



# OAK KNOLL BOOKS

www.oakknoll.com

310 Delaware Street, New Castle, DE 19720



## Arnold Leibowitz ~ Biographical Sketch

Arnold Leibowitz is a lawyer in Washington, D.C., where he has practiced for over 60 years. During that time, he represented all of the territories of the United States (Guam, American Samoa, Northern Mariana Islands, Puerto Rico, Virgin Islands, etc.). In the course of this representation, he had occasion to travel widely.

The collection as a whole emphasizes the craft of the book, initially the Kelmscott Press established by William Morris in 1891, combined with the Ashendene, Gregynog, Doves, and Pear Tree Presses, and book crafts movements that extended through the early 20th century. After WWII, the private press movement picked up again, and the

Leibowitz collection expanded to include the works of Elfriede Abbe and Claire Van Vliet, broadsides by the Cuala Press, and more. Also represented in the collection are major artists such as Oskar Kokoschka.



Oak Knoll Books was founded in 1976 by Bob Fleck, a chemical engineer by training, who let his hobby get the best of him. Somehow making oil refineries more efficient using mathematics and computers paled in comparison to the joy of handling books. Oak Knoll Press, the second part of the business, was established in 1978 as a logical extension of Oak Knoll Books.

Today, Oak Knoll Books is a thriving company that maintains an inventory of about 23,000 titles. Our main specialties continue to be books about bibliography, book collecting, book design, book illustration, book selling, bookbinding, bookplates, children's books, Delaware books, fine press books, forgery, graphic arts, libraries, literary criticism, marbling, papermaking, printing history, publishing, typography & type specimens, and writing & calligraphy — plus books about the history of all of these fields.

Oak Knoll Books is a member of the International League of Antiquarian Booksellers (ILAB — about 2,000 dealers in 20 countries)

and the Antiquarian Booksellers Association of America (ABAA — about 450 dealers in the US). Their logos appear on all of our antiquarian catalogues and web pages. These logos mean that we guarantee accurate descriptions and customer satisfaction. Our founder, Bob Fleck, has long been a proponent of the ethical principles embodied by ILAB & the ABAA. He has taken a leadership role in both organizations and is a past president of both the ABAA and ILAB.

We are located in the historic colonial town of New Castle (founded 1651), next to the Delaware River and have an open shop for visitors (see our virtual tour). The shop is situated in the Opera House, a building built by the Masons in 1879 with high ceilings and great views of the town and river. We are located close to Philadelphia and Washington, DC, and near many historic areas and attractive sights including Winterthur, the Delaware Art Museum, the Brandywine River Art Museum and Longwood Gardens. If you would like to plan a visit, please see our visiting page.

Book selling is much more than balance sheets and income statements. We sell books because we really enjoy it and hope that fact comes through clearly when you deal with us.

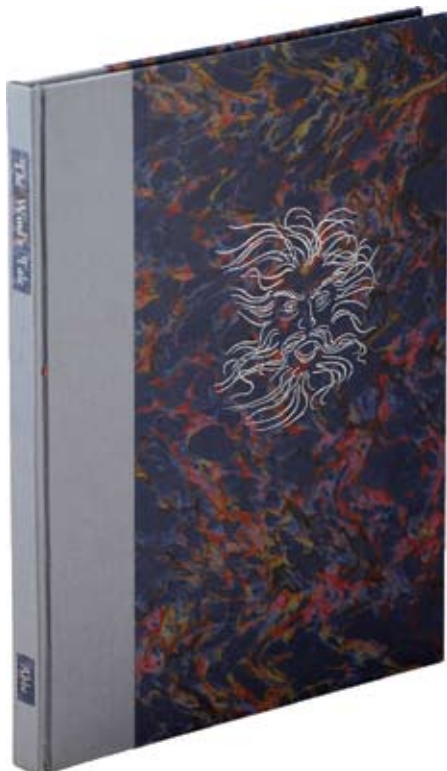


# SPECIAL CATALOGUE 18: LEIBOWITZ COLLECTION

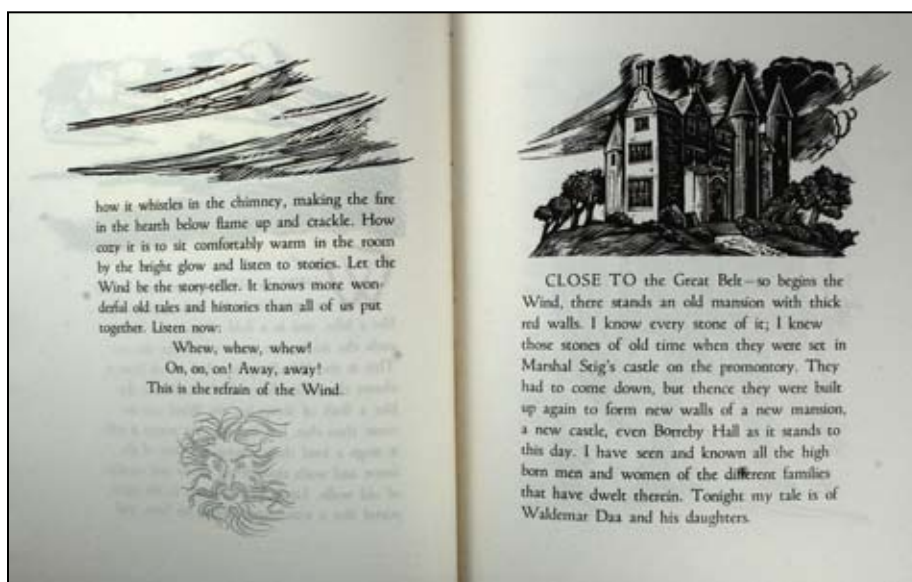
## 1. (Abbe, Elfriede) Anderson, Hans Christian.

### THE WIND'S TALE.

Manchester Centre, VT: Elfriede Abbe, n.d. (1996), 4to, quarter cloth, decorated marbled paper-covered boards, marbled spine labels, top edge cut, other edges uncut. Unpaginated. \$ 650.00



Limited to 200 numbered and signed copies. Illustrated, designed, and produced by Elfriede Abbe. Abbe (1919-) is a sculptor and wood engraver who has won numerous prizes for her work. Printed on Linweave hand-made paper. Printed on a Chandler and Price platen press, manually operated. Loosely inserted is an A.L.S. from Abbe dated 1996 in which she talks about this book and even enclosed a marbled paper sample to show the color of the binding and a sample page of the text with an illustration. The letter must have worked as the collector bought the book. [107129]



## 2. (Abbe, Elfriede) (Four books printed by the Press of Elfriede Abbe).

### THE FERN HERBAL. With THE CREATION. With THE CITY OF CARCASSONNE. With THE CANON'S YOMAN'S TALE.

4 volumes. Manchester Center, VT: The Press of Elfriede Abbe, 1977, 1981, 1984, 1987, large 4to, cloth, paper covered boards, marbled paper covered boards, custom slipcase. 103, (20), 54, (49) pages. \$ 1,250.00

This selection is comprised of four books, The Fern Herbal including the Ferns, the Horsetails and the Club Mosses; The Creation by John Milton; The City of Carcassonne by Eugène Emmanuel Viollet-le-Duc; and The Canon's Yoman's Tale by Geoffrey Chaucer, all printed by The Press of Elfriede Abbe. Edition runs vary between one of 110, 135, 180, and 150 copies respectively, each is individually numbered and signed. Abbe (1919-) is a sculptor and wood engraver who has won numerous prizes for her work. Beautiful woodblock illustrations. Custom slipcase stores books from larger to smaller by size. Slipcase has some minor markings on covers; else, all four books are in fine condition. [107201]

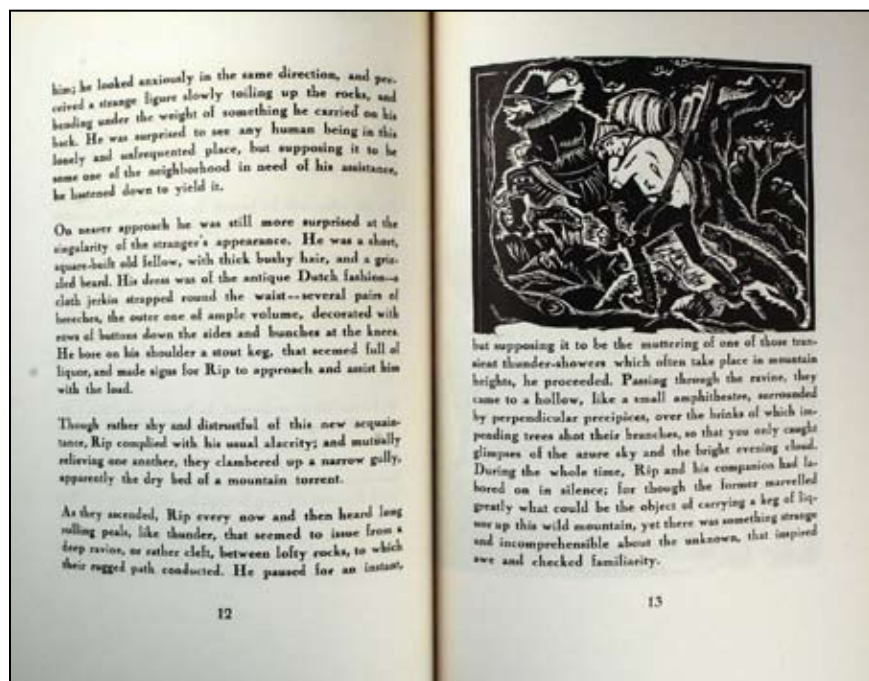




### 3. (Abbe. Elfriede) Irving, Washington.

#### RIP VAN WINKLE: A LEGEND OF THE KAATSKILL MOUNTAINS.

Ithaca, NY: (Elfriede Abbe), 1951, 4to, quarter cloth, paper covered boards, gilt emblem on front board, fore-edge uncut, slipcase. (viii), 34 +(1) pages. \$ 650.00



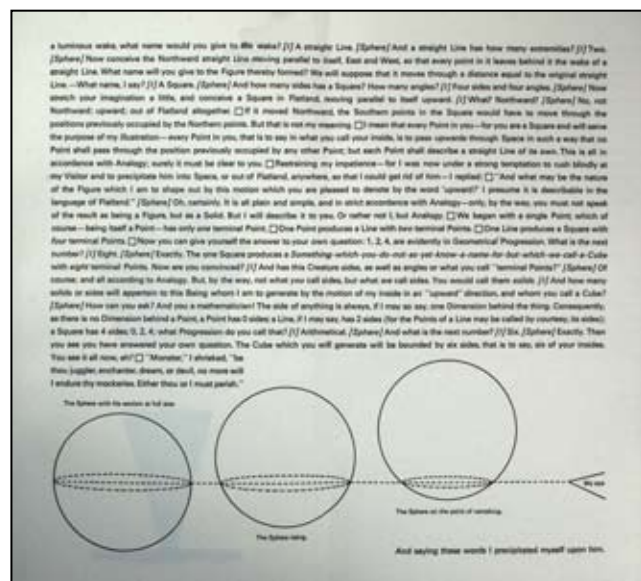
Limited edition of 275 numbered and signed copies. Abbe (1919-) is a sculptor and wood engraver who has won numerous prizes for her work. This is copy # 1 presented to Abbe's mother on Christmas 1951. Woodcut engravings by Elfriede Abbe. Text printed from handset type. Invoice for slipcase laid in. Onlaid xerox of one illustration onlaid on slipcase. [107229]

### 4. (Arion Press) Abbott, Edwin Abbott.

#### FLATLAND. Introduction by Ray Bradbury. Art by Andrew Hoyem.

(San Francisco: Arion Press, 1980), small 4to. (14 x 7 inches), Aluminum covers in a hinged and clasped aluminum container, with inserted paper instruction sheet. 56 folded panels printed accordion-fold. \$ 2,000.00

Limited to 275 numbered copies signed by Hoyem with the introduction signed by Bradbury. The seventh production of the press, this volume is illustrated with fourteen line drawings and ten diecuts by Andrew Hoyem with watercolors added by hand. The press's description calls this "A satire about a two-dimensional world vexed by single- and multi-dimensionality that has been continuously in print since first published in 1884, enjoyed by young students of geometry and sophisticated physicists alike, and hailed as a precursor of science fiction. Andrew Hoyem's radical design and illustrations realize many implications of the book, such as: the "volume" can be opened out flat to form a thirty-foot plane; the plane-geometrical citizens of Flatland are infinitely thin (holes in paper); they cast shadows; their edges glow." Printed on T.H. Saunders mouldmade paper. [107219]





## 5. (Ashendene Press) Assisi, Francesco Di. I FIORETTI DEL GLORIOSO POVERELLO DI CRISTO.

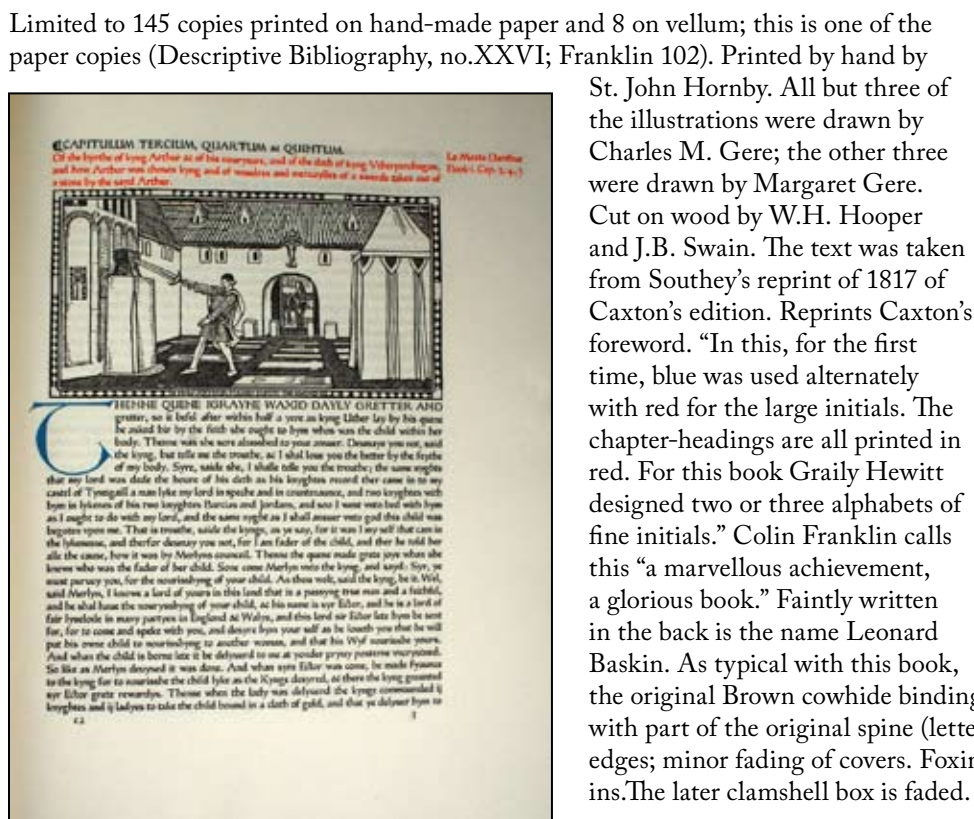
Ashendene Press, 1922, 8vo., limp vellum with title stamped in gold on spine, linen ties, enclosed in later clamshell box. (xii), 240 pages. \$ 2,250.00

Printed in an edition limited to 240 copies. (Ashendene no. XXXI; Franklin p.240). Illustrated with 53 wood engravings by Charles M. Gere. Graily Hewitt designed the initial and dropped initials printed in red and blue. Chapter headings and shoulder notes printed in red. Well preserved copy with all ties intact. [49553]

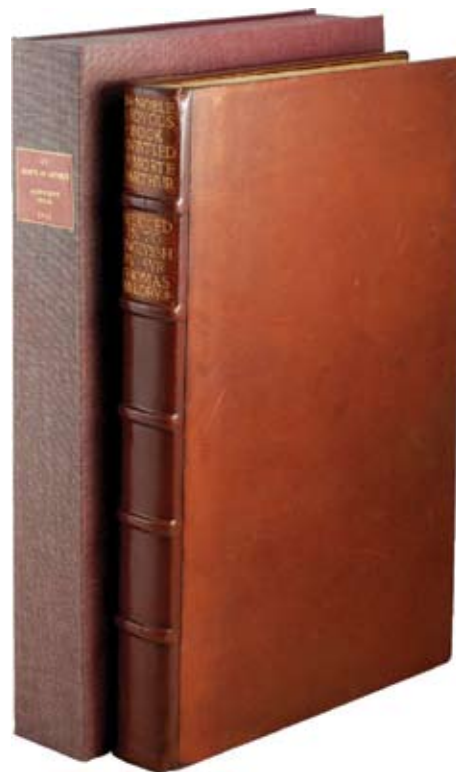


## 6. (Ashendene Press) Malory, Sir Thomas. THE NOBLE AND JOYOUS BOOK ENTITLED LE MORTE D'ARTHUR.

Chelsea: Ashendene Press, 1913, folio, full brown leather, five raised bands, titling in gilt, cloth clamshell box with leather spine label. xxii, (ii), 300, (2) pages. \$ 7,500.00



Limited to 145 copies printed on hand-made paper and 8 on vellum; this is one of the paper copies (Descriptive Bibliography, no.XXVI; Franklin 102). Printed by hand by St. John Hornby. All but three of the illustrations were drawn by Charles M. Gere; the other three were drawn by Margaret Gere. Cut on wood by W.H. Hooper and J.B. Swain. The text was taken from Southey's reprint of 1817 of Caxton's edition. Reprints Caxton's foreword. "In this, for the first time, blue was used alternately with red for the large initials. The chapter-headings are all printed in red. For this book Graily Hewitt designed two or three alphabets of fine initials." Colin Franklin calls this "a marvellous achievement, a glorious book." Faintly written in the back is the name Leonard Baskin. As typical with this book, the original Brown cowhide binding has been recreated by a later binder (WB) with part of the original spine (lettering) inlaid on spine. Some rubbing along edges; minor fading of covers. Foxing along edges of free endpapers from turn-ins. The later clamshell box is faded. [107188]





## 7. (Ashendene Press).

### WISDOM OF JESUS THE SON OF SIRACH COMMONLY CALLED ECCLESIASTICUS.

Shelley House, Chelsea: Ashendene Press, 1932, tall 4to., original full limp orange vellum with matching silk ties, spine lettered in gilt, original marbled board slipcase. (iv), 182 pages. \$ 3,500.00

Finely printed in an edition limited to 353 copies of which this is one of 328 copies printed on specially made paper by Batchelor & Sons. (Bibliography no.XXXVIII; Franklin pp.186-197,242). Printed in Subiaco type. This was one of the last items to be issued by the press, and the last to bear the hand colored initials of Graily Hewitt and his assistants Ida D. Henstock and Helen E. Hinckley. These initials appear throughout in green and blue and are an attractive compliment to the text which is printed in red and black throughout.

Two colors of hand colored initials were only used on one other occasion by the press in 1902 for Dante's *Inferno*. The bookseller James Bain found this book "one of the most beautiful books that has ever come from the Ashendene Press; it is quite perfect in every way" (Franklin p.195).

With an autograph note from the collator A.D. Power, dated 11 April 1933, loosely inserted: "With acknowledgments and apologies for the word 'Syndics' being omitted." St. John Hornby wrote in the Bibliography that "The printing of this book was due to the fact that my friend and partner, A.D. Power, had with the help of one or two Hebrew scholars compiled from the various versions of 'Ecclesiasticus' a text which he subsequently caused to be written out on vellum and illuminated by A.J. Fairbank and Louise Powell respectively in a volume of great beauty. One day he happened to tell me that he thought of having the version printed, as many of his friends wished to possess it. The temptation to add yet one more book to my list was too strong for me to resist and I there and then offered to print a

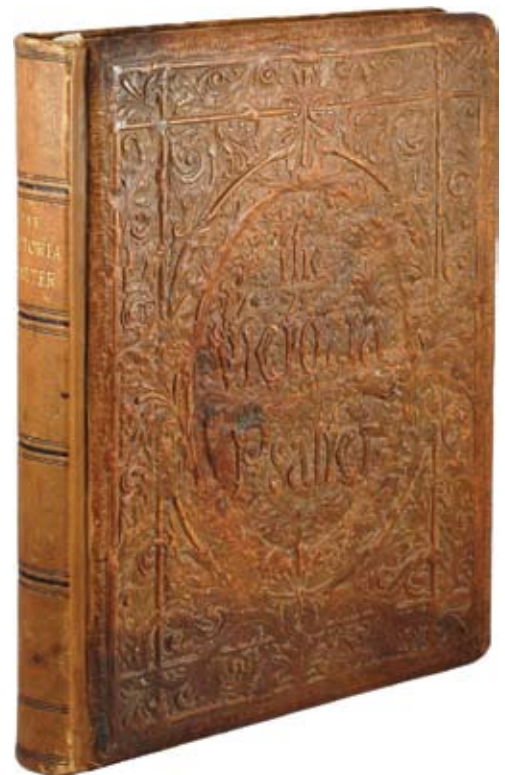
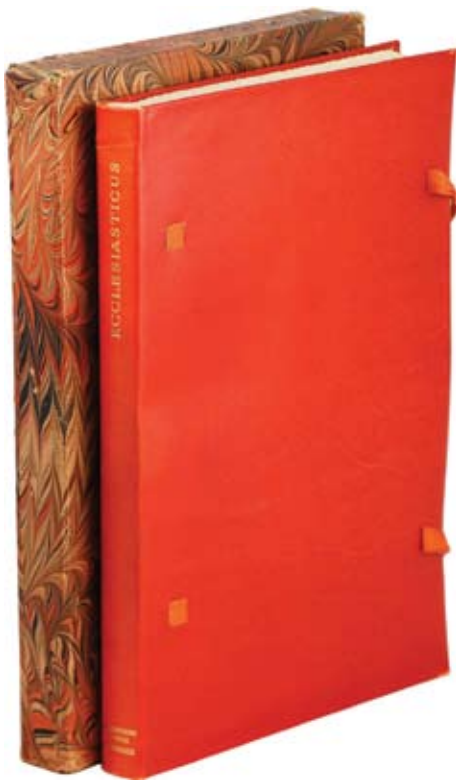
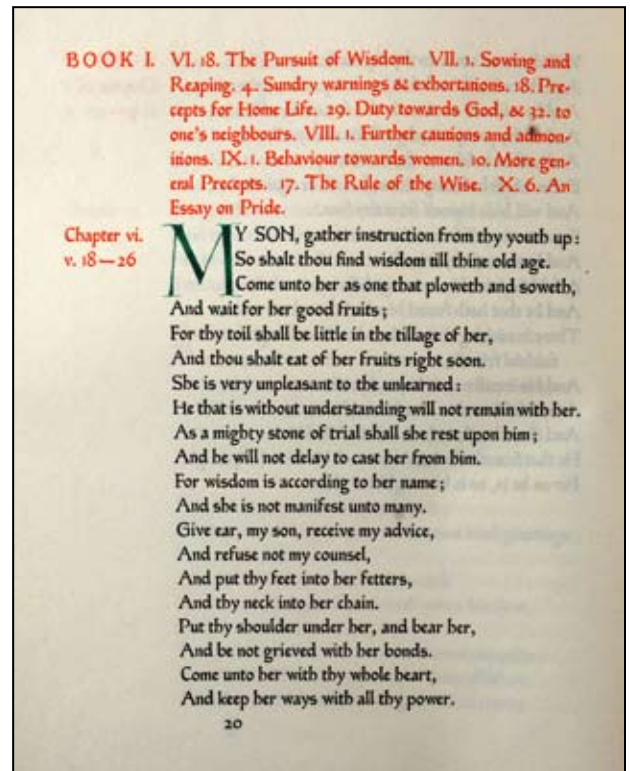
small edition. I have never regretted having done so, as in my humble judgment it is one of the most satisfactory of the books of the Press." Only minor wear to edges of slipcase. Well preserved copy. [59350]

## 8. (Color Printing) Jones, Owen.

### VICTORIA PSALTER or PSALMS OF DAVID, ILLUSTRATED BY OWEN JONES.

London: (Day & Son, 1861-62), folio, original full deeply embossed leather by Remnant & Edmonds, all edges gilt. (vi), Chromolithographed pages on heavy paper. \$ 2,500.00

One of the nine books listed by McLean in his *VICTORIAN PUBLISHERS BOOKBINDINGS* to be bound in this fashion. Others bound this way are *Gray's ELEGY*, *THE PREACHER* (wooden covers), and *WINGED THOUGHTS*.





Cundall, in his paper ON ORNAMENTAL ART APPLIED TO ANCIENT AND MODERN BOOKBINDING described these bindings as beautiful but not always appropriate. The binding was executed by Remnant & Edmonds, a firm that specialized in this type of binding and was awarded a medal in The Great Exhibition for them. McLean, in his VICTORIAN BOOK DESIGN says that Jones probably considered this book his masterpiece as he added a profuse number of intricate letters and ornaments to each page. Finely printed with three colors of red and three colors of blue with gold and black ink throughout to imitate the style of medieval illuminated manuscripts. Recased with original spine laid down. Paper repair at bottom of first color leaf. One of the most spectacularly produced books of the Victorian period in fine condition. [5183]



## 9. (Cranbrook Press).

REVELATION OF SAINT JOHN THE DIVINE, FROM THE FIRST PRINTED ENGLISH TRANSLATION, MDXXV.



With Albert Durer's illustrations.

(Detroit, MI): Cranbrook Press, 1901, small 4to., original half vellum with brown paper covered boards, brown leather spine label. Not paginated. \$ 750.00

Limited to 240 numbered copies and finished this "10th" day of "June" according to the colophon, where this information has been added in pen. (Booth p.29 - the third book of the press). Printed by George Booth at his private press by hand on hand-made paper. Contains 44 original woodcut borders, many initials and ornamental devices. The Durer illustrations are copper reproductions. Covers soiled. A few pages opened roughly along top edge. Scarce book. [107182]







# 10. (Cuala Press).

## BROADSIDES: A COLLECTION OF NEW IRISH AND ENGLISH SONGS.

Dublin: Cuala Press, 1937, 4to, quarter cloth, paper-covered boards, paper label on front board. unpaginated. \$ 4,500.00

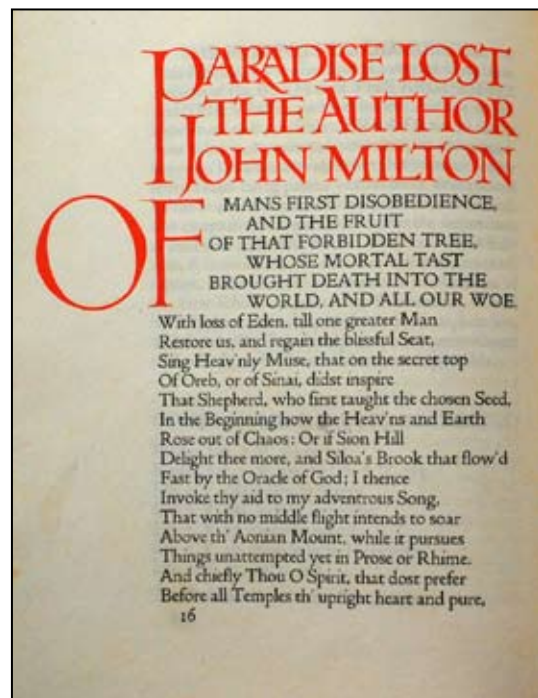
The broadsides are limited to 300 copies; this is one of 150 bound sets, signed at the end of their prefatory essay by Yeats and Wellesley (Miller, p. 115). Songs by W.B. Yeats, W.J. Turner, Oliver Gogarty, Hilaire Belloc, Dorothy Wellesley, James Stephens, Edith Sitwell, Frank O'Connor, Gordon Bottomley, F.R. Higgins, Padraic Colum, Walter de la Mare. Illustrations by Jack B. Yeats, Victor Brown, Harry Kernoff, Maurice McGonigal. Music by W.J. Turner, Arthur Duff, Edmund Dulac, Frank Liebich, Hilda Matheson, Art O'Murnaghan, Hilaire Belloc. Twenty-five hand-colored woodcut illustrations. Errata sheet laid in. Leather bookplate on front pastedown. Spine and boards slightly soiled. Boards bumped at corners. [107274]



# 11. (Doves Press) Milton, John.

## PARADISE LOST: A POEM IN XII BOOKS

Hammersmith, London: Dove's Press, 1902, 8vo, full blue leather, gilt decoration, raised bands, all edges gilt. cloth chemise, quarter leather, cloth slipcase. 386, (2) pages. \$ 8,500.00



One of 300 copies printed by T.J. Cobden-Sanderson (Marianne Tidcombe, The Doves Press, 37-42). A beautiful copy bound in a Doves Bindery binding with this stamped on the back turn-in "The Doves Bindery, 19 C-S 03." Includes poet's statement of the arguments of the twelve books of the work, with listