raw youth*. Verona: The Limited Editions Club at the Stamperia Valdona, 1974. \$75

Edition limited to 2000 copies signed by the artist; 2 volumes, 4to; translated by Constance Garnett with an introduction by Konstantin Mochulsky; wood-engraved illustrations by Fritz Eichenberg; fine in original silk-finish green cloth stamped in dark green and gilt on spines, green publisher's slipcase (minor edgewear). *LEC Bibliography* 482.

181. **[Limited Editions Club.] Faulkner, William.** *Hunting stories*. [n.p.]: Limited Editions Club, [1988]. \$225

Edition limited to 850 copies signed by the artist Neil Welliver; large 4to, pp. xiii, 93; introduction by Cleanth Brooks, etchings by Neil Welliver, bound by Craig Jensen; slight bit of chipping on lower spine, otherwise fine in original quarter green Nigerian Oasis goatskin over linen boards, gilt-lettered spine, slipcase (some very faint discoloring at edges). Monthly LEC letter laid in.

182. **[Limited Editions Club.] Flaubert, Gustave.** *Salammbô. A story of ancient Carthage*. New York: The Brown House, 1930. \$100

Limited to 800 copies (this, no. 509); 4to, pp. [6], 348; plates & illustrations in the text by Alexander King, designed by George Macy and printed by Fred Anthoensen at the Southworth Press, edges silver; very good or better in full sheep, extremities scuffed as usual, silver-lettered spine, publisher's slipcase worn. *LEC Bibliography* 309.

183. **[Limited Editions Club.]** *The four Gospels ... With decorations by E. R. Weiss and an introduction by Ernest Sutherland Bates*. Leipzig: Poeschel & Trepte, 1932. \$100

Edition limited to 1500 copies signed (with initials) by Weiss; small 4to, pp. [3]-237, [3]; sectional titles and initials by Weiss; original parchment-backed brown paper-covered boards, gilt decorated spine; near fine in publisher's slipcase. *LEC Bibliography* 39.

184. **[Limited Editions Club.] Heaney, Seamus.** *Poems and a memoir*. [New York], [1982]. \$500

Limited to 2000 copies (this, no. 727) signed by Heaney, the illustrator, Henry Pearson and Thomas Flanagan who wrote the introduction; preface by Heaney; t.e.g.; faint spotting on fore edge, extremities have some light spotting, overall near fine in full leather decorated in blind on upper cover, gilt-lettered spine, publisher's slipcase. LEC monthly letter laid in. *LEC Bibliography* 530.

185. **[Limited Editions Club.] Hersey, John.** *Hiroshima*. New York City, 1983. \$750

Edition limited to 1500 copies signed by John Hersey, Robert Penn Warren and Jacob Lawrence; 4to, unpaginated, 8 full-page silk-screen illustrations by Jacob Lawrence, with a new poem by Robert Penn Warren, printed at the Wild Carrot Letterpress, designed by Ben Shiff; extremities have some spots of discoloring, otherwise fine in full black leather, stamped in blind on upper cover, publisher's slipcase lightly worn. *LEC Bibliography* 535.

186. **[Limited Editions Club.] Hesse, Hermann.** *Steppenwolf*. Westport, Conn., 1977. \$75

Edition limited to 1600 copies signed by the artist Helmut Ackermann; 4to, pp. ix, [1], 181; woodcut illustrations; bookplate on front pastedown, some sections of spine rubbed, otherwise near fine in original quarter black morocco over grey cloth, gilt-lettered spine, glassine wrapper (worn and chipped), in publisher's grey slipcase. LEC monthly letter laid in. *LEC Bibliography* 504.

187. **[Limited Editions Club.] Jonson, Ben.** *Volpone, or the fox, with a new introduction by Louis Kronenberger and illustrations by Rene Ben Sussan*. Oxford, 1952. \$75

Edition limited to 1500 copies (this, no. 588); 4to, pp. xxv, [1], 163, [1]; hand-set in Fell types from the Oxford University Press; signed on the colophon by illustrator Rene Ben Sussan; fine in original cloth and slipcase. *LEC Bibliography* 236

188. **[Limited Editions Club.] Kafka, Franz.** *In the penal colony*. [New York, 1987]. \$225

Edition limited to 800 copies signed by the artist, small 4to, pp. 53; translated from the German by Willa and Edwin Muir, plates illustrated with lithographs by Michael Hafftka; about fine in hand-sewn parchment boards, in publisher's felt-lined clamshell box with paper label on spine.

189. **[Limited Editions Club.] Kafka, Franz.** *The Trial. Translated from the German by Willa and Edwin Muir with an introduction by Erich Heller and illustrations by Alan E. Cober*. Avon, Conn., 1975. \$125

Edition limited to 2000 copies signed by the artist, 4to, pp. xv, [5], 220, [2]; illustrated in black & white line and with colored line-and-wash drawings; publisher's red morocco with titles in blind and gilt; fine in slipcase. Printed at the Stinehour Press. *LEC Bibliography* 495.

190. **[Limited Editions Club.] Kipling, Rudyard.** *The jungle books*. Lunenburg, Vermont, 1968. \$75

Large 8vo, pp. xiii, [5], 383; colored plates, illustrations in the text, introduction by Bonamy Dobree; #411 of 1500 copies signed by the illustrator, David Gentleman; monthly letter of the LEC laid in. A fine copy in original olive cloth-backed marbled boards, decorated in gilt on spine, in a green publisher's slipcase lettered in gilt on

spine. *LEC Bibliography* 403.

191. **[Limited Editions Club.] Longus.** *The pastoral loves of Daphnis and Chloe. Done into English, with an introduction by George Moore. Illustrated with etchings by Ruth Reeves.* New York, 1934. \$100

Edition limited to 1500 copies designed and printed by hand on the hand-press at Pittsburgh under the direction of Porter Garnett, signed by Ruth Reeves, and with 24 hand-printed etchings by her; full contemporary calf, t.e.g., gilt medallion on upper cover and gilt lettering on spine; a near fine copy of a book whose binding is usually quite flakey; publisher's box worn and with one or two short splits. This is the only Limited Editions Club book that was actually printed by hand. *LEC Bibliography* 52.

192. **[Limited Editions Club.] Maran, Rene.** *Batouala ... Translated by Alvah C. Bessie and illustrated by Miguel Covarrubias.* New York, 1932. \$325

Edition limited to 1500 copies signed by Covarrubias, small folio, pp. [2], xiv, [2], 117, [3]; pictorial tile page, about 80 line drawings in the text by Covarrubias plus 6 color plates; original full blindstamped sheep, usually scuffed, but here rather fine, in a split publisher's box. *LEC Bibliography* 35.

193. **[Limited Editions Club.] Melville, Herman.** *Omoo. With a new introduction by Van Wyck Brooks. Wood engravings by Reynolds Stone.* Oxford, 1961. \$75

Edition limited to 1500 copies signed by the illustrator; lg. 8vo, pp. xix, [1], 272, [3]; original gray and black marbled boards, black leather label on spine lettered in gilt; publisher's canvas-covered slipcase. Slipcase soiled else about fine, with the bookplate and 1961 ownership signature of John Ruyle.

194. **[Limited Editions Club.] Poe, Edgar Allan.** *The fall of the house of Usher.* [New York], 1985. \$300

Edition limited to 1500 copies signed by Raphael Soyler and Alice Neel; thin folio, pp. 32; plates of Alice Neel's original etchings, paintings and drawings, printed at the Anthoensen Press; endpapers lightly spotted, near fine in maroon leather-backed marbled boards, gilt-lettered spine, publisher's slipcase (some fading). Monthly newsletter laid in.

195. **[Limited Editions Club.] Prescott, William Hickling.** *History of the conquest of Peru, 1524-1550 with an introduction by Samuel Eliot Morison and illustrations by Everett Gee Jackson.* Mexico City, 1957. \$75

Edition limited to 1500 copies signed by the printer and illustrator, 4to, pp. [4], vii-xxxvi, 252, [2]; color illustrations throughout the text; publisher's mottled sheepskin with morocco spine labels; fine in original slipcase with

some rubbing and splitting. *LEC Bibliography* 275.

196. **[Limited Editions Club.] Quarto-millenary.** *The first 250 publications and the first 25 years 1929-1954 of the Limited Editions Club. A critique a conspectus a bibliography, indexes.* New York, 1959. \$75

First edition limited to 2250 copies (this, no. 1967), large 4to, pp. [2], xiii, [3], 295, [3]; illustrated with numerous facsimiles from the press; fine copy in black morocco-backed red cloth, black morocco medallion on cover; fine copy in a slightly worn slipcase.

197. **[Limited Editions Club.] Riggs, Lynn.** *Green grow the lilacs. With an introduction by Brooks Atkinson and illustrations by Thomas Hart Benton.* Norman: printed for the members of the Limited Editions Club at the Curwen Press at the University of Oklahoma Press, 1954. \$150

Edition limited to 1500 copies signed by Thomas Hart Benton, small folio, pp. [iii]-xiii, [1], 144,[6]; 15 illustrations by Benton, 1 double-page and 5 full-page; original beige blindstamped cloth lettered in brown on spine; without the original glassine, publisher's slipcase a little soiled, else near fine. Designed by Will Ransom. Riggs' play was the basis for Rodgers and Hammerstein's musical, Oklahoma. *LEC Bibliography* 248.

198. **[Limited Editions Club.] Scott, Walter.** *Waverley or: 'tis sixty years since. With an introductory essay by Andre Lang and illustrations by Robert Ball.* [New York]: printed for members of The Limited Editions Club [at the Stinehour Press, Lunenburg, VT], 1961. \$75

Edition limited to 1500 numbered copies (this copy marked "H. M." and with an embossed LEC stamp in the colophon reading "presentation copy"); 8vo, pp. xxvi, [2], 446, [4]; title page and frontispiece printed in red and black; color plates and drawings in the text; fine copy in tan leather stamped in gilt on upper cover and spine, publisher's slipcase. Signed by Ball. The "H.M." on the colophon likely refers to Helen Macy.

199. **[Limited Editions Club.] Singer, Isaac B.** *The magician of Lublin. With lithographs by Larry Rivers.* New York: Limited Editions Club, 1984. \$200

Edition limited to 1500 copies signed by both Singer and Rivers, 4to, pp. [iii]-x, [2], 220, [3]; 3 color lithographs by Rivers (1 folding); blue morocco-backed cream cloth boards, publisher's slipcase; fine. Printed at the Anthoensen Press. *LEC Bibliography* 538.

200. **[Limited Editions Club.] Singer, Isaac Bashevis.** *The gentleman from Cracow.* New York, 1979. \$125

Edition limited to 2000 copies (this, no. 727) signed by the author and the artist; 4to, pp. xi, [1], 59, plates of drawings (unpaginated); water color illustrations & drawings by

Rapheal Soyer, introduction by Harry T. Moore, designed by Bruce Campbell; bookplate on front pastedown, fine in buckram-backed decorated boards, glassine wrapper, publisher's slipcase (lightly soiled). LEC monthly letter laid in. *LEC Bibliography* 514.

201. [Limited Editions Club.] Tolstoy, Leo. *Childhood. Boyhood. Youth*. New York, 1972. \$85 Edition limited to 1500 copies signed by the artist; 8vo, pp. xviii, 379; translated by Leo Wiener, introduction by John Bayley, wood engravings by Fritz Eichenberg; a fine copy in decorated cloth, gilt-lettered spine, glassine wrapper (some tears), publisher's slipcase (some edgewear). *LEC Bibliography* 447.

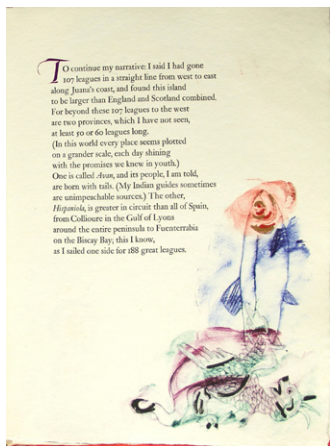
202. [Limited Editions Club.] Turgenev, Ivan. *Fathers and sons*. New York: printed at the Spiral Press for the Limited Editions Club, 1951. \$75 Limited to 1500 copies (this, no. 3) signed by the artist Fritz Eichenberg; 4to, pp. viii, 215; full-page wood engravings; spine has pin-sized black spot, near fine in two-toned black and gray cloth, decorated in gilt, publisher's slipcase (worn). *LEC Bibliography* 212.

SIGNED BY MARDERSTEIG

203. [Limited Editions Club.] Vasari, Giorgio. *Lives of the most eminent painters*. Verona: Stamperia Valdonega, 1966. \$110 Edition limited to 1500 copies signed by the printer Giovanni Mardersteig; 2 volumes, 4to, pp. xvii, [1], 344; 386; introduction by Marilyn Aronberg Lavin; numerous plates with full-color reproductions and woodcut portraits, notes, glossary; monthly letter of the LEC laid in. Fine in original brown cloth with gilt-lettered spine and gilt motif on upper cover, publisher's marbled slipcase (cracked at edge) with paper label on spine. *LEC Bibliography* 389.

204. [Logan Elm Press.] *A Letter of Columbus*. By David Citino with monoprints by Anthony Rice. Columbus: Logan Elm Press at Ohio State University, 1990. \$2,500

Edition limited to 130 copies, 4to, pp. [38]; 29 multi-color monoprints in the margins, 22 hand-brushed initial letters, bound in handmade raw flax paper covers with visible sewing structure through brown goatskin spine, title embossed in blind on upper cover, brown pastepaper-covered wooden slipcase, the whole designed by Robert Tauber. A beautifully produced, magical and wondrous volume, being a poetic adaptation of Columbus' letter to Ferdinand and Isabella as he was



first voyage to the New World. Rarely do text and illustration harmonize so. A "tour de force .. On every page of this richly textured paper, handmade appropriately from Spanish flax, there is at least one colored picture: only the half-title and colophon leaf are not illustrated. Dolphins, sharks, turtles, hares, dogs and doves, torsos and trees, and mitred bishops in brilliant profusion fill margins, corners, and half-pages. Crimson and magenta, emerald green and cerulean, lemon yellow and blazing orange, tints of blues and greens and earth colors dazzle the viewer" (review in *Fine Print*, summer, 1990).

205. [Loujon Press.] Miller, Henry. *Order and chaos chez Hans Reichel*. Introduction by Lawrence Durrell. [Tucson, AZ]: Loujon Press of New Orleans, Ltd., [1966]. \$200 Edition limited to 1524 copies, this being one of 1399 copies of the "Cork Edition," 4to, original decorated paper boards, printed on multicolored hand-made paper, with the colophon printed on cork and the original dust jacket and slipcase; fine copy. Illustrated throughout and with an original photo of Miller on the front pastedown by Ina Paulandre, a self-portrait by Reichel, etc. "Written in 1937-38 in Paris, this book was penned without carbon & gifted as a long intimate book letter to the painter Hans Reichel who died in 1958..."

206. [Lowell House Printers.] Nemerov, Howard. *The departure of ships*. [Cambridge, Mass], 1966. \$100 Limited to 82 copies, of which this is no. 35; broadside, folio (416 mm.); very light wear to edges, mostly fine. Signed by the illustrator, Van Amringe [?].



207. [Lowell-Adams House Printers.] Rich, Adrienne. *Focus*. Cambridge, Mass.: Lowell-Adams House Printers, in Harvard Yard, 1966. \$350 Edition limited to 100 copies signed by the poet; 8vo, pp. [4]; full-page linocut illustration signed by the artist; original mustard-colored wrappers; fine. A single sonnet signed.

FIRST BOOK PUBLISHED BY THE PRESS

208. [Maizeland Press.] *A first book of Iowa poets*. Forty-nine poems by writers who are now living in the state. Des Moines: Maizeland Press, 1928. \$60 Edition limited to 175 copies, 8vo, pp. [6], 68, [2]; title printed in red and black, near fine copy in original green paper-covered boards, paper label on spine. Among the contributors: James Norman Hall and Jay G. Sigmund.

This is the first book published by the Maizeland Press.

209. **Marcus, Stanley.** *The Book Club of Texas.* Dallas: DeGolyer Library, S.M.U., 1989. \$100

Edition limited to 850 copies, this one of 100 signed by Stanley Marcus, in maroon cloth-backed marbled paper-covered boards, paper label on spine; 8vo, pp. [23]; title printed in red and black, 7 facsimile title pages; fine.

210. **Maret, Russell.** *Hungry bibliophiles. An experiment in utilitarian bookmaking.* [New York], 2015. \$1,250

Edition limited to 75 copies (this being no. 23) signed by Maret; small folio, pp. [2], 7-55, [5]; tipped-in leaf on unsized paper at the back; original decorative paper wrappers; fine; with the bifolium prospectus laid in. Designed by Maret and printed by him in two new typefaces of his design. The paper was made by Tim Barrett and student co-workers at the University of Iowa. The book was printed on unsized paper, which was then sized by Barrett, Maret, and the students. The binding structure was designed by Maria Fredericks. The text consists of numerous recipes by the so-called 'hungry bibliophiles,' among whom many friends and acquaintances, including Maret, Barrett, and Fredericks; also the DeSimones, Gaylord, Esslemont, Liv and Ken, Ian and Suzanne, Susan and Peter, and many others.

211. **[Marion Press.] [Pope, Walter, Dr.]** *The wish. Reprinted from the first edition, with a short life of the author by Mr. Beverley Chew.* Jamaica, Long Island: printed by F. Hopkins, on the Marion Press, 1897. \$150

Edition limited to 120 copies, 8vo, pp. 28; original half tan calf, rubbed. The third book and the fourth publication of the press, founded in the attic of Frank E. Hopkins, an employee for many years of the De Vinne Press where for many years much of the fine bookmaking of that concern was under his care. This copy with a presentation "To J.Q. Riddle, with compliments of the printer, Frank E. Hopkins, June 29, 1987." Rogers, *Check-List of the Marion Press*, 4.

212. **[Marion Press.] Brown, Frances Swan.** *Verses...written between the ages of four and thirteen.* Jamaica, Queensborough, N.Y. 1911. \$75

First printing, limited to 300 copies, this 1/298 on regular paper, 8vo, 43 numbered leaves, frontispiece portrait, original blue paper-covered boards lettered in gilt, bottom of spine chipped away, lacks publisher's box. This copy signed by Brown, and with a Grolier Club bookplate (released) showing this copy to be a gift from the wife of the printer and Mr. & Mrs. T.A. Larremore, successors to the press. Rogers, *Marion Press Check-List*, 125a.

213. **[Maveric Press.] Oliver, Bryce.** *Speaking of Goudy.* New York, 1938. \$125

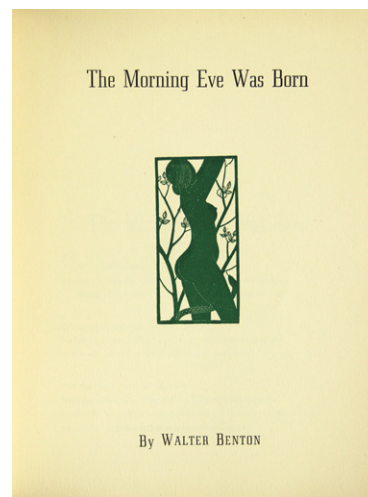
Edition limited to 73 copies designed and printed by Earl H. Emmons as a memento of Goudy's seventy-third

birthday; 16mo (6" x 4"), pp. [10]; printed in red and black; original brown wrappers printed in red; fine. "An excerpt from Bryce Oliver's radio news column "Speaking of New York" broadcast from station WHN on March 7, 1938. It is here presented in Goudy Deepdene Italic..."

214. **[Maverick Press.] Emmons, Earl H.** *Ballad of Mae West's bust.* New York, 1936. \$175

Edition limited to 71 copies, 16mo (5½" x 3½"), pp. [8]; printed in red and black; original red wrappers printed in gilt; fine. "In one of his radio talks Irvin S. Cobb lamented the loss of so many of our ancient ideals and remarked that of all our national institutions the only one that endures and remains unchanged is Mae West's bust. This beautiful thought, it seemed to me, was worthy of elaboration, and I felt it deserved a form more permanent than just a quip tossed on the air. So I made it into a little poem..." (a "lovely lacteal lyric").

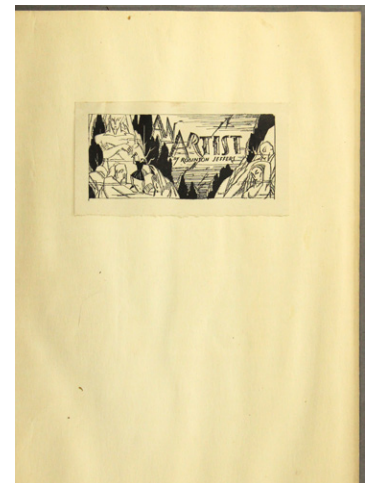
215. **[Mayfield, John S.] Benton, Walter.** *The morning Eve was born.* Washington, D.C.: John S. Mayfield, printed at the Fraternity Press, 1948. \$75



First edition limited to 100 copies (this, no. 14); 4to, pp. [6]; woodcut printed in green on title page; generally fine in original cream pictorial wrappers. This copy with a presentation from Mayfield to Stephen Crane bibliographer Ames Williams, dated August 1948, on first blank leaf. Yale, Indiana, and Virginia only in OCLC as of 6/16.

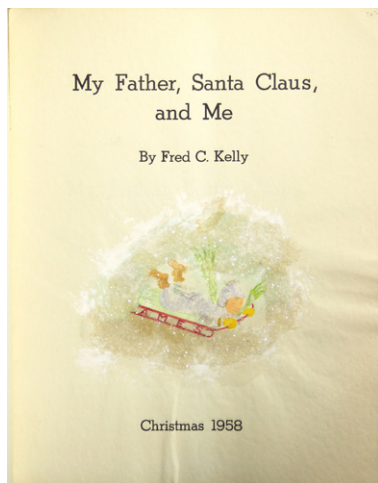
216. **[Mayfield, John S.] Jeffers, Robinson.** *An artist.* Austin, Texas, 1928. \$600

Edition limited to 200, thin 4to, pp. [16]; staple bound in white paper wrappers; white pictorial label on front cover; bookplate on inner cover; near fine. In very good glassine wrapper with light wear along upper edge; toned blue cloth slipcase with maroon leather label on spine. Scarce. Alberts 53.



217. **[Mayfield, John S.] Kelly, Fred C.** *My father, Santa Claus, and me.* Bethesda, MD, 1958. \$150

Edition limited to 100 copies (this, no. 7) signed by the



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author; 4to, pp. [8]; illustrated title page with hand-colored highlights and glitter; generally fine in original pictorial wrappers. Laid in is a typed slip of paper reading "With the compliments and best wishes of John S. M. -- who printed it." UCLA, LC, Yale and Texas only in OCLC as of 6/16.

218. [McMurtrie, Douglas C.] Stone, Wilbur Macey. *A snuff-boxful of Bibles... With illustrations from the author's collection.* Newark: Carteret Book Club, 1926. \$125

Edition limited to 200 copies printed by Douglas C. McMurtrie, 12mo, pp. 99, [2]; frontispiece and 25 full-page photographic illustrations, printed rectos only, in text; original brown cloth-backed paper-covered boards, printed paper label on front cover; minimal wear to extremities; a very good, fresh copy. Historic miniature bibles from Europe and the USA.

219. [Medici Society.] Hardy, Thomas. *Selected poems ... with portrait & title page design engraved on wood by William Nicholson.* London, Liverpool, and Boston: Philip Lee Warner, publisher to the Medici Society, 1921. \$250

Edition limited to 1025 copies printed by the Chiswick Press in the Riccardi fount on hand-made Riccardi paper, small 4to, pp. x, 144, [3]; wood-engraved frontispiece and title page; original holland-backed boards, printed paper labels on upper cover and spine, t.e.g., ribbon bookmark, preserving the printed dust jacket slightly sunned at edges, else fine. Reprinted from the Golden Treasury edition of 1916. See Purdy, p. 178ff: "A collection of 120 poems drawn from *The Dynasts* and the four volumes of poetry Hardy had published up to 1916."

220. [Medici Society.] Theocritus, Bion, & Moschus. *The Idyls ... rendered into English prose by Andrew Lang. Illustrated after drawings by W. Russell Flint.* London, Liverpool & Boston, 1922.

\$275

Edition limited to 512 copies, this 1/500 on Riccardi hand-made paper; 2 volumes, 4to, 20 mounted color plates by

Flint, sensuously rendering the works of these late Greek poets; fine set in the original printed dust jackets which are faded at the extremities.

221. [Meriden Gravure Co.] [Whitehill, Walter Muir.] *A portfolio honoring Harold Hugo for his contribution to scholarly printing.* Meriden, Conn., 1978. \$200

First edition, 4to, terracotta clamshell box containing 37 separate fascicles (including introductory and terminal matter) printed at the Stinehour Press, with 42 leaves of facsimile plates (in color and black & white, including one hand-colored plate in pochoir) by The Meriden Gravure Co. An elaborate festschrift honoring Harold Hugo for his 54 years at Meriden Gravure, with essays and tributes by noted scholars, curators, historians, etc., including Sinclair Hitchings, Robert Nikirk, Philip Hofer, Thomas R. Adams, Edwin Wolf 2nd, Paul Needham, Wilmarth S. Lewis, and many others. With a foreword by Walter Muir Whitehill. A few minor scuff marks, but generally fine.

222. [Merrymount Press.] Cole, Alphaeus P., & Margaret Ward Cole. *Timothy Cole, wood-engraver.* New York: The Pioneer Associates, 1935. \$65

Edition limited to 755 numbered copies signed by the authors, printed at the Merrymount Press, 8vo, pp. xx, 172; wood-engraved frontispiece portrait by A. Cole, 19 wood-engraved plates by T. Cole (after paintings); very good in original navy blue cloth, gilt-titled spine and upper cover, minor wear only. Cole (1852-1931) was a frequent contributor of engravings to *Century Magazine*. Smith 786.

223. [Merrymount Press.] Horton, George. *In Argolis.* Chicago: A. C. McClurg and Co., 1902. \$50

First edition, printed at the Merrymount Press, 8vo, pp. xii, [2], 225, [1]; decorative title page printed in brown and black, photographic frontispiece and 15 photographic plates printed in brown; original white cloth-backed gray paper-covered boards, t.e.g., some light wear and soiling, very good. A description of "the simple life of lovely Poros [Greece], where the divine sea sparkles at one's feet, and the air is sweet with blossoms of orange and of lemon" (introductory note). Smith 133.

224. [Merrymount Press.] The Humanists' Library. First and second series; complete, as below. Boston, various dates. \$750

Eight volumes, 8vo, decorative ruled and bordered title pages printed in red and black, rubricated throughout; all in original linen-backed dark green paper-covered boards, decorative gilt brown morocco labels on spines; mostly unopened, mostly very good to near fine. Volume I: *Thoughts on Art and Life by Leonardo Da Vinci.* Translated by Maurice Baring. 1906. Edition limited to 103 copies; spine somewhat darkened; prospectus for Series I and II, with all titles listed, laid in. Smith 247. Volume II: *Erasmus Against the War.* With an Introduction by J.W. Mackail. 1907. Edition limited to 103 copies. Smith 282. Volume

III: *Petrarch and the Ancient World*. By Pierre de Nolhac. [1907]. Edition limited to 103 copies; this an ex-library copy with bookplate marked withdrawn, perforations at title page and pp. [iii-iv]; hinges cracking, but firm, worn, scuffed, and soiled, spine ends chipped and fraying, with upper end chip away, almost all of label chipped away. Smith 286. Volume IV: *The Defence of Poesie: A Letter to Q. Elizabeth. A Defence of Leicester by Sir Philip Sidney*. Edited by G.E. Woodbury. 1908. Edition limited to 103 copies with a title-page design by W.A. Dwiggins; minor wear to fore-corners, spine slightly darkened. Smith 302. Volume V: *The Correspondence of Philip Sidney and Hubert Languet*. Edited by William Aspenwall Bradley. 1912. Title-page design by W.A. Dwiggins; spine slightly darkened, some spots of wear to gilt on label. This copy with a presentation TLs from Updike, on Merrymount Press stationery to Andrew Keogh, Yale University Library. Smith 379. Volume VI: *Records of Journeys to Venice and the Low Countries by Albrecht Durer*. Edited by Roger Fry. 1913. Title-page design by W. A. Dwiggins. Smith 394. Volume VII: *A Platonick Discourse upon Love by Pico Della Mirandola*. Edited by Edmund G. Gardner. 1914. Title-page design by T.M. Cleland. Volume VIII: *A Renaissance Courtesy-Book. Galateo of Manners & Behaviours by Giovanni Della Casa*. With an introduction by J.E. Spingarn. [1914]. Title page by T.M. Cleland. Smith 408.

225. [Merrymount Press.] **La Fontaine, Jean De.** *The fables of Jean de la Fontaine. Newly translated into English verse by Joseph Auslander and Jacques Le Clercq*. New York: Limited Editions Club, 1930. \$125

Edition limited to 1500 printed at the Merrymount Press, 8vo, 2 volumes, engraved title pages and decorations throughout by Rudolph Ruzicka; spine very slightly faded, else fine in original blue cloth gilt, t.e.g., in slightly scuffed publisher's slipcase. Smith 711.

“PRINTER'S COPY - NOT IN EDITION - DBU”

226. [Merrymount Press.] **Lipsius, Justus.** *A brief outline of the history of libraries... Translated from the second edition... by John Cotton Dana*. Chicago: A. C. McClurg & Co., 1907. \$350

Edition limited to 275 copies, printed at the Merrymount Press, 12mo, pp. 121-[124]; additional decorative title page to series printed in brown and black; a very good copy in original linen-backed mottled green cloth-covered boards, red morocco label on spine, light wear to extremities and edges of spine label, spine slightly browned. Volume V of the publisher's series, Literature of Libraries in the Seventeenth and Eighteenth Centuries. This copy the “Printer's copy - not in edition” as noted and initialed by “DBU” just above the Merrymount Press bookplate on front pastedown. Smith 293.

227. [Merrymount Press.] [Longyear, Howard Munro.] *The unfolding life: Passages from the diaries, notebooks and letters of Howard Munro*

Longyear, and from the letters he received from his parents and friends. Arranged and edited by Henry D. Nunn. Boston, 1901. \$100

8vo, pp. xviii, [2], 191-[196]; title-page illustration, 13 photographic views in gravure; original linen-backed blue paper-covered boards, paper label on spine, spine darkened, minor dampstaining at gutter throughout, not affecting text, else very good in somewhat soiled and worn slipcase. Howard Longyear was the son of the Michigan capitalist and mining magnate, John Munroe Longyear. Howard was a devout Christian Scientist, and died, tragically, in a drowning accident in Lake Superior when he was only 19 years of age, in 1900. Smith 100.

228. [Merrymount Press.] **Murdock, Harold.** *Historie of the life and death of Sir William Kirkaldy of Grange, Knight... Now set forth from authentic sources by Harold Murdock*. Boston: Club of Odd Volumes, 1906. \$400

Edition limited to 114 copies printed by D.B. Updike at the Merrymount Press, 8vo, pp. xi, [1], 130, [2]; title page printed in red and black with wood-engraving showing the royal arms of Scotland, wood-engraved portrait, 2 folding maps, 1 folding facsimile, floriated initials, and woodcut at colophon showing the Arms and Motto and Kirkaldy of Grange; original brown cloth-backed green paper-covered boards gilt, worn at extremities; a good, sound copy. This copy from the library of George Parker Winship, Club of Odd Volumes member, bibliographer, and scholar of early printing extraordinaire. Among Winship's many achievements are two examinations of Updike and The Merrymount Press. With Winship's bookplate, designed by M. Lamont Brown, who also did most of the woodcuts in this work. Smith 258.

229. [Merrymount Press.] **Rist, John.** *Depositio cornuti typographici, that is, a comical or mirthful play which can be performed without any offence, at the reception and confirmation of a journeyman who has learned honestly the noble art of book-printing...* New York: Grolier Club, 1911. \$65

Edition limited to 250 copies printed at the Merrymount Press, 8vo, pp. vii, [1], 34, [4]; title page within decorative borders, head-pieces; a very good unopened copy in original dark green cloth-backed gray paper-covered boards, minor wear to spine ends, in somewhat tattered slipcase. Smith 361.

230. [Merrymount Press.] **Robinson, Edward Arlington.** *The glory of the nightingales*. New York: The Macmillan Co., 1930. \$75

Edition limited to 500 copies signed by the author, printed at the Merrymount Press, 8vo, pp. [6], 82-[86]; ornamented title page printed in red and black; a fine copy in original blue cloth, blue paper label gilt on spine, t.e.g., in blue paper-covered slipcase broken at the bottom. Smith 709.

231. [Merrymount Press.] [Sanborn, F. B.] *The personality of Thoreau*. Boston: Charles E. Goodspeed, 1901. \$125
Edition limited to 515 copies printed at the Merrymount Press, 8vo, pp. [4], 70-[74]; title-page device, 2 facsimiles, 1 plate; very minor chipping to the margins of the label, small tape stain to front flyleaf, else a fine copy in original linen-backed gray paper-covered boards, paper label on spine. Smith 93.



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232. [Midnight Paper Sales.] Bly, Robert. *Turkish pears in August. Twenty rameses by Robert Bly*. [Stockholm, Wisc., 2005]. \$200
Edition limited to 150 copies signed by Bly on the title page, and by the printer, Gaylord Schanilec, on the colophon; oblong 8vo, pp. [38]; title page printed in yellow and black, 3 full-page color wood engravings by Schanilec; the beautiful glittery midnight blue paper cover was specially made for the edition by Bridget O'Mally. A beautiful little book on all accounts. *Quarter to Midnight* A.241.

233. [Midnight Paper Sales.] Dufresne, John. *I will eat a piece of the roof and you can eat the window*. [Stockholm, Wisc., 1999]. \$125
220 copies signed by John Dufresne, and numbered and signed by the printer / illustrator Gaylord Schanilec on the colophon, 168 mm, pp. [6], 64, [5]; blue cloth-backed patterned Curwen paper, printed paper label on upper cover with color wood engraving, printed paper label on spine, red paper-covered slipcase, blue cloth edges. Hand set, printed, bound, and with a double-page color wood-engraved title page, and 3 wood engravings in the text. *Quarter to Midnight* A.185.

234. [Midnight Paper Sales.] Esslemont, David, & Gaylord Schanilec. *Ink on the elbow. Conversations between David Esslemont & Gaylord Schanilec*. With introductions by J. Andrew Armacost and David Chambers. [Stockholm, Wisc.]: Midnight Paper Sales & Solmentes Press, 2003. \$500
Edition limited to 200 copies, folio, pp. 153, [2]; this is

one of 100 copies bound in America in half cloth, with paste paper covered boards, paper spine label; beautifully illustrated throughout with wood engravings by Schanilec, including a magnificent foldout panorama of the Welsh countryside, and color linocuts by David Esslemont; also tipped in are original leaves from books produced by each press. A record of email correspondence between David Esslemont and Gaylord Schanilec with additional notes and illustrations. *Quarter to Midnight* A-225.

235. [Midnight Paper Sales.] Hautman, Pete. *Bad beat with Joe Crow's rules for poker and life*. [Stockholm, Wisc], 1998. \$125
First edition, 1 of 200 copies, 12mo, pp. [4], 42, [3]; illustrated with color wood engravings by Gaylord Schanilec; cloth backed decorated boards, printed paper spine label, slipcase with pictorial label; fine. *Quarter to Midnight* A 173.

THE LAST OF 50 SPECIALS

236. [Midnight Paper Sales.] Rulon-Miller, Robert. *Quarter to Midnight. Gaylord Schanilec & Midnight Paper Sales. A discursive bibliography*. Saint Paul: Rulon-Miller Books, 2011. \$500
Edition limited to 450 copies, this one of 50 special copies which are numbered and contain a signed wood engraving by Gaylord Schanilec, plus a suite of 12 trial sheets and proofs, including a broadside depicting Henry Morris which is not in *Quarter to Midnight*; 8vo, pp. [8], 134, [1]; color illustrations; original morocco-backed paste-paper-covered boards, together with the suite in a clamshell box. Design and typography by Jerry Kelly.

237. [Midnight Paper Sales.] Rulon-Miller, Robert. *Quarter to Midnight. Gaylord Schanilec & Midnight Paper Sales. A discursive bibliography*. Saint Paul: Rulon-Miller Books, 2011. \$75
Edition limited to 450 copies, this one of 400 copies constituting the trade edition (there is also an edition of 50 special copies which are numbered and contained a signed wood engraving by Gaylord Schanilec, plus a suite of 12 trial sheets and proofs), 8vo, pp. [8], 134, [1]; illustrated throughout; original midnight blue cloth, printed paper label on the spine. Design and typography by Jerry Kelly.

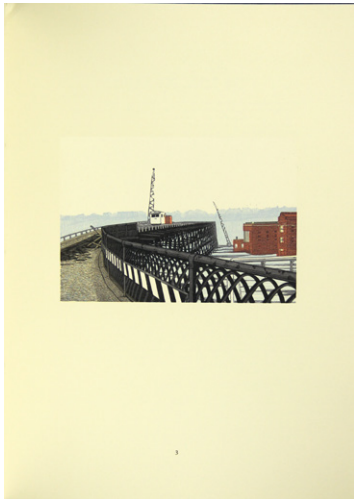
ONE OF 26 SPECIALS

238. [Midnight Paper Sales.] Schanilec, Gaylord. *Ernest Morgan. Printer of principle*. [Stockholm, Wisc., 2001]. \$650
First edition limited to 226 copies signed by the printer-wood-engraver, this being one of 26 special copies lettered A-Z (this is copy 'R'); folio, pp. 44, [5]; 4 color wood engravings by Schanilec, plus 14 inkjet facsimiles, ornaments, and 2 tipped-in examples of Morgan's printing, bound by Schanilec in gray niger over black patterned cloth-covered boards; plus, a separately bound volume in black cloth-backed gray printed paper-covered boards containing 8 leaves of images of Morgan (pho-

tograph, drawings, key block, color blocks, and a color wood engraving); together in a black cloth clamshell box, brown leather label on spine. In each volume there are two bookplates of Morgan's designed laid in. Fine. The text is an interview conducted by Schanilec at Ernest Morgan's Yancy, North Carolina home in 1997. The introduction and afterword are by the late Will Powers. *Quarter to Midnight* A.208.a.

239. [Midnight Paper Sales.] Schanilec, Gaylord. *Ernest Morgan. Printer of principle.* [Stockholm, Wisc., 2001]. \$175
 First edition limited to 200 copies signed by the printer-wood-engraver (this, no. 44); folio, pp. 44, [5]; 4 wood-engravings by Schanilec, 2 tipped-in illustrations and several Inkjet illustrations; fine copy in original black cloth-backed gray paper-covered boards, morocco label on spine, publisher's slipcase. The text is an interview conducted by Schanilec at Ernest Morgan's North Carolina home in 1997. The introduction and afterword are by the late Will Powers. *Quarter to Midnight* A.208.b.

240. [Midnight Paper Sales.] Schanilec, Gaylord. *High Bridge. Ten wood engravings of demolition with nine stories of construction.* Saint Paul, [1987]. \$1,250



Edition limited to 200 copies, this being copy no. 164 of 174 numbered copies signed by Schanilec (there was also an issue of 26 lettered copies containing an extra suite of the engravings); 8vo, 2 p.l., 19, [1] leaves and so paged; text in double column; 10 colored wood engravings (1 double-page); fine in original gray cloth, printed paper

labels on spine and upper cover. Schanilec's first attempt at colored wood engraving, and the book which effectively



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launched his career. Out of print from the get-go, the text was inspired by the demolition of the High Bridge which connected St. Paul with South St. Paul from 1889 to 1987. *Quarter to Midnight* A.77.b.

241. [Midnight Paper Sales.] Schanilec, Gaylord. *Lac des Pleurs. Report from Lake Pepin.* [Stockholm, Wisc.], 2015. \$7,800
 Edition limited to 119 copies, this being one of 100 bound in quarter leather over marbled paper-covered boards (19 copies remain in sheets); folio (approx. 15½" x 10¼"), pp. [6], 9-11, [1], 15-25, [1], 29-31, [1], 35-37, [1], 41-43, [1], 47-66, [5]; large folding wood-engraved map and 8 multi-color wood engravings on 7 sheets (5 folding, depicting pelicans, fish, and river scenes) inserted; 31 other zinc engravings of fish in the text; introduction by Patrick Coleman; title page and box label printed from specially made wood type based on tracings by Russell Maret from Aldus Manutius's *Hypnerotomachia Poliphili*; the binding is by Craig Jensen, Book Lab II, using handmade marbled paper by Jemma Lewis based on photographs of wet stones along the shores of Lake Pepin. As new, at the published price, in the original leather-backed clamshell box with pelican label on the spine. Seven years in the making, this homage to Schanilec's second home, Lake Pepin - that great widening of the Mississippi River between St. Paul, Minnesota and La Crosse, Wisconsin - is his most ambitious project to date.

242. [Midnight Paper Sales.] Schanilec, Gaylord. *Refugee.* [Saint Paul], 1981. \$250

Edition limited to 15 copies only; bifolium, 274 mm, with a belly-band on which is printed "Refugee," and with a printed leaf beginning "White feathers swept..." mounted on the verso of the first leaf. Linoleum cut, numbered and signed by GS on the recto of the second leaf. GS was unhappy with this effort, and he recalls now that he may have destroyed part of the edition. *Quarter to Midnight* A-42.



ONE OF 4 ARTISTS' PROOFS

243. [Midnight Paper Sales.] Schanilec, Gaylord & Ben Verhoeven. *Sylvae: fifty specimens printed directly from the wood with historical anecdotes and observations.* [Stockholm, Wisc., n.d., [2008]]. \$20,000

Edition limited to 26 lettered copies, 4 artist's proofs for participants, and 4 copies originally left in sheets, of



which this is one, and now bound up and boxed exactly as the original 26; folio, pp. xii, [13]-177, [4]; 50 plates (24 folding, 1 double-page and folding) showing 25 end grain specimens and corresponding 25 long grain specimens, folding map, plus a large folding wood engraving; original quarter pigskin over boards; as new in a custom blue cloth clamshell box enclosing a special tray of 25 different specimens

of wood used to make the plates. The text was cast by Michael and Winifred Bixler in Monotype Bembo, and printed on Twinrocker handmade paper. The images were printed on a special making of Zerkall 7625, and the book was bound by Craig Jensen and Garry McLerran. The 25 specimens were all cut on Schanilec's farm in Wisconsin, where they were also milled. A trade edition, without the wood specimens and with different typesetting was also issued. The book was awarded the 2008 Gregynog Prize.

ONE OF 26 SPECIALS

244. [Midnight Paper Sales.] Wulling, Emerson G., Rob Rulon-Miller, & Gaylord Schanilec.



Emerson G. Wulling. Printer for pleasure. [Stockholm, Wisc., 2000]. \$1,750

First edition limited to 166 copies, this one of 26 lettered copies signed by Schanilec on the limitation page and specially bound in quarter leather, spine gilt, in a clamshell box along with a portfolio containing 45 additional ephemeral pieces printed by Mr. Wulling; folio, pp. 71, [4]; illustrated throughout with 24 facsimiles, woodcuts, ink-jet

reproductions, ephemera, and 7 color wood-engravings by the artist-printer, Gaylord Schanilec. Prospectus laid in. Introduction by Rob Rulon-Miller and with a check-list by him of better than 270 books, chapbooks, broadsides, etc. printed by Emerson Wulling at his Sumac Press in both Minneapolis and La Crosse, Wisconsin. The text proper consists of an interview conducted by Gaylord Schanilec and Rob Rulon-Miller with Emerson Wulling in 1995 and 1999. Wulling, who began printing in 1916 and continued to print into the 21st century, printed longer than any printer before him - 87 years in all - a record, of sorts, which will quite probably never be broken. *Quarter to Midnight A-199a.*

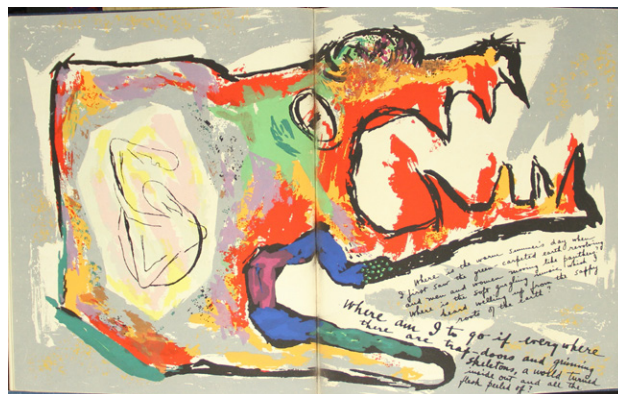
245. [Midnight Paper Sales.] Wulling, Emerson G., Rob Rulon-Miller, & Gaylord Schanilec. *Emerson G. Wulling. Printer for pleasure.* [Stockholm, Wisc., 2000]. \$450

First edition limited to 166 copies, this one of 140 of the regular edition; folio, pp. 71, [4]; original tan cloth-backed blue paper-covered boards showing the repeated design of the Sumac pressmark, leather label on spine; as new in publisher's slipcase.

Illustrated throughout with 24 facsimiles, woodcuts, ink-jet reproductions, ephemera, and 7 color wood-engravings by the artist-printer, Gaylord Schanilec. Introduction by Rob Rulon-Miller and with a check-list by him of better than 270 books, chapbooks, broadsides, etc. printed by Emerson Wulling at his Sumac Press in both Minneapolis and La Crosse, Wisconsin. The text proper consists of an interview conducted by Gaylord Schanilec and Rob Rulon-Miller with Emerson Wulling in 1995 and 1999. Wulling, who began printing in 1916 and continued to print in the 21st century, has printed longer than any printer before him - 87 years in all - a record, of sorts, which will quite probably never be broken. *Quarter to Midnight A-199b.*

246. [Miller, Henry.] Binet, Camille, artist. *The world of sex: a sampler.* [Ann Arbor]: Roger Jackson, 1995. \$450

Edition limited to 26 copies of which this is copy "Q," signed by the artist, 8vo, 9 individual unbound sheets on goldenrod cardstock printed in red; laid into a handcrafted envelope made in Nepal from the bark of the Daphne cannabina tree; erotic charcoal illustrations by Camille Binet; printer cover label detached but present, else fine. Contents also include a previously unpublished preface by Lawrence Durrell to Miller's *The World of Sex*. Small laid in broadside titled "News Flash!" by the publisher, in which he recounts his disgruntled printer's vow "never to print anything like this again".



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247. Miller, Henry, & Bezael Schatz. *Into the night life.* [Berkeley, 1947]. \$2,000

Edition limited to 800 copies, this copy no. 74 signed by Miller and Schatz (but Shifreen & Jackson suggest that the first issue was in fact fewer than 200 -- see below); 4to, pp. [86]; illustrated throughout in color and the text

reproducing Miller's original manuscript; original blue silk-screened cloth lightly rubbed at spine ends, lettered in black on spine, and with a red felt patch glued to front board, as issued; publisher's matching blue cloth slipcase (with a few dings and rub marks); a very good copy, or better. "This book is entirely a serigraph or silk screen production ... Sixteen months were required to bring it forth. With the exception of the text, which is originally from Henry Miller's *Black Spring* ... this book is the creation of Bezael Schatz, a Palestinian artist..."



Shifreen & Jackson, A60a: "The copyright page notes that this edition was limited to 800 copies, however, this is in error. 800 sets of the sheets were printed in 1947 along with the silk screen blue cloth used for the binding. Somewhat less [sic] than 200 copies were bound, enclosed in slipcases and put on sale in April 1947, and with the remaining sheets stored in Miller's closet. In 1971 and 1977, additional binding of the first edition sheets would occur (see Shifreen & Jackson A60b and A60c). Numbered copies, with all of the First Edition points are known to exist at least through copy no. 164 ... Approximately 400 of the original 600 sets stored in Miller's closet were destroyed by 'worms' [also described by Miller as 'rats and fungus']."

248. **Moran, James, ed.** *The black art*. London, 1962-1964. \$200

8vo, complete run in 3 volumes, Vol. I, No. 1 (Spring, 1962) - Vol. 3, No. 4 (Winter 1964-65), illustrated; very good in original printed paper wrappers. Published and edited by James Moran, this periodical, devoted to the printing arts, is replete with articles by leading scholars who cover both technical and historical aspects of the field.

249. **Moreau, Hege-sippe.** *Petits contes a ma soeur*. Paris: Edouard Pelletan, 1896. \$225

Edition limited to 351 copies, this one of the issue of 145 in octavo format on "velin à la cuve des papeteries du Marais," pp. [6], 195, [7]; vignette title page printed in red, black, and sepia, and duplicating the original printed wrapper which is bound in; 8 full-page illustrations plus numerous other illustrations in the



text by Clement Bellenger; a fine copy in contemporary three-quarter brown levant, spine in 5 compartments, gilt-lettered in 2, 3 with tooled floral ornaments in green and rose.

250. **Morison, Stanley.** One page typed letter signed, to Fred Anthoensen. [London]: 29 January, 1940. \$100

4to, 2 paragraphs, previous folds, else fine. In part: "I am much obliged to you for sending ... the very interesting reprint of Watson's 'Compilation' which, together with an introduction by Mr. Lawrence C. Wroth, you have just printed. I have read verses in my own copy of Watson's 'History of Printing' and noticed, what I think Mr. Wroth does not point out, that the composition is metrical based on the hymn 'veni sancte spiritus' ... Inasmuch as Watson was originally a Catholic his use of this liturgical model is explained..."

251. **Morison, Stanley, & Kenneth Day.** *The typographic book, 1450-1935: a study of fine typography through five centuries...* London: Ernest Benn Limited, 1963. \$150

First edition, 4to, pp. xiii, [1], 98, [2], plus 377 illustrations on plates at the back; leaning slightly, else fine in original cloth, dust jacket with a short tear at the spine and minor edge wear. The excellent facsimiles exhibit title and text pages drawn from presses working in the European tradition, from Gutenberg to Bruce Rogers.

252. **[Morris, William.] Mackail, J. W.** *The parting of the ways; an address*. Hammersmith: Hammersmith Publishing Society, 1903. \$50

First edition, printed at the Chiswick Press, thin 8vo, 34pp.; a few brown spots at top and bottom edges and lower front corner bumped, else a near fine copy in the original art vellum backed brown paper-covered boards. The text of a speech on William Morris and socialism, given at the William Morris Labour Church at Leek, 1902. Part of the series, "Essays and addresses towards the formation of constructive ideals in politics, commerce and education."

253. **[Thomas B. Mosher.] Cheney, John Vance.** *The time of roses*. Portland, Maine, 1908. \$225

First edition limited to 50 copies printed on Japan vellum, 12mo, pp. [6], 56, [1]; title page with publisher's device printed in red; original Japan vellum-covered boards lettered in green on spine and in brown on front cover, yapp edges; all text within ruled borders; barely visible vertical crease in paper of front cover (board unaffected), a very good copy.

254. **[Thomas B. Mosher.] Dowson, Ernest.** *Cynara: a little book of verse*. Portland, Maine, 1907. \$100

Edition limited to 100 copies printed on Japan vellum "and the type distributed," 12mo, pp. vii, [1], 36, [2]; title page with printer's device printed in red and a few headpieces in black and initials in red throughout; original art

vellum-covered boards lettered in black and red on front cover and spine; some scattered light foxing to covers, otherwise a fine copy in the original glassine; housed in slipcase labeled for Upson's *Sonnets and Songs*.

255. [Thomas B. Mosher.] Tynan, Katherine. *A little book of XXIV carols*. Portland, Maine, 1907.

\$125

Edition limited to 100 copies printed on Japan vellum "and the type distributed," 12mo, pp. viii, 39, [2]; title page with printer's device printed in red and a few head-pieces in black and initials in red throughout; original art vellum covered boards lettered in black and red on front cover and spine; a few minor brown spots on back cover, otherwise a fine copy in the original glassine and slipcase of paper-covered boards, the spine slightly browned.

256. [Thomas B. Mosher.] Upson, Arthur. *Sonnets and songs*. Portland, Maine, 1911.

\$250

Edition limited to 50 copies printed on Japan vellum "and the type distributed," 12mo, pp. x, 47, [2]; title page with printer's device printed in red and a handful of head- and tail-pieces throughout; original art vellum covered boards lettered in black and red on front cover and spine; some scattered light foxing to covers, otherwise a fine unopened copy in the original glassine and slipcase of paper-covered boards, the spine slightly browned.

257. [Thomas B. Mosher.] Wilde, Oscar. *Salome. A tragedy in one act translated from the French of Oscar Wilde by Alfred Bruce Douglas*. Portland, Maine, 1911.

\$150

Edition limited to 500 copies printed on Van Gelder, 8vo, pp. xxiii, [1], 75, [3]; 1 plate by Beardsley; boards toned, else a fine copy in a toned, else near fine dust jacket, and publisher's slipcase. Hatch 530.

258. Mundell, E. H. *A working list of American private presses*. Portage, Indiana: 1973.

\$175

4to, pp. [4], 80; unbound sheets, loose as issued; fine.

259. [Nash, John Henry.] [Phillips, Catherine Coffin.]. *Cornelius Cole: California pioneer and United States senator. A study in personality and achievements bearing upon the growth of a commonwealth*. San Francisco, 1929.

\$300

First edition limited to 1000 copies, 4to, frontispiece and title within decorative woodcut border, folding genealogical table and 27 plates, portraits and facsimiles, some folding; some light overall wear, but generally a very good copy or better in original marbled cloth, blue calf label on spine. This copy with a nice presentation "To Adda Harper in appreciation for a long and happy friendship, and in acknowledgement of the inspiration I gain from her fine spirit - a spirit akin to that of Cornelius Cole...Catherine Coffin Phillips. October 17, 1932."

260. [Nash, John Henry.] Hewlett, Maurice. *Quattrocentisteria: how Sandro Botticelli saw Simonetta in the spring*. New York: Grolier Club, 1921.

\$75

Edition limited to 400 copies designed and printed by John Henry Nash, 4to, pp. v-[vi], 19; original linen-backed marbled paper-covered boards, some wear to extremities, else very good. Printed with Cloister Old Style type made especially for this volume, this is the first in the Grolier Club's Printer's Series of 6 volumes printed by eminent American typographers. *Grolier 1884-1984*, no. 74.

261. [New Seizin Press.] Graves, Robert. *Across the gulf...Late poems*. [Mallorca], 1992.

\$150

First edition limited to 175 copies of which this is no. 63, 8vo, unpagged; original decorative boards in glassine dust jacket; fine. From the colophon: "These poems, written by Robert Graves when he was in his seventies, were selected from his unpublished work by Beryl Graves. The text was prepared for publication by Beryl Graves, Lucia Graves, and Dunstad Ward; it was hand-set and printed by Tomás Graves and bound by Carmen García-Gutierrez." Signed



by the three Graves as well as Ward and one other (possibly García-Gutierrez?).

262. Newton, A. Edward. *The act of creation. By William Blake*. "Oak Knoll," Berwyn, Pennsylvania: December, 1925.

\$750

A single quarto bifolium printed on the first page only, being Newton's explication of the famous Blake drawing, bound in with a reproduction of the Blake illustration, and a typed letter signed by Newton to a Mr. Babcock, enclosing the Blake piece, in a binding of half brown morocco, gilt-lettered spine in 6 compartments, and warmly inscribed on the front free endpaper: "Mr. Jules Hart has had this little Blake item mounted admirably -- I hope it will continue to give him pleasure. A. Edward Newton May 7, 1934."

263. [Nomadic Press.] Holm, Bill. *Uncle Scrooge on the road*. Minneapolis: Tunheim Santrizos Co., December, 1991.

\$75

First separate edition limited to 275 copies signed by the poet, 12mo, pp. [28]; 3 wood engraving by the printer, Kent Aldrich; fine in original gray cloth-backed marbled boards. This copy inscribed "To John, Happy half-century, dear friend. love, Bill" and a further inscription from Holm's wife: "and more and more... Marcy." The 'John' in the inscription is the Mankato, Minnesota poet John Calvin Rezmerski. "Uncle Scrooge on the Road" is part

IV of the essay, "Xmas in China," originally published in Holm's *Coming Home Crazy: An Alphabet of China Essays* (Milkweed, 1990).

264. [Nonesuch Press.] **Beedome, Thomas.** *Select poems divine and humane.* Bloomsbury, 1928. \$75
Edition limited to 1250 copies, narrow octavo, pp. [5], 51, iv, [2]; ornamented title page; generally fine in original limp vellum, gilt-stamped on spine and front cover, publisher's slipcase. One of the few Nonesuch productions actually printed by the press. See Cave, p. 164-66. Ransom, *Selective Checklists*, p. 168.

265. [Nonesuch Press.] **Blake, William.** *The writings ... Edited in three volumes by Geoffrey Keynes.* London, 1925. \$450
Edition limited to 1575 copies, this one of 1500 on Vidalon handmade paper, 3 volumes, 4to, engraved frontispiece portrait in volume I and 58 plates; original vellum-backed marbled boards, gilt lettered direct on spine; slight soiling of the vellum, else generally about fine. Printed at The Chiswick Press under the supervision of Francis Meynell. Dreyfus 24

266. [Nonesuch Press.] **Bunyan, John.** *The pilgrim's progress and the life and death of Mr. Badman.* [London], 1928. \$75
Edition limited to 1600 copies printed at the Kynoch Press, 8vo, pp. 22, viii, 204, [ix]-xxiii, [1], [205]-450; 8 plates from woodcuts by Karl Michel, stenciled in color by the Curwen Press; original marbled cloth, white leather label on spine, t.e.g. on the rough; light wear, else fine. Ransom, *Selective Checklists*, p. 168; Dreyfus 55 noting that all copies do not contain the full compliment of 8 plates.

267. [Nonesuch Press.] **Cervantes, Miguel De.** *Don Quixote de la Mancha. The history of the renowned Don Quixote de la Mancha...Motteux' translation revised anew...and filled up in numberless places by J. Ozell who likewise added the explanatory notes from the best editions in English & Spanish. Reprinted with 21 illustrations by E. McKnight Kauffer.* London, [1930]. \$350
Edition limited to 1475 copies printed by University Press, Cambridge on handmade paper, 2 volumes, 8vo, pp. ix, [1], 502; vi, 549; frontispieces and illustrations in color produced by the Curwen Press; spines slightly darkened, a few natural spots on the covers, else a very good set in the original full natural niger, maroon morocco labels on spines, wanting the publisher's slipcase. This is the last Nonesuch book to be stenciled at the Curwen Press. "The paper is perhaps the most attractive ever used by the press [and] the frontispiece to the first volume I esteem to be the finest of any modern book that I know" (Francis Meynell in *The Nonesuch Century*). Ransom, p. 171.

268. [Nonesuch Press.] **Conrad, Joseph.** *Letters from Conrad 1895 to 1924. Edited with introduction and notes by Edward Garnett.* Bloomsbury, [1928].

Edition limited to 929 copies (this no. 288); 8vo, pp. xxiii, [1], 334, [2]; 2 portraits; spine ever-so-slightly discolored, else a near fine copy in original red buckram, gilt-lettered spine, t.e.g. on the rough. \$75

269. [Nonesuch Press.] **Cowley, Abraham.** *Anacreon done into English out of the original Greek by Abraham Cowley and S. B. 1683. Newly embellished with copperplate engravings by Stephen Gooden...* Soho, 1923. \$125

Edition limited to 725 copies (this no. 619), 8vo, pp. [20], 52, [4]; 7 engravings by Gooden including the engraved title page; original parchment-backed paper-covered boards, gilt lettering on spine; small snag in the front joint, edges rubbed, marginal tear in leaf B3; all else very good.

270. [Nonesuch Press.] **Donne, John.** *Paradoxes and problemes... with two characters and an essay of valour. Now for the first time reprinted from the editions of 1633 and 1652 with one additional probleme.* Soho, 1923. \$100

Edition limited to 645 copies printed "in the 17th-century Fell types by Frederick Hall, printer to the University of Oxford," thin 8vo, pp. viii, 80; title page printed within decorative border, ornamental headers and initials throughout; a fine copy in the original decorative red and white paper-covered boards with printed paper label on spine, and the slightly soiled and browned printed dust jacket, a few tears at the spine ends and a 1-inch square piece missing from back panel. In his first work for the press, Geoffrey Keynes here contributed the additional "Probleme" and the bibliographical note on pp. v-viii. Dreyfus 6.

271. [Nonesuch Press.] **Donne, John.** *X sermons preached by that late learned and Rev. Divine John Donne... Chosen from the whole body of Donne's sermons by Geoffrey Keynes.* Soho, 1923. \$150

Edition limited to 725 copies printed at the Kynoch Press, 4to, pp. [2], 162; title page and table of contents printed in black and red, chapter headings printed in red; unopened and untrimmed in original quarter natural canvas and brown paper-covered boards, printed paper label on spine, and with spare tipped in to back endpaper; the spine very lightly browned with some chips out to label, otherwise a near fine copy. Dreyfus 9; Ransom, *Selective Checklists*, p. 162.

272. [Nonesuch Press.] **Evelyn, John.** *Memoires for my grand-son... Transcribed and furnished with a preface and notes by Geoffrey Keynes.* Bloomsbury, 1926. \$75

First edition limited to 1250 copies, 12mo, pp. xii, [2], 104. [1]; decorative title page; original limp vellum bind-stamped on covers and lettered in gilt on spine, yapp edges; a fine, bright copy in a worn and cracked marbled slipcase. From a manuscript begun when Evelyn was 84 years old, and consisting of "minute directions to the grandson for

the conduct of his worldly affairs, the management of his estates and the observances due to religion; together with 'Promiscuous Advices'" (Dreyfus, p. 196). Dreyfus 37.

273. [Nonesuch Press.] **Farquhar, George.** *The complete works ... edited by Charles Stonehill.* Bloomsbury: Nonesuch Press, 1930. \$100

Edition limited to 1000 copies, this one of 900 on machine-made paper, 2 volumes, 4to, pp. xxxv, [1], 401, [1]; [6], 443, [1]; original blue buckram-backed blue paper-covered boards, printed paper labels on spines; facsimile title pages in the text; spines slightly discolored, else a very good, sound set. Dreyfus 66.

274. [Nonesuch Press.] **Hudson, W. H.** *153 letters from W. H. Hudson. Edited and with an introduction and explanatory notes by Edward Garnett.* Soho, 1923. \$100

First edition limited to 1000 copies, small 4to, pp. [2], 191, [2]; title page and small photogravure portrait of Hudson printed within brown rules, 1 illustration after sketch by Hudson in text, and spare printed paper spine label tacked to penultimate page; a fine mostly unopened copy in a very good dust jacket, the spine panel lightly sunned and a few tears and nicks at extremities. Dreyfus 10.



275. [Nonesuch Press.] **Keynes, Geoffrey.** *The note-book of William Blake called the Rossetti Manuscript.* London, 1935. \$100

First edition limited to 650 copies (this, no. 528); small 4to, pp. xii, 162, plus 60 leaves of facsimiles; spine slightly sunned, else near fine in original blue cloth, black morocco label on spine. Bentley, *Blake*

Books, 123.

276. [Nonesuch Press.] **Melville, Herman.** *Benito Cereno.* London, 1926. \$125

Edition limited to 1650 copies, small folio, title page and 7 full-p. illustrations by E. McKnight Kauffer stenciled at the Curwen Press; fine copy in original red cloth, dust jacket with chips out at the top and the bottom of the spine, that at the top causing partial loss to the letter 'B', and that at the bottom with loss of the 'elvil' in the author's name.

277. [Nonesuch Press.] **Milton, John.** *Paradise lost. [With:] Miscellaneous poems, Paradise regain'd & Samson Agonistes.* London, 1926. \$250

Edition limited to 1450 sets (this no. 105); 2 volumes, 8vo, pp. [8], 359; [6], 282; illustrations by William Blake; original vellum backed paper-covered boards; vellum soiled, corners lightly bumped; a very good, mostly unopened copy.

278. [Nonesuch Press.] **Montaigne, Michael De.** *Montaigne's essays. John Florio's translation. Edited by J.I.M. Stewart.* London, 1931. \$300

Edition limited to 1375 copies, 2 volumes, 8vo, pp. xxxviii, 724; vi, 707, [1]; spines slightly darkened, one small spot on the spine of volume II, otherwise a fine set in full Nigerian morocco, morocco labels, morocco onlays on covers, top edges gilded on the rough, publisher's slipcase. Florio's translation was the first into English and the text is based on his third edition of 1632. Designed by Francis Meynell.

279. [Nonesuch Press.] **Moore, George.** *Ulick and Soracha.* London, 1926. \$50

Edition limited to 1250 copies signed by the author (this no. 1061), 8vo, pp. [4], 286; fine engraving by Stephen Gooden; original white buckram lettered in gilt on spine, and preserving the original parchment dust jacket printed in red, designed by Marion V. Dorn; top ¾" of spine soiled (the jacket was issued shorter than the book); all else near fine.

280. [Nonesuch Press.] **Ricketts, Charles, & John Paul Raymond.** *Oscar Wilde: recollections.* Bloomsbury, 1932. \$350

Edition limited to 800 copies, thin 8vo, pp. [3]-59, [5]; pictorial title page after a design by Stephen Gooden printed in red and black; fine copy in original cream cloth with pictorial gilt decorations after a design by Ricketts, t.e.g. on the rough, preserving the original black printed dust jacket; small chip out at the top of the spine on the jacket, else fine throughout. Dreyfus 81 noting that this was among the most popular of the Nonesuch titles (the edition was sold out by July), and that John Paul Raymond was a fictitious character invented by Ricketts.

281. [Nonesuch Press.] **Thomson, James.** *The seasons. With five pictures by Jacquier and an introduction by John Beresford.* London, 1927. \$75

Edition limited to 1500 copies printed by the Kynoch Press, 4to, pp. xxi, [1], 198; ornamented title page with engraved vignette stenciled in color & 5 copperplate engravings stenciled in color by the Curwen Press; original marbled cloth, white leather label on spine (slightly discolored), glassine jacket (chipped and torn with spine mostly perished); very good or better. Ransom, *Selective Checklists*, p. 167; Dreyfus 47.

282. [Nonesuch Press.] **Toller, Ernst.** *Broken-brow, a tragedy... Translated by Vera Mendel with drawings by Georg Grosz.* London, [1926]. \$75

First edition in English, small 4to, pp. 50; title page within rules and 6 plates after Grosz; original orange and black mottled paper-covered boards with gray paper label printed in black on front cover; a couple small dings along extremities, a small portion of the top spine end missing, and the lower spine end a bit worn, but the binding firm and internally clean and bright. The first publication in Great Britain of the drawings of Georg Grosz. Dreyfus 30.

283. [Nonesuch Press.] **Vanbrugh, John, Sir.** *The complete works of Sir John Vanbrugh.* Bloomsbury, 1927. \$125

Edition limited to 1300 sets, this one of 1190 on machine-made paper, 4 volumes, 4to, 10 plates, including a portrait of Vanbrugh and a floor plan of his Blenheim estate which he designed; original blue buckram-backed paper-covered boards, printed paper labels on spines; an occasional spot or stain, spines slightly discolored, else very good and sound. The plays were edited by Bonamy Dobree, and the letters by Geoffrey Webb.

284. [Nonesuch Press.] **Vaughan, Henry.** *Henry Vaughan silurist. Poems...An essay...Two letters from MSS.* Soho, 1924. \$100

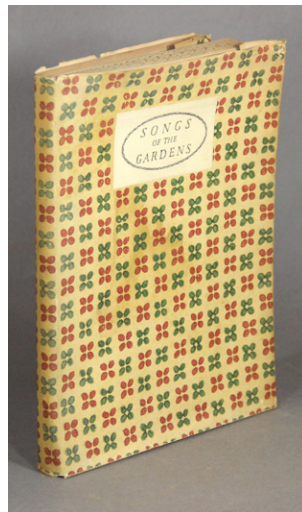
Edition limited to 850 numbered copies (this no. 59); tall 8vo, pp. [6], 164; the gold label on the spine has darkened considerably, else this is a fine, partially unopened copy in original speckled paper-covered boards preserving the original black dust jacket, which has been cut out at the top of the spine to reveal the printed label.

285. [Nonesuch Press.] **Walton, Izaak.** *The compleat angler. The lives of Donne, Wotton, Hooker, Herbert & Sanderson with Love and Truth, miscellaneous writings. Edited by Geoffrey Keynes. Illustrations by Thomas Poulton and Charles Sigrist.* Bloomsbury, 1929. \$350

Edition limited to 1100 copies, 8vo, pp. x, 631, [1]; 6 portraits, stencil-colored illustrations in the text; near fine in original full niger, publisher's marbled paper-covered slipcase. An important edition of the collected writings of Walton, with extensive bibliographical notes at the back, and including prefaces, letters, verses, etc. written by Walton, as well as his will.

286. [Nonesuch Press.] **Warlock, Peter, ed.** *Songs of the gardens.* [London], 1925. \$75

Edition limited to 875 copies, small 4to, pp. 96; title page designed and engraved by Stephen Gooden, ornaments wood-engraved by W.M.R. Quick, music and accompanying text engraved by Lowe & Brydone; original full vellum, patterned dust jacket with printed paper cover label; the vellum is warped, some splitting at the spine, edge wear to the jacket; overall a good or better but unopened copy.



287. [Nonesuch Press.] *The week-end book.* London, 1926. \$75

Twelfth impression, small 8vo, pp. xii, 360; marbled endpapers, joints a touch rubbed, else near fine in three-quarter red morocco over marbled boards by Sangorski & Sut-

cliffe, decorative gilt-lettered spine. t.e.g. Poems, songs, advice on food and drink and first aid.

288. [Nonesuch Press.] **Wilmot, John, Earl of Rochester.** *The collected works...Edited by John Haywood.* [London], 1926. \$75

Edition limited to 1050 copies, this copy no. 84 of the 975 copies on antique paper; 4to, pp. 1, [2], 407, [1]; title printed within ornamental border; original blue buckram over blue paper-covered boards, printed paper label on spine (slight rubbing causing loss to the 'r' in 'Works,'); all else very good and sound.

289. [Oakwood Press.] **Hopkinson, Francis.** *The battle of the kegs.* N.p. [presumably Philadelphia], 1866. \$75

Edition limited to 100 copies, this being no. 3 of 18 on large paper; 4to, pp. [32]; the regular edition contained a frontispiece which is not present here.

290. [Officina Bodoni.] **Mardersteig, Giovanni.** *The Officina Bodoni: an account of the work of a hand press 1923-1977. Edited and translated by Hans Schmoller.* Verona: Edizioni Valdonega, [1980]. \$100

Edition limited to 1500 copies, small folio, pp. lix, [1], 285, [3]; many illustrations and facsimiles throughout (some in color), the devices at the back printed in red, black, blue, and green; fine in original beige buckram, red label on spine. Complete bibliographical account of the books printed at this famous press, with notices of the types cast and used, and indexes to titles, authors, illustrators, type designers, editors, publishers and translators.

291. [Overbrook Press.] **Savile, George, Lord Marquis of Halifax.** *The Lady's new-year's-gift or: advice to a daughter. From the Miscellanies of... First printed for Matthew Gillyflower: London 1700.* Stamford, Conn., 1934. \$65

Edition limited to 300 copies, this one of 255 in boards, 8vo, pp. [6], 107, [2]; original pink paper-covered boards and publisher's slipcase, spine faded, else fine. The sixth book from the press.

292. [Ox Head Press.] **Bly, Robert.** *Ducks.* [Duluth]: 1967. \$250

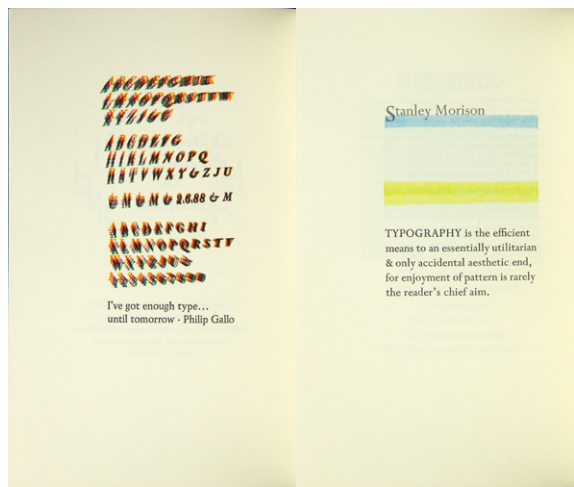
Second edition of 100 numbered copies (this, no. 32; Don Olsen, the printer, says he bound only 77); 16mo, pp. [8]; fine in original blue printed wrappers. Inscribed in green ink "For Bill / This abbreviated version / of the Ascent and Rise of / the Bird Empire, printed / only for collectors - / Affectionately / Robert / March 67 / Lawrence." The 'Bill' in the inscription is almost certainly the Minnesota poet, Bill Holm. Laid in is a postcard addressed to Holm in Hampton, Va.: "Why don't you make a reservation for Tomas...leaving 11 a.m. or noon on the 26th, and then write him and give him flight #'s and times...Yours, Robert." And 'Tomas' is almost certainly Tomas Tranströmer, the Nobel laureate. First published in an edition of 50 copies in the previous year.

293. [Ox Head Press.] Neruda, Pablo. *Ode to the southern trains*. [Translated by Don Olsen.] Marshall, Minn., 1983. \$125
Edition limited to 175 copies, 16mo, pp. [10]; fine in original cream wrappers printed in red and black.

294. [Paul Elder & Co.] Palmer, Fanny Purdy. *Sonnets*. San Francisco, [1909]. \$50
Edition limited to 250 copies, 8vo, pp. [2], v, [1], 38, [2]; first blank flyleaf excised, else a fine copy in original blue paper-covered boards, gilt lettering on upper cover.

295. [Pennyroyal Press.] Beekman, E. M. *Carnal lent*. [n.p., 1975]. \$200
First edition limited to 200 copies, sq. 8vo, pp. [25]; wood-engraved portrait of Beekman by Barry Moser, signed by Moser; this copy marked "printer's copy" and also signed by Beekman; fine in original black cloth, gilt lettering on spine.

296. [Pennyroyal Press.] Beekman, E. M. *Carnal lent*. [n.p., 1975]. \$175
First edition limited to 200 copies, sq. 8vo, pp. [25]; wood-engraved portrait of Beekman by Barry Moser, this is copy no. 94 and is signed by Moser and Beekman; fine in original black cloth, red morocco label lettered in gilt on spine.



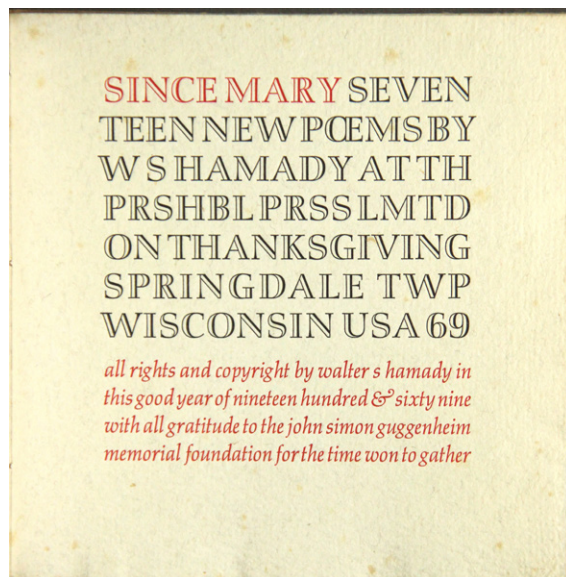
297. [Pentagram Press.] Tarachow, Michael. *The Pentagram commonplace book. A selection of typographic interpretations*. Minneapolis: 1988. \$100

Edition limited to 150 copies signed by the printer, 8vo, pp. [42]; printed in various colors, tipped-in photograph, tipped-in sample of marbled papers, and numerous typographical ornaments throughout; fine in original black cloth-backed boards, paper label on spine. Laid in is a letter from the publisher to the contributors.

298. [Perishable Press.] Brown, Arthur. *Song of the sly mongoose*. [Mount Horeb, Wisc.], 1981. \$75
Edition limited to 200 copies, 8vo, pp. [28]; printed throughout in gray, blue and black on blue, gray and

off-white Shadwell paper, and bound in brown Shadwell made especially for the book using "cattails from a nearby marsh." Full-page illustration by Janet Morgan. The only book by Brown: "His early and untimely death at 33 in 1982 took a genuine powerful voice away from us all and I think of that loss often" (Hamady, *Two Decades*, 98).

299. [Perishable Press.] Hamady, Walter. One page typed letter signed "Walter the H." to Emerson Wulling. [Mt. Horeb]: 8 November, 1981. \$125
A typically manic letter, regarding Wulling's purchase of Hamady's *Hand Paper-Making*: 8vo, 25 lines, approx. 300 words; fine, on Perishable Press stationery. I would quote from the letter but the last time I quoted from a Hamady letter I received a call from Mr. Hamady himself excoriating me for having quoted him in print.



300. [Perishable Press.] Hamady, Walter S. *Since Mary. Seventeen new poems*. Springdale Twp., Wisc., 1969. \$125

Edition limited to 167 copies signed by Hamady, square 16mo, pp. [24]; printed in red and black; fine in original brown wrappers with embossed over-wrapper. Hamady 26.

301. Petrarch, Francesco. *The triumphs of Petrarch Florentine poet laureate as translated by Boyd with an introduction by Doctor Guido Baigi, librarian of the Royal Medician Laurentian Library, Florence*. Boston: printed for Little, Brown ... by the University Press, Cambridge, [1906]. \$425
Edition limited to 200 copies (this no. 72), small folio, pp. [169]; title page printed in black and blue, initials printed in blue and 6 in gold leaf, 6 engraved plates; original full brown morocco with elaborate blindstamping, spine with raised bands and lettered in gilt; front joint cracked, turn-ins have left burns on the free endpapers, very lightly rubbed at edges; all else near fine. Without the publisher's slipcase.

COPY NO. 1 OF ONLY 18

302. [Pilot Rock Press.] **Brian, Fred.** *A bestiary of the Lake Superior basin.* n.p., 1988. \$1,500
Edition limited to 18 copies, this being copy no. 1; folio, 5 wood-engravings on Rives BFK gray, each signed and dated by the artist, and each with a descriptive leaf of "letterpress passages" in Garamond types (with titles in Spartan Heavy); contained in a letterpress portfolio printed in green and black, the whole in a gray cloth folding box; fine. Fred Brian was born in Normal, Illinois, in 1924 and raised in Bloomington, IL. For most of his life he has spent his summers in Gogebic County, in the Upper Peninsula of Michigan. He taught at Illinois Wesleyan University from 1952 until his retirement in 1984. As early as 1947 he began studying printmaking, and in 1950 he enrolled at the Art Department, University of Iowa. This work is "a sequel to a 1977 piece. Like the earlier work, this 1988 version is a creative printing project of the Pilot Rock Press, with all of the design and production done by Fred Brian."
303. [Plantin Press.] **Deppe, Ferdinand.** *Ferdinand Deppe's travels in California in 1837. Translated from the German by Gustave O. Arlt.* Los Angeles: Glen Dawson, 1953. \$75
Edition limited to 190 copies, 12mo, pp. xiii, 27; original linen-backed red marble boards, red-printed spine label, fine. Printed by Saul and Lillian Marks at the Plantin Press. Early California Travels series no. 15. Translation "from a publication of 1847, *Zeitschrift für Erdkunde*, vol. 7, pp. 383-90. Except for the first paragraph the same material appeared in 1839 in 'Beitrag zur ornithologischen Fauna von Californiau' by H. Lichtenstein (*Abh. Akad. Wiss.* Berlin, 1838, pp. 417-51, five colored plates)" - p. xii.
304. [Plantin Press.] **Edelstein, J. M., ed.** *A garland for Jake Zeitlin on the occasion of his 65th birthday & the anniversary of his 40th year in the book trade.* Los Angeles: Grant Dahlstrom & Saul Marks, 1967. \$65
First edition, 1 of 800 copies with typography by Saul & Lillian Marks, The Plantin Press, 8vo, pp. [8], 131, [1]; photographic portrait of Zeitlin, illustrations in the text; fine in original orange quarter cloth over patterned cloth, printed paper spine label. With a bibliography of books published by the Primavera Press by Edelstein and contributions by Everett DeGoyler, Lawrence Clark Powell, Ward Ritchie, Sol. Malkin, Warren Howell and others.
305. [Plantin Press.] **Robinson, W. W.** *The Indians of Los Angeles. Story of the liquidation of a people.* Los Angeles: Glen Dawson, 1952. \$125
Edition limited to 200 copies, 12mo, pp. 42, [1]; title page printed in red and black; original gray cloth, paper cover label, gilt spine; fine. Early California Travelers Series no. 8. Designed and printed by Muir Dawson; composition by Saul and Lillian Marks.
306. [Plimpton Press.] **Henderson, James D.** *Lilliputian newspapers. Foreword by R.W.G. Vail.* Worcester, Ma: Achille St. Onge, 1936. \$175
Edition limited to 1000 copies designed by William Dana Orcutt and printed at the Plimpton Press, Norwood, Mass., sm. 8vo, pp. 95; frontispiece portrait of Wilbur Macy Stone, 5 full-p. facsimiles in the text, 1 plate, 4 facsimile newspapers and 1 facsimile letter in cover pocket; fine in original blue paper-covered boards lettered in gilt, white shelf-back, morocco label on spine, original glassine (slightly chipped), publisher's box.
307. [Prairie Gate Press.] **Bly, Robert.** *The fir.* Morris, Minn.: [B. Stamp, printer], [1975]. \$125
First edition limited to 200 copies, 16mo, pp. [8]; fine in original green printed wrappers. Inscribed in green ink by Bly "For Bill, the soul of Iceland, Robert." With a drawing by Bly incorporated into the inscription of a fish and a sea monster. The 'Bill' in the inscription is undoubtedly Bill Holm, the Minneota, Minnesota poet who lived part time in Iceland.
308. [Prairie Press.] **Bruncken, Herbert.** *Hue and cry.* Muscatine, Iowa, 1941. \$50
First edition limited to 250 copies, 8vo, pp. [28]; title page printed in blue, red and black, text in red and black; very fine in original orange paper wraps. A very pleasing chapbook. Cheever 40.
309. [Prairie Press.] **Hall, James Norman.** *The friends.* Muscatine, Iowa, 1939. \$75
First edition limited to 380 copies, 8vo, pp. [5]-34, [2]; fine in original blue cloth and original glassine jacket, jacket slightly chipped. Signed by Carroll Coleman, the printer, on the colophon. Cheever 27.
310. [Prairie Press.] **Updike, Daniel Berkeley.** *The practice of typography.* [Iowa City, 1961.]. \$100
Broadside, approximately 13½" x 9", printed in black, blue and red on wove paper; old bookseller's description taped to verso (and from whence the following comes), else fine. "Nowhere on this broadside does it show that it was printed at the Prairie Press, but it is pictured in the article "Carroll Coleman on Printing - Excerpts from a 36-Year's Correspondence with Emerson G. Wulling" (*Books at Iowa*, no. 23, 1975). In a personal conversation, Carroll Coleman told me that he had always admired this quote, and as he had just acquired Eric Gill's "Joanna" type, he decided to make the first use of it for the body of this broadside..." This is a distinct edition from that with the same text which is twice folded and printed on two sides.
311. [Press at Colorado College.] **Stone, Joan.** *A letter to myself to water.. Calligraphic elements by Barbara Bash.* Colorado Springs, [1982]. \$150
Edition limited to 190 copies (this, no. 76); large 8vo, [30] leaves; printed in red and black throughout; fine in original black cloth, printed paper label on spine. Handsomely

designed, printed and bound by James Trissel.

312. [Press of the Nightowl.] Agner, Dwight E. *An introduction to the Press of the Nightowl, private press of Dwight E. Agner*. Pittsburgh, May, 1965.

\$100

First edition limited to 120 copies, oblong 12mo, pp. 9, [1]; original blue-green pictorial wrappers, fine. The Press's first publication, also serving as a mission statement.

313. [Price, Robin.] Gilgun, John. *The Dooley poems*. Los Angeles, 1991.

\$75

Edition limited to 150 copies signed by Gilgun and Price; slim folio, pp. [25]; as new in original printed paper-covered boards, green shelf-back. Gilgun's poetry celebrates his friends and their lives in northwest Missouri. The cover is illustrated with a hand-inked, multi-colored monoprint by Price who also designed, printed and bound the book.

SIGNED BY ROCKWELL KENT

314. [Printing House of Leo Hart.] Shakespeare, William. *Venus and Adonis*. Rochester, N.Y., 1931.

\$350

Edition limited to 1200 copies signed by Kent, this being copy no. 96; small folio, pp. 80, [2]; French-fold leaves, printed in red and black throughout, 20 fine and typical Kent illustrations in the text throughout; fine copy in original maroon calf-backed boards, gilt-lettered direct on gilt-paneled spine, t.e.g., original glassine and publisher's slipcase.

315. [Pynson Printers.] [Cleland, Thomas Maitland.] *The decorative work of T.M. Cleland. A record and review with a biographical and critical introduction by Alfred E. Hamill and a portrait lithograph by Rockwell Kent*. New York, 1929.

\$100

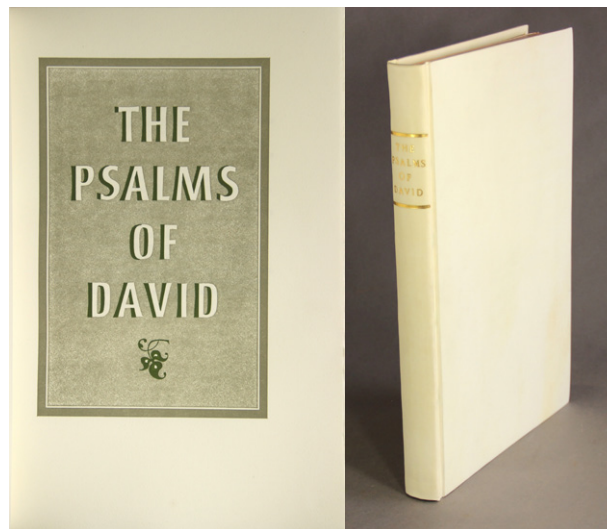
Edition limited to 1200 copies, this one of 1145 without the signed proof by Rockwell Kent, 4to, pp. xxiv, [3], 99; decorative designs by Cleland throughout, including one large folding sample tipped in, many printed in color; extremities lightly rubbed, else a very good, sound copy in original black buckram lettered in gilt, t.e.g., retaining a stained, chipped, split and torn dust jacket. Cleland was a major figure in graphic arts in the early part of this century. His work covered a broad spectrum in design, from automobile advertisements to book design.

316. [Pynson Printers.] [Updike, Daniel Berkeley.] *Daniel Berkeley Updike and the Merrymount Press*. New York: Grolier Club, 1940.

\$45

Edition limited to 1000 copies printed by The Pynson Printers, this 1 of 150 copies for the Grolier Club, signed by Updike in pencil on the colophon; 8vo, pp. 47, [7]; vignette title page and 3 vignettes in text; fine in original brown cloth over beige paper-covered boards, lettered in gilt on spine. 850 copies were also printed for the A.I.G.A. which were bound in wrappers and not signed. Addresses given at the Grolier Club at the opening of an exhibition

on Updike and the Merrymount Press, with a check-list of Updike's writings.



317. [Rampant Lion's Press.] [Bible in English, O.T., Psalms.] *The psalms of David*. [Cambridge, 1977.]

\$1,500

One of twenty numbered (I-XX) copies in an edition of 315, bound in full vellum (this is no. XX), small folio, pp. 151, [1]; full vellum, t.e.g. gilt-lettered spine, inside gilt rules, housed in a more substantial publisher's slipcase than the regular edition; fine and bright. Designed by Sebastian Carter, printed on Barcham Green's paper, and published by Wm. Dawson & Sons as a "Deighton Bell Edition." The type used is the original roman designed by Eric Gill, text is that of Miles Coverdale, as revised for his Great Bible of 1539.

318. [Rampant Lion's Press.] Bible in English, Psalms. *The psalms of David*. [Cambridge, 1977.]

\$375

Edition limited to 315 copies, this 1/280 in quarter vellum over green patterned paste-paper boards, small folio, pp. 151, [1]; fine. Designed by Sebastian Carter, printed on Barcham Green paper, and published by Wm. Dawson & Sons as a "Deighton Bell Edition." The text is that of Miles Coverdale, as revised for his Great Bible of 1539.

319. [Rampant Lions Press.] *The Rampant Lions Press miscellany*. [Cambridge, England]: Will and Sebastian Carter, 1988.

\$150

Edition limited to 185 copies (this, no. 126); tall 8vo, unpaginated; printed with various colors and paper, also includes a checklist of books printed by Carter from 1934-1986. A fine copy in grey cloth-backed decorative boards, paper label on spine.

320. [Ransom, Will.] Dalton, Power. *Star pollen*. Chicago: Private Press of Will Ransom, Maker of Books, 1922.

\$75

Edition limited to 259 copies, 8vo, pp. 66; printed on Tuscany handmade paper, title-page vignette and rules printed in blue and decorated initials printed in color; a

fine, unopened copy of Ransom's second publication in original decorated blue paper-covered boards, paper label on spine.

321. [Reiss, Erich.] Schiller, Friedrich. *Wilhelm Tell*. Berlin: verlegt bei Erich Reiss, [1921]. \$500 Edition limited to 100 copies (this is copy 98), large 4to, 70 leaves, vignette lithograph portrait on title page, 10



full-page lithographs by Otto Baumberger, each one signed in the margin by him in pencil; original paste-paper boards, corners worn, extremities lightly rubbed, neatly rebacked for appearance sake, the sewing structure loose, but intact, edges uncut; occasional mild spotting, very good, in a new green cloth clamshell box.

An early and uncharacteristic work by Otto Baumberger (1889-1961), the noted Swiss painter and poster artist. Early on, as an employee of Wolfensberger AG in Zurich, he acquired a thorough knowledge of lithographic technique, employed with precision in this rendering of Schiller's classic work. Later, Baumberger produced some 200 posters of great quality and style. His realistic rendering of a herringbone tweed coat became a classic of Swiss poster art.

322. [Rilke, Rainer Maria.] Kipniss, Robert. *A suite of ten lithographs drawn by Robert Kipniss for the Selected Poems of Rainer Maria Rilke*. New York: Geo. C. Miller & Son, n.d., [1981]. \$2,000

Edition limited to 145 copies, this being copy no. 85 of 120 in the regular edition (there were also 15 artist's proofs and 10 hors commerce); gray cloth-covered wooden box approx. 11" x 7½" containing 7 broadside poems by Rilke, and a suite of 10 color lithographs by Kipniss, each signed and numbered; fine. "There was a larger black and white edition pulled - bound into a book for the Limited Editions Club - which prints are unsigned and not numbered."



PRESENTATION COPY

FROM THE PHOTOGRAPHER AND GOVERNOR OF N.Y.

Miss Folsom,
with the kind regards of
John A. Dix.
Paris 8. Jan. 1869.

323. [Riverside Press.] Dix, John A., translator. *Dies irae*. Cambridge: privately printed [at the Riverside Press], 1863. \$1,800

Small 8vo, pp. 15; English and Latin on opposite pages; with the second reading in the first line: "Day of vengeance" instead of the original, "Day of weeping." **Bound with:** Jacobus de Benedictis's *Sabat Mater*. Cambridge: privately printed [at the Riverside Press], pp. 11, [1]; English and Latin on opposite pages.

Presentation copy to "Miss Folsom, with the kind regards of John A. Dix, Paris, 8 Jan. 1869." The first title is extra-illustrated with 3 albumen prints of Christian art, and the second title extra-illustrated with 7 albumen prints of the same; on a separate leaf bound in at the end is a manuscript index to the photographs in the hand of Dix, listing the title of the photograph and the page number where inserted; bound in full crushed brown morocco by L. Curmer, red silk moiré endpapers, inner dentelles, a.e.g., etc. and with a blindstamped crucifix on the covers; red moiré-lined chemise, recent brown cloth slipcase with morocco label.

John Adams Dix (1798-1879) was Secretary-of-State of New York, served as a U.S. Senator from New York, and as Secretary of Treasury under Lincoln, who commissioned him a Major-General in the U.S. Army; he served also as Minister to France from 1866-69, and in 1872 was elected Governor of New York. The book is apparently unique. The photographs are almost certainly by Dix himself, a known photographer. The Miss Folsom in the presentation is possibly Helen S. Folsom, the sister [?] of George Folsom, a New York author and antiquarian who served in local politics.

324. [Rob Run Press.] Heywood, John. *A showing of type from the collections of the Rob Run Press, embellished with a selection of English proverbs*. Rochester & Okemos, 1974. \$200

Together with: *A Showing of Wood Type from the Collections of the Rob Run Press*, 1984; **together with:** *A Showing of Typographic Ornaments from the Collections of the Rob Run Press*, 1985; **together with:** *Being a Rob Run Press Miscellany or a Showing of Typographic Odds and Ends as found in the Collection of the Press, including an Inventory of its Operating Equipment*, 1986; together

4 volumes, all 8vo, pp. 54, 56, 60, and 56 respectively, 2 typed letters and 3 complimentary slips from the printer, Robert E. Runser laid in; all in original decorative cloth, paper labels on upper covers; typographical ornaments, decorations, etc. throughout (several folding); all fine.

325. [Rocket Press.] **Braybrooke, Neville.** *Four poems for Christmas...With wood engravings by Simon Brett.* [Marlborough, Wiltshire]: Paulinus Press, 1986. \$150

Edition limited to 250 copies of which this is one of 50 bound in slipcase and accompanied with signed proofs of the engravings, copy no. 38; small 4to, unpagged; text printed in green and black; wood engravings, including three signed and numbered proof sheets loose as issued in printed paper bifolium; original green cloth-backed boards, white printed paper spine label, matching slipcase; fine. Colophon signed by the author and the artist. Printed at the Rocket Press by Jonathan Stephenson.

326. [Rocket Press.] **Perry-Gore, Noel.** *Coherence through the eyes of Mary: a Christmas sermon with designs by the author rendered as wood engravings by Simon Brett and a foreword by Alan Webster.* Marlborough: Paulinus Press, 1985. \$150

Edition limited to 250 copies of which this is one of 50 bound in cloth and accompanied by signed proofs of the four engravings, copy no. 21, small 4to, unpagged; wood engravings plus four numbered and signed proof copies loose as issued in printed bifolium; original grey cloth-backed boards, plate printed in grey mounted to upper cover, printed paper spine label, matching cloth slipcase; fine. Colophon signed by the author and the artist. Printed by Jonathan Stephenson at the Rocket Press.

PRESENTATION COPY FROM BRUCE ROGERS

327. **Rogers, Bruce.** *Paragraphs on printing elicited from Bruce Rogers in talks with James Hendrickson on the functions of the book designer. With occasional notes and illustrations.* New York: William E. Rudge's Sons, 1943. \$275

First trade edition, 8vo, pp. ix, [1], 187, [1]; photogravure frontispiece portrait, numerous facsimiles in text (many printed in two colors, 3 double-p. from the Oxford Lectern Bible of 1935); a fine, fresh copy in original brown cloth stamped and titled in gilt; original prospectus laid in. This copy inscribed by Rogers on the frontispiece "For my friend Alfred Howell, Bruce Rogers." Stark, p. 13.

INSCRIBED COPY

328. [Rogers, Bruce.] **Blumenthal, Joseph.** *Bruce Rogers. A life in letters, 1870-1957. Foreword by John Dreyfus.* Austin: W. Thomas Taylor, 1989. \$375

Edition limited to 2125 copies, this 1/125 bound in quarter black Niger; large 8vo, pp. 215, [3]; photograph portrait frontispiece and 57 plates; very fine. Designed and produced by W. Thomas Taylor; plates produced at

The Press of A. Colish. The definitive correspondence of arguably the most important figure in 20th century book design. This is an association copy, inscribed by Blumenthal on the flyleaf "Inscribed by Joseph Blumenthal for Norman Fritzberg, with thanks. West Cornwall, June '89." At the time of publication, Fritzberg was employed at the press of Tom Taylor as a typesetter and designer, and presumably played a role in the production of this book.

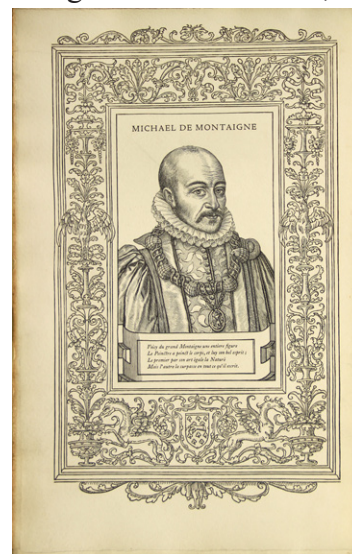
329. [Rogers, Bruce.] **Chaucer, Geoffrey.** *The parlement of foules.* Boston & New York: The Riverside Press, 1904. \$275

Edition limited to 325 copies, 8vo, pp. [28]; printed in red and black, 2 decorative initials printed in blue with gold onlay; bookplate; fine copy in original full plain parchment; plain paper dust jacket torn with some loss. A beautiful production, and one of only nine books designed by Bruce Rogers singled out by Joseph Blumenthal in his *Bruce Rogers: A Life in Letters from his work at the Riverside Press*, "ardent, ebullient, lyrical works, the best of which can stand shoulder to shoulder with his more mature masterpieces."

330. [Rogers, Bruce.] **Gruelle, R. B.** *Notes: critical & biographical...collection of W. T. Walters.* [Indianapolis]: J.M. Bowles, 1895. \$75

Limited edition of 975 copies printed in red and black on Michallet paper, large 8vo, pp. 216; head-bands, initials, and title page were designed by Bruce Rogers; original red-stamped paper over boards, some chipping and edge wear. Printed by Carlon and Hollenbeck, the influence of the Kelmscott Press evident.

331. [Rogers, Bruce.] **Montaigne, Michael de.** *Essays ... written by him in French and done into English by John Florio.* Boston & New York: Houghton Mifflin & Co., 1902. \$950



Edition limited to 265 copies, folio, 3 volumes; portrait frontispiece, title page with elaborate woodcut border, decorated initials throughout, bibliography with reproductions of title pages in volume 3; original light-green paper-covered boards backed in cream buckram, paper spine labels; boards toned, a very good copy. Designed by Bruce Rogers during his early years with the Riverside Press, this set demonstrates the excel-

lence in classical aesthetic for which he would become famous.

332. [Rogers, Bruce.] [Wendell, Barrett.]. *The history of the translation of the blessed martyrs of Christ Marcellinus and Peter. The English version.* Cambridge: Harvard University Press, 1926. \$50
Edition limited to 500 copies, 8vo, pp. iii, [1], 115; decorated title page printed in black and red, chapter headings & type ornaments printed in red throughout; a very good copy in chipped dust jacket, t.e.g. *The Work of Bruce Rogers*, 285.

333. [Rollins, Carl Purington.] Fay, Bernard. *Notes on the American press at the end of the eighteenth century.* New York: The Grolier Club, 1927.

\$125

Edition limited to 325 copies, folio, pp. [10], 29, plus 25 folding facsimiles; fine copy in original green cloth, paper labels on upper cover and spine, glassine dust jacket (slightly chipped). Without the publisher's slipcase. Extended version of a paper read in 1924 before the Societe d'Histoire Moderne of Paris by the esteemed professor Fay of the University of Clermont-Ferrand. The book was designed and typeset by Carl Purington Rollins.

334. [Roycrofters.] Hubbard, Elbert. *This then is a William Morris book being a little journey ... & some letters, heretofore unpublished, written to his friend and fellow worker, Robert Thompson...* East Aurora, 1907.

\$75

First edition, 8vo, pp. [4], 67, [2]; frontispiece portrait, double-p. facsimile, 1 plate; printed in red and black throughout; a fine copy in original, limp maroon reversed calf, lettered in gilt on upper cover, yapp edges. Laid in is a small printed Easter card and envelope which looks like a Roycroft production as well.

335. [Roycrofters.] Browne, Irving. *Ballads of a book-worm being a rhythmic record of thoughts, fancies & adventures a-collecting.* East Aurora, 1899.

\$125

Edition limited to 850 copies (this, no. 196) signed by the printer, Elbert Hubbard; 8vo, pp.120, [2]; numerous hand-illuminated initials throughout, many with elaborate flourishes; very good copy in later full blue cloth, original printed paper labels preserved on spine and upper cover, original free endpapers also preserved, that at the front with a printed slip on yellow paper from the Roycrofters laid down, reading "All initials in this book are drawn in by hand." Also with an early owner's inscription dated 1899.

336. Ruzicka, Rudolph, & W. A. Dwiggins. *Fairfield. New linotype face designed by Rudolph Ruzicka. With an essay on the work of Mr. Ruzicka by W. A. Dwiggins, and a note on the Fairfield face by its designer.* Brooklyn: Mergenthaler Linotype Co., 1940.

\$150

First edition, slim 8vo, pp. 19, [3] plus 3 leaves of illustrations; fine copy in original cream paper-covered boards printed in blue, glassine dust jacket. Bookplate of Jacob

Chernofsky. This copy signed by Ruzicka on the flyleaf.

RYDER'S PERSONAL COPY, ANNOTATED

337. **Ryder, John.** *Flowers & flourishes including a newly annotated edition of A Suite of Flowers.* [London]: The Bodley Head for Mackays, 1976.

\$275

First edition, 8vo, pp. 168; near fine copy in the dust jacket. The author's own copy with his bookplate and a number of inserts and sophistications by him throughout, consisting of cuttings, clippings, samples, etc. either tipped in or laid in, some folding, some with his annotations. Included in the text is his own annotated facsimile of the third impression of his *Suite of Fleurons*.

THE FIRST SALVAGE PRESS IMPRINT

338. [Salvage Press / Distillers Press.] *The works of Master Poldy. Edited by Stephen Cole.* [Dublin], 2013.

\$500

Edition limited to 120 copies, this copy is an artist's proof, marked "handling copy." Folio, pp. [35]; title page printed in green and black; wood types printed in a variety of colors; quarter bound in orange cloth over boards; fine in publisher's slipcase. A typographic homage to James Joyce's Leopold Bloom. "Designed & letterpress printed by Jamie Murphy with guidance and advice from Sean Sills at Distillers Press, NCAD, Dublin. The wood types shown are from the Distillers Press collection ... This is the first book printed under the imprint of the Salvage Press."



Item 339

ONE OF 10 SPECIALS

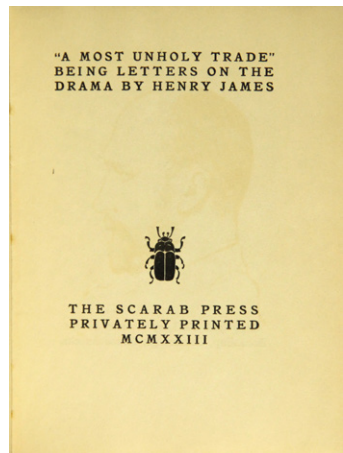
339. [Salvage Press.] **Swift, Jonathan.** *Desire and possession: illustrated by Madison Shackell-York.* [Dublin], 2014.

\$150

One of ten de luxe copies from an edition of 40, this copy

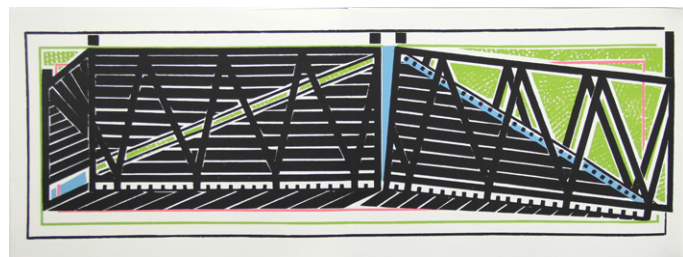
unnumbered, used as the publisher's sample at Whittington Day 2014; quarto, pp. [8]; fold out illustration in cyan and magenta by Madison Shackell-York; cloth-backed printed paper-covered boards printed with titles bound by Tom Duffy at his atelier in Dublin; fine in publisher's slipcase with soiled spot on one side.

340. [Scarab Press.] James, Henry. "A most unholy trade" being letters on the drama by Henry James. [Cambridge]: privately printed, 1923.



\$150
First edition limited to 100 copies, small square 12mo, pp. 17, [2]; mounted portrait frontispiece, pictorial boards, brown cloth shelf-back, original plain white dust jacket; fine. The colophon is in the second state, without the words "copy number" in the last line. "BAL assumes that

copies without the statement were printed in addition to the specified hundred copies." BAL 10710.



341. [Schanilec, Gaylord.] Armajani, Siah. *Bridge book*. [Minneapolis]: Walker Art Center and Minnesota Center for Book Arts, 1991. \$500

Edition limited to 329 copies, this one of 300 of the regular edition, numbered and signed by Armajani, small oblong folio, frontispiece on translucent paper, 3 preliminary leaves plus 7 sections, each descriptive and illustrative of a particular bridge designed by Armajani, and each consisting of a colored folding woodblock print, and a half-sheet leaf of text containing a description of the bridge in question, and a photograph of it (3 of the photographs in color). Original cloth-backed printed paper-covered boards, publisher's die-cut slipcase. Fine.

The woodblocks were printed by Gaylord Schanilec, and the endsheets were printed by Kent Aldrich. Inspired by his commission from the Walker Art Center to design a pedestrian bridge connecting the Walker Sculpture Garden with Loring Park (spanning "sixteen lanes of roadway"), the book "pays homage to seven of Armajani's bridge designs." *Quarter to Midnight* A-104.

PRINTED AND DESIGNED BY PHIL GALLO

342. [Schanilec, Gaylord.] Barthelme, Donald. *Our work and why we do it...Frontispiece by Gaylord Schanilec. Drawings by Jody Williams*. Minneapolis: Ampersand Club, 2011. \$200

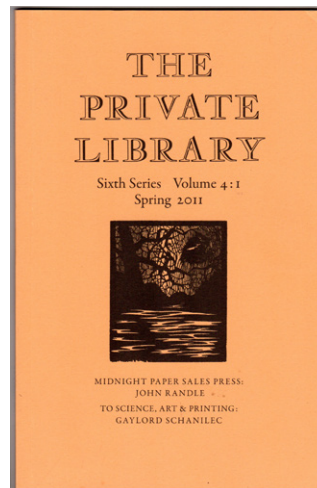
Edition limited to 120 copies, 64mo, pp. 25, [6]; frontispiece printed in gilt and silver, color illustrations; original blue printed wrappers in original clear plastic box, fine. Printed and designed by Phil Gallo for the 80th anniversary of the Ampersand Club, "and presented at the annual dinner meeting" (from the colophon). Not in OCLC; *Quarter to Midnight* A.271.

343. [Schanilec, Gaylord.] Hassler, Jon. *Keepsakes and other stories. Wood engravings by Gaylord Schanilec*. Afton, MN: Afton Historical Association, [1999]. \$175

First edition, limited to 50 copies signed by the author, 8vo, pp. 118, [2]; 7 vignette 2-color wood engravings by Schanilec; green niger backstrip, 4-color wood engraved pastedown on upper cover, publisher's slipcase; fine. Laid in, as issued, is a broadside *Roger Rode to Town*, with a 4-color wood engraving by Schanilec (repeating that on the front cover), edition limited to 160, signed by Schanilec at the bottom. *Quarter to Midnight* A.180,a and A.181.

SIGNED BY BOTH RANDLE AND SCHANILEC

344. [Schanilec, Gaylord.] Randle, John. "Midnight Paper Sales Press," as contained in *The Private Library, Sixth Series, Volume 4:1*. [London]: Spring, 2011. \$75

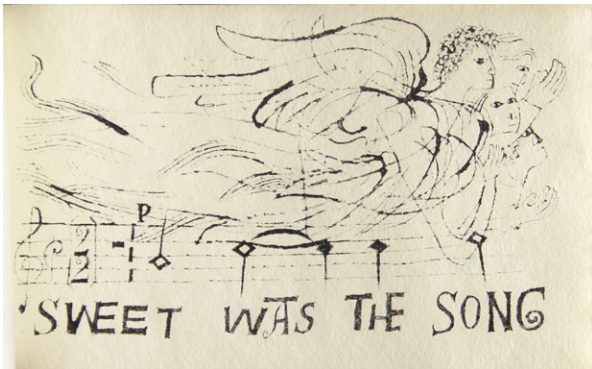


In the same issue: "To Science, Art, and Printing," by Gaylord Schanilec. 8vo, pp. 47, [1]; 20 color illustrations; fine in original pictorial wrappers. Signed by both John Randle and Gaylord Schanilec. This issue coincided with an opening at Sophie Schneideman's gallery in London, and Schanilec's lecture at the St. Bride Library.

345. [Ralph Fletcher Seymour.] [Pater, Walter, trans.]. *The song of Demeter and her daughter Persephone. An Homeric hymn*. Chicago, [1902]. \$250

Edition limited to 410 copies printed by R.R. Donnelley, this being one of 400 on hand-made paper; 32mo (approx. 4.5" tall), pp. [53]; title page with pictorial woodcut border, original pictorial gilt-decorated green cloth with an all-over cornfield design; text printed in red and black throughout, incipient initial and one other highlighted with gold, one other initial highlighted with green; generally fine. "Seymour had his beginnings in the private

press tradition. He was an important figure in the Chicago book world of the turn of the century, although he never achieved national influence" (see Susan Otis Thompson, *American Book Design and William Morris*, pp. 107-10 for a long account of his work). See also Ransom, *Private Presses*, pp. 74-5.



346. **Shahn, Ben.** *Sweet was the song the Virgin sung.* New York: Museum of Modern Art, 1956.

\$350

Edition limited to 275 copies drawn and lettered by Ben Shahn, printed on Italian hand-made paper by Edward E. Katz; oblong 32mo (3" x 5"), pp. [32]; musical notation and illustrations throughout by the artist; handsewn in original sheepskin; this is copy 130 numbered and signed by Shahn; contained in the original gold foil box with thong closure; box a little worn, else fine.

347. [Shakespeare Head Press.] **Plutarch.** *The lives of the noble Grecians and Romanes compared together by that grave & learned philosopher and historiographer Plutarke of Chaeronea. Translated out of Greeke into French by James Amyot ... and out of French into Englishe by Thomas North.* Stratford-upon-Avon, 1928.

\$385

Edition limited to 500 numbered copies, 8vo, 8 volumes, decorated throughout by Thomas Lowinsky; generally a fine set in original black cloth, gilt lettering direct on spines, t.e.g.

348. [Shakespeare Head Press.] **Shakespeare, William.** *Shakespeare's songs.* Stratford-on-Avon, 1907.

\$125

Edition limited to 510 copies (this, no. 509), 8vo, pp. 32; title page printed in red and black within decorative border; contemporary brown sheep ruled in black, vellum cover label lettered in black calligraphic manuscript, black-ruled spine in 4 compartments, raised bands, marbled endpapers; extremities scuffed with minor spot to upper cover, a few spots on back cover, else very good.

349. [Shakespeare Head Press.] **Shakespeare, William.** *The tragedie of Julius Caesar newly printed from the first folio of 1623.* London: 1925.

\$425

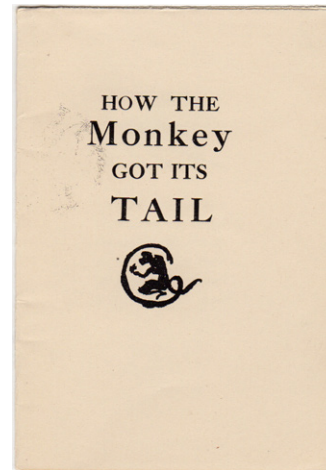
Edition limited to 550 copies, this one of 106 on hand-made Kelmscott paper, signed by the editor, Harlet Granville-Barker; the art editor, Albert Rutherston, and

the illustrator, Ernst Stern; 4to, pp. lxxvi, [4], 89, [1] plus 22pp. drawings (the line blocks are by Messrs. Emery Walker), and 5 color collotype facsimiles, each with a descriptive leaf of text; in the remainder binding of quarter tan calf gilt over linen sides; binding a bit soiled, else fine.

THE FIRST PUBLICATION

FROM THE SIGN OF THE GEORGE

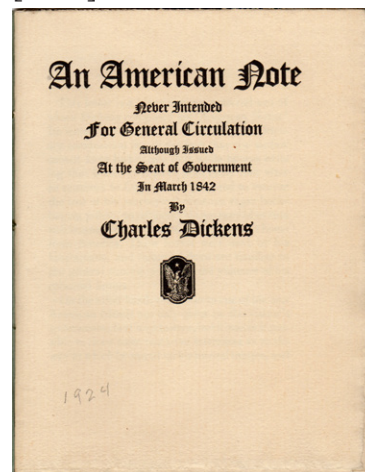
350. [Sign of the George.] **Winship, George Parker.** *How the monkey got its tail.* [Shandygraft Farm, Charles River, Mass.], 1920. \$275



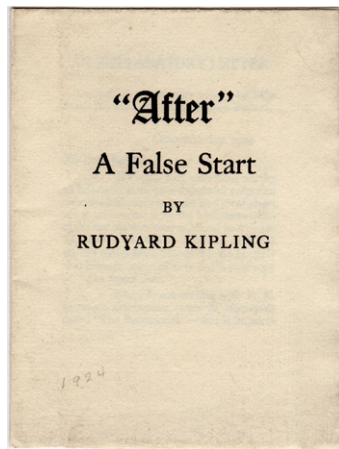
Limited edition of an unknown quantity, approx. 4¾ x 3¼", pp. [12]; 6 small linocuts by the author's mother, loose in sheets (as issued?); generally fine. "This tale as narrated by G. P. W., Jr. in April, 1918, and put into type at his press during Christmas week in 1920, is."

"All the work is set by hand in monotype Caslon, and no statement is ever made of the number of copies printed ... No press could operate in greater privacy and freedom than the Sign of the George, maintained by the George Parker Winships, I and II. Mr. Winship says: 'The thing has been a plaything from the start and I've refused to spoil it for myself by allowing it to be formalized. If the press has any policy, it has to print things of literary interest - but of no importance.' The Sign of the George is technically the property of George Parker Winship, Jr., as the hand press was a Christmas gift when he was just past six years old" (Ransom). Ransom, *Private Presses*, 1.

351. [Sign of the George.] **Dickens, Charles.** *An American note never intended for general circulation although issued at the seat of government in March 1842.* [Shandygraft Farm, Charles River, Mass.], [1924]. \$150

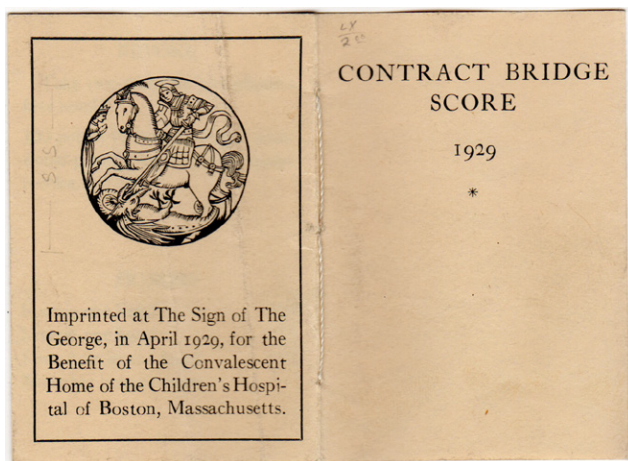


Limited edition of an unknown quantity, approx. 6½" x 5", pp. [16]; original plain green paper wrappers; generally fine. This copy initialed by the printer, George Parker Winship at the end of his prefatory note. The text prints for the first time Dickens's candid letter to Charles Sumner. Podeschi, pp. 173-74; Ransom, *Private Presses*, no. 9.



352. [Sign of the George.] **Kipling, Rudyard.** "After." *A false start.* [Shandygraft Farm, Charles River, Mass.], 1924. \$75 Limited edition of an unknown quantity, single sheet approx. 10¼" x 7", folded twice to make 8 pages; generally fine. Ransom, *Private Presses*, no. 10: "This was printed as a matter of record and was virtually suppressed

on publication." Livingston B79; Richards A350; Stewart 207.



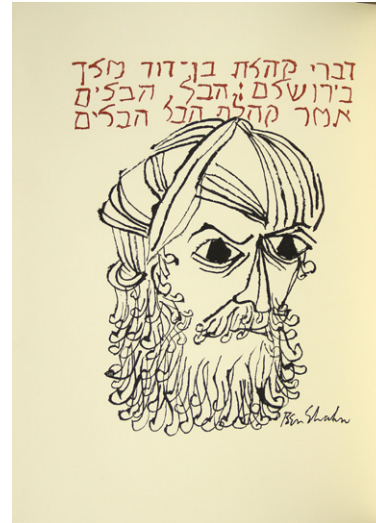
353. [Sign of the George.] **Winship, George Parker.** *Contract bridge score 1929.* [Shandygraft Farm, Charles River, Mass.], April, 1929. \$175 Limited edition of an unknown quantity, approx. 3¼" x 2¼", single sheet of paper printed on one side only, and folded and stitched as to make 6 pages; generally fine. Printed "for the benefit of the Convalescent Home of the Children's Hospital of Boston, Massachusetts." Not in Ransom, *Private Presses*, and not found in OCLC.

354. [Southworth Press.] **Santayana, George.** *Lucifer, or the heavenly truce: a theological tragedy.* Cambridge: Dunster House, 1924. \$75 Edition limited to 450 copies, small folio, pp. xxi, [1], 128, [3]; text printed in red, blue and black at the Southworth Press, Portland, Maine; decorative initials, endpapers, headpieces, and typography by Pierre de Chaignon la Rose; a very good copy in original black cloth gilt, t.e.g. The ninth book from the press. Chaplin 9.

355. [Spiral Press.] **Duval, Elizabeth W. T. E. Lawrence: a bibliography.** New York: Arrow Editions, [1938]. \$100 First edition limited to 500 copies printed at the Spiral Press, 8vo, pp. 95, [1] colophon; a fine copy in original linen-backed dark gray paper-covered boards, printed

paper label on spine, and publisher's slipcase, browning at spine and extremities and bottom seams cracking. Including works published by T. E. Shaw and translated by J. H. Ross.

356. [Spiral Press.] **Shahn, Ben and Stefan Martin.** *Ecclesiastes or, the preacher.* New York, 1965. \$200



Edition limited to 285 copies signed by the artist, engraver, calligrapher and printer (this, no. 256); large 4to, unpaginated; original black cloth backed in vellum, gilt-lettered spine, two-piece grey chemise slipcase with paper label; some discoloration of vellum at the bottom of spine; a fine copy. Signed by Ben Shahn, Stefan Martin, Joseph Blumenthal, and David Soshensky.

ILLUSTRATED BY WANDA G ÄG

357. [Spiral Press.] **Wigglesworth, Michael.** *The day of doom or a poetical description of the great and last judgment with other poems ... edited with an introduction by Kenneth R. Murdock. With drawings adapted from early New England gravestones by Wanda Gag.* New York, 1929. \$65

Edition limited to 535 no copies, 8vo, pp. xi, [1], 94, [1]; illustrated title page and 6 illustrations in the text by Gag; fine copy in original beige cloth-backed boards, paper label on spine. Gäg's first book, *Millions of Cats*, was published a year earlier. One of AIGA's Fifty Best Books for 1929. Bolton, p. 63.

ONE OF ONLY 2 ARTISTS' PROOFS –

WITH AN EXTRA MOVEABLE

358. **Spitz, Laurie, & Ameer Pollack.** *Spitz & Pollack's new standard and movable dictionary of the American language. Abridged edition, comprising selected words and phrases, re-interpreted with full definitions.* Philadelphia: Spitz & Pollack Publishers, 2005. \$1,800

Edition limited to 35 copies, this being 1 of only 2 artists' proofs signed by the collaborators and with one extra moveable which was not in the edition of 35; 4to, unpaginated; 9 (instead of 8) moveable hand-cut and mounted illustrations on French-fold leaves; original maroon cloth-backed blue floral Indian paper-covered boards, gilt foil bas-relief of an eagle mounted on upper cover, gilt-lettered spine; matching slipcase bound in two different Indian papers, printed paper label mounted on upper slipcase cover;

fine. Laid in is a typed letter from Amee Pollack with a poignant P.S. in manuscript, as well as the original tri-fold color prospectus. Out of print.

PRINTED BY PHIL GALLO

359. [Stamp Pad Press.] **Helmes, Scott.** *One thousand haiku.* St Paul: Stamp Pad Press, 2013.

\$250



Edition limited to 20 copies in collaboration with Phil Gallo at the Hermetic Press; square 12mo, consisting of a title page and a colophon page, plus 10 leaves cut horizontally in thirds, each with a printed line of the haiku, but the haiku are purely graphic interpretations and are meant to

be mixed and matched; fine in original spiral-bound black cloth lettered in white on the upper cover.

360. [Stinehour Press.] **Eberhart, Richard.** *Twenty-five Dartmouth poems.* [With:] *Seventy Dartmouth poems.* Hanover: Dartmouth Publications, 1966 & 1970. \$75

2 volumes, 8vo, original printed wrappers; each volume is signed by Eberhart on the title page and each is limited to 200 copies printed at the Stinehour Press. Poems by Dartmouth undergraduates, "selected, with notes on poetry, a postscript and an essay on war poetry by Richard Eberhart."

361. [Stone House Press.] **Brody, Catherine Tyler.** *Checklist. Stone House Press books and ephemera 1978-1988. Compilation and introduction by Catherine Tyler Brody. Preface by G. Thomas Tanselle.* [Roslyn, NY]: New York Public Library and the Stone House Press, 1989. \$75

Edition limited to 200 copies signed by the participants; 8vo, pp. [3]-113; facsimile title pages, etc. and color illustrations by John De Pol throughout; generally fine in original red cloth-backed decorative paper-covered boards, also designed by De Pol. "With a few exceptions, the wood engravings were printed from the original wood blocks, and other types of illustrations were printed from metal line cuts."

362. [Strouse, Norman.] **Johnson, Samuel.** *An original leaf from a copy of the first edition of ... A Dictionary of the English Language London, 1755 provided by Norman and Charlotte Strouse as a keepsake for the reception opening the exhibition of the private library of Francis and Nini Martin September 9, 1981.* Donohue Rare Book Room, Gleeson Library: University of San Francisco, 1981. \$200

Bifolium, 24x18" folded, printed in red and black on the front, and with a single leaf from the first edition of Johnson's *Dictionary* laid in. Fine. Printed by Norman Strouse in a limited but unspecified number.

363. [Sumac Press.] **Wulling, Emerson G. J.** *Johnson, typ. Oddments from his Typographia, or the Printer's Instructor, with an original leaf therefrom.* La Crosse, WI: 1967. \$100

Edition limited to 396 copies, slim 12mo, pp. [24]; 10 illustrations and facsimiles in the text plus a leaf from the original edition of 1824; fine copy in original ochre cloth. *Press Preterite* 112 noting that only half the edition was bound in cloth, the other half in wrappers. Rulon-Miller, *Wulling* #112.

364. [Sumac Press.] A packet of ephemera. Christmas Lake & La Crosse, 1935-82. \$150
24 items in all, including broadsheets, booklets of 8pp. or less, Xmas cards, etc., all printed by Emerson Wulling at the Sumac Press. A list is available on request.

365. [Swan Press.] **Ratcliffe, Dorothy Una.** *Nathaniel Baddeley, bookman. A play for the fireside in one act. Illustrated by Fred Lawson.* Leeds, 1924. \$100

Edition limited to 100 copies for private circulation, square 8vo, pp. 50, [1]; title printed in red and black, half title and colophon in red; printed by Sydney Matthewman; small chip at top of spine; very good in original full blue calf stamped in gilt on upper cover. Ransom, *Private Presses*, p. 431: "A commercial plant, with considerable attention to good book making" not to be confused with the Swan Press of London.

366. [Taylor, W. Thomas.] [Wilson, Adrian.] *The work and play of Adrian Wilson. A bibliography with commentary. Edited by Joyce Lancaster Wilson.* Austin, 1983. \$450

Edition limited to 325 copies, folio, pp.[3]-158, [1]; printed in red and black throughout, mounted photographic frontispiece portrait by Ansel Adams, 2 other mounted photographs in the text, 14 facsimiles of Wilson's design work inserted, some in color, some multi-paged, woodcut decorations and illustrations throughout; printed on Barcham Green hand-made paper in Centaur, Arrighi, and Palatino types; designed by Adrian Wilson and printed at the Press in Tuscany Alley; fine copy in original quarter Niger morocco over tan linen sides, gilt lettering direct on spine. Full descriptions of 196 books printed and/or designed by Wilson, with author's commentary.

367. [Taylor, W. Thomas.] **Breslauer, B. H.** *Count Heinrich IV zu Castell. A German Renaissance book collector and the bindings made for him during his student years in Orleans, Paris, and Bologna.* Austin, 1987. \$275

Edition limited to 175 copies, folio, pp. 38, [1]; mounted color frontispiece of the Count, 4 mounted color plates

of bindings, and a few illustrations in the text; fine in original green paper-covered boards, paper label on spine, publisher's slipcase.

368. [Taylor, W. Thomas.] Wilcox, Michael. *Twelve bindings ... with remarks on the bindings by Michael Wilcox & on the books by Elaine Smyth & W. Thomas Taylor*. Austin, 1985. \$175
Edition limited to 225 copies, folio, pp. [41]; 12 mounted color plates, 5 other illustrations in text printed in varying colors; fine in original red linen, paper label on spine.

ONE OF 100 SPECIALS SIGNED BY BRUCE ROGERS

369. [Thistle Press.] Breton, Nicholas. *The twelve moneths and Christmas day from 'Fantastickes.'* New York: Clarke & Way, 1951. \$250
Edition limited to 1000 copies printed at the Thistle Press, this one of 100 signed by the designer, Bruce Rogers; 8vo, pp. [60]; title page with rules & ornaments printed in red, pictorial chapter & calendar headings printed in a range of colors throughout; some minor foxing, else a fine copy in original blue morocco stamped in gilt on upper cover and spine, t.e.g., marbled slipcase. This is the first book printed at the Thistle Press and it is also the only book for which Rogers handset the type. Stark, p. 15.

370. Tomkinson, G. S. *A select bibliography of the principal modern presses public and private in Great Britain and Ireland. With an introduction by B.H. Newdigate*. London: First Edition Club, 1928. \$75

First edition limited to 1000 copies, 4to, pp. xxiv, [2], 238; 28 facsimiles, some wear but generally a good, sound copy or better in original linen-backed blue paper-covered boards, morocco label on spine, t.e.g. Bibliography and notes on 82 presses both in England and America. Standard work on the best presses of the day including the Ashendene, Cuala, Daniel, Doves, Eragny, Essex House, Kelmscott, Vale, Chiswick and many others, and with reproductions of many of the best page designs.

371. [Tommasini, A. R., "Tommy."] A group of thirteen of his privately printed Xmas keepsakes. San Francisco: 1964-78. \$175
24mo, 6 in original printed mailing envelopes, all fine or better in original bindings, boards and wrappers. Includes his 25th keepsake (a bibliography of the previous 24), 2 illustrated by DePol, a bicentennial number, with text by Isaac Asimov, several other titles on printing, one on Christmas, etc., all limited to 600-900 copies, many shared with the Roxburgh Club; includes one duplicate. Small handsomely produced chapbooks. Others include: *Printers' Marks, Curious and Challenging*, 1967; 2. *XXX Plus One*, 1978; 3. *Printing Then and Now*, 1971; 4. *Pages from the Forty-Two Line Gutenberg Bible Printed in Minuscule Facsimile*, 1969; 5. *Tommy's Messages*, 1968; 6. *May There Be Peace Among All Nations*, 1966 (his importance as an historic printer is his design and

printing of the original UN Charter, and this little book recaps the story of same); and *B. Franklin, Inventor*, 1974.

372. [Toothpaste Press.] Disch, Thomas M. *Orders of the retina. Poems by...* West Branch, Iowa, 1982. \$75
Edition limited to 1150 copies, this 1/100 numbered and signed by the poet; sq. 8vo, pp. [3]-45, [1]; title printed in red and black; designed and printed by Allan Kornblum; fine.

373. [Torch Press.] Group of ten titles, as below. Chicago & Cedar Rapids: 1920-50. \$225
All slim 8vo, original cloth-backed paper-covered boards, paper labels, occasionally illustrated, etc. Includes 3 titles printed for the Chicago Bookfellows, and 7 privately printed for the friends of the Torch Press, and 1 duplicate, many by J. Christian Bay of the John Crerar Library. Very good, sound copies or better. A list is available on request.

374. [Torch Press.] Starrett, Vincent. *Stephen Crane, a bibliography. Compiled with an introduction by Vincent Starrett*. Philadelphia: Centaur Book Shop, 1923. \$150
Number 31 "of thirty-five tall paper copies numbered and signed by the author," printed at the Torch Press, Cedar Rapids, Iowa; pp. 46, [1]; photographic frontispiece portrait of Crane; original dark blue cloth spine and bright blue paper-covered boards with printed paper labels on front cover and spine; extremities a little worn and the covers with some soiling and scuffing; old cellophane tape approx. 2" x 1/2" adhered to front cover at bottom portion of printed label, portrait has offset to title page, as has a congratulatory telegram at pp. 6-7. This copy presumably one of 10 for Starrett's personal use, with his bookplate on front endpaper and telegram to Starrett from Thomas Beer dated May 16, 1923 laid in (now encased in mylar).

375. [Torch Press.] Wakefield, William Curtis. *As I journey on. Poems in various moods*. [Cedar Rapid, Iowa], 1907. \$75
Edition limited to 500 copies (this copy out of series), 8vo, pp. [28]; original wallet-style wrappers with the Wakefield crest in black on the upper cover; some soiling of the wrappers, but generally fine. An early Torch Press book.

376. [Torch Press.] Wood, Clement. *The eagle flies. Sonnets*. Chicago: The Bookfellows, 1925. \$75
First edition limited to 300 copies of which this is no. 42, small 8vo, unpaginated; original blue wrappers bound with grey yarn, paper cover title printed in blue and black; edges show some shelf wear, else a fine copy signed by the author. Printed at the Torch Press, Cedar Rapids, Iowa.

377. [Trianon Press.] Blake, William. *The book of Los*. Lambeth: printed by Wm. Blake, 1793: [i.e. Paris, 1976.]. \$250
Edition limited to 538 copies, this one of 480 bound in quarter morocco; 4to, pp. [18]; 5 hand-stenciled collotype

illustrations; commentary and bibliographical history by Geoffrey Keynes; fine copy in publisher's slipcase.



378. [Trianon Press.] Shahn, Ben. *Ecclesiastes or, the preacher. Copied and illustrated by Ben Shahn.* Paris, 1967. \$375

Edition limited to 240 copies, each bearing the artist's signature and an original signed lithograph in back cover pocket; this one of 200 printed on Arches Verge paper (this, copy no. 183), small folio, pp. [44]; printed text in Shahn's calligraphy, decorative title page, 7 full-page illustrations and other decorations in the text also by Shahn; original full green morocco, gilt-lettered spine; one or two very small scuff marks, else near fine, but lacking the publisher's box.

379. [Twelve by Eight Press.] [Mason, John.] *[The Twelve by Eight papers of John Mason.]* [London: issued by The Basilisk Press Ltd., n.d., 1978 or later]. \$650

50 sheets of paper, 12x8 inches, in a white cloth covered protective case; fine. "The papers were made on various moulds; many watermarked "College of Art, Leicester" where [Mason] taught for two decades, or with his own name. Others lack watermarks in favour of very strong textures." Mason's "purpose in making the enclosed papers was to print a book on them - which in view of the textures and colours would have been no easy feat - but ill health prevented him from turning the papers into printed sheets. John Mason stopped making paper in 1978 and the enclosed sheets are, therefore, among the last produced at the famous Twelve by Eight Press" (from notes provided by The Basilisk Press Ltd which also provided the boxes and papers). The sheets were made by Mason at the "mill" in the basement of his home.

380. [Twelve By Eight Press.] Bayldon, Oliver. *The paper makers craft.* Leicester: printed by Will Carter at Cambridge for the Twelve by Eight Press, 1965. \$125

First edition, number 312 of less than 400 copies, pp. [6], 19; 9 plates with color illustrations by Rigby Graham; linsom vellum boards stamped in gilt, without the cardboard protective sleeve, otherwise fine. Signed by Mason on the limitation leaf. Printed on hand made paper from Millbourn at Tuckenhay in Devon, Wookey Hole in

Somerset, by Jack Green at his Hayle Mill in Kent, and by Mason at his Twelve by Eight Private Mill in Leicester.

381. [Twelve by Eight Press.] Mason, John. *More papers hand made by John Mason.* Leicester, 1960. \$950



Variant no. 44 of an edition of no more than 200, 4to; 41 sheets of hand-made paper with printed paper guards, title and half-title printed in gilt; white paper-backed marbled boards, spine gilt, cardboard protective sleeve; fine. Signed by Mason on the limitation leaf which notes "this book comprises a collection of sheets of paper which I made by hand, at my small Twelve by Eight Mill in Leicester, from a variety of plants and fabrics. Artists and craftsmen printer friends helped me to make this a presentable and informative volume. There will be no more than 200 copies and no two will be quite alike. Commenced in 1958 they will be issued individually over a period as and when I complete each binding."

men printer friends helped me to make this a presentable and informative volume. There will be no more than 200 copies and no two will be quite alike. Commenced in 1958 they will be issued individually over a period as and when I complete each binding."

382. [Twelve by Eight Press.] Mason, John. *Papermaking as an artistic craft...with a foreword by Dr. Dard Hunter. Illustrated by Rigby Graham.* Leicester, [1963]. \$125

Second and best edition, signed by the author, 8vo, pp. 95 [1]; profusely illustrated in text and with 6 handmade paper samples tipped in; fine copy in original limp white cloth, gilt stamping on upper cover and spine.

383. [Twelve by Eight Press.] *A song in favour of bundling.* [Leicester]: designed and produced at the Orpheus Press for the Twelve by Eight, [1961]. \$275
First edition, number 65 of 200 copies, 11 leaves; color illustrations by Rigby Graham; parchment backed decorated paper covered boards, publisher's cardboard chemise; fine with printed note signed by Mason laid in. Signed on the limitation leaf by Mason. According to the text, "this American ballad dates from the late eighteenth century." A note from Douglas Martin claims that this edition "will prove to be the first & only unexpurgated version of this curious ballad to be given to the world."

384. [Typographeum Press.] [Risk, R.T.] A selection of 14 titles from the Typographeum Press of R. T. Risk, as listed below. Frankestown, New Hampshire, 1978-89. \$500

All are octavos in original bindings of full cloth or cloth backed paper-covered boards, unless noted, and in fine condition, as published. Each is from an edition limited to between 60 and 200 copies.1) Aldington, Richard.

The Dearest Friend: A Selection from the Letters of Richard Aldington to John Cournos, 1978. 2) *Likenesses: Translations by Frances Golfing*, 1979. Marbled paper wraps. 3) Risk, R. T. *Why Potocki?* 1981. Accompanied by a copy of Potocki's *The Right Review*, Summer, 1973. 4) Kershaw, Alistair. *Adrian Lawlor: A Memoir*, 1981. 5) Mason, Roger Burford. *Up at the Big House*, 1981. 6) Risk, R.T. *Erhard Ratdolt, Master Printer*, 1982. 7) Potocka, Theodora Gay. *Potocki: A Dorset Worthy?* 1983. 8) Campbell, Roy. *'Mass at Dawn' A Poem Set to Music by Christopher Connelly*, 1984. Natural wrappers. 9) Gribble, George *Dunning. Scarecrows: A Dialogue*, 1985. 10) Mosley, Diana. *The Writing of Rebecca West, with a New Afterword*, 1986. 11) Barlow, Adrian. *Answers for My Murdered Self*, 1987. 12) Keller, Dean H., editor. *'Bubb Booklets' Letters of Richard Aldington to Charles Clinch Bubb*, 1988. 13) White, Claire Nicolas. *River Boy*, 1988. 14) Boborowski, Johannes. *Boehendorff: A Short Story and Seven Poems*, 1989.

385. [Typophiles.] Collection of 27 Typophiles monograph keepsakes. v.p.: 1944-1968. \$150 27 titles in 34 volumes (a few duplicates), all 12mo; mostly bound in pictorial wrappers, very good or better. Collection includes 18 titles printed in limited editions by the Oxford University Press, as well works printed at the William Byrd Press, the Press of the Good Mountain, the Cuckoo Hill Press, and the Peter Pauper Press. A list is available on request.

386. [Typophiles.] *Paul A. Bennett private press keepsake [1897-1966] gathered together by friends and typophiles*. New York: Typophiles, [1968]. \$150 Edition limited to 200 copies, 60 keepsake pamphlets, 12mo, ranging from 4 to 32pp., from printers and designers such as Dwight Agner, Press of the Night Owl, Valenti Angelo, Joseph Blumenthal, Grant Dahlstrom, Paul Hayden Duensing, Jane Grabhorn, Ward Ritchie, and Emerson Wulling. A lavish tribute to the head and motivating force of the Typophiles; fine in slipcase.

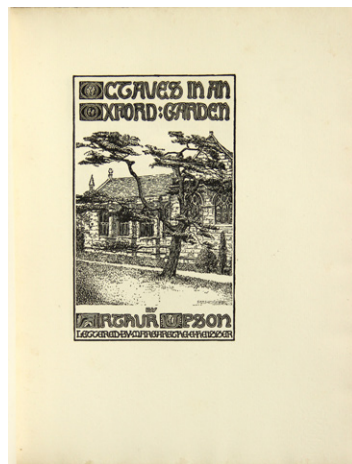
TYPOPHILE CHAPBOOK NO. 1

387. [Typophiles.] *Songs for a printers' way goose*. New York, 1940. \$65 Edition limited to 300 copies, 12mo, pp. xxxi, [1]; 5 illustrations, 8 pages with rules and decoration, numerous headpieces; very good in original red cloth-backed decorative paper-covered boards, gilt spine.

388. [Typophiles.] *The Typophiles whodunit, A private revelation of the hitherto most mysterious origin, development, practices & works of the Typophiles*. New York, 1938. \$90 Edition limited to 190 copies, sm. 12mo, pp. [6], [1]-64, [1]; errata slip laid in at colophon; fine copy in original beige buckram, leather label (very slightly rubbed) on spine, publisher's slipcase (rubbed, and with small repair). Sixth publication of The Typophiles, with contributions by

Paul Bennett, William Euler, and Thomas Perry Stricker, and with a bibliography of the previous 5 publications.

389. **Upson, Arthur.** *Octaves in an Oxford garden*. [Minneapolis]: [Edmund D. Brooks], [1902]. \$350



First edition limited to 350 copies, 4to, unpaginated; unopened, beautifully lettered and decorated by Margarethe Heisser with 3 full-page illustrations, printed by Hahn & Harmon at their press in Minneapolis; occasional foxing, corners bumped, spine ends and small sections of spine edges very lightly frayed, else a very good and sound

copy in original shaved bark (birch?) covered boards with paper label on spine, in a fragile, chipped and torn – but scarce - dust jacket. “The early Twentieth Century was a time of literary foment in Minnesota. Edmund Brooks and his rare bookstore were at the center of this scene, along with William C. Edgar and his literary magazine *The Bellman*. Brooks served as patron for Arthur Upson, who wrote poetry in the morning and cataloged rare books for Brooks in the afternoon. Tragically, Upson died very young [probably a suicide], drowning in Lake Bemidji.” (Minnesota Historical Society, *150 Best Minnesota Books* blog).

ISSUE OF 10 WITH AN ORIGINAL MEZZOTINT



390. [Verdigris Press.] **Neruda, Pablo.** *Ode to a chestnut on the ground ... translated from the Spanish by Margaret Sayers Peden. Mezzotints by Judith Rothchild*. Octon (France), January 30, 2013. \$1,850 Edition limited to 50 copies, signed and numbered by Rothchild and the letterpress printer, Mark Lintott; this is the issue of 10 copies (“édition de tête”) with an additional mezzotint (not duplicated in the edition), and in a clamshell box, the paper printed in shades of brown with chestnut leaves; oblong 4to (i.e. in leporello format, approx. 5” x 13”), 16 french-fold pages, 3 original mezzotints and 3 blindstamped embossments by Judith Rothchild printed on Hahnemulhe paper, original paper-covered boards with screenprints by Rothchild; absolutely fine throughout.

FIRST BOOK OF THE VOYAGEUR PRESS

391. [Voyageur Press.] Sibley, Henry Hastings. *The unfinished autobiography of Henry Hastings Sibley together with a selection of hitherto unpublished letters... Edited by Theodore C. Blegen.* Minneapolis: Voyageur Press [and] Fred Totten Phelps, 1932. \$250

First edition of the first book of the Voyageur Press, "an institution founded upon the ideals of fine printing coupled with the desire to make available to interested persons the wealth of historical material to be found in Minnesota and environs," 8vo, pp. [6], 75; superlative copy in printed dust jacket and publisher's slipcase.

392. [Ward Ritchie Press.] Edwards, E. I. *The enduring desert. A descriptive bibliography.* [Los Angeles], 1969. \$50

First edition, large 8vo, pp. xiii, [1], 306; fine in original tan cloth, spine stamped in gilt and black. Foreword by Russ Leadabrand.

393. [Warwick Press.] Fallon, Peter. *Caesarean.* Easthampton, Mass., 1995. \$75

Edition limited to 120 copies signed by the printer and the poet and printed on handmade paper, 8vo, pp. [7]; title page ornament and 1 full-page illustration by Carol Blinn; fine in original wrappers, paper label on upper cover. With a birthday card designed by Blinn laid in, with an inscription from her presenting this copy to the bookbinder, Arno Werner, dated May, 1995.

394. [Warwick Press.] Werner, Arno. *One man's work. Introduced and edited by Carol J. Blinn.* Easthampton, 1982. \$250

Edition limited to 200 copies signed by Arno Werner and Carol Blinn; small 8vo, pp. [6], 15, [1], [14]; hand-colored title page., 6 mounted illustrations of Werner's bookbindings showing 12 examples, binding by Werner and Blinn of decorative pastepaper covered boards backed in maroon niger morocco and lettered in gilt. One of Arno Werner's several copies, in a quarter blue morocco clamshell box made by him. Prospectus laid in. The text is from Mr. Werner's lecture delivered at Harvard at the opening of his first one-man exhibition.

ONE OF 50 SPECIALS

395. [Wayzgoose Press.] Taylor, James. *Wayzgoose. The Australian journal of book arts. Number one* (all published). Sydney, 1985. \$375

Edition limited to 500 copies, this copy no. 19 of the issue of 50 in quarter leather and printed on Velin Cuve Rives paper; small folio, pp. [6], 2-93, [4]; errata sheet printed in black and red laid in; numerous illustrations of a typographic nature, including many tip-ins, and a number in color; fine. Laid into this issue (only) is a wood engraving "Wayzgoose One" by Mike Hudson, titled, numbered, and signed by him in pencil.

396. [Wayzgoose Press.] Taylor, James. *Wayzgoose. The Australian journal of book arts. Number one* (all published). Sydney, 1985. \$150

Edition limited to 500 copies, this copy no. 227 of the issue of 450 in wrappers; small folio, pp. [6], 2-93, [4], [4] ads; errata sheet printed in black and red laid in; numerous illustrations of a typographic nature, including many tip-ins, and a number in color; fine in original blue printed wrappers.

397. [Werner, Arno.] Rosemary Press. *The Granjon arabesque. Thirty arrangements of the ornaments with type and an introduction by Elliott Offner.* Northampton, Mass., 1969. \$350

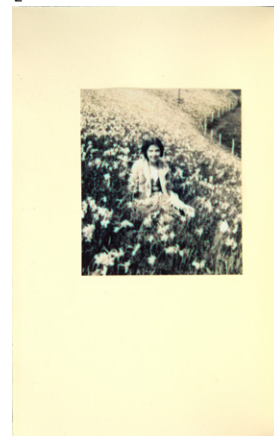
Edition limited to 250 copies, this copy out-of-series; the binder Arno Werner's dummy copy of sewn sheets inside green morocco-backed marbled boards, gilt-lettered spine, small 4to, pp. [4], vi, [63]; with a long A.L.s. on Rosemary Press stationery from Offner to Arno Werner laid in regarding this dummy, "not a perfect copy. One plate is not printed ... several of the plates are imperfect ... I will give you all the pages next week ... folded ... but not collated. I very much hope you will be able to bind the book in your marbled papers..." Offner goes on to ask for the amount per binding, and mentions the fact that the paper has been discontinued, and finishes, "I am very excited about having the book bound by you. It is a privilege." In addition, Werner has made a number of pencil marks and brief annotations on the flyleaves. Of the 250 copies printed, 50 were bound by Werner in his own hand-made marbled paper and leather spine, as here.

398. [Whittington Press.] [Bagnold, Enid.] *Letters to Frank Harris, & other friends. Edited & with an introduction by R. P. Lister.* Gloucestershire, London, 1980. \$75

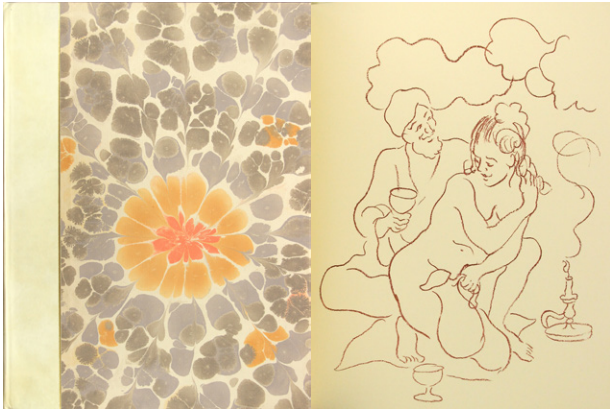
Edition limited to 400 copies, signed by the author, 8vo, pp. xxvi, 77, [1]; 5 illustrations tipped in, epistolary endpapers; fine in cloth-backed decorative paper-covered boards and publisher's slipcase.

ONE OF 50 SPECIALS

399. [Whittington Press.] [Randle, John.] *A talent for friendship. Mavis Lowndes 1912-2008.* [Abbotsford, Gloucestershire, 2011]. \$600



Edition limited to 100 copies "for family & friends," this being no. 38 of 50 bound in full gray-blue Oasis (there was another issue of 50 bound in wrappers); 8vo, pp. [4], 9, [3]; 2 tipped-in photographs; signed by John Randle; fine in publisher's slipcase. Comprises John Randle's remarks at his mother's funeral (Feb. 14, 2008) and "Memories of Maeve and Manor Road," by Jean Arrindell (Tinne).

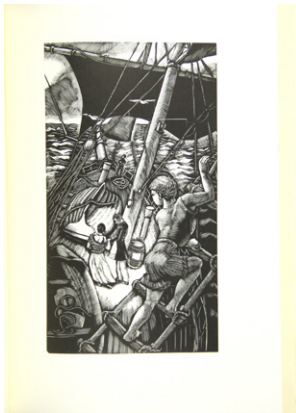


400. [Whittington Press.] Azmi, Iftikhar, translator. *The mirror & the eye. Rubaiyat of Omar Khayyam ... illustrated by Richard Kennedy.* Andoversford, Gloucestershire, [1984]. \$650

First edition of this translation, printed in an edition limited to 126 copies signed by Richard Kennedy and Iftikhar Azmi, this copy no. 22 of 100 quarter-bound in vellum over decorative paper-covered boards; folio, pp. [64]; 24 illustrations from line blocks by Richard Kennedy printed in umber, publisher's slipcase. Fine.

ONE OF 55 SPECIALS WITH AN EXTRA SET OF PROOFS

401. [Whittington Press.] Bishop, Hal. *Lost & found. Rachel Reckitt's book illustrations, including the complete set of woodblocks engraved for The Mill on the Floss, & what was lost in their making.* Risbury, Herefordshire, [2010]. \$350

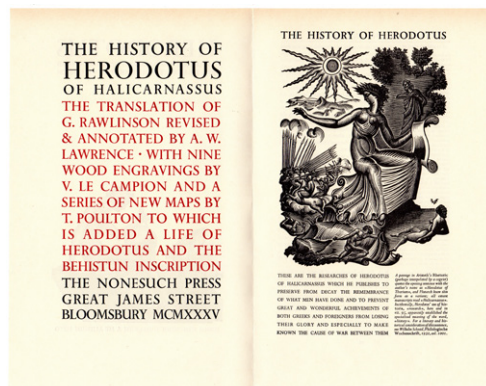


Edition limited to 225 copies, this being no. XLVII of 55 special copies with "a set of proofs of the engravings for The Mill on the Floss, and half-bound in gray-blue Oasis; 8vo, pp. [iii]-xii, 57, [3]; 16 wood engravings for Mill on the Floss plus another 18 earlier wood engravings by Reckitt; accompanied by a separate portfolio containing 16 proofs; blue paper-covered slipcase.

COPY NO. 2

402. [Whittington Press.] Butcher, David. *British private press prospectuses, 1891-2001.* Risbury, Herefordshire, 2001. \$300

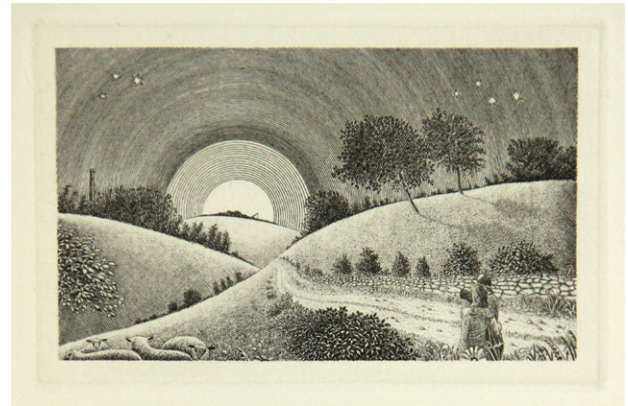
First edition and copy number 2 of 350. 4to, pp. xii, 147; 16 plates, 7 facsimile inserts, and 3 facsimiles in back pocket. Quarter bound in yellow cloth with peach paper boards, gilt spine, housed in a brown paper slipcase. A study of prospectuses and



Item 402

their worth to collectors and scholars. Fine.

ONE OF 40 SPECIALS



403. [Whittington Press.] Hanscomb, Brian. *The Phoenix. Copper-engravings & haiku.* [Risbury, Herefordshire, 2005]. \$275

Edition limited to 100 copies, this being no. XXII of 40 special copies containing 2 extra images, titled and signed in pencil by Hanscomb, and an extra haiku, "proofed on Batchelor's Otter hand-made, & signed by the artist," large 8vo, pp. [42] frenchfold; one full-page and 8 smaller copper engravings; accompanied by the separate portfolio which is laid in; fine in publisher's slipcase.



404. [Whittington Press.] Morgan, Gwenda. *The diary of a land girl.* Risbury, Herefordshire, 2002. \$200

First edition, no. 206 of 300 copies, 4to, pp. xii, [4] 151 [5]; brown printed endpapers with the original manuscript text in facsimile, 31 wood engravings throughout, 2 pages of photo-reproductions; quarter green cloth on green printed boards, green

paper label on spine, in a green slipcase. Light wear to corners, overall fine.

ONE OF 55 SPECIALS

WITH AN EXTRA SET OF PROOFS

405. [Whittington Press.] O'Connor, John. *The English scene.* Risbury, Herefordshire, [2004]. \$750

Edition limited to 200 copies, this being no. LI of 55 special copies with an extra portfolio of artist's proofs, signed by O'Connor with initials on the colophon; 4to, pp. [34]; color wood-engraved frontispiece and 32 wood engravings on the rectos and



Item 405

versos of 16 plates; fine in quarter maroon Oasis over pictorial boards after a wood engraving by O'Connor; accompanied by a separate portfolio containing 4 artist's proofs, one of which is titled and signed by the artist; together in a mauve paper-covered slipcase.

ONE OF 45 SPECIALS

406. [Whittington Press.] Phipps, Howard. *Ebble Valley*. With wood-engravings and coloured linocuts by the author. Risbury, Herefordshire, [2007]. \$650

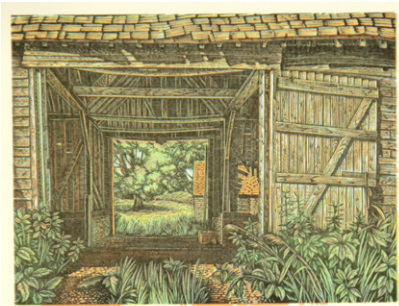
Edition limited to 300 copies, this being no. XLII of 45 special copies with an extra portfolio of artist's proofs and bound in half green Oasis over pictorial boards after a wood engraving by Phipps; (there was also an issue of 25 bound in full Oasis); 4to, pp. [34]; color folding wood-engraved frontis-



piece, double-page map, 2 color folding wood engravings, and 29 other wood engravings on the rectos and versos of 13 plates; accompanied by a separate portfolio containing 10 artist's proofs; green paper-covered slipcase. Signed by Phipps on the copyright page.

PRESS COPY

407. [Whittington Press.] Phipps, Howard. *Further interiors*. [Risbury, Herefordshire, 1992]. \$250
Edition limited to 300 copies, this being marked "Press Copy" and signed by



Phipps; large 8vo, pp. [38] frenchfold; 16 wood engravings, 4 in color, printed from the original blocks (colors mostly from linocuts); original gray wrappers with a printed paper label on the upper cover; fine in publisher's slipcase.

UNIQUE COPY

408. [Whittington Press.] Randle, John, [& Patrick Randle]. *A book of posters printed at Whittington [With:] Posters from Whittington, 1996-2013*. [Risbury, Herefordshire], 1995, 2013. \$6,000



Both first editions limited to 125 and 140 copies respectively, the first being no. 20, the second no. 3, both editions "A" with additional posters laid in accompanying chemises; 2 volumes, large folios; 10 loose posters accompanying the first volume, 19 (instead of the usual 12) in the second - a story comes with this if you are the purchaser; with 35 and 34 tipped-in posters respectively; the first volume in

half brown cloth-backed pictorial boards with matching portfolio, together in cloth clamshell box, brown morocco gilt spine label; the second volume in tan cloth-backed pictorial boards with matching portfolio in tan cloth clamshell box, salmon gilt morocco spine label. The box of the first volume a bit rubbed, else a fine set of a stunning collection. The first volume signed by John Randle on limitation page, the second with a brief A.L.s. from him which is part of the story.

409. [Whittington Press.] Randle, John, & Rosalind Randle. *Matrix II*. Andoversford, Gloucestershire, Winter, 1991. \$100

Edition limited to 955 copies, large 8vo, pp. [6], 207; numerous illustrations throughout, including many tip-ins, some in color, largely of a typographic nature; fine copy in paper-covered boards and dust jacket. Printed at the Whittington Press. Contributions by illustrators, scholars and printers, including Brooke Crutchley, Sebastian Carter, James Mosley, John Dreyfus, and Jan Van Krimpen.

410. [Whittington Press.] Randle, John, & Rosalind Randle. *Matrix 12*. Andoversford, Gloucestershire, Winter, 1992. \$175

Edition limited to 925 copies, large 8vo, pp. [6], 222; numerous illustrations throughout, including many tip-ins, some in color, largely of a typographic nature; fine copy in paper-covered boards and dust jacket. Printed at the Whittington Press. Contributions by illustrators, scholars and printers, including Simon Lawrence, Gaylord Schanilec, Sebastian Carter, John Dreyfus, and Roderick Cave.

411. [Whittington Press.] **Randle, John, & Rosalind Randle.** *Matrix 14.* Andoversford, Gloucestershire, Winter, 1994. \$150

Edition limited to 975 copies, large 8vo, pp. [6], 236, [1]; numerous illustrations throughout, including many tip-ins, some in color, largely of a typographic nature; fine copy in paper-covered boards and dust jacket. Printed at the Whittington Press. Contributions by illustrators, scholars and printers, including Sebastian Carter, John Dreyfus, Ruari McLean, and Roderick Cave.

412. [Whittington Press.] **Randle, John, & Rosalind Randle.** *Matrix 2: a review for printers and bibliophiles.* Andoversford, Gloucestershire, 1982 [i.e. 1993]. \$275

Reprint edition limited to 475 copies, large 8vo, pp. [8], 5-122, [3]; numerous illustrations throughout, including many tip-ins, and some in color, largely of a typographic nature; fine copy in original rust-colored paper-covered boards and dust jacket. Printed at the Whittington Press. Contributions by British illustrators, scholars and printers, including James Mosley, Christopher Sandford, John Randle, and Christopher Skelton. This reprint also contains an article not in original number: "Eric Gill and The Hawkesyard Review," and a postscript has been added to the original reviews.

413. [Whittington Press.] **Randle, John, & Rosalind Randle.** *Matrix 7.* Andoversford, Gloucestershire, Winter, 1987. \$150

Edition limited to 960 copies, this one of 850 in stiff wrappers; large 8vo, pp. [6], 166, [1]; numerous illustrations throughout, including many tip-ins, some in color, largely of a typographic nature; fine copy in still paper wrappers and dust jacket. Printed at the Whittington Press. Contributions by illustrators, scholars and printers, including Ward Ritchie, Simon Lawrence, Vance Gerry, Brooke Crutchley, Sebastian Carter, John Dreyfus, Roderick Cave, and with two poems by Phil Gallo.

414. [Whittington Press.] **Schanilec, Gaylord.** *Want more live.* Andoversford, Gloucestershire: [printed by Russell Maret, Robert Rulon-Miller, Gaylord Schanilec and Annie Schlechter at the Whittington Press as a keepsake for] Whittington Press Open Day, 2016. \$250

Broadside, approx. 20" x 14½", edition limited to approximately 90 copies printed on vintage India Bible paper from the Oxford University Press, being a promotional for an upcoming publication to be published by Sophie Schneideman with photographs by Alex Schneideman and wood engravings by Gaylord Schanilec.

415. [Whittington Press.] **Scott, Paul.** *After the funeral.* [London]: Whittington Press & William Heinemann, [1979]. \$150

First edition, large 4to, pp. xiv, 19, [1]; illustrations by Sally Scott; fine in red cloth over marbled paper-covered boards, spine gilt, red paper-covered slipcase is discolored

and has a quarter-sized stain. Preface by Roland Gant.

416. [Whittington Press.] *Tokyo lightweight championships...* Andoversford, Gloucestershire: Randle & Sons, printers [i.e. Pat Randle's Nomad Press], n.d., [ca. 2015]. \$225



Edition limited to 10 copies plus several artists' proofs, of which this is one, signed "Nomad A.P." in pencil. Broadside, approx. 19¾" x 13¾" on yellow paper. This is essentially Whittington job work made at the press in 2015 for the Superdry clothing line in the UK. Says Pat Randle: "I don't know if they exist in America, but the guy that started it lives in Whittington in one of the millionaires houses if you go left at the T junction. He

has nice parents who came in once to buy a book. [He's] a bit older than me but drives his flash cars very fast past the Press...anyway they brought the design around here and asked me to make it from wood type which they then put on to t-shirts. I am not sure if the t-shirts exist anywhere. I chased them up a couple of times but didn't hear back."

417. [Williams, Jonathan.] **Creeley, Robert.** *All that is lovely in men: poems.* Asheville, NC, 1955. \$750

First edition limited to 200 copies, slim 8vo, unpagged; illustrations throughout by Dan Rice; original wrappers in grey and white pictorial dust jacket; edges a bit toned, remains of previously removed label on upper jacket cover, glue residue on wrapper spine and inside jacket; a very good copy over all. Colophon signed by both the author and the artist. Jargon 10.

418. [Wilson, Adrain.] *The work and play of Adrian Wilson. A bibliography with commentary.* Edited by Joyce Lancaster Wilson. Austin: W. Thomas Taylor, 1983. \$450

Edition limited to 325 copies, folio, pp. [3]-158, [1]; printed in red and black throughout, mounted photographic frontis portrait by Ansel Adams, 2 other mounted photographs in the text, 14 facsimiles of Wilson's design work inserted, some in color, some multi-paged, woodcut decorations and illustrations throughout; printed on Barcham Green hand-made paper in Centaur, Arrighi, and Palatino types; designed by Adrian Wilson and printed at the Press in Tuscany Alley; fine copy in original quarter Niger morocco over tan linen sides, gilt lettering direct on spine. Full descriptions of 196 books printed and/or designed by Wilson, with author's commentary.

419. [Wind River Press.] **Greene, A. C.** *The fifty best books on Texas*. Dallas: Pressworks Publishing, 1981. \$150

Edition limited to 226 copies signed by Greene, this a review copy (and so marked) with publisher's slip laid in; 8vo, pp. [10], 89, [2]; numerous facsimiles; fine copy in original beige cloth-backed printed paper-covered boards, plain paper dust jacket. Designed and printed by Donald Holman at the Wind River Press, Austin.

420. **Windeler, B.C. Elimus.** *A story...with twelve designs by D[orothy] Shakespear [Pound]*. Paris, 1923. \$250

First edition limited to 300 numbered copies issued in Ezra Pound's "Inquest" series; tall thin 8vo, pp. 45, [3]; original red cloth-backed printed paper-covered boards; very good. Printed by William Bird on the Isle Saint Louis, frontispiece engraved on wood by Robert Dill.

421. [Windhover Press.] **Laughlin, James.** *Gists & piths: a memoir of Ezra Pound*. Iowa [City], 1982. \$50

Edition limited to 250 copies, this one of 225 without the signed postcard from Pound; 8vo, [2] & 22pp., printed in red and black, title page blindstamped with the likeness of Pound's head; fine copy in original brown cloth-backed paper-covered boards, paper label on spine. James Laughlin was editor of *New Directions*, and over the course of his relationship with Pound, received better than 1500 letters from him.

422. [Windhover Press.] **Shaw, George Bernard.** *Passion play. A dramatic fragment 1878. Jerald E. Bringle, editor*. Iowa [City], 1971. \$125

First edition limited to 350 copies, folio, pp. [61]; printed in red, blue and black; a few minor pencil annotations in the margins but generally a fine copy in original linen-backed blue paper-covered boards, paper label on spine, publisher's slipcase.

423. [Windhover Press.] **Strand, Mark.** *The continuous life. Eighteen poems. With two woodcuts by Neil Welliver*. Iowa City, 1990. \$1,500

First edition limited to 251 copies, this being one of 26 lettered copies signed by the poet and the illustrator (this being copy 'W'); folio, pp. [60], printed on Umbria paper on rectos only in black and blue, title page in black, gray and blue; 2 woodcuts in the text, repeated on 2 separate prints in pocket at the back, as issued; very fine copy in original plain gray wrappers, Japanese thongs. Original invoice laid in.



424. [Windhover Press.] **Wright, Charles.** *A journal of the year of the ox: a poem by Charles Wright*. Iowa City: University of Iowa, The Windhover Press, 1988. \$150

Edition limited to 150 copies signed by the author, folio, pp. vi, 42, [3]; title page printed in blue and black; very slight fading of the spine, else fine in original black cloth, paper label on spine.

425. [Windsor Press.] **Apulius.** *The most pleasant and delectable tale of the marriage of Cupid and Psyche as set forth...in The Golden Ass*. San Francisco, 1926. \$225

Edition limited to 200 copies printed by C.A. and J.S. Johnson, 8vo, pp. [4], 42, [1]; title within illustrated border and with a decorated initial and tailpiece by Julian A. Links; original art vellum-backed boards, black lettering direct on spine; boards rubbed, internally fine. Second book of the press. Selected as one of the AIGA's 50 Best Books of the Year. Ransome, *Private Presses*, p. 448.

426. [Windsor Press.] *The book of the machine*. [San Francisco, 1934]. \$150

Limited edition, number 38 of 200 copies, 8vo, pp. [2], 20, [1]; woodcut on the title page printed in red, beige and black, woodcuts in various colors throughout; original blue cloth, decorated paper cover label; cloth rubbed, else very good. The colophon states: "our pertinent approach is on the assumption of accomplishment, on the awareness of a machine philosophy, and the craftsman's urge to materialize certain ideals within the framework offered by the tools at his disposal."

427. [Windsor Press.] **De Quincey, Thomas.** *An essay on novels*. [San Francisco], 1928. \$75

First edition, number 65 of 100 copies, 12mo, pp. [4], 6; parchment backed marbled boards, spine gilt, slipcase; near fine. A previously unpublished essay.

428. [Windsor Press.] **Johnson, James Sydney.** *Studies in sombre*. San Francisco, 1928. \$100

8vo, pp. [2], 20, [1]; hand-colored wood engraving by Howard Simon; original brown cloth, printed paper cover label; near fine. Ransom, *Private Presses*, p. 449.

429. [Windsor Press.] **Petrarch.** *The triumphs of Petrarch Florentine poet laureate as translated by Boyd with a note by the brothers Johnson*. San Francisco, 1928. \$225

Limited edition, number 2 of 50 copies, 12mo, pp. vii, [1], 109, [2]; title-page portrait vignette, decorative initials in various colors; original full calf, spine with raised bands and lettered in gilt, slipcase of decorated paper over boards with tape repair; very lightly rubbed at joints and edges, minor foxing to fore edges, else fine. Translated by Boyd. Ransom, *Private Presses*, p. 449.

430. [Windsor Press.] Villon, Francois. *The ballads*. San Francisco, 1927. \$100
Limited edition, number 130 of 200 copies, 8vo, pp. [37]; illustrated title in red, blue, black and taupe, headlines in blue and red; full vellum, stamped in gold, remnants of ribbon closures, slightly worn cardboard slipcase; binding a bit bowed, else fine. Ransom, *Private Presses*, p. 448.

431. [Woolly Whale.] Cary, Melbert B. *The estimation of Two Mao Tzu: being an informal and occasionally frivolous account of our vacation in China during the summer of 1934. Set down by Melbert B. Cary, Jr.* New York, 1935. \$100
One of "less than 150 copies on Kawara," 8vo, pp. [7], 124; double-page frontispiece map printed in red, green and black, decorative title page printed in black and red, 1 double-page map printed in green and black; decorative headpieces printed in red throughout; top edges of covers slightly faded, else very good in the original gold silk and blue paper-covered boards, bound Japanese style. The Press of the Woolly Whale's seventh Christmas book, ornamented throughout with dragon devices drawn by Warren Chappell and cut and cast by Frederic W. Goudy. *Press of the Woolly Whale Catalogue*, no. 33.

THE FIRST WOOLLY WHALE IMPRINT

432. [Woolly Whale.] Emmons, Earl H. *Le chapeau immortel*. [Chicago], 1928. \$225
Folio broadside (approx. 20" x 15"), the text arranged in double column underneath the title and a vignette illustration of the immortal hat by Herb Roth. Central fold, else fine. A 12-stanza poem on Frederic Goudy's hat by the founder and proprietor of the Maverick Press. On the verso of the broadside: "Those who know Frederick W. Goudy know also his keen sense of humor. His stories have delighted thousands. Greatest test of all, he enjoys a good story on himself. For this reason we have ventured to publish these verses. Reprinted by permission of the Monotype Group, publishers of "The Composing Room." Handset in Goudy Newstyle. Three hundred fifty copies printed for private distribution in November, 1928, this being the first production of [Melbert Cary's] Press of the Woolly Whale."

Press of the Woolly Whale Catalogue (Buffalo, 1939), no. 1.

433. [Woolly Whale.] [Fuhrmann, Otto W.] *Gutenberg and the Strasbour documents of 1439. An interpretation ... to which has been appended the text of the documents in the original Alsatian, the French of Laborde, and Modern German and English translations. Sketches by Fritz Kredel*. New York, 1940. \$175
First edition limited to 660 copies, lg. 8vo, pp. x, [2], 260, [1]; initials and illustrations by Fritz Kredel; fine copy in original red buckram, t.e.g., gilt medallion on upper cover, maroon morocco label lettered in gilt on spine, publisher's slipcase with short split at one joint; three different original

prospectus are laid in, as well as a pro-forma letter signed in ink by Melbert B. Cary, Jr., proprietor of the Press of the Woolly Whale, informing the original subscriber (in this case, Emerson Wulling, proprietor of the Sumac Press) that the subscription price has risen from \$5 to \$7.50. The records of a law suit involving Gutenberg which constitute our earliest information about the formative period in the invention of printing, in the decade prior to Gutenberg's removal to Mainz where he subsequently printed his famous 42-line Bible.

434. [Woolly Whale.] Goudy, Frederic W. *The story of the Village type by its designer*. New York, 1933. \$100
Edition limited to 450 copies printed for members of the American Institute of Graphic Arts; 8vo, pp. [6], 13, [13]; title printed in red, black and silver, initials in red; very good in original gray cloth-backed paper-covered boards, paper label on spine and upper cover. "Pages 1 to 13 are set in the new Village No. 2, its first appearance. For comparison the original Village type has been used in the introduction. The chronology employs the Goudy Antique, its first appearance in any book" (printer's note). Printed AIGA letter of transmittal laid in. AIGA Keepsake no. 47, issued in commemoration of Goudy's birthday. *Woolly Whale Catalogue*, 18 noting that the total edition was 650.

435. [Ye Sette of Odd Volumes.] Sebastian, Lewis Boyd. *Whitsuntide in Bavaria: Rothenburg on Tauber. Being a paper compiled by command of his Oddship Brother John Hassall, limner, and read before Ye Sette of Odd Volumes at Oddenino's Imperial Restaurant on March 23rd, 1909*. London: Imprinted at ye Bedford Press, 1909. \$50
Edition limited to 199 copies, of which this is no. 10, inscribed by the author: "Presented unto [A. T. (?) Hollingworth] by [L.B. Sebastian]"; 16mo, pp. 82; fold-out map, 5 black and white photographic plates; original blue wrappers, spine a bit toned, else fine. At head of title: "Privately Printed Opuscula Issued to Members of the Sette of Odd Volumes. No. LXI." Former owner inscription dated 1927 of Leslie R. Ray, "Athlete," a later member of the Sette. Bibliography of the Sette printed in the back.

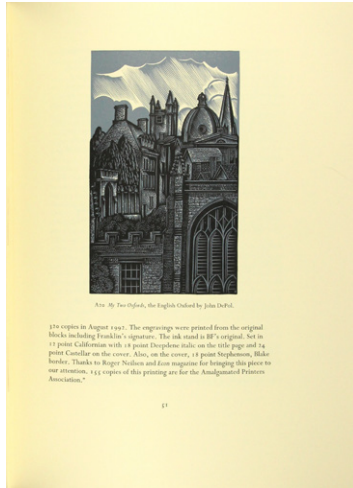
436. [Ye Sette of Odd Volumes.] Todhunter, John. *An essay upon essays. Written by command of his Oddship brother Francis Elgar (whom God preserve) and read before "The Sette of Odd Volumes" January 4th 1895...Presented to the Sette by John Lane, bibliographer, at the February meeting, 1896*. [London: R. Folkard and Son], 1896. \$50
Edition limited to 350 copies of which this is no. 111; 16mo, pp. 55; title page printed in red and black; original purple printed wrappers, fine. Half title: "Privately printed opuscula issued to the members of the Sette of Odd Volumes. No. XXXVI."

437. [Yellow Barn Press.] Symons, Julian. *Oscar Wilde: a problem in biography*. Council Bluffs, Iowa, 1988. \$100

Edition limited to 200 copies, 8vo, pp. [6], 27, [2]; 4 wood-engravings by John De Pol; very fine in original red cloth-backed paste-paper boards, paper label on spine. Designed and printed by Neil Shaver. Errata slip with an additional wood-engraving by De Pol laid in. The text or the Lucey Lecture delivered at Amherst College.

438. [Yellow Barn Press.] Walsdorf, Jack. *The Yellow Barn Press: a history and bibliography*. Council Bluffs, Iowa, 2001. \$500

First edition, one of 175 copies (this, no. 40); folio, pp. 140; 22 color plates, 58 illustrations, many of them John DePol's wood engravings, text in 14-point Perpetua, an Eric Gill design; quarter black Oasis goat skin with a DePol pattern paper over boards, leather spine label, cloth clamshell box; fine. Neil Shaver began his Yellow Barn Press in Council Bluffs, Iowa in the 1960s, but it wasn't until 1979, after having studied printing with Harry Duncan, that the press produced its first book. Throughout the eighties and nineties, the press continued to publish titles noted for their quality of design and high craftsmanship in production, in particular, books of poetry and books about books and printing, such as the successful *Elbert Hubbard: William Morris's Greatest Imitator*, *American Iron Hand Presses*, and *John DePol: A Celebration*. Included are a history and comments by Neil Shaver.



439. [Yolla Bolly Press.] Jeffers, Robinson. *Cawdor*. [Covelo, Calif., 1983]. \$150

Edition limited to 240 copies signed by Houston and Livingston (this, no. 69); folio, pp. [6], 127, [1]; woodcut illustrations by Mark Livingston, afterword by James D. Houston; near fine in leather-backed cloth boards, gilt-lettered spine, stamped in blind on upper cover, publisher's slipcase, publisher's announcement laid in. The first in Yolla Bolly's California Writers Series.

ONE OF 30 SPECIALS

440. [Yolla Bolly Press.] Jeffers, Robinson, & Una Jeffers. *Where shall I take you: the love letters*. Edited by Robert Kafka. Introduction by Garth Jeffers. [Covelo, Calif., 1987]. \$200

Edition limited to 275 copies, this being copy no. XVI of 30 copies printed on Umbria handmade paper signed by Kafka and Garth Jeffers on colophon; 8vo, pp. xiii, [3], 123, [5]; a number of Jeffers family photographs tipped in,

as issued; prospectus and printer's notice laid in; combed marbled endpapers; bound in original full English calf. Fine in a fine buckram slipcase.

COPY 'A' – BLY'S PERSONAL COPY

441. [Yolla Bolly Press.] Thoreau, Henry David. *The winged life. The poetic voice of Henry David Thoreau, edited and with commentaries by Robert Bly, wood engravings by Michael McCurdy*. [Covelo, Calif.]: Yolla Bolly Press, Carolyn and James Robertson, [1986]. \$2,000



Edition limited to 85 numbered copies plus 12 Press copies lettered A-L, and 15 specially bound copies numbered in Roman numerals; this copy is letter 'A', signed by Bly and McCurdy on the colophon, and although not identified as such, this is Bly's own copy, removed from his cabin on Moose Lake, MN in 2011; folio, pp. [10], 134, [1]; 7 fine wood engravings by McCurdy, plus decorated

title page; bound in beige linen with a wood engraving mounted on the front cover, printed paper label on spine, and publisher's slipcase. Fine.

442. [Zeitlin, Jacob.] Rosenthal, Bernard. *Remarks on the occasion of Jake Zeitlin's 80th birthday at the Tower Restaurant Los Angeles, November 6, 1982*. Los Angeles: 1984. \$150

Edition limited to 275 copies, small 8vo, pp. 11, [1]; 3 mounted photographic prints (printed by Michael Dawson); original tan wrappers, printed paper label on upper cover; near fine. This copy inscribed "To Doc Leslie, with congratulations on your first centennial and thanks for your remembrance from Jerusalem, from your juniors, Jake and Jo, May 1985." Laid in is a one-page autograph letter signed by the recipient, Robert Leslie, President of the Typophiles, on Typophiles stationery, transmitting this copy to Jake Chernofsky, editor of *AB Bookman's Weekly*, dated Aug. 7, 1985: "Dear friend Jake, I want to share this lovely tribute to Jake & his lady - Jake has been a friend for 40 years ... The printer Lillian another dear friend I took to Israel, Much love, Uncle Bob." While the typography is by Lillian Marks, the presswork was actually done by Bonnie Thompson Norman.

ADDENDA FOR THOSE OTHERWISE INCLINED

443. [Arctic.] **Leslie, Professor, Professor Jameson, & Professor Hugh Murray.** *Narrative of discovery and adventure in the polar seas and regions; with illustrations of their climate, geology, and natural history; and an account of the whale-fishery.* New York: printed by J. & J. Harper, 1831. \$125 12mo, pp. [2], vi, [3], 10-373, [1], [18] ads; 5 wood-engraved plates, inserted wood-engraved vignette title page, folding map (1 fold with short split); original printed tan muslin; short cracks in the cloth along the front joint; all else very good. Issued as no. 14 in the Harper's Family Library series.

444. **Bennett, Cephas.** *An Anglo-Karen vocabulary. Monosyllables...for the use of Karen schools.* Tavoy: Karen Mission Press, 1846. \$2,500 First edition, 12mo, pp. iv, [1], 14-188; contemporary if not original red roan-backed marbled boards; joints and spine rubbed, old Newton Theological Institute label at base of spine, Newton bookplate; all else very good. American missionaries first arrived among the Karen tribes in 1828. It was apparently impracticable for them to set up a printing-press in the wild country of the Shan states, but they did so several hundred miles farther south, at Tavoy, in the Tenasserim province. The first book of the press appears to be Jonathan Wade's Karen dictionary (Tavoy ca. 1842-44 - "No title. The work was left unfinished, only 324pp. published - (Quaritch)."). In 1846 the Rev. Cephas Bennett published there *An Anglo-Karen Vocabulary*. But he was not the first pioneer to set the Karen language down on paper, for we are told that Karen was "never written till Dr. Wade... reduced it to writing using the Burmese consonants. The Karens thus have no written literature" (*The Spread of Printing, Eastern Hemisphere*, p. 87). According to Francis Mason, who in 1843 published a New Testament printed at the same press by Cephas Bennett, the Wade *Karen Dictionary* was already printing, and as we can find no earlier mention of a book printed at the Karen (later Tavoy) Mission Press, we take this to be its first production. The Karen were one of the chief tribes of Burma, supposed to be descendants of Chinese tribes driven southwards, ultimately from Mongolian lands. The Karen language is tonal, and belongs to the Siamese-Chinese branch of the Indo-Chinese family. Not in Vancil or Zaunmuller.

445. **Bresler, Arthur L.** *Die armee der Vereinigten Staaten von Nord-America, mit abbildungen von officieren und soldaten aller truppengattungen, sowie von uniforms- und rangabzeichen, ausrustungsgegenstanden etc.* Leipzig: Verlag von Moritz Ruhl, [1891]. \$200 8vo, pp. 38, [2]; 19 color plates depicting uniforms and insignia; illustrated paper wrappers; upper cover starting, light shadowing to plates.

446. [Broadside Verse.] *Awful tragedy at Woolwich.* Spitalfields, [London]: Taylor, Printer, 92, Brick Lane, Spitalfields, n.d., [ca.1861]. \$150 Broadside ballad, printed in 2 columns under a running head, approx. 10" x 7½", recounting the murder in 1861 in the guard room of Woolwich Barracks, of Sgt. Murphy by Pte. Peter Masterson of the Royal Artillery on the eve of the regiment's departure for India. "The murderer Masterson in a cell doth lie / If found guilty a felon will die." Not found in OCLC.

447. [Broadside.] **Gooldy, P.L., Jr., 1st Lt., A. C., Commanding.** *Memorandum, No. 11. Headquarters Fort McIntosh* [sic]. Fort McIntosh, Texas: March 15, 1943. \$125 Mimeograph text, approx. 11" x 8½"; paper toned, previous folds, else very good. "For the purpose of safeguarding the health and welfare of the personnel of the Army in this area, the following establishments are declared 'off limits' to all military personnel." What follows is a list of 22 bars, cafes, clubs, and dives, from the Rio Vista at 1811 Water Street to the Mexico Cafe, Rio Grand City Texas, and including the Red Parrot, the Shanghai Cafe, and Loma Chico at San Francisco and Boston Streets.

INSCRIBED

448. [Canada.] **Daoust, Charles R.** *Cent-vingt jours de service actif. Recit historique tres complet de la campagne du 65eme au nord-ouest.* Montreal: Eusebe Senecal & Fils, 1886. \$300 8vo, pp. 242; frontispiece, 7 plates and numerous text illustrations, contemporary quarter black morocco over marbled boards, gilt-decorated spine in 5 compartments with title gilt direct in 1; marbled endpapers with bookseller's label, speckled edges; light wear to extremities, very good. Inscribed by the author on flyleaf. Covering stops in Montreal, Calgary, Edmonton, Victoria, and elsewhere.

ONE OF 50 COPIES SIGNED AND WITH A DRAWING

449. **Duncan, Robert.** *Faust foutu: an entertainment...in four parts with decorations by the author.* [Stinson Beach, California: Enkidu Surrogate], 1960. \$500 Edition limited to 750 copies, this being one of 50 copies numbered and signed by Duncan, and with an original drawing by him in red, black, and blue ink on the colophon; square 8vo, pp. 71, [1]; illustrations, text printed from typescript; original yellow pictorial staple-bound wrappers (minor soiling) printed in black and green; about fine. "As produced in a dramatic reading at The Six gallery, 3119 Fillmore, San Francisco, January 1955" - title page verso.

THE FIRST KAREN GRAMMAR

450. **Mason, Francis.** *Synopsis of a grammar of the Karen language, embracing both dialects, Sgau*

and *Pgho, or Sho*. Tavoy: [printed and published at the] Karen Mission Press [by C. Bennett. for the American Baptist Mission], 1846. \$3,500

First edition, 4to, pp. viii, 458; old pebble-grain brown cloth neatly rebaced in brown calf, gilt-lettered spine; near fine, and sound. American missionaries first arrived among the Karen tribes in 1828. It was apparently impracticable for them to set up a printing-press in the wild country of the Shan states, but they did so several hundred miles farther south, at Tavoy, in the Tenasserim province. The Karen are were one of the chief tribes of Burma, supposed to be descendants of Chinese tribes driven southwards, ultimately from Mongolian lands. The Karen language is tonal, and belongs to the Siamese-Chinese branch of the Indo-Chinese family. Not in Vancil; Aston Catlogue, p. 129.

451. [Mexico.] **Steele, James W.** *To Mexico by palace car. Intended as a guide to her principal cities and capital, and generally as a tourist's introduction to her life and people.* Chicago: Jansen, McClurg, & Co., 1884. \$250

First edition, 16mo, approx. 5¾" x 4¾", pp. 95, [1] ads for the author's *Frontier Army Sketches*; 7 wood-engraved illustrations (5 full-page); original pictorial wrappers folded over a plain inner wrapper; outer wrappers a little spotted and with two small breaks in the spine; all else very good.

452. [Orchids.] **Morris, Frank, & Edward A. Eames.** *Our wild orchids. Trails and portraits.* New York: Charles Scribner's Sons, 1929. \$125

First edition, 8vo, pp. xxxi, [1], 464; color frontispiece and 129 other plates, several in color; a near fine copy

in original green cloth, gilt-stamped on upper cover and spine; very good dust jacket chipped at the top of the spine, with some wear at the corners, and a mild dampstain on the back panel. This copy with a 1-page autograph letter of presentation signed by Frank Morris tipped in at the front.

453. **Penafiel, Antonio.** *Nombres geographicos de Mexico. Catalogo alfabetico de los nombres le lugar pertenecientes al idioma Nahuatl ... dibujos de las antiguedades Mexicanas de Lord Kingsborough por Domingo Carral.* Mexico: Oficina Tip. de la Secretaria de Fomento, 1885. \$325

First edition, folio, 2 volumes in 1, pp. 260, [4]; plus an Atlas with a color lithograph half-title and title page and 39 color lithograph plates depicting Nahuatl pictographs; illustrations in the text throughout; slightly later quarter sheep over marbled boards; joints tender, spine mostly perished, text clean and sound; good. An Ayer Linguistics duplicate with a Newberry release stamp on the front flyleaf. Penafiel was a prolific author with many books on Mexican antiquities, language, folk-lore and alphabets to his credit. Palau 217556.

454. [Tasmania.] **Gould, Charles.** *Tasmania. (Van Diemen's Land.) A copy of a report of Mr. Gould, the Government Geologist, upon the subject of gold in the colony of Van Diemen's Land...* [drop title]. [London: Ordered by the House of Commons to be printed, 1864.]. \$150

Folio, pp. 8, [2]; folding hand-colored map of Western Tasmania and Macquarie Harbour; lacks wrappers; near fine. Four in OCLC as of 12/16, all in Australia.



2017 Antiquarian Book Seminar

JULY 16-21, 2017

Colorado College, Colorado Springs

The Antiquarian Book Market Seminar began in 1978 as the result of a collaboration between Dean Margaret Goggin of the University of Denver's graduate library program and Jacob L. Chernofsky, editor and publisher of *AB Bookmans' Weekly*.

Now celebrating its 40th anniversary, the Seminar continues to provide an opportunity for leading specialists to share their expertise and experience with booksellers, librarians, and collectors in a comprehensive survey of the rare book market, both antiquarian and modern.

Our keynote speaker this year is Kevin Young, award winning poet and Director of the Schomburg Center for Research in Black Culture at New York Public Library, and our specialty dealer is ABAA bookseller Heather O'Donnell, proprietor of the New York based firm Honey & Wax.

More than a dozen scholarships are available this year. To apply, or to find further information on the seminar, please visit www.bookseminars.com.