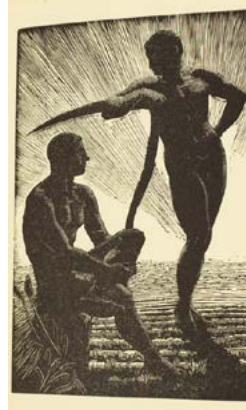
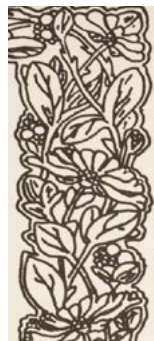


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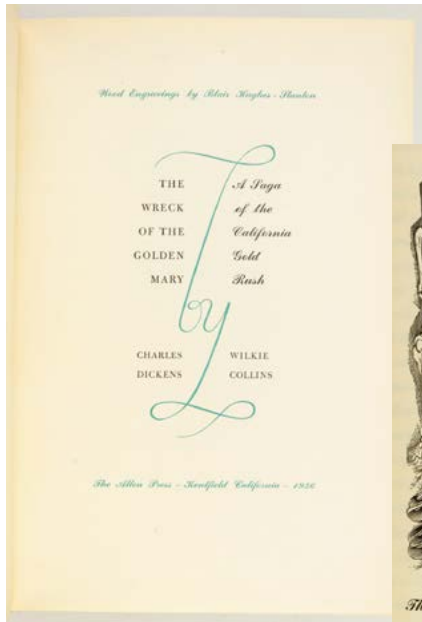
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Most of the text of this catalogue was written by Cokie Anderson and Kaitlin Manning. Jill Mann is responsible for photography and layout. Essential administrative support has been provided by Tammy Opheim.

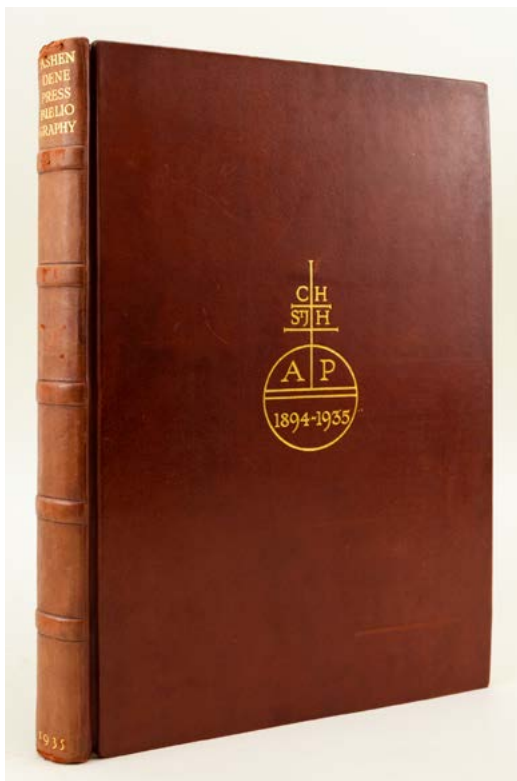
We are pleased and grateful when you tell someone about our catalogue and when you let us know of other parties to whom we might send our publications. And we are, of course, always happy to discuss fine and interesting items that we might purchase.

1 (ALLEN PRESS). DICKENS, CHARLES [and] WILKIE COLLINS. BLAIR HUGHES-STANTON, Illustrator. THE WRECK OF THE GOLDEN MARY: A SAGA OF THE CALIFORNIA GOLD RUSH. (Kentfield: The Allen Press, 1956) 267 x 181 mm. (10 1/2 x 7 1/8"). 90 pp. ONE OF 200 COPIES. Publisher's handmade gray marbled paper backed with salmon pink paper, flat spine with white titling. With seven wood engravings by Hughes-Stanton. Title and headline printed in surf-green. Front pastedown with ex-libris of Richard and Miriam Rosenberg Sica. Allen Press Bibliography 19. ♦Spine somewhat sunned, but an immaculate copy internally, in an unworn binding. **\$200**



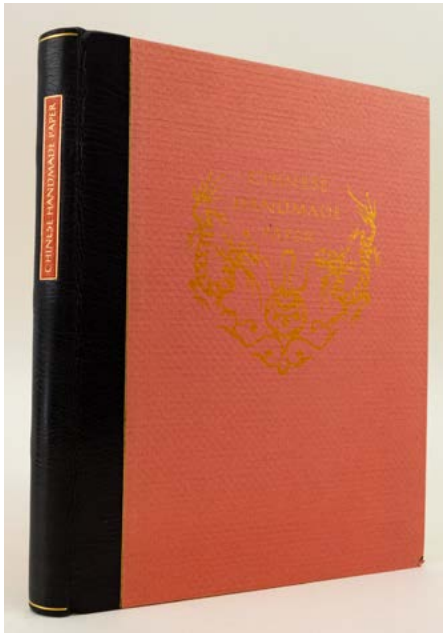
“Renowned authors and melodramatic text, and the subtlety of figurative engravings combine to make this an unusually interesting production,” the Allens declare in their bibliography, and we cannot improve on this verdict. The press founded by Lewis and Dorothy Allen in 1939 concentrated on printing works related to their native California, and this little-known novella about a suspenseful voyage from Liverpool to San Francisco, written jointly by friends Charles Dickens and Wilkie Collins, fit the bill perfectly. The Allens asked preeminent wood engraver Blair Hughes-Stanton, best known for his work with the Gregynog and Golden Cockerel Presses, to provide the illustrations. They note that “the intricacy of his work, crisply delicate lines combined with solid black areas, was a challenge for the printer,” and it is one they met beautifully. For another work from the Allen Press, see item #20, below. (ST12683-070)

2 (ASHENDENE PRESS). HORNBY, C. H. ST. JOHN. A DESCRIPTIVE BIBLIOGRAPHY OF THE BOOKS PRINTED AT THE ASHENDENE PRESS, MDCCCXCV-MCMXXXV. (Chelsea: Ashendene Press, 1935) 343 x 235 mm. (13 1/2 x 9 1/4"). 4 p.l., 172 pp. No. 272 OF 390 COPIES OF THE ORIGINAL EDITION, SIGNED BY HORNBY. Publisher's polished cordovan calf, gilt titling on front cover and spine, edges untrimmed. WITH 33 PLATES, comprised of 15 plates of woodcuts as well as woodcut frontispiece portrait, five plates of facsimiles, eight specimen leaves (some of them folded), and five double-sided plates of photos of bindings. Several initials hand-painted by



Graily Hewitt. Four pages of examples of woodcut initials and printers' devices partially hand-colored by a previous owner. Front pastedown with bookplate of "R. G." Franklin, p. 243. ♦Spine a bit sunned, with minor rubbing to head and a couple of short scratches, boards lightly chafed, but the binding solid and still pleasing, and a fine copy internally, quite clean, fresh, and bright. \$2,500

When Hornby wound up his 40-year publishing venture at the Ashendene Press, he issued this record of his own work, with an introduction and separate treatment for each of the books he published. Franklin notes that "as a leaf-book it scaled new heights," and that it should "be the first choice for a collector who wants to have the Ashendene Press represented, as it gives a taste of whatever was done." It is an indispensable tool for collectors of private press, and a beautiful book besides. (ST12683-022b)



3 (BIRD & BULL PRESS). MCCLURE, FLOYD ALONZO. CHINESE HANDMADE PAPER. (Newton: Bird & Bull Press, 1986) 267 x 206 mm. (10 1/2 x 8 1/8"). No 222 OF 325 COPIES. Original black quarter morocco by Gray Parrot, salmon pink paper boards, upper cover with gilt lettering over Chinese design, smooth spine with salmon pink morocco label. With double-page map, nine diagrams, five woodcuts, one of these on delicate handmade paper, 16 black & white photographs, and 42 paper specimens mounted in the text, some of these with printing. **(Without the inserted facsimile broadside of the South China Post.)** ♦Lower corners lightly bumped, but pristine internally, in an otherwise unworn binding. \$275

With paper specimens collected by the author in the 1920s and 1930s and stored in a trunk for half a century, this is a detailed survey of papermaking in the various provinces of China by one of the world's leading experts on bamboo. McClure (1897-1970) went to teach in China in 1919, after receiving his degree in botany, and remained there for 24 years, until Japan invaded. He travelled around the country collecting plant specimens and, it emerged later, engaging with the craftsmen making paper from various plants. This thesis, with its discussion of each of the types of paper displayed here, was discovered in his papers in the National Arboretum after his death, and prepared for publication by Elaine Kennedy. (ST12683-080)



4 (BOOK CLUB OF CALIFORNIA). RYAN, KAY, JOSEPH STROUD, GARY YOUNG, MARTHA RONK, [and] MICHAEL HANNON. POETRY AT THE EDGE. (Ojai, California: [Printed at Classic Letterpress for] Book Club of California, 2014) 270 x 145 mm. (10 5/8 x 5 3/4"). 49, [3] pp., [1] leaf (colophon). Designed and edited by Carolee Campbell at Ninja Press. No. 104 OF 500 COPIES, signed by all five poets. Publisher's marine blue handmade paper boards backed with linen, flat spine with lettering in black. With two color photographs by Carolee Campbell. Signed "keepsake" poem by former U.S. Poet Laureate and MacArthur Fellow Kay Ryan, issued for Standing Order members only, laid in at front. ♦As new. \$175



Issued in the 100th year of the Book Club of California's publishing program, this is a collection of verse from five modern California poets described in the prospectus as "major voices of our time—pushing the boundaries of the contemporary poetic landscape from our place at the edge of the continent." Designer and editor Carolee Campbell wrote in her introduction, "This volume gathers together the voices of five poetic masters each distinct one from the other, yet all identical in their unerring ability to read the warms and the cools of the human heart. While they make their home in California, they are poets of the world. Each has charted a disparate course mapping the terrain through which they travel their separate landscapes with a streamlined diction." An Emmy-winning actress and an accomplished photographer, Carolee Campbell (b. 1936) founded the Ninja Press in 1984, and she designs, prints, and binds all of its books herself. The press focuses primarily on contemporary poetry. (ST15816-69)



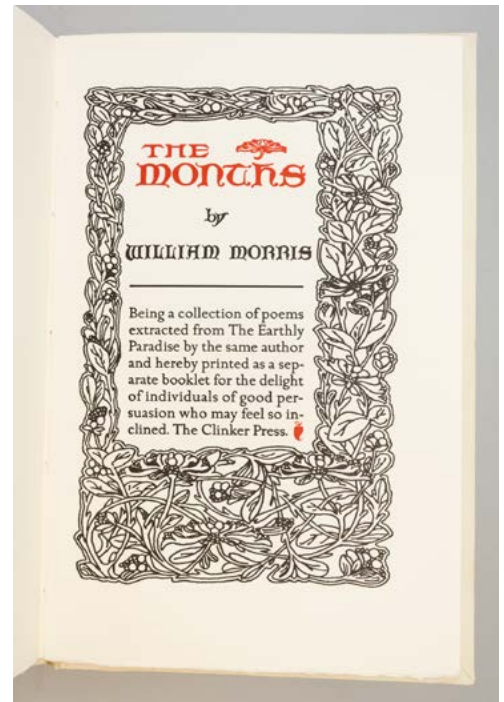
5 (CALIBAN PRESS). SHAKESPEARE, WILLIAM. THE TEMPEST. (Canton, NY: Caliban Press, 2001) 310 x 215 mm. (12 1/8 x 8 1/8"). 117 pp. Designed, printed, and bound by Mark McMurry. ONE OF 125 COPIES. Original lavender handmade paper boards backed with purple morocco, lettering showing through cut-out on upper cover. In the original matching box with cut-out figure pasted onto front cover, paper label on spine. Illustrated with woodcuts printed in various colors, gatefolds, pop-ups, and paper onlays. Printed on various handmade papers by Velma Bolyard, La Papeterie St. Armand, and Barcham Green. ♦In mint condition. \$800

This is a beautifully printed production of the play that gave the Caliban Press its name. Mark McMurray studied letterpress printing at the Red Ozier Press and bookbinding with Timothy Ely before founding the Caliban Press in 1985. McMurray received his master's degree in library science from Columbia University in 1989 and spent nearly 30 years working as a special collections librarian, while running the Caliban Press on the side. In 2018, he retired from his academic position to focus on making books full time. To date, the Caliban Press has issued more than 40 titles. "The Tempest" is one of McMurray's most elaborate efforts, with text printed on various types and sizes of paper, enhanced by woodcuts and paper art. (ST15816-16)

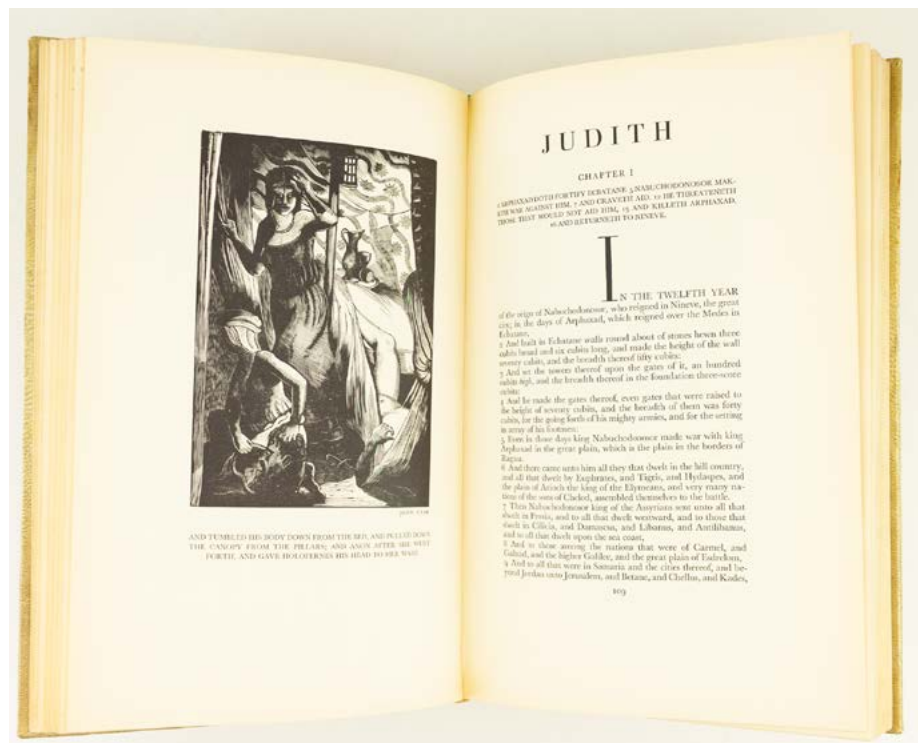


6 (CLINKER PRESS). MORRIS, WILLIAM. THE MONTHS. ([Pasadena, California]: Printed by André Chaves at the Clinker Press, 2003) 277 x 180 mm. (11 x 7"). [20] pp. ONE OF 30 COPIES (this copy unnumbered). Original vellum-backed white paper boards by David Weinstein. Each page with floral border inspired by Morris designs. ♦A handful of tiny, faint spots to front board, otherwise very fine. \$195

This is a lovely tribute to Morris and the private press movement from a hand press for the new millennium. Clinker Press was founded in 1996 by André Chaves, with the support of bookseller Peter Hays, paper purveyor Helen Driscoll, and professor of design Carl Heinz. The hand press was set up in Chaves' garage, with walls of clinker brick. The printer states on his website, "The name was derived not only from the clinker brick of the garage but also because clinker also implies something not very important and keeps things in perspective. I often remind visitors that printing is a trade and a craft; it is true that one may print artistically but the process is still ink and pressure." The press specializes in works on the art of printing and the Arts & Crafts Movement. These 12 short poems were part of Morris' "Earthly Paradise," but stand alone on their own merit. Chaves notes that the melancholy tone in the verses betrays Morris' personal anguish over his wife Jane's affair with their friend Dante Gabriel Rossetti. (ST13862)



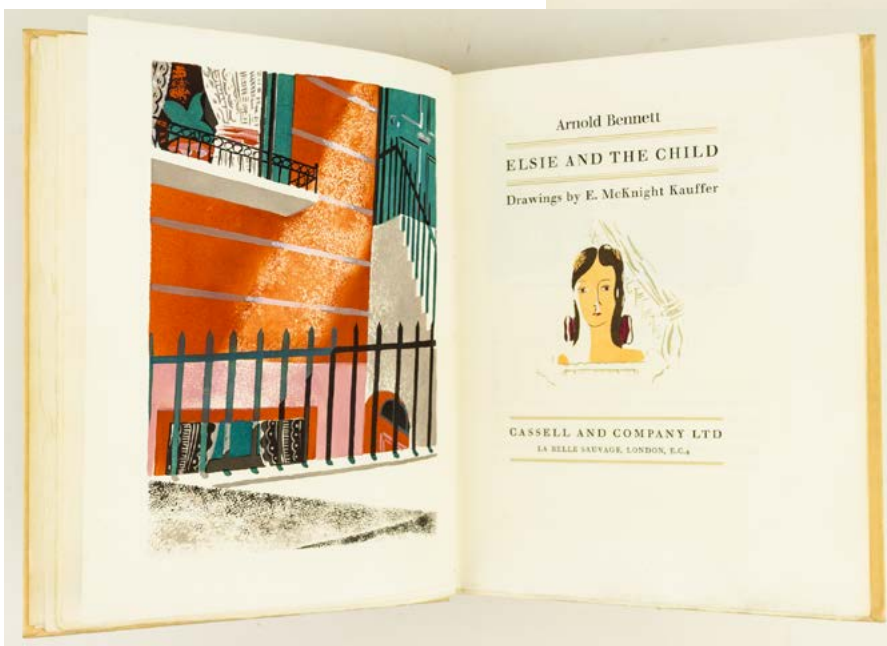
7 (CRESSET PRESS). BIBLE IN ENGLISH. THE APOCRYPHA. (London: [Printed by The Curwen Press for] Cresset Press, 1929) 330 x 210 mm. (13 x 8 1/4"). 5 p.l., 406 pp., [1] leaf. No. 206 OF 450 COPIES (and 30 copies on handmade paper). Publisher's stiff vellum, smooth spine with red morocco label. In a later wooden slipcase covered with maroon cloth. With 14 woodcuts, each by a different artist, among them Blair Hughes-Stanton, Gertrude Hermes, John Nash, Eric Ravillious, and Stephen Gooden. Front pastedown with bookplate of Alice Steelman Witherow. Ransom, p. 7; Hughes-Stanton 6. ♦Boards tending to splay very slightly (but this discouraged by its sturdy slipcase), a couple of tiny scuffs to boards, small (naturally occurring) brown patches on fore edge of boards, trivial internal imperfections, but still a fine copy—fresh, clean, and bright internally, in a well-preserved binding. \$550



This is a very pleasing copy of an ambitious undertaking, a combination of fine letterpress printing by a notable printing house for an important private press, and dramatic woodcuts by prominent artists of the time. The book features the work of 14 artists, many of them admired wood engravers: Blair Hughes-Stanton, Gertrude Hermes, John Nash, Stephen Gooden, Eric Ravillious, René Ben Sussan, Frank Medworth, Leon Underwood, Eric Kennington, Mary Elizabeth Groom, Wladislaw Skoczylas, Hester Sainsbury, Eric Jones, and D. Galanis. The text is well printed with vast margins, and the plates are memorable because they provide a sampling of the range of images being produced at the time by the best artists at work in the woodcut medium. According to Ransom, the Cresset Press, which operated between 1927 and 1931 under the direction of Dennis M. Cohen and A. I. Meyers, had three aims: "the production of fine editions; the reprinting in an attractive, though not necessarily expensive, format of certain of the classics now difficult to obtain; and finally, the production of contemporary or other works of undisputed or artistic value." Although the Curwen Press was founded (under a different name) in 1863, it became an important press in the world of private printing in 1914, when Harold Curwen (1885-1949), the grandson of the original founder, took control. In 1921, Oliver Simon (1895-1956) joined the firm, and he was instrumental in upgrading the quality of book production, in part by commissioning typefaces, illustrations, and decorations from, among others, Jan Van Krimpen, Rudolf Koch, Edward Bawden, Paul Nash, and Graham Sutherland (Lovat Fraser was already working for the press when Simon came in). Glaister says that "The brilliantly successful association of Curwen and Simon led to a steady flow of fine books as well as jobbing printing of outstanding quality." (ST12683-356)

8 (CURWEN PRESS). BENNETT, ARNOLD. KAUFFER, E. MCKNIGHT, Illustrator. ELSIE AND THE CHILD.

(London: [Printed at the Curwen Press for] Cassell and Company Ltd., 1929) 260 x 195 mm. (10 1/4 x 6 3/4"). 3 p.l., 85, [1] pp., [1] leaf. No. 104 OF 750 COPIES, this one inscribed to "Alice" (last name indecipherable; perhaps "Warcies"?), by E. McKnight Kauffer. Publisher's cream-colored silk-wove cloth printed with lettering on upper cover and smooth spine. In the (original?) acetate in the publisher's black cardboard slipcase, paper label on the spine. With portrait of the "Child" (Eva) on title page, half-page vignettes at beginning and end of text, and seven full-page plates, all in color, stencilled in pochoir style at the Curwen Press. WITH AN ORIGINAL DRAWING



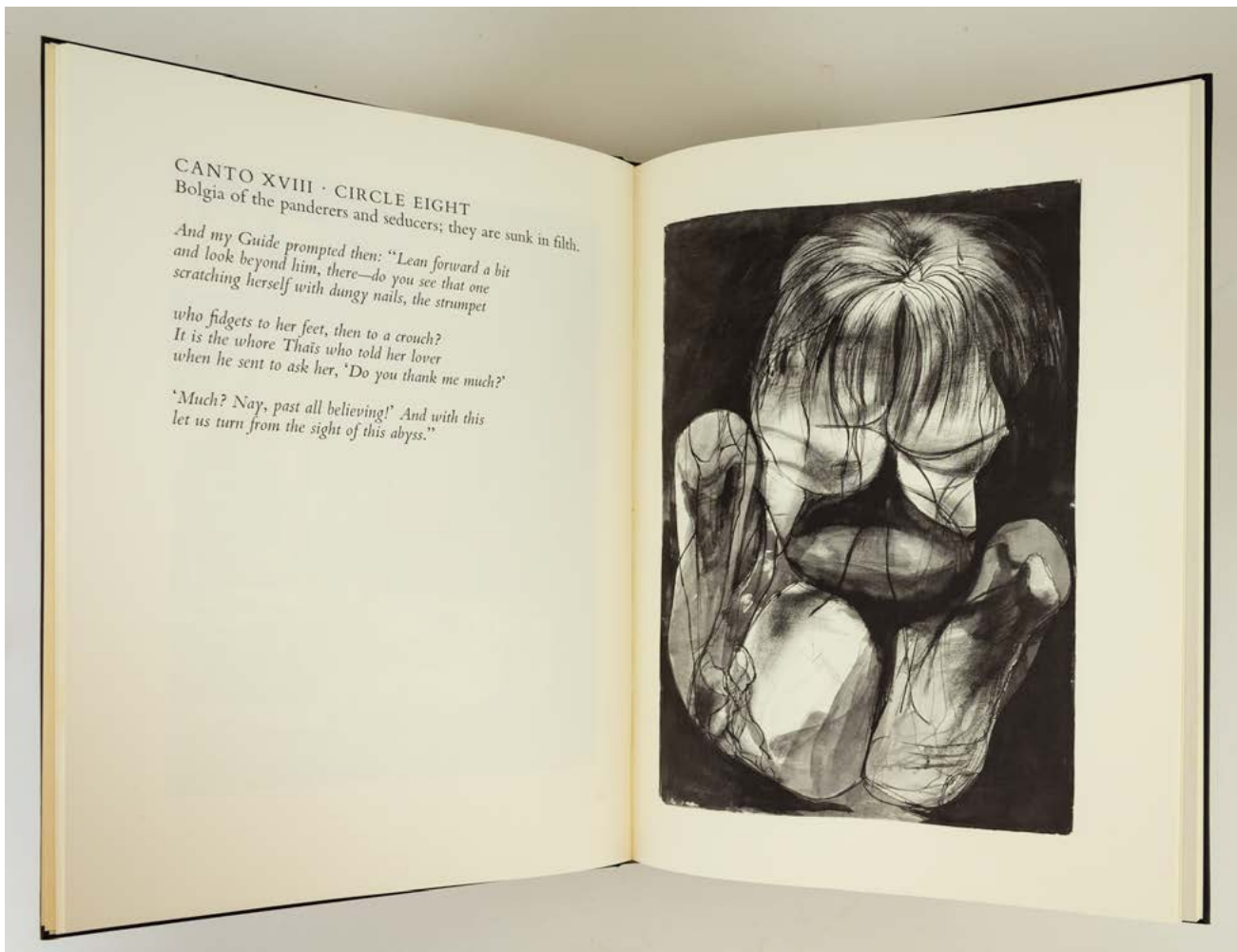
OF "EVA" SIGNED BY KAUFFER with the added note "first rough," and with a proof copy of one plate that is INSCRIBED BY KAUFFER TO "ALICE." Front pastedown with ex-libris of Desmond Flower. ♦ A little spotting and faint soiling to the pale-colored cloth, but the binding nearly fine, and a fine copy internally—clean, fresh, and bright with vividly colored illustrations. \$750

This is a special copy of a collaboration between respected printer Oliver Simon of the Curwen Press, publisher and bibliophile Desmond Flower, and influential graphic designer Edward McKnight Kauffer. The

short story about a little rich girl and the kindly servant Elsie who cares for her was written by Arnold Bennett, one the most successful authors published by Desmond Flower's Cassell and Company. An enthusiasm for fine typography led to a friendship between Flower (1907-97), Oliver Simon (1895-1956), and the innovative poster artist and painter Kauffer (1890-1954). A project like the present one provided much-needed income in a time of economic hardship for Simon and Kauffer, while adding private press prestige to Flower's firm. Both Simon and Flower were pleased with the result. In his autobiography "Printer and Playground," Simon notes, "Part of the stencilling [of the illustrations] was applied by a sponge and the result was spectacular." In a bibliography of Kauffer's book illustrations done for the 1956 Penrose Annual, Flower said of this work, "The technical skill of its reproduction is beyond praise, look at the opening text page; a perfect collaboration between Kauffer and Simon." Of the 750 copies in this limited run, the first 100 were specially bound and were signed in the colophon by Bennett and Kauffer. Although our copy is outside that limitation, Kauffer inscribed it to a woman named Alice, with the notation "in admiration for her and her collection"; he also included a proof of one plate, again inscribed to "Alice" using his nickname, "Ted." The original drawing for "Eva" that appears on the title page was either given to Alice by the artist, or inserted by the later owner, the book's publisher Desmond Flower. We have been unable to discover who Alice may have been, but the personal notes from Kauffer, and the fact that this book later passed into the possession of Flower, suggest that she was a member of their circle and a collector of private press works. (ST12683-353)

9 (DANTE). (KANTHOS PRESS). LEBRUN, RICO, Illustrator. DRAWINGS FOR DANTE'S INFERNO. ([Los Angeles]: Kanthos Press, 1963) 430 x 320 mm. (17 1/4 x 12 3/4"). [46] leaves. Edited and translated by John Ciardi. Book designed by Leonard Baskin. One of 2,000 copies. Publisher's black buckram, gilt lettering on upper cover and flat spine. In the original gray cardboard slipcase. With 36 lithographs in black & white by Rico Lebrun, and FOUR ORIGINAL, SIGNED LITHOGRAPHS laid in at front. List of plates also laid in at front. ♦In mint condition. \$200

In this series of lithographs, Italian-American artist Rico Lebrun captures the essence of souls in torment: distorted, faceless human bodies writhing in misery, trapped in their own sins, eternally distanced from God, forever without

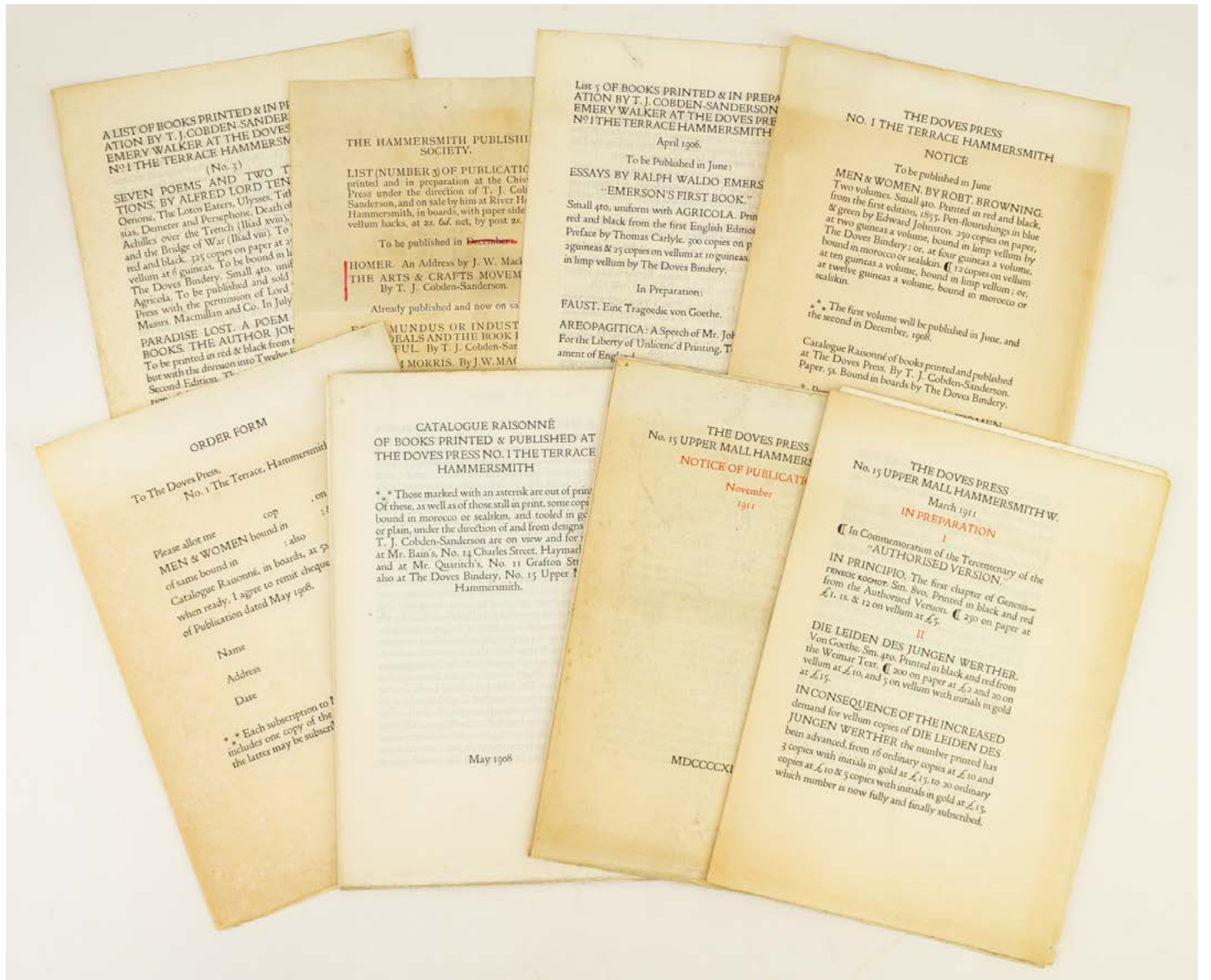


hope. Born in Naples, Lebrun (1900-64) immigrated to the United States at age 24, and built a successful but unsatisfying career as a commercial artist. In 1938 he gave up business and moved to Southern California to create and teach art. His artistic influences include the Italian Renaissance masters, particularly Michelangelo, and the darker, tragic vision of Spanish artists, particularly Goya and Picasso. Strains of both can be seen here, in the sculptural quality of the bodies and the overall sense of foreboding. This series was among the last works Lebrun completed before his death from cancer, perhaps intensifying the awareness of mortality in the work. The Kanthos Press was founded by printmaker Joe Funk (1917-81) in 1962, at a time when there were few lithographers operating in the U.S. He is credited with helping to preserve and promote that medium, which was in danger of dying out in mid-20th century America. (ST15816-24)

10 (DOVES PRESS - EPHEMERA). A SELECTION OF 23 ITEMS FROM THE DOVES PRESS, OFFERED AS A COLLECTION. (Hammersmith: Doves Press, 1902-16) Most 235 x 188 mm. (9 1/4 x 6 1/2"). Unbound, as issued. ♦ \$1,750

A LIST OF BOOKS PRINTED & IN PREPARATION BY T. J. COBDEN-SANDERSON & EMERY WALKER AT THE DOVES PRESS. (NO. 3). (March 1902) 4 pp. Tidcombe DPE-20. Faint vertical crease, mild soiling, lightly browned from contact with acidic folder, but a very good, crisp copy.

PROOF COPY OF THE HAMMERSMITH PUBLISHING SOCIETY. LIST (NUMBER 3) OF PUBLICATIONS. (November 1905) [1] leaf. With editor's comments and corrections written in red ink. Not in Tidcombe. Faint horizontal and vertical creases, lightly browned from contact with acidic folder, otherwise excellent.



LIST 5 OF BOOKS PRINTED & IN PREPARATION BY T. J. COBDEN-SANDERSON & EMERY WALKER AT THE DOVES PRESS. (April 1906) [2] leaves. Tidcombe DPE-16. Small marginal printer's smudge, faint creasing, minor dust soiling to blank rear page, otherwise very good.

NOTICE. TO BE PUBLISHED IN JUNE. MEN & WOMEN BY ROBT. BROWNING. (May 1908) [1] leaf. Tidcombe DPE-20. Lightly browned from contact with acidic folder, otherwise excellent.

ORDER FORM FOR MEN & WOMEN. (May 1908) [1] leaf. Tidcombe DPE-21. **Two copies.** One with faint vertical crease, light browning from contact with acidic folder; the other with faint vertical crease and two corner creases, otherwise clean, fresh, and bright.

CATALOGUE RAISONNÉ OF BOOKS PRINTED & PUBLISHED AT THE DOVES PRESS. (May 1908) 8 pp. Tidcombe DPE-22. **Three copies.** One with minor corner creases, a few faint marginal stains, otherwise very good, clean and bright; another with once faint corner crease, otherwise a fine copy, clean, crisp, and bright; the third with one-inch ink stain to text on last page, minor browning to first and last page, light vertical crease, but still a good copy.

PROOF COPY OF "PERVIGILIM VENERIS," DIFFERING BOTH IN TEXT OF COLOPHON AND IN FORMAT FROM PUBLISHED EDITION. (November 1910) 8 pp. A proof printed on inferior paper, folded and uncut. With pencilled editor's notes. A **UNIQUE COPY**, not in Tidcombe. Mild browning (due to paper stock), four vertical creases, otherwise excellent.

THE DOVES PRESS . . . MARCH 1911 IN PREPARATION. [2] leaves, printed in red and black. Tidcombe DPE-44. **Three copies.** One with mild browning from contact with acidic folder, horizontal crease with short tear at fore-edge, otherwise very good; another with date "23. Mar. 1911" written in ink at head of first page. Minor horizontal crease, small patch of foxing to tail margin of last page, otherwise very good; the third an excellent copy, clean, fresh, and bright with negligible imperfections.

NOTICE OF PUBLICATION [for "A DECADE OF YEARS" and other works]. (November 1911) [4] pp. Printed in red and black. Tidcombe DPE-47. **Two copies**, both with minor browning or foxing, otherwise very good.

LIST OF BOOKS IN PREPARATION BY MR. COBDEN-SANDERSON AT THE DOVES PRESS 1911-1912. [4] pp. Printed in red and black. Tidcombe DPE-46. Mild browning from contact with acidic folder, otherwise excellent.

THE DOVES PRESS. TORQUATO TASSO. (January 1913) [4] pp. Printed in red and black. Tidcombe DPE-57. Water damage to top two inches, with some blurring of red ink and discoloration, minor foxing, second leaf with vertical crease.

ON A PASSAGE IN "JULIUS CAESAR." A LETTER ADDRESSED TO THE EDITOR OF "THE TIMES." (January 17 1913) [4] pp. With its original printed brown wrapper. Tidcombe DPL-4. Small smudge to front of wrapper, otherwise fine.

CATALOGUE RAISONNÉ OF BOOKS PRINTED & PROJECTED AT THE DOVES PRESS, 1900-1915. (1914) 14, [2] pp. Proof copy before addition of red. Tidcombe DPE-61. A sprinkle of foxing to head margin of front page, mild vertical crease, otherwise a fine, fresh copy, clean and bright.

DOVES PRESS [ANNOUNCEMENT] APRIL 1915. [4] pp. Tidcombe DPE-65. A bit of foxing and light browning to fore margin of front leaf, minor vertical crease, otherwise a very good copy.

DOVES PRESS [ANNOUNCEMENT] OCTOBER 1915. [4] pp. Tidcombe DPE-67. A little browning to edge, mild vertical crease, last page with small stain and smudges to head margin, otherwise very good.

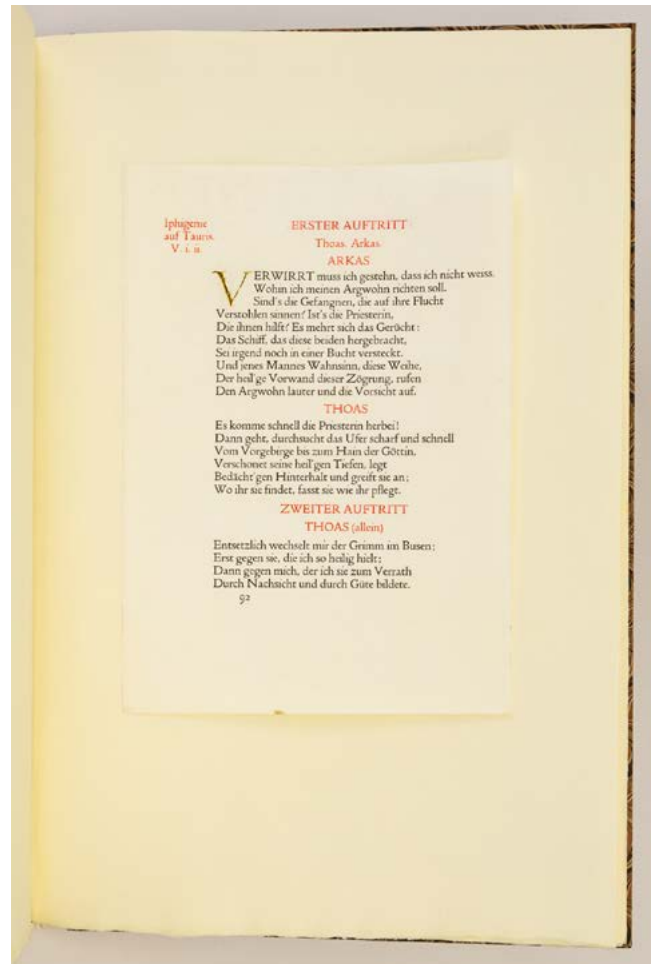
DOVES PRESS [ANNOUNCEMENT] MARCH. (1916) [4] pp. Tidcombe DPE-68. Mild vertical crease, otherwise a fine copy.

DOVES PRESS [ANNOUNCEMENT] JUNE. (1916) [4] pp. Announcing the final publications of the press. Tidcombe DPE-70. Second page with dark brown stain just to tip of fore-edge, minor marginal foxing or dust soiling, otherwise excellent. (ST7292)

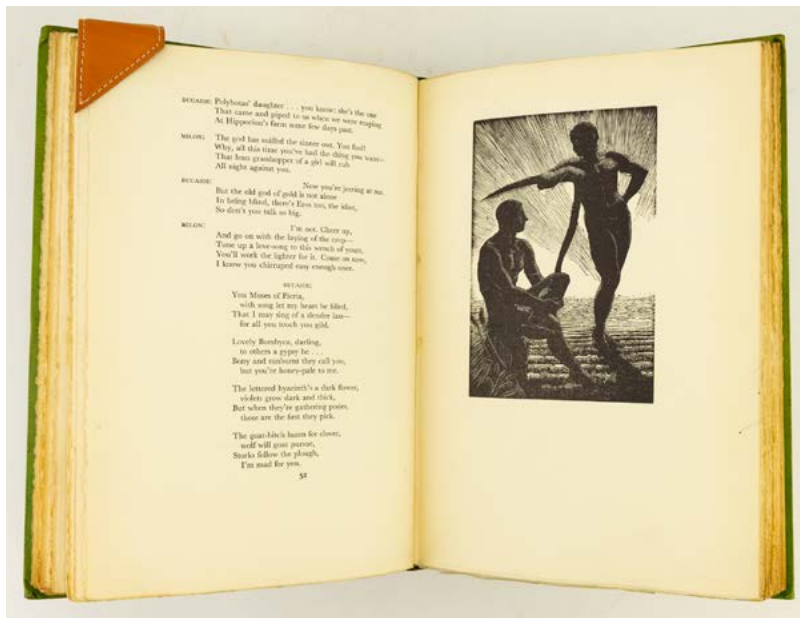
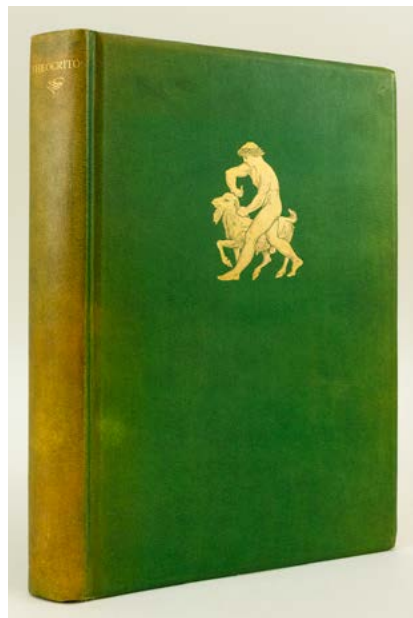
The Garden Copy of the Most Special Version,
With Two Vellum Specimen Leaves

11 (DOVES PRESS - LEAF BOOK). (ADAGIO PRESS). STROUSE, NORMAN H. and JOHN DREYFUS. C-S, THE MASTER CRAFTSMAN. (Harper Woods, Michigan: [Printed by Leonard F. Bahr at] The Adagio Press, 1969) 390 x 255 mm. (15 1/2 x 10"). 49, [1] pp., [3] leaves (last blank). COPY "G" OF 12 COPIES WITH TWO ORIGINAL LEAVES PRINTED ON VELLUM (and, of these, one of 10 with a gilt initial) from a total edition of 329 copies. SIGNED BY THE PRINTER. Publisher's vellum-backed marbled paper boards, gilt titling on spine. In the original tan linen slipcase. Prospectus, mounted photo of Emery Walker and Cobden-Sanderson, and sample leaf laid in at front, along with a typed letter, signed, from author Norman Strouse to collector Duncan Andrews, listing the dealers offering the special copies with two vellum leaves. Front pastedown with bookplate of Haven O'More of The Garden Ltd. Text printed in brown, blue, and black. Tidcombe, pp. ix, 144, 154; Cave, p. 264. ♦In mint condition. \$4,800

This handsomely printed book is a study of Thomas James Cobden-Sanderson (1840-1922), founder of the Doves Press and the foremost figure in the late 19th and early 20th century among those who straddled the fields of English fine press publishing and artistic binding. The first section, by Norman H. Strouse, gives an overview of the life, character, and aims of Cobden-Sanderson. The second section, by John Dreyfus, studies the troubled relationship of Cobden-Sanderson with his original partner in the press, Emery Walker, based on the discovery of new documents. Our copy of this study includes two leaves from Doves Press books, one from Goethe's "Iphigenie auf Tauris" and the other from the English Bible, the former with a fine burnished gold manuscript initial by Edward Johnston. The published copies are divided among 242 regular copies with two leaves on paper, 75 copies with a Bible leaf on paper and a different leaf on vellum, and the other 12 with two vellum leaves (10 of those with the gold Johnston initial). While copies with one or two leaves on paper are readily available, those copies like the present example—with two gilt-decorated vellum leaves—are very hard to come by. Cave calls our work an "important study" and "the most substantial" product of the Adagio Press, which was founded in 1956 in Grosse Pointe Park, Michigan, by Leonard F. Bahr and later moved to Harper Woods, Michigan. American bibliophile Duncan Andrews (1935-2011) assembled an important collection with concentrations in foxhunting books, the manuscripts and books of English poet Sir John Betjeman, and the work of engraver Stephen Gooden; he produced a catalogue raisonné and bibliography of the latter. Our copy was also part of the Garden Collection, assembled by Haven O'More with funding from Michael Davis, which was the most outstanding library of notable books put together in America in the second half of the 20th century. When it was auctioned by Sotheby's in 1989, the sale brought in \$16.2 million. The library included high spots from all periods (the four Shakespeare folios, the first edition of "Don Quixote," and Blake's "Songs of Innocence and Experience" brought in more than \$5 million alone), and the collection was breathtaking in its impeccable condition. (ST15911)



12 (FANFROLICO PRESS). THEOCRITUS. THE COMPLETE POEMS OF THEOCRITOS. (London: Fanfrolico Press, [1929]) 285 x 190 mm. (11 1/4 x 7 1/2"). xxiv, 162, [2] pp. Translated by Jack Lindsay. With an introduction by Edward Hutton. No. 14 OF 500 COPIES. Original green vellum, gilt titling and decoration, top edge gilt, others uncut. Frontispiece depicting the poet and 20 woodcut plates by Lionel Ellis. Front pastedown with book label of F. C. W. Hiley and front free endpaper with his pencilled signature, dated 31 May 1929. "Modern British and

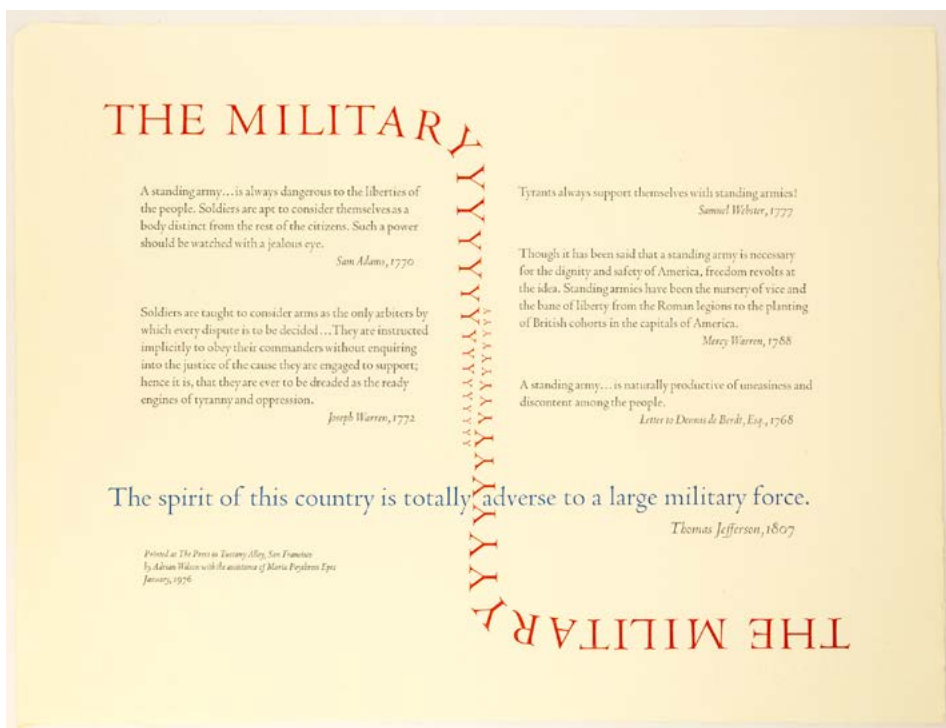


American Private Presses (1850-1965)," p. 68. ♦Spine sunned to a soft gold, a little fading to edges of boards, one leaf with short marginal tear, otherwise very fine—clean and fresh internally, in a virtually unworn binding. \$125

Printed in the last year of the Fanfrolico Press' operations, this is a new translation of the greatest of Greek pastoral poets by press co-founder Jack Lindsay. Originally founded in Australia by Lindsay and John Kirtley in 1923, the press moved to London and continued in operation from 1926-30. According to DNB, Lindsay (1900-90) wrote six of its books, translated 10, "edited many, and hand-printed the last seven." Cave lauds "Fanfrolico's deliberate adoption of the mode of the 16th century scholar-printers, who themselves edited the texts they published." A third century B.C. Greek from Sicilian Syracuse, Theocritus migrated to Hellenistic Egypt, where he enjoyed the patronage of the beneficent Ptolemy II, who encouraged scholars, poets, and scientists gathered at the Alexandrian Museum. Although set in the world of shepherds sheltering in the shade and singing to the music of panpipes, his poems are by no means artless; instead, they are highly wrought compositions that often meditate on the poetic craft itself. Our copy once belonged to F. C. W. Hiley, assistant keeper of Printed Books at the British Museum, whose translation of Catullus' poems appeared the same year as this work. (ST15816-58)

13 (FINE PRESS). JEFFERSON, THOMAS, BENJAMIN FRANKLIN, [and others]. A LITTLE REBELLION

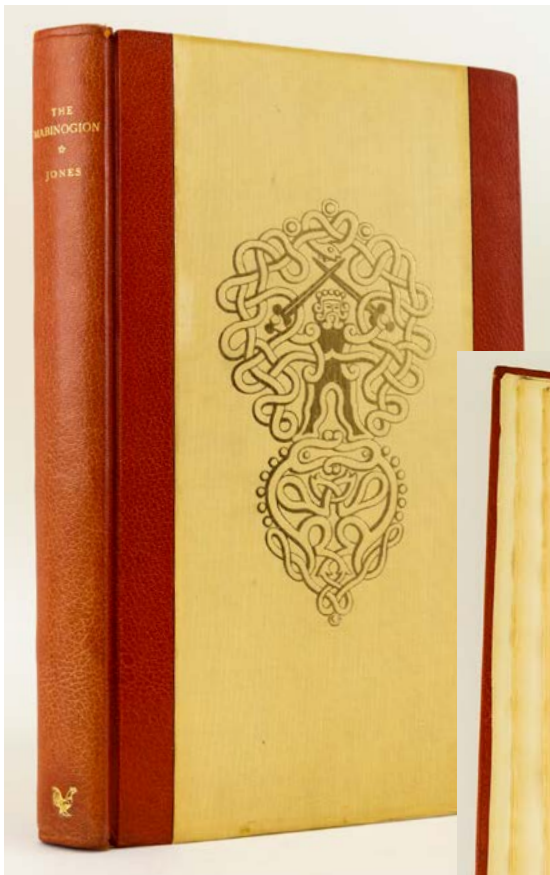
NOW & THEN: SIXTEEN OF AMERICA'S FINEST TYPOGRAPHER-PRINTERS, AND AN ENGLISHMAN, PRINT ON THE AMERICAN REVOLUTION. (Santa Cruz: William James Association, 1976) 553 x 420 mm. (21 3/4 x 16 1/2"). [1] (title page), [14] (broadside) leaves, plus printed announcement. ONE OF 200 COPIES. Loose as issued in publisher's blue cloth portfolio, upper cover with gilt titling. Printed in multiple colors, one broadside with an illuminated initial, seven broadsides incorporating illustrations. With three copies of the prospectus laid in. ♦A little shelf wear to portfolio's bottom edges, but the contents in mint condition. \$750



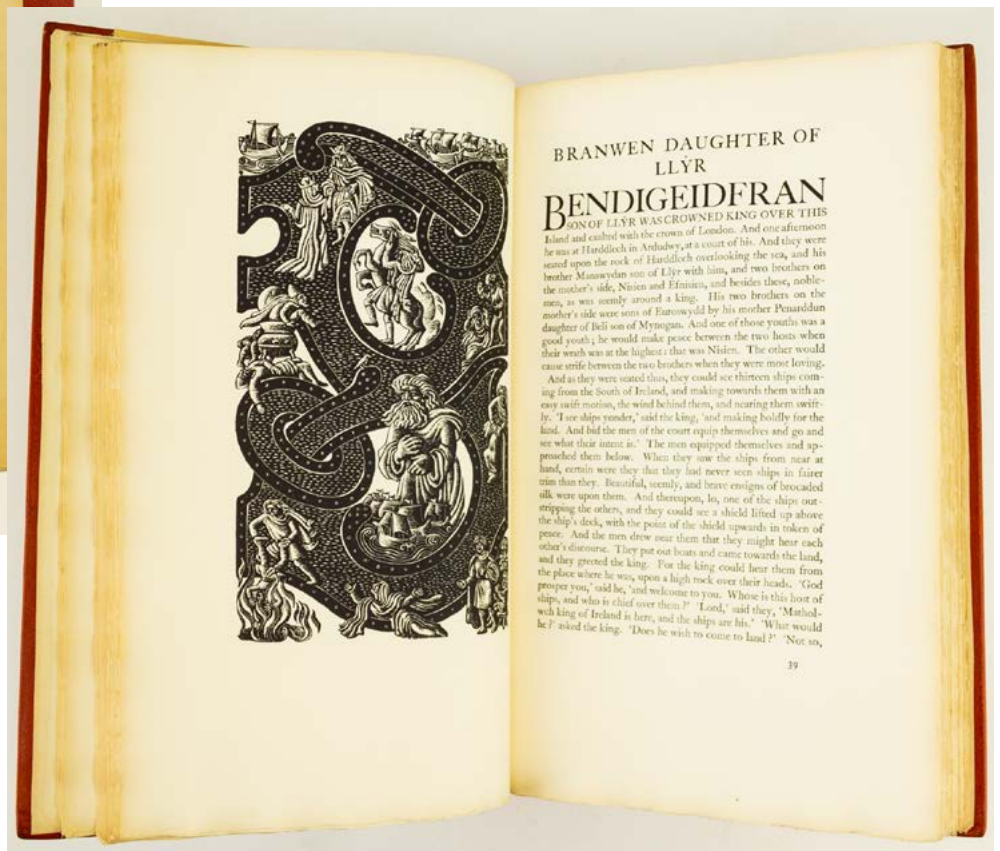
Published to commemorate the American Bicentennial, this work

consists of 14 broadsides inspired by the words of notable Revolutionary-era writers and politicians and produced by some of most talented typographers and printers of the late 20th century. The introduction tells us that "Given liberty over their own page and text, each printer approached the project with his own particular style, types and press. The text chosen by each reflects a personal sensibility; collectively the broadsides reflect a more pervasive, universal and lasting Revolutionary sentiment." The printers include: Clifford Burke at the Cranium Press, San Francisco; Sebastian Carter at the Rampant Lions Press, Cambridge; Bert Clarke at the Press of A. Colish, Mt. Vernon; William Everson at the Lime Kiln Press at Santa Cruz; Katherine and Sherwood Grover at Grace Hoper Press, Aptos, CA; Andrew Hoyem at the Arion Press, San Francisco; Mark Lansburgh At the Sign-of-the-Albion-Press, Colorado Springs; Cheryl Miller, Kathy Walkup, and Jaime Robles at the Five Trees Press, San Francisco; Henry Morris at the Bird and Bull Press, North Hills, PA; Ward Ritchie, Laguna Beach, CA; Jack Stauffacher at the Greenwood Press, San Francisco; the Stinehour Press, Lunenburg, VT; Thomas Whitridge at the Didymus Press, San Francisco; and Adrian Wilson with Maria Poythress Epes at the Press in Tuscany Alley, San Francisco. All copies of this work lack two broadsides: "Notice" by Alvin Eisenman and "John Adams" by David Godine, which were never completed. (ST15816-71)

14 (GOLDEN COCKEREL PRESS). BRABY, DOROTHEA, Illustrator. MABINOGION. (London: Golden Cockerel Press, 1948) 362 x 222 mm. (14 1/4 x 8 3/4"). 266 pp., [1] leaf (colophon). Translated from the Welsh by Gwyn Jones and Thomas Jones. No. 185 OF 550 COPIES. First Edition of this Translation. Original rust-colored half morocco over tan buckram by Sangorski & Sutcliffe (stamp-signed on front turn-in), upper cover with large gilt Celtic design by Braby, smooth spine with gilt titling. With 20 wood engravings, including illustrated title page and two maps, by Dorothea Braby. Cockalorum 176; Cave and Manson, pp. 192-95. ♦Corners lightly bumped, negligible foxing in margin of a couple of leaves, otherwise A FINE COPY, clean and bright inside and out. \$750



This handsome edition of the Medieval prose masterpiece of Welsh literature combines a translation praised by the Oxford Companion for "its subtle evocation of the spirit of the original and the unflinching elegance of its style" with illustrations that Cockalorum proclaims "a perfect interpretation of the great literature of a nation." "Mabinogion"

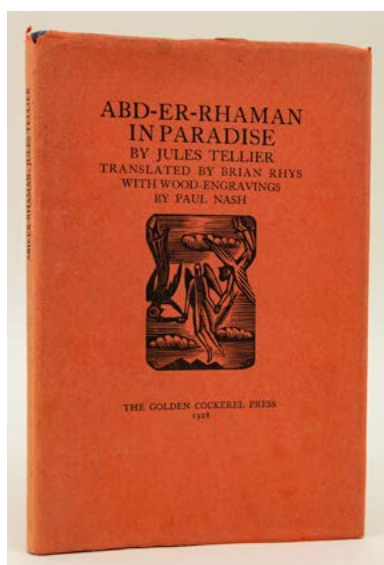
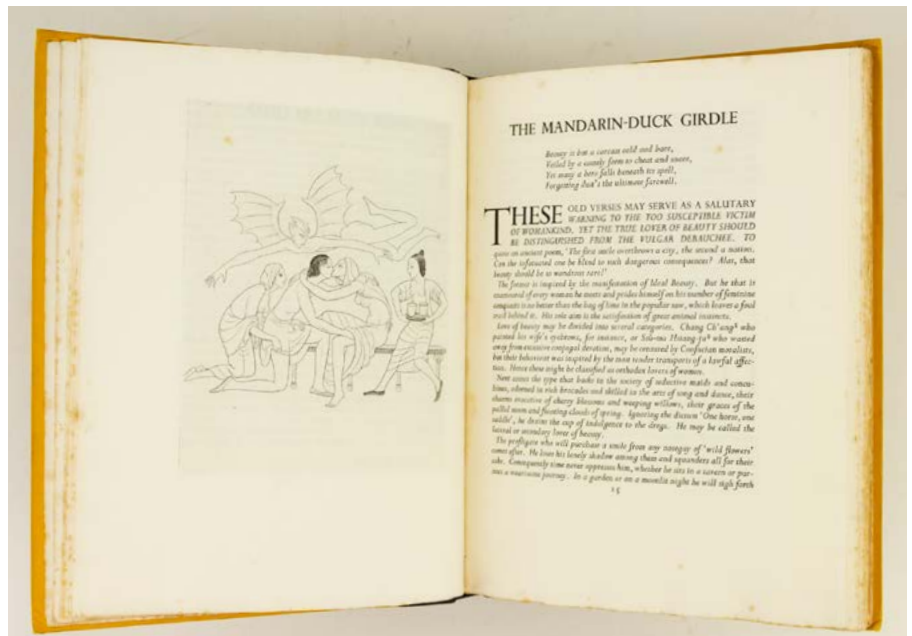


is a collection of 11 tales first recorded in the 12th and 13th centuries, and based on an oral tradition of folklore, heroic legends, and Celtic mythology. The work was first translated into English and given its present title by Lady Charlotte Guest in the mid-19th century. The Oxford Companion to

the Literature of Wales declares our translation “largely responsible for awakening world interest in these tales. It is still the authoritative translation, notable for its combination of meticulous accuracy and a fine literary style.” It is the result of a collaboration between two professors at the University College of Wales in Aberystwyth, Gwyn Jones (1907-99), who held the Rendell chair of English language and literature, and Thomas Jones (1910-72), professor of Welsh. Illustrator Dorothea Braby (1909-87) spent 18 months creating the complex illustrations here. Trained at the Central School of Arts and Crafts, she worked as a freelance designer and illustrated a number of books for the Golden Cockerel Press before taking up a career as a social worker in 1959. Established by Hal Taylor in 1920, Golden Cockerel was led by Christopher Sandford from 1933 to 1959, and published 120 titles during his tenure. (ST12683-033)

15 (GOLDEN COCKEREL PRESS). GILL, ERIC, Illustrator. GLUE AND LACQUER. FOUR CAUTIONARY TALES TRANSLATED FROM THE CHINESE BY HAROLD ACTON & LEE YI-HSIEH. (London: Golden Cockerel Press, 1941) 257 x 195 mm. (10 1/8 x 7 3/4”). 139 pp. Preface by Arthur Haley. No. 196 OF 350 COPIES. Publisher’s blue quarter morocco over yellow cloth, upper board with gilt Chinese characters, flat spine with gilt titling. With five illustrations from drawings by Eric Gill, interpreted on copper by Denis Tegetmeier. Gill 301; Pertelote 149. ♦Spine and edges of boards a little sunned, corners lightly bumped, a bit of rubbing to head and foot of spine, minor foxing throughout, more noticeable on a couple of gatherings, but a very good copy with nothing approaching a fatal defect. \$175

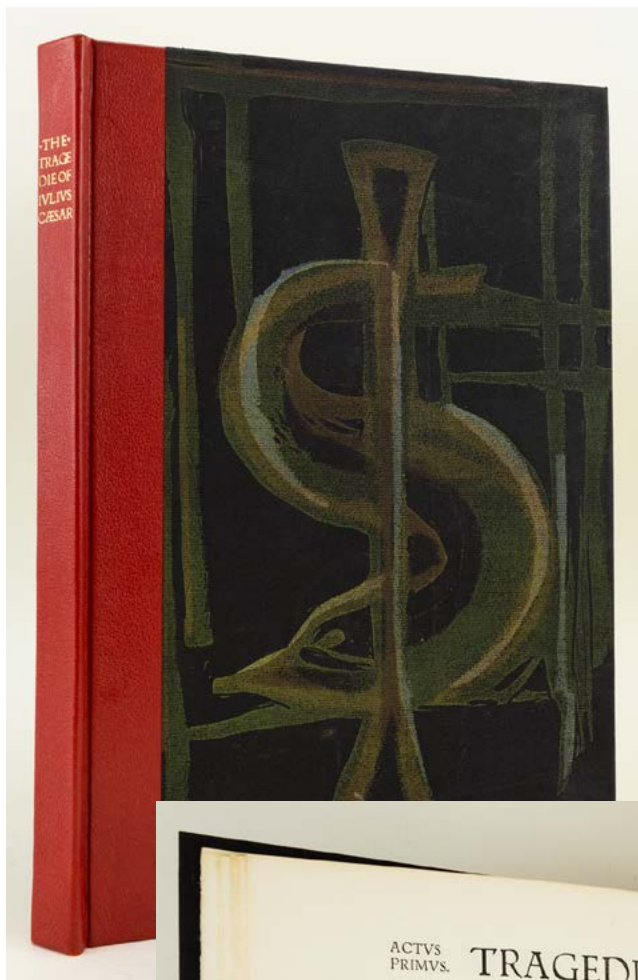
Featuring the final illustrations by Eric Gill, completed during the last week of his life and engraved by his son-in-law, this is a wartime publication from the press he worked with for years. Translator Harold Acton tells us that he chose this unusual title for the collection of four erotic tales because “like glue and resembling lacquer” is a common Chinese metaphor for the closest of human intimacies.” Dating from the 17th century, the stories here are: “The Mandarin Duck Girdle,” “Brother or Bride?,” “The Predestined Couple,” and “Love in a Junk.” The colophon notes that the book was printed during the Battle of London, the bombing campaign of the winter of 1940-41, and one can only admire the dedication to craft that kept these artisans at their press during the Blitz. (ST12683-062)



16 (GOLDEN COCKEREL PRESS). NASH, PAUL, Illustrator. TELLIER, JULES. ABD-ER-RHAMAN IN PARADISE. (Waltham St. Lawrence: Golden Cockerel Press, 1928) 230 x 153 mm. (9 x 6”). 2 p.l., 34 pp., [1] leaf (colophon). Translated by Brian Rhys. No. 94 OF 400 COPIES. First Edition in English. Publisher’s red marbled paper boards backed with blue buckram, flat spine with gilt titling. In the original red dust jacket with lettering and vignette by Nash on front cover. With title page vignette and four full-page woodcuts by Paul Nash. Chanticleer 60. For the illustrator: Colvin, “Paul Nash Book Designs.” ♦Dust jacket with small chip to head of spine and tiny snag to one corner, but a NEAR-MINT COPY—clean, fresh, and bright internally, in an unworn binding, and in a fine dust jacket. \$550

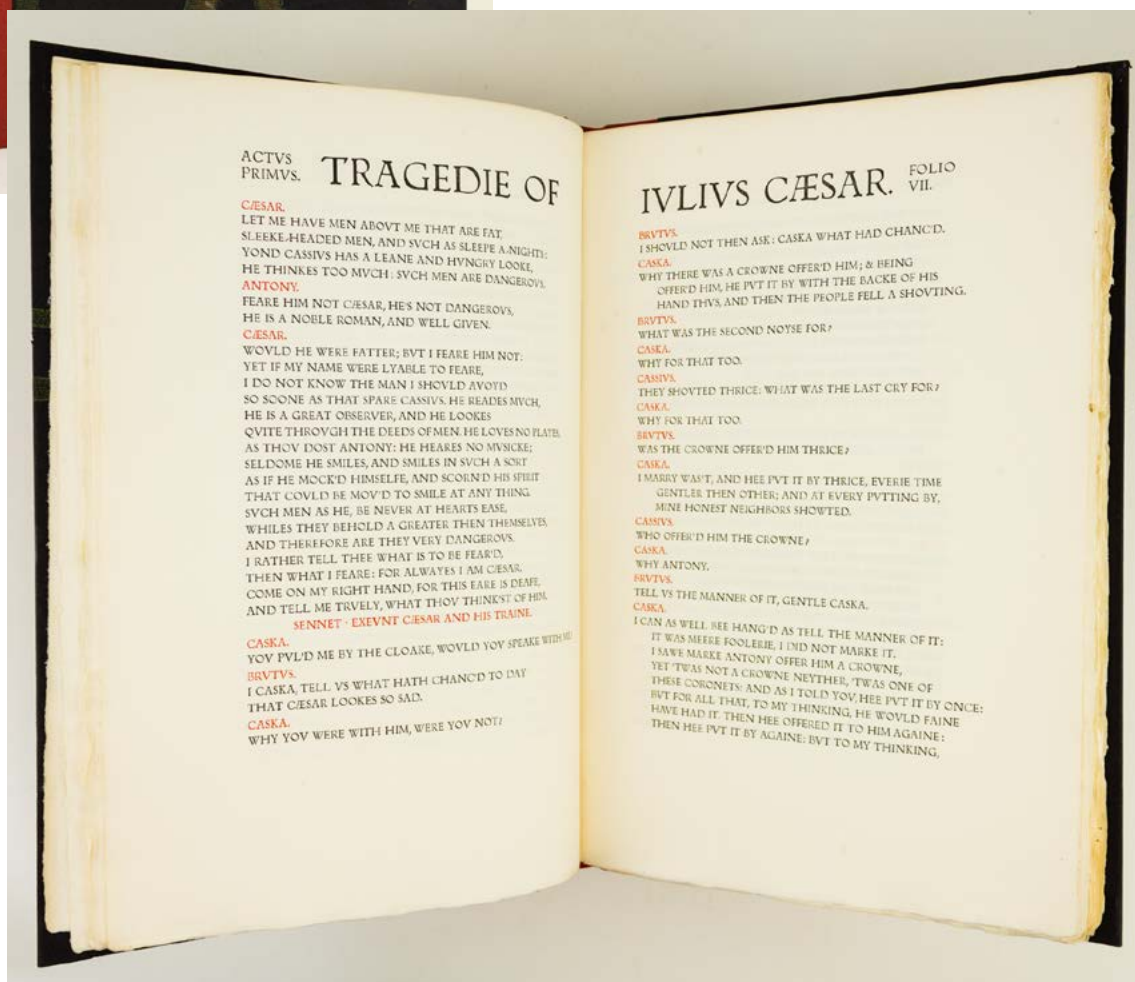
With illustrations that, according to Colvin, “stylistically . . . mark the climax of Nash’s representational wood engravings, “ this is the first appearance in English of Jules Tellier’s “Les Deux Paradis,” the story of a man offered the choice between the Muslim and the Christian heaven. On his deathbed, Abd-er-Rhaman embraces Christianity, but he clings at the same time to his strong belief in Mohammed. Thus, his

long and industrious labor, free from any drama other than that provided by his time." Wynkyn printed several editions of that perennial Medieval bestseller "The Golden Legend," a collection of lives of the saints, using Caxton's 1483 translation. This leaf is from the ninth and final printing of the Caxton text. (ST15816-28)



18 (GRABHORN PRESS). SHAKESPEARE, WILLIAM. THE TRAGEDIE OF IVLIVS CAESAR. (San Francisco: Grabhorn Press, 1954) 400 x 165 mm. (15 3/4 x 10 1/4"). 2 p.l., LIV, [1] leaves. ONE OF 180 COPIES. Publisher's red morocco-backed black boards with printer's device in colors on upper cover, smooth spine with gilt titling. With six linoleum cuts and special printer's device by Mary Grabhorn. Printed in red and black in Inkunabula type. Front pastedown with book label of Irving W. Robbins, Jr. and notation of Roxburghe Club meeting on 20 October 1956 written in green ink. Heller & Magee 550. ♦Tiny dent to fore edge of upper board, one leaf a bit foxed, but a fine copy—clean and bright internally, and in a virtually unworn binding. \$325

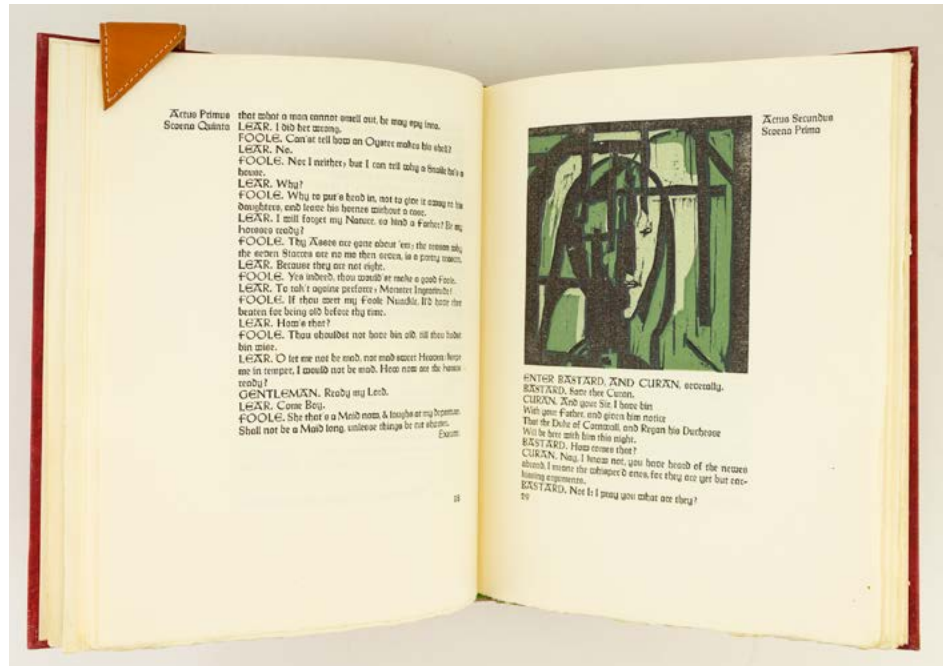
Handsomely printed in majuscules, with text taken from the First Folio of 1623, this is the fourth Shakespeare work issued by the Grabhorn brothers, with illustrations by Edwin Grabhorn's daughter Mary. Founded in 1915 in Indianapolis by Edwin and Robert Grabhorn and then moved to San Francisco in 1919 or 1920, the Grabhorn Press was known for its willingness to experiment with typography and design, and their publications (including the present title) were often listed among the 50 best-designed books of



the year by the American Institute of Graphic Arts. The Grabhorns followed the principles of “allusive” printing, choosing typography, decoration, and page layout that allude to the book’s contents, seen here in the use of all capitals for the text (as in Roman inscriptions) and Latinized spellings (e.g., replacing J with I and U with V). Our copy was once in the library of noted California collector Irving W. Robbins, Jr. (1919-95), honorary curator of rare books at Stanford University. (ST15816-26)

19 (GRABHORN PRESS). SHAKESPEARE, WILLIAM. THE TRAGEDIE OF KING LEAR. (San Francisco: Grabhorn Press, 1959) 300 x 230 mm. (11 3/4 x 9”). 2 p.l., 103, [1] pp. ONE OF 180 COPIES. Publisher’s red patterned cloth backed with linen, flat spine with red morocco label. With six woodcuts by Mary Grabhorn, printed in colors. Printed in black letter type. ♦A breath of shelf wear to tail edge of boards, but in near-mint condition, pristine internally. \$325

This is a very fine copy of the seventh in the Grabhorn Press’ series of works by Shakespeare, discussed in the previous entry. (ST15816-45)



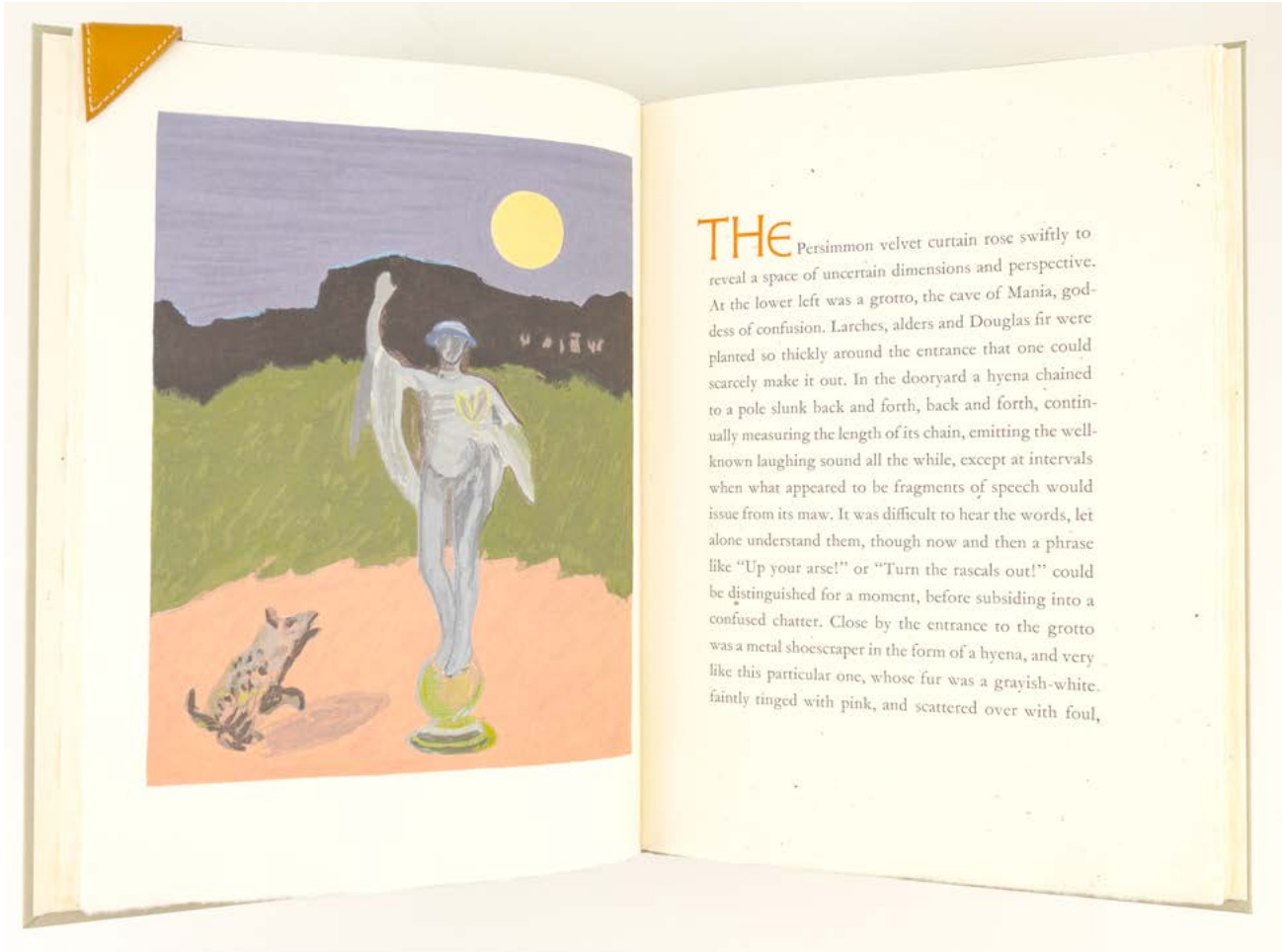
20 HUGHES-STANTON, BLAIR, Illustrator. (ALLEN PRESS). CONRAD, JOSEPH. YOUTH. (Kentfield, California: Allen Press, 1959) 395 x 265 mm. (15 1/2 x 10 1/4”). [28] leaves. ONE OF 140 COPIES. Publisher’s illustrated white paper boards, flat spine with lettering in blue. In the (lightly rubbed) original blue slipcase. WITH EIGHT LINOCUTS BY BLAIR HUGHES-STANTON, printed in nine colors. Hughes-Stanton 39; Allen Press Bibliography 23. ♦In virtually mint condition, the white paper boards remarkably clean and bright, the contents immaculate. \$1,750



This is an unusually fine copy of one of the most colorful books produced by Blair Hughes-Stanton, a handsomely printed edition of Conrad’s autobiographical tale of a young man’s first—and quite eventful—voyage to the Far East. In the Allen Press Bibliography, press co-founder Lewis Allen says: “For the illustrator, our English friend Blair Hughes-Stanton was the obvious choice. Never one to accomplish art work simply, he came up with eight nine-color engravings involving delicate register problems. Also, to complete a nine-color process within a time-span of one week, we had to develop a plan to do three colors with one impression. All this was necessary because we damp the handmade paper for printing—a highly desirable technique. The engraved illustrations are spectacularly dramatic, enhanced by the beautiful (and tamed) French paper. Directors of the Palace of the Legion of Honor Museum in San Francisco gave a special exhibition of those remarkable illustrations.” A leading figure in the 20th century revival of wood-engraving in England, Hughes-Stanton (1902-81) studied at the school of Leon Underwood at Hammersmith and had a long and productive career producing sophisticated woodcuts as an avant-garde artist. Although he was encouraged to make his expressive, sometimes even savage, images look more like those of Eric Gill, he resisted and successfully established his unique personal style as an illustrator. From 1930 through 1933, Hughes-Stanton worked for the Gregynog Press in Wales, helping to design text layout, providing woodcut illustrations, and designing bindings.

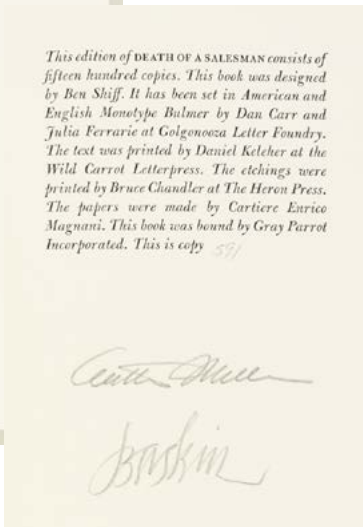
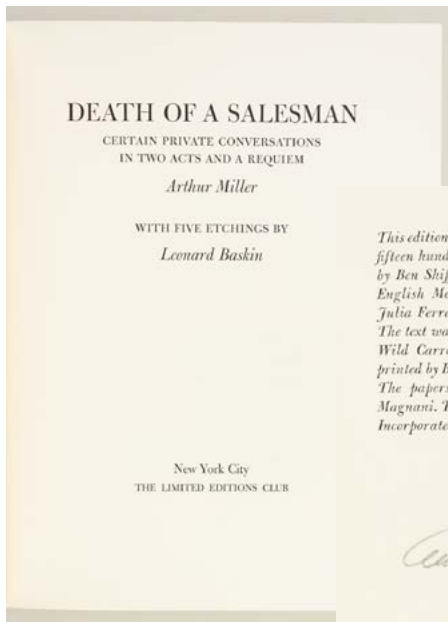
He also illustrated books for the Cresset Press, Golden Cockerel Press, and his own Gemini Press, and taught wood engraving at Saint Martin's School of Art, the Central School of Art and Design, and the Winchester School of Art. In the 1950s, he began working with the Allen Press, and illustrated five books for them, mostly with linocuts, a new medium he was exploring. Founded by Lewis and Dorothy Allen in 1939, the Allen Press operated for more than 40 years, producing limited edition books admired for their luxurious materials, classic types, and impeccable craftsmanship. For another item by the Allen Press, see item #1, above. (ST15816-25)

21 (LIMITED EDITIONS CLUB). ASHBERY, JOHN. DESCRIPTION OF A MASQUE. (New York: [Printed at Golgonooza Press for] Limited Editions Club, 1998) 378 x 278 mm. (15 x 11"). [19] leaves. No. 132 OF 300 COPIES, SIGNED by the author and the artist. Publisher's khaki cloth, upper cover with dark orange morocco label, smooth spine. In a matching clamshell box with morocco label on back. With three watercolor woodblock prints by Jane Freilicher. Prospectus laid in at front. ♦In mint condition. \$750



This attractive volume from the Limited Editions Club brings together John Ashbery and Jane Freilicher, two close friends from the New York School, an informal group of avant-garde poets and artists. Ashbery's text is one of his notoriously opaque post-modern prose works, in which a narrator describes the 20th century performance of a masque, a type of celebratory play popular in the Renaissance, from the viewpoint of a contemporary audience. In addition to being the most lauded American poet of his generation, Ashbery (1927-2017) was also an art critic, and he uses this piece to comment on the conflict and interplay of visual and verbal media. The visuals here are provided by Ashbery's onetime muse Freilicher (1924-2014), whose distinctive, colorful paintings manage to combine, improbably, realism and abstract expressionism. Freilicher's vibrant colors were reproduced here by Keiji Shinohara, who used more than 30 separate woodblocks to create each of the plates. (ST15816-30)

22 (LIMITED EDITIONS CLUB). BASKIN, LEONARD, Illustrator. MILLER, ARTHUR. DEATH OF A SALESMAN. (New York: Limited Editions Club, 1984) 275 x 205 mm. (10 3/4 x 8"). 4 p.l., 164, [2] pp., [1] leaf (colophon). With a foreword by Arthur Miller. No. 591 of 1,500 copies, SIGNED by Miller and Baskin. Publisher's



unadorned brick red crushed morocco by Gray Parrot, smooth spine with gilt titling. In the original taupe cardboard slipcase. With five haunting full-page etchings by Leonard Baskin, all with original tissue guards. "Great and Good Books" 540. ♦ In mint condition. \$475

Miller's Pulitzer- and Tony-winning classic of American theater is accompanied here by Leonard Baskin's moving etchings documenting the decline of the titular salesman, Willy Loman, marking the toll life's disappointments take. Miller (1915-2005) achieved immediate fame with this play's 1949 premiere. ANB describes "Salesman" as "the epic tragedy of a very ordinary man," and notes that it "marked a transformation in American drama," linking "past and present in a dramatic flow of emotional storytelling." One of the preeminent American artists of the 20th century, Baskin (1922-2000) considered himself primarily a sculptor, but he is best known for his woodcuts, book illustrations, and the fine books created at the Gehenna Press, which he founded in 1942, while still a student at Yale. His woodcuts and sculptures were in the figurative tradition at a time when abstract expressionism was the dominant movement in art; his defense of his style, quoted

in his New York Times obituary, seems especially applicable to the etchings here: "Our human frame, our gutted mansion, our enveloping sack of beef and ash is yet a glory. Glorious in defining our universal sodality and in defining our utter uniqueness. The human figure is the image of all men and of one man. It contains all and can express all." (ST15816-68)

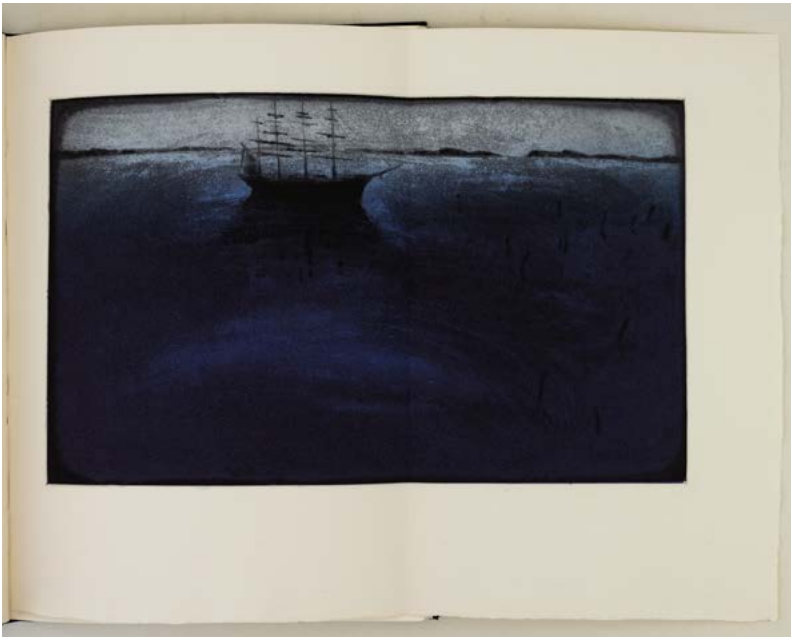
23 (LIMITED EDITIONS CLUB). [DODGSON, CHARLES]. "LEWIS CARROLL," Pseudonym. ALICE'S ADVENTURES IN WONDERLAND [with] THROUGH THE LOOKING-GLASS. (New York: Limited Editions Club, 1932) 229 x 152 mm. (9 x 6"). **Two volumes.** "Alice" with an introduction by Henry Seidel Canby; "Looking-Glass" with an introduction by Carl Van Doren. One of 1,500 copies, both volumes SIGNED BY ALICE HARGREAVES, "the original Alice." Publisher's elaborately gilt red morocco (for "Alice") and matching blue calf (for "Looking-Glass"), the latter imperfectly rebaked with blue cloth and original backstrip remnants; both bindings designed by Frederic Warde. "Alice" with publisher's (somewhat sunned) slipcase that repeats the spine decoration from the volume, "Looking-Glass" in a later plain red cloth slipcase (rather than the original publisher's version). Both housed, with miniature described below, in a modern burgundy slipcase. With 94 original illustrations by John Tenniel, the 43 illustrations for "Alice" re-engraved on wood by Bruno Rollitz and the 51 illustrations in Looking-Glass" re-engraved by Frederic Warde. Front pastedown to each volume with bookplate of Lester Douglas. Included is an oval wood-



framed portrait in color on vellum purported to be of Alice Liddell on her 16th birthday by Sir Wm. Blake Richmond. "Alice": Quarto-Millenary 36; Newman & Wiche 36a. "Looking-Glass": Quarto-Millenary 65; Newman & Wiche 65a. ♦ "Alice" with two-inch split to head of front joint (no looseness) and small chip to head of spine, front joint of "Looking-Glass" cracked but hinge still holding, both volumes with a bit of rubbing to extremities, but quite nice copies internally, clean and bright throughout. \$2,500

The Limited Edition Club's printing of two of the best-loved works of children's literature represent the only editions to be signed by the girl for whom they were written. Our copies are especially desirable because both volumes were signed by Alice Liddell Hargreaves (1852-1934), the daughter of Henry Liddell, dean of Christ Church, Oxford, where Charles Dodgson was a lecturer in

mathematics. Dodgson, whose hobby was photography, frequently photographed Alice and her sisters and became a close family friend, playing games with, and making up stories for, the children. According to DNB, it was on a picnic on 4 July 1862 that "he invented the story of Alice in Wonderland. The real Alice was then aged ten and pleaded with him to write Alice's adventures down for her, which he carefully did, supplying his own illustrations, in a green notebook that has become one of the most cherished literary manuscripts in the British Library." Over the years, Alice steadfastly refused requests to sign copies of other editions of the two works. But, late in her life, and prompted by a significant monetary inducement (\$1.50 per signature), she was prevailed upon to sign volumes from both of the present editions. She did not, in fact, sign all of the copies of these printings (subscribers not willing to pay a surcharge did not get an autographed copy). "Quarto-Millenary" estimates that Hargreaves signed about 1,200 copies of "Wonderland," and Newman & Wiches says that only about 500 of "Looking-Glass" were signed. Our copy's prior owner, Lester Douglas (1894-1961), was a leading American book designer and an authority on typography. Books designed by him include the Limited Edition Club's versions of "The Travels of Marco Polo" and "An Almanac for Moderns," his edition of the "Four Gospels" designed in collaboration with Judd & Detweiler, and his illustrated edition of "Ecclesiastes," which was selected as one of "Fifty Books of 1958" by the American Institute of Graphic Arts. Our price, adjusted downward in comparison with other copies as a reflection of condition issues, is intended to be especially modest. (ST12683-005g)



24 (LIMITED EDITIONS CLUB). CONRAD, JOSEPH. *THE SECRET SHARER. AN EPISODE FROM THE COAST.* (New York: Limited Editions Club, 1985) 260 x180 mm. (10 1/4 x 7"). xiv, [2] (blank), 49 pp., [1] leaf (colophon). No. 1,361 of 1,500 copies, signed by the artist. Publisher's indigo raw silk, upper cover with black morocco label, smooth spine. In the original black cloth clamshell box, morocco label on back. With three atmospheric etchings by Bruce Chandler, one folding. "Great and Good Books" 543. ♦In mint condition. **\$135**

This is a pleasing edition of Conrad's 1909 story about a young sea captain's encounter with an accused murderer, with illustrations by Heron Press proprietor Bruce Chandler (b. 1945), who apprenticed with Leonard Baskin. (ST15816-67)

25 (LIMITED EDITIONS CLUB). DÜRRENMATT, FRIEDRICH. *OEDIPUS.* (New York: Limited Editions Club, 1989) 365 x 270 mm. (14 3/8 x 10 5/8"). xv, [1], 41, [5] pp. Translated from the German by Leila Vennewitz. Foreword by the author. No. 63 OF 650 COPIES, SIGNED by the author and the photographer. Publisher's natural linen backed with burgundy morocco. In the original suede-lined black linen slipcase. With two photogravures by Maria Cosindas. ♦In mint condition. **\$195**

This is a cynical, comedic take on Oedipus by the Swiss playwright Dürrenmatt (1921-90), someone who often used elements from Greek tragedies in his biting satires, and someone who is generally recognized as being second only to Berthold Brecht in his influence on modern German theater. Kenneth J. Northcott's introduction to the University of Chicago's edition of Dürrenmatt's plays notes that in his writing we "find elements of the theater of the absurd, of German classical tragedy, of Greek classical tragedy, and of high comedy, and these may all appear in a single work." The handsomely printed English translation of his take on the self-blinded Greek king is accompanied by two photogravures of Greek ruins by American photographer Maria Cosindas (1923-2017), known for her evocative still life compositions. (ST15816-34)





26 (LIMITED EDITIONS CLUB). MANN, THOMAS. THE BLACK SWAN. ([New York]: Limited Edition Club, 1990) 307 x 224 mm. (12 x 8 3/4"). 3 p.l., 183, [3] pp., [1] leaf (colophon). With afterword by David Shapiro. Translated by Willard R. Trask. No. 63 OF 375 COPIES, SIGNED by the artist. Publisher's dark brown calf by the Jovonis Bindery (credited in colophon), upper cover with title stamped in blind, smooth spine, black endpapers and flyleaves. In the original black linen slipcase. With eight lithographs by John Hejdkuk, seven of them in color. ♦In mint condition. \$650

This Limited Editions Club edition of the Nobel laureate's short story about an aging woman rejuvenated by love only to be devastated by disease is printed in Gill Sans and illustrated with stark, geometrical illustrations by artist and architect John Hejdkuk, design choices that emphasize the brutality of the tale. Like Mann's best-known work, "Death in Venice" (1929), "Black Swan" looks frankly at human aging, decay, and mortality, but from a woman's perspective, with its additional concerns over societal expectations and loss of fertility. It was written in 1954, when Mann (1875-1955) was himself all too aware of the impact of aging and the finite nature of life. Hejdkuk (1929-2000) was a professor and Dean of the School of Architecture at Cooper Union, and, most unusually, an artist who produced a series of books with drawings related to and inspired by buildings he had designed—not architectural plans but image interpretations. (ST15816-44)

27 (LIMITED EDITIONS CLUB). PAZ, OCTAVIO. BALTHUS, Illustrator. SIGHT AND TOUCH. ([New York]: Limited Editions Club, 1994) 600 x 570 mm. (23 1/2 x 22 3/8"). [15] pp. No. 67 OF 300 COPIES, SIGNED by the author and illustrator. Tan morocco-backed linen, cover with paper label. In a linen clamshell box with paper label on spine. With three colored woodcuts designed by Balthus. Text in Spanish, English, and French. With prospectus laid in at rear. ♦In mint condition. \$1,500

This impressive production pairs a poem written for a major artist by a Nobel laureate with the illustrations that artist created in response. Mexican poet Octavio Paz (1914-98) and the Franco-Polish artist Balthus (1908-2001) were great friends, and both found inspiration in the medium of the other's creative expression. Balthus cited among his inspirations Emily Dickinson and Lewis Carroll, while Paz also dedicated poems to Miró, Duchamp, and Rauschenberg. In the citation for Paz's 1990 Nobel Prize for Literature, the Swedish Academy praised his ability "to incorporate, interpret, and reconstrue major existential questions—death, time, love, and reality," and here he describes light as "a wavering river that sketches its doubts and turns them to certainties"; "Light is time thinking about itself." In his illustrations, Balthus plays with light and color, creating images more impressionistic than his usual work. This work is a happy marriage of their gifts. (ST15816-10)



28 (LIMITED EDITIONS CLUB). POE, EDGAR ALLAN. NEEL, ALICE, Illustrator. *THE FALL OF THE HOUSE OF USHER.* (New York: Limited Editions Club, 1985) 395 x 285 mm. (15 1/2 x 11 1/4"). 32, [2] pp. With a tribute to Neel by Raphael Soyer. No. 720 of 1,500 copies, SIGNED by Soyer. Publisher's gray marbled paper boards backed with mauve morocco, smooth spine with gilt titling. In the original (lightly rubbed) velvet-lined black cloth clamshell box, mauve morocco label on upper cover. With two etchings, one full-page, and two color lithograph plates by Alice Neel. "Great and Good Books" 542. ♦A mint copy. \$750



This edition of Poe's Gothic tale of deterioration and death was illustrated by American artist Alice Neel (1900-84), known for her unstintingly realistic portraits and her social conscience. Neel got her degree from Philadelphia School of Design for Women, where she studied under painter Robert Henri and began to paint in the style of the Ashcan school of gritty realism to which he belonged. Her paintings also have a somewhat Expressionistic quality, even while being firmly figurative. ANB praises her ability to depict "a vulnerable human being at a vulnerable moment and her willingness to exploit that moment while also empathizing deeply with the trauma of her subject." That talent is well suited to Poe's symbolic story of a crumbling, sinister, sentient manor house and the decrepit twins—the last of their bloodline—who inhabit it. Britannica declares it "carefully crafted to elicit feelings of dread, stress, and, above all, . . . 'the grim phantasm, FEAR.'" There are few paintings by Neel in museums; she rarely sold her work, and most of her output is still in her family's possession. Consequently, several museums hold copies of this book as an example of Neel's art. The Minneapolis Institute of Art notes that "Neel's striking original illustrations reinforce Poe's vivid narrative, echoing his long-held aesthetic principle of 'unity of effect.'" (ST15816-23)

29 (LIMITED EDITIONS CLUB). WALKER, MARGARET. *FOR MY PEOPLE.* (New York: Limited Editions Club, 1992) 560 x 470 mm. (22 x 18 1/2"). [13] leaves. No. 67 OF 400 COPIES. Publisher's red Japanese linen, black lettering on upper cover, flat spine. In the original suede-lined black cloth clamshell box, red morocco label on upper cover. With five expressive color lithographs by Elizabeth Catlett. Prospectus laid in at front. ♦In mint condition. \$1,600



This is a beautiful production of Walker's powerful paean to the pain and horror of black history in America, and to the resilience, determination, and creativity of African Americans, accompanied here by lithographs that similarly juxtapose beauty and cruelty. Poetry critic Richard Barksdale considers it one of the "cornerstones of a literature that affirms the African folk roots of black American life," noting that it has been "called visionary for looking toward a new cultural unity for black Americans that will be built on that foundation." Born in Alabama, Walker (1915-98) attended Northwestern University on the advice of Langston Hughes, and worked on the WPA Writers' Project with fellow Chicago residents Nelson Algren and Richard Wright. In the poem, Professor C. Liegh McInnis tells us, she "paints a vivid picture that forces readers to face the horrors of black life while also being encouraged by its beauties and successes, as the repetition and cadence is an inspiring drumbeat, marching readers through the photo collage

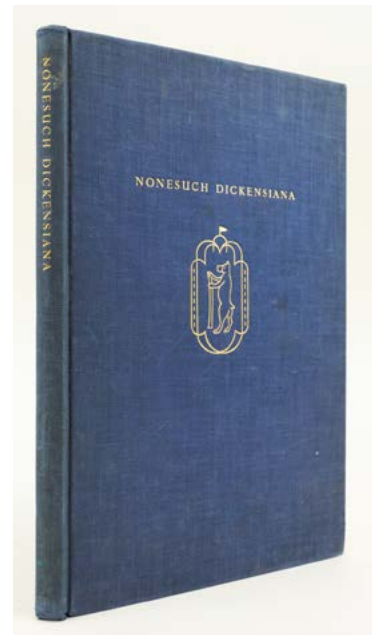
of black life and toward the mission of surviving and thriving." Elizabeth Catlett (1915-2012), whose equally vivid pictures enliven this work, was an inspired choice for illustrator; the Smithsonian Museum of American Art notes that she "devoted her entire artistic career to a socially conscious art that represents the struggles of African Americans." (ST15816-08)

30 (NONESUCH PRESS). COLERIDGE, SAMUEL TAYLOR. SELECTED POEMS. ([London]: Nonesuch Press, 1935) 285 x 175 mm. (11 1/4 x 6 7/8"). [viii], 130 pp. No. 39 OF 500 COPIES. Publisher's orange vellum, gold thongs, spine with gilt titling within a gilt border, Chinese stencilled tinsel endpapers, top edge gilt on the rough, other edges untrimmed. (Without the publisher's slipcase.) With title vignette by Berthold Wolpe, and three illustrations by Stefan Mrozewski. Front pastedown with bookplate of D. G. Bridson. Dreyfus 105. ♦ Vellum with a hint of splaying, light offsetting to pages opposite illustrations, scattered foxing to first 25 pages or so (turning into small isolated spots through to the end), other trivial imperfections, but a nearly fine copy with virtually no signs of use. **\$275**

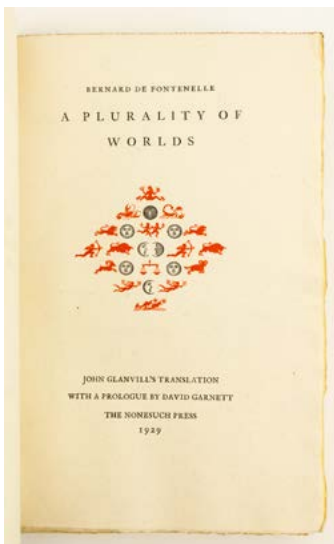


Bound in wonderfully bright orange vellum, this handsome collection of poetry by one of the founders of the English Romantic Movement contains some of the poet's most famous verse ("Kubla Kahn," "Christabel," and "The Ancient Mariner"), and a selection of other poems, all chosen by Stephen Potter, editor of the Nonesuch "Compendious Coleridge." Stefan Mrozewski (1894-1975) was originally from Poland and best known for his rich and imaginative wood engravings. "The American Magazine of Art" called him an artist "of such originality that he belongs in the vanguard of his contemporaries." Our copy comes from the library of D. G. Bridson (1910-80), a discerning book collector, author, and influential radio producer. Bridson worked for the BBC for over 35 years and according to the Lilly Library (where his papers are now held), produced or wrote in the neighborhood of 800 broadcasts during his career. (ST15053p)

31 (NONESUCH PRESS). (DICKENS, CHARLES). THE NONESUCH DICKENS. RETROSPECTUS AND PROSPECTUS. (Bloomsbury: Nonesuch Press, 1937) 258 x 162 mm. (10 1/8 x 6 3/8"). 130 pp., [2] leaves. FIRST EDITION. Publisher's blue buckram, upper cover with gilt lettering and publisher's device, smooth spine with gilt titling. With printer's device on title page, nine vignettes in the text, and 11 lithographic reproductions of sample leaves and bindings of earlier editions of Dickens. Dreyfus 108. ♦ Mild soiling to binding, corners lightly rubbed, but an excellent copy that is clean and fresh internally. **\$65**

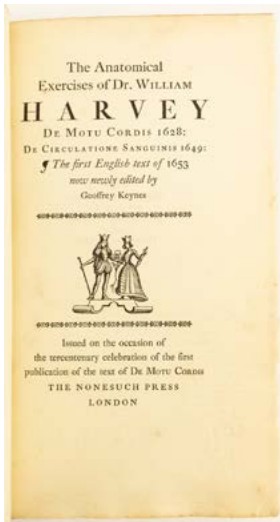


This substantial, hardbound prospectus issued for one of the masterworks of the press contains essays on the illustrators of Dickens' works by Arthur Waugh, "A Bibliographical List of the Original Illustrations to the Works of Charles Dickens, Being Those Made under his Supervision," compiled by Thomas Hatton, and a "Retrospectus" examining earlier editions of the complete works, in addition to the description of the forthcoming Nonesuch edition and an order form for subscribers. (ST12683-352a)



32 (NONESUCH PRESS). FONTENELLE, BERNARD DE. A PLURALITY OF WORLDS. ([London]: Nonesuch Press, 1929) 208 x 134 mm. (8 1/8 x 5 1/4"). x, 138 pp., [1] leaf (colophon). Translated by John Glanvill, with a prologue by David Garnett. No. 667 of 1,600 copies. Publisher's flexible vellum, upper cover with gilt astrological design, flat spine with vertical titling, edges untrimmed and two-thirds of the leaves UNOPENED. In the original (slightly worn) green paper slipcase printed with gold stars. Eight astrological decorations designed by T. L. Poulton and stencilled at the Curwen Press in blue, gray, and gold. Front pastedown with neat pencilled signature of M. Slocum, Pasadena. Dreyfus 65. ♦ A touch of browning to untrimmed edges, otherwise a very fine copy, virtually unchanged from the day it was issued. **\$175**

Described by press founder Francis Meynell as “a little peach of a book,” this discussion on the heliocentric universe was one of the significant works of the Enlightenment. First published in 1686, it takes the form of a conversation between a philosopher and a marquise on scientific theories about the cosmos, and it was credited for stimulating public interest in astronomy. The playful astrological ornaments and colorful stencils make this fine translation especially charming. (ST15053i)

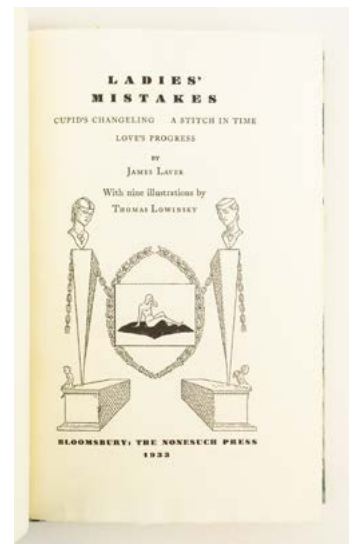


33 (NONESUCH PRESS). HARVEY, WILLIAM. THE ANATOMICAL EXERCISES OF DR. WILLIAM HARVEY. ([London]: Nonesuch Press, [1928]) 208 x 125 mm. (8 1/4 x 5"). xvi, 202 pp., [1] leaf (limitation). Edited by Geoffrey Keynes. No. 397 of 1,450 copies. Original niger morocco, covers with double gilt fillet border, spine with raised bands and gilt titling, top edge gilt on the rough, all edges untrimmed and UNOPENED. Device on title, one folding plate. Dreyfus 51. ♦Spine slightly sunned, covers with a few minor scratches, moderate offsetting from the folding plate, other similarly insignificant defects, but quite an appealing copy, and internally without signs of use because unopened. \$275

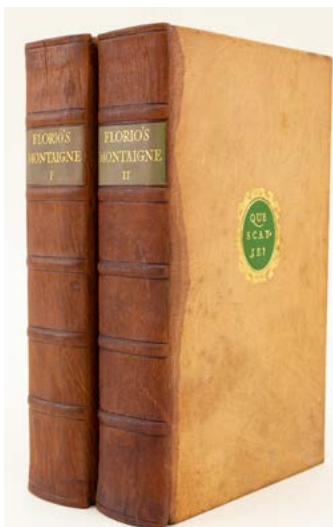
Issued to commemorate the 300th anniversary of the publication of “De motu cordis,” this attractive volume contains Harvey’s pioneering writings on the circulation of blood, taken from the first English translation of 1653. First published in Latin in 1628, this ground-breaking work announced Harvey’s discovery of the circulation of the blood, changing in basic ways our understanding of how the body works and establishing its author as one of the greatest physicians in the history of medicine. The present work also contains Harvey’s defense of his findings in “De

circulatione sanguinis,” first published in 1649. It includes a folding plate very similar to that in “De motu,” showing various veins in the forearm, engraved after a drawing by Stephen Gooden. (ST15053c)

34 (NONESUCH PRESS). LAVER, JAMES. LADIES’ MISTAKES. (Bloomsbury: Nonesuch Press, 1933) 222 x 145 mm. (8 3/4 x 5 3/4"). 3 p.l., 3-106 pp., [2] leaves. No. 120 OF 300 COPIES. Publisher’s blue-gray marbled paper boards, silvered paper label to spine. In a (lightly rubbed) matching marbled paper slipcase. Title page vignette and nine illustrations by Thomas Lowinsky. Dreyfus 88. ♦Spine and extremities slightly rubbed, otherwise an especially fine copy, pristine internally, the fragile binding and slipcase very well preserved. \$125



This attractive printing contains three works of moral verse by a popular contemporary writer: “A Stitch in Time,” its sequel, “Love’s Progress,” and “Cupid’s Changeling, or the Lady’s Mistake.” Though successful in the theatrical and literary worlds, James Laver (1899-1975) kept his day job in the Department of Engraving, Illustration, and Design at the Victoria & Albert Museum, where he worked for 37 years. He also wrote several notable works on art and fashion. (ST15053k)



35 (NONESUCH PRESS). MONTAIGNE, MICHEL EYQUEM DE. MONTAIGNE’S ESSAYS. ([London]: Nonesuch Press, 1931) 215 x 132 mm. (8 1/2 x 5 1/4"). John Florio’s Translation. Edited by J. I. M. Stewart. **Two volumes.** One of 1,375 copies. Original light tan morocco, spine dyed to a darker brown, upper covers with inlaid green morocco oval with gilt lettering and frame, raised bands, gray morocco label with gilt lettering, top edge gilt on the rough, others untrimmed. Dreyfus 74. ♦A handful of small nicks to covers and spines, upper cover of second volume with a little light scattered staining, otherwise a very nice copy and pristine internally. \$450

This is the handsome and very readable Nonesuch edition of the influential “Essays” of Michel de Montaigne (1533-92), which were universally read and praised as one of the great books of the age and continue to be regarded as one of the major explorations, from any period, of human nature through self-examination. The Nonesuch Press was founded in 1923 by Vera Mendel, David Garnett, and Francis Meynell, with the mission of producing collectible books for people who also wanted to read them. Meynell was in charge of book production, and it was he who tapped recent Oxford graduate John Innes Mackintosh

Stewart to edit the *Nonesuch Montaigne*. Stewart (1906-94), who is better known to most readers by the "Michael Innes" pseudonym he used for his popular detective novels, was the one to suggest using the landmark 17th century Florio translation. Born in England of an Italian family, John Florio (1553?-1625) taught romance languages to students who included Queen Anne, wife of James I. In addition to his celebrated translation of Montaigne, Florio is well known for his Italian-English dictionary, published in 1598. Florio's Montaigne was first published in 1603; our edition uses the text of the more accurate third printing of 1632. (ST15053b)

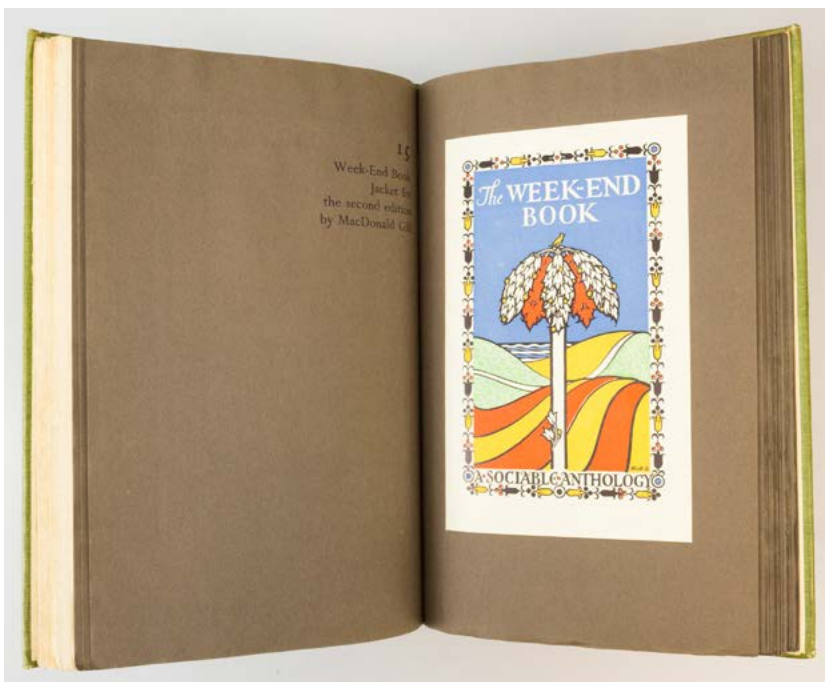
36 (NONESUCH PRESS). SIDNEY, SIR PHILIP. *ASTROPHEL & STELLA*. (London: Nonesuch Press, 1931) 230 x 145 mm. (9 x 5 3/4"). xxxviii, [ii], 193, [1] pp. No. 1,144 of 1,210 copies. Original publisher's patterned paper folded over boards, green paper label on front cover, untrimmed edges. With green chemise, housed in matching (slightly toned) patterned floral slipcase. Dreyfus 73. ♦A little offsetting from patterned paper turn-ins onto free endpapers, spine just slightly sunned, otherwise pristine inside and out. **\$150**

This is an appealing private press edition of the first sonnet sequence written in English. Sir Philip Sidney (1554-86) was a poet, traveller, courtier, adventurer, and more in his very short life, which ended when he was fatally wounded in a conflict with the Spanish at Zutphen. Just as Petrarch had composed a series of ardent sonnets dedicated to the elusive Laura, Sidney penned 108 sonnets, in which the poet Astrophel celebrates, woos, hopes for, and despairs of, the love of Stella. The work influenced both Spenser and Shakespeare deeply. The patterned paper used here in the binding was designed by Albert Rutherston and produced at the Curwen Press. (ST15053o)



The Curwen Press Library Copy

37 (NONESUCH PRESS). SYMONS, A. J. A., DESMOND FLOWER, and FRANCIS MEYNELL. *THE NONESUCH CENTURY: AN APPRAISAL, A PERSONAL NOTE AND A BIBLIOGRAPHY OF THE FIRST HUNDRED BOOKS ISSUED BY THE PRESS, 1923-1934*. (London: Nonesuch Press, 1936) 318 x 203 mm. (12 1/2 x 8"). xi, [i], 80 pp. No. 663 OF 750 COPIES. Original green buckram, flat spine with black morocco label. Later sturdy marbled paper slipcase. With engraved portrait of Meynell by Eric Gill, three pages of printer's devices, six photogravure plates of bindings, 52 pages reproducing illustrative text and title pages, and 45 inserts of reprinted leaves mounted on dark gray paper, 25 of these bifolia. Front pastedown with bookplate reading "From the Library of the / Curwen Press / London." Dreyfus 106. ♦Spine sunned (as always with this book), one sample a bit creased, otherwise very fine. **\$850**

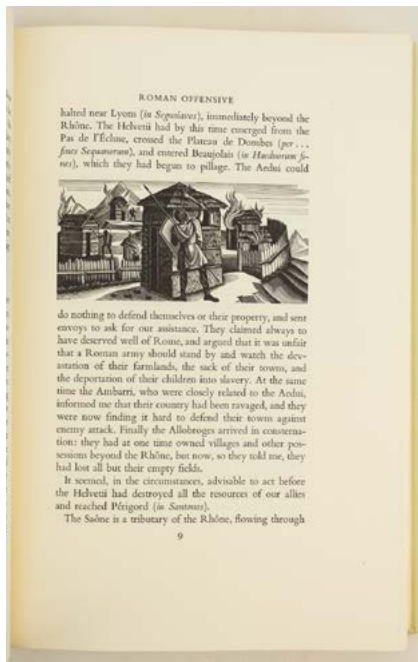


This bibliography covers the first 100 books and the first 10 years of the Nonesuch Press. As the "Prospectus of the Nonesuch Editions" says, "The Book Public may be divided into three parts. The Libraries cater for the section of it which reads books without wishing to possess them. A number of 'toy' presses cater for collectors who do not read. The Nonesuch Press was founded in the interest of those among the book collectors who also use books for reading." Despite the fact that those who ran the Nonesuch Press (Meynell chief among them) did not take themselves too seriously, the press had a major influence on the history of the private press in England, especially between the wars. The present copy has a significant association, having been part of the library at the Curwen Press (for more on which, see item #8, above). (ST12683-020)

38 (NONESUCH PRESS). WALTON, IZAAK. THE COMPLEAT ANGLER. [bound with] THE LIVES OF DONNE, WOTTON, HOOKER, HERBERT, & SANDERSON, WITH LOVE AND TRUTH & MISCELLANEOUS WRITINGS. ([London]: Nonesuch Press, 1929) 216 x 130 mm. (8 1/2 x 5"). x, 631, [1] pp. Edited by Geoffrey Keynes. First Collected Edition. No. 1,245 of 1,600 copies. Original russet morocco with central gilt medallion containing initials I. W., raised bands with gilt titling, top edge gilt on the rough, all other edges untrimmed, ENTIRELY UNOPENED. (Lacking original marbled slipcase.) With six black & white plates and 12 color in-text illustrations by Thomas Poulton and Charles Wright. Dreyfus 61. ♦Leather slightly dulled from leather preservative and some subtle darkening in places, a hint of offsetting from plates, otherwise in fine condition, obviously never read. \$250



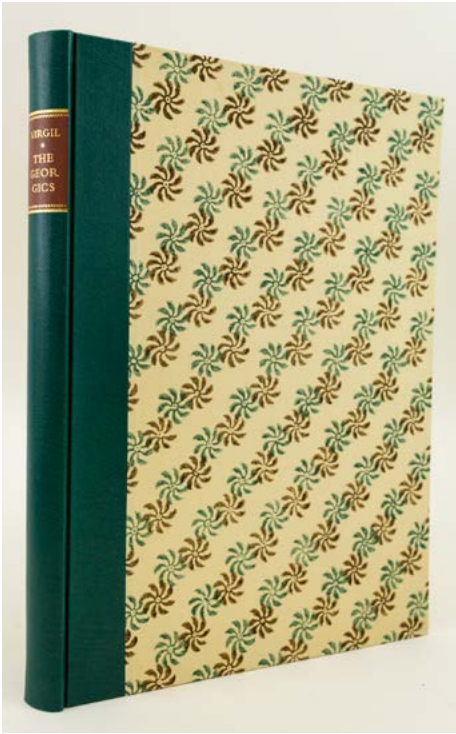
Produced with the aim to unite the popular, disparate perceptions of Walton produced in readers who have only read one or another of Walton's well-known works, this collection was edited "with a discreet efficiency which allows Walton to speak for himself." (F. Meynell in a letter to G. Keynes) Included, of course, is his classic work on the art of angling, complete with wise fish lore, written by an indomitable angler who knew every haunt of fresh water fish in the south of England. Also present are Walton's famous biographies of Donne, Herbert, Hooker, Henry Wotton, and Bishop Robert Sanderson. Though Walton knew all of these worthies except Hooker, and although he attempted to make his biographies factually accurate, he nevertheless "guilelessly transforms his subjects into his own image, that of a staunch, heart-of-oak traditionalist who views men and life with the eyes of an Anglican archbishop." (Day) His miscellaneous writings and Keynes' "Life of Walton" round out the collection. The publisher's morocco is pleasant, and our unopened copy ensures that the volume is internally pristine. (ST15053a)



39 (OFFICINA BODONI). (LIMITED EDITIONS CLUB). CAESAR, JULIUS. THE GALLIC WARS. (Verona: Printed by Giovanni Mardersteig at Officina Bodoni for Limited Editions Club, 1954) 267 x 178 mm. (10 1/2 x 7"). XXVI, [4], 227, [1] pp., [1] leaf (colophon). Translated and with an introduction by John Warrington. With an essay by John Mason Brown. Designed by Giovanni Mardersteig. No. 888 of 1,500 copies, SIGNED by the printer and illustrator. Quarter tan linen over printed paper boards, flat spine with gilt titling, original cream-colored dust jacket with title and copy number on spine. In the original (faintly worn) brown slipcase. With 30 wood engravings by Bruno Bramanti. Quarto-Millenary 249. ♦A mint copy in a fine dust jacket, with no signs of use. \$325

Handsomely produced at Officina Bodoni, this is an especially fine copy of the classic history covering the first seven years of the Gallic War as well as part of the Civil War. It comprises the only extant work of Julius Caesar (102?-44 B.C.), the general, emperor, orator, poet, and historian whose name is foremost among leaders in the ancient world. Written largely as a justification of Caesar's military policy, the work is famous for its simplicity, succinctness, and purity of diction, described by J. W. Mackail as "the model and despair of later historians." The novel "first-person"

translation by John Warrington makes the text more immediate. Probably the most important (certainly the longest-lived) 20th century Continental private press, Officina Bodoni was founded in 1922 by Hans Mardersteig, who later changed his first name to Giovanni. Like Sweynheym and Pannartz, the first printers in Italy, Mardersteig was born in Germany, but moved to Italy as an adult and set up his hand press in a small village there. Will Carter has called Mardersteig "probably the finest pressman the world has ever seen or is ever likely to see," and it is difficult to overstate the pleasure derived from the precision of the Officina Bodoni books. The fine wood engravings are the work of Florentine illustrator Bruno Bramanti (1897-1957), who illustrated a number of books for Mardersteig. This work is not uncommon in the marketplace, but copies like the present one, virtually unchanged since it left the press, are much harder to find. (ST12683-065)

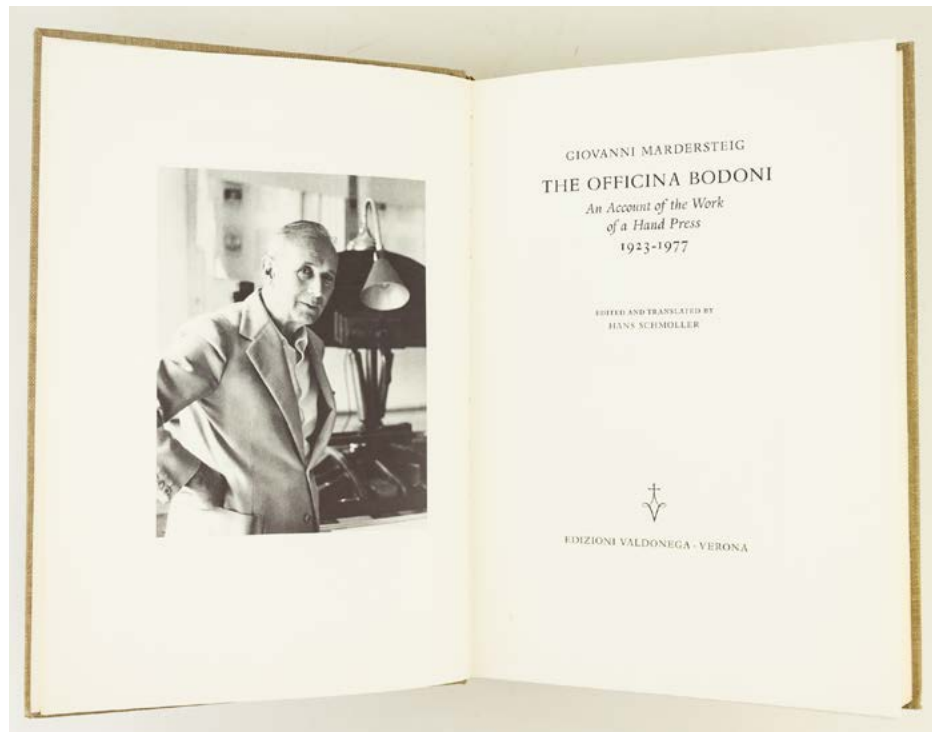


40 (OFFICINA BODONI). (LIMITED EDITIONS CLUB). VIRGILIUS MARO, PUBLIUS. THE GEORGICS. (Verona: Officina Bodoni for Members of the Limited Editions Club, 1952) 312 x 222 mm. (12 1/4 x 8 1/2"). xv, [1], 154 pp., [2] leaves. Translated into English Verse by John Dryden. Designed by Hans Mardersteig. No. 938 of 1,500 copies, signed in the colophon by the engraver and the printer. Publisher's quarter green buckram over cream-colored paper boards printed with green and brown flowers. In the original plain dust jacket with lettering on spine and maroon cardboard slipcase. With wood-engraved tondo portrait on title page, numerous vignettes in the text, and four plates by Bruno Bramanti. Quarto-Millenary 229. ♦In mint condition. \$300

This is an elegant edition of Virgil's long poem devoted to the trials and triumphs of agriculture, using Dryden's 1697 text, described by Alexander Pope as "the most noble and spirited translation I know in any language." The poem examines the tensions between man and nature, and the perilous life of the farmer, dependent on the whims of the weather gods. It also offers interesting information on viticulture, animal husbandry, and beekeeping in the first century B.C. For more on Officina Bodoni, see previous item. (ST15816-29)

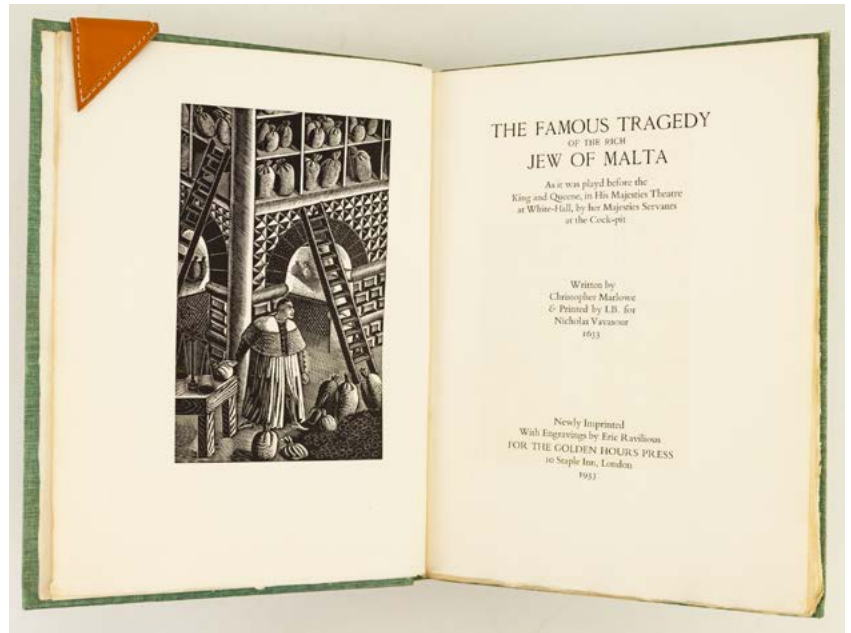
41 (OFFICINA BODONI). MARDERSTEIG, GIOVANNI. THE OFFICINA BODONI: AN ACCOUNT OF THE WORK OF A HAND PRESS, 1923-1977. (Verona: Edizioni Valdonega, 1980) 311 x 216 mm. (12 1/4 x 8 1/2"). 4 p.l. (including initial blank), ix-lxx, 285, [1] pp., [1] leaf (colophon). Translated and edited by Hans Schmoller. FIRST EDITION. One of 1,500 copies (99 of which came with a second volume containing printed samples from the press, and 26 of which were not for sale). Original beige buckram, smooth spine with maroon title label. In a later maroon buckram slipcase. Frontispiece portrait, many illustrations. ♦Slight bump to head of spine, a little inconsequential wrinkling to upper gutter corner of leaves, but a near-fine copy with no other signs of wear, inside or out. \$225

This is the definitive survey and bibliography of Mardersteig's private press production, and like everything the book describes, this volume itself represents materials of the highest quality and irreproachable workmanship. (ST12683-357a)



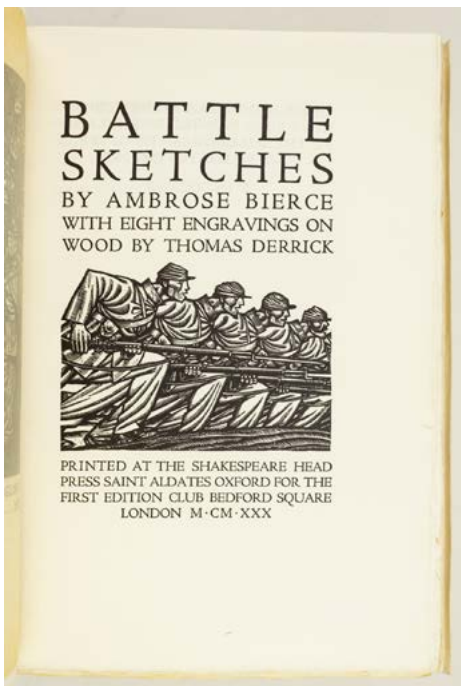
42 RAVILIOUS, ERIC, Illustrator. MARLOWE, CHRISTOPHER. THE FAMOUS TRAGEDY OF THE RICH JEW OF MALTA. (London: Golden Hours Press, 1933) 285 x 205 mm. (11 1/8 x 8"). 2 p.l., 86, [2] pp. No. 74(a) OF 250 COPIES, of which 200 were for sale. Contemporary green buckram over bevelled boards, gilt titling to upper cover and smooth spine. WITH FOUR FINE WOOD ENGRAVINGS BY ERIC RAVILIOUS. Colophon page with remnants of tipped-in note. ♦Binding a little faded at edges, very short slit to cloth covering top edge of rear board, free endpapers a bit browned, otherwise very fine. \$550

With four of the largest wood engravings produced by Eric Ravilious, this is one of just three books produced at the short-lived Golden Hours Press before its founders took over the Golden Cockerel Press. Christopher Sandford and Francis Newbury established Golden Hours in 1932, but closed after one year when the opportunity arose to acquire a respected private press. At the time they closed the press, they sold unbound copies of the present work to publishers Hollis & Carter, who had them bound and sold them with an "(a)" after the copy number in the colophon. A note tipped onto the page to explain this numbering was removed from our copy. Designer, painter, and illustrator Ravilious (1903-42) trained at the Royal College of Art, where he studied wood engraving with Paul Nash. DNB praises his "distinctive and controlled linear style, exploring architectural space and landscape laden with reverie and suggestion, populated by doll-like figures, and designed with a pattern of black and white."



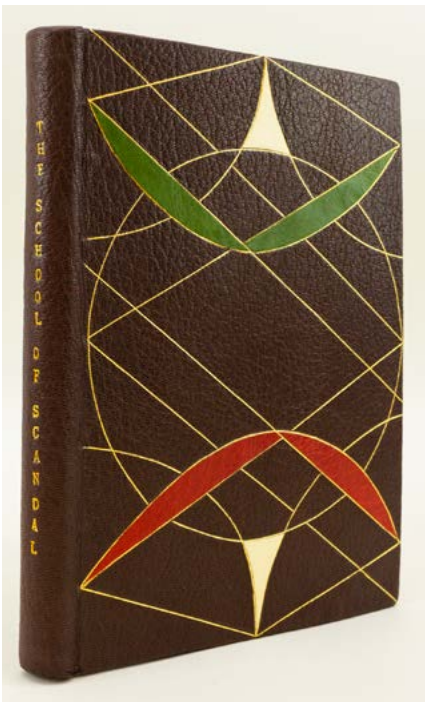
He also illustrated works for the Golden Cockerel Press, Curwen Press, and Cresset Press. Ravilious was invited to serve as a War Artist in 1939, and though he produced some of his best work in that role, it also led to his untimely end when an air-sea rescue flight, on which he was an observer, disappeared over the North Atlantic. The text here is based on the standard Oxford edition of Marlowe's works, taken primarily from the 1633 quarto. (ST12683-077)

43 (SHAKESPEARE HEAD PRESS). (AMERICAN CIVIL WAR). BIERCE, AMBROSE. BATTLE SKETCHES. (Oxford: Printed by the Shakespeare Head Press for the First Edition Club, 1930) 292 x 194 mm. (11 1/2 x 7 5/8"). 3 p.l., 88 pp., [1] leaf (colophon). Introduction by A. J. A. Symons. Book designed by Bernard Newdigate. **FIRST EDITION. ONE OF 350 COPIES.** Publisher's stiff vellum, gilt lettering to upper cover and flat spine, yapp edges. With eight wood engravings by Thomas Derrick, one of these full-page. BAL 1144. ♦Trivial naturally occurring variation in grain of vellum, but a beautiful copy in near-pristine condition. \$325



Part of a series of books from the best English private presses commissioned by A. J. A. Symons' First Edition Club, this volume contains half a dozen autobiographical tales from the American Civil War, written by a man with "more firsthand war experience than any other important nineteenth-century writer," according to ANB. Bierce (1842-1914?) joined the Union Army in 1861, and participated in some of the war's bloodiest battles and campaigns, including Chickamauga and Shiloh. ANB notes that the latter, "in particular, had a seminal influence on Bierce's philosophy and literature, ultimately convincing him that life itself, and not only military operations, was a condition of war." These are not stories of heroes or glory, but realistic accounts of the suffering of the common soldier, sometimes caused by the whims and mistakes of their own commanders. Bierce was one of the leading American journalists of the second half of the 19th century, and brought a journalist's eye and sensibility to his memorable short stories. He went to Mexico in 1913 to cover Pancho Villa's revolution, and disappeared there in 1914. Book collector and writer A. J. A. Symons (1900-41) founded the First Edition Club in 1922 as "a centre for bibliographical information and a dining club in Bloomsbury." (DNB) It disbanded in 1931, but Symons continued to be an important influence in the bibliophilic world through his work on bibliographies. This book is not rare in the marketplace, but it is unusual to find its easily-soiled binding as clean and bright as it is here. (ST12683-096)

44 (SHAKESPEARE HEAD PRESS). (BINDINGS - ANDRÉE M. CLARKE). SHERIDAN, RICHARD BRINSLEY. *THE SCHOOL FOR SCANDAL*. (Stratford-upon-Avon: Shakespeare Head Press, 1930) 293 x 204 mm. (11 1/2 x 8"). xxvii, [1], 145 pp. Edited and with an Introduction by R. Crompton Rhodes. ONE OF 475 COPIES (450 of which were for sale). ORNAMENTAL MODERN DARK BROWN CRUSHED MOROCCO, GILT AND ONLAID, BY ANDRÉE M. CLARKE (stamp-signed on rear turn-in), covers with geometric design formed by thin gilt fillets, red, green, or ivory morocco onlays to six of these shapes, smooth spine with vertical gilt titling, gilt-ruled turn-ins with red or green morocco circles onlaid at corners, marbled endpapers, edges untrimmed. Housed in a tan morocco-backed linen clamshell box, red morocco label on the back. With title page vignette, headpieces, and quarter panel illustrations by Thomas Lowinsky. Half title with embossed stamp of Andrée M. Clarke. Franklin, p. 236; Ransom, p. 17. ♦ A couple of faint marginal smudges or tiny spots, but a very fine, fresh copy in an unworn binding. **\$1,950**



Offered here in an attractive binding by a talented amateur, this is a very pleasing large-format item produced precisely in the middle of the 20-year period during which Franklin says that Shakespeare Head was "the most mature and sophisticated of the private presses." Founded in 1904 by A. H. Bullen, the Shakespeare Head Press was taken over, upon Bullen's death in 1920, by Basil Blackwell and his partner. Bernard Newdigate was engaged as designer for the press, and for the next two decades Shakespeare Head became a leading producer of English privately printed books. First printed in 1777, this play attacking sentimentalism and scandal-mongers is called by Hazlitt "perhaps the most finished and faultless comedy which we have," and Day praises its "verbal ingenuity and sparkling prose." It is one of the few 18th century plays that remains popular to the present day. As DNB observes, Sheridan's "comic invention exposes folly and hypocrisy through dramatic crises in a timeless way, and this has meant the plays remain alive." After a brilliant career as playwright and theatrical manager at Drury Lane, Sheridan (1751-1816) occupied a major place in the political landscape of the day in Parliament and later as Undersecretary of State and Secretary of the Treasury. Day tells us that he "was an intimate of the Prince of Wales, even composing the love letters dispatched by his royal highness." Born in French Indochina, binder Andrée M. Clarke lived in France and in New York City, where she studied French-style binding with master bookbinders Catherine Stanescu and Deborah Evetts. (ST15522)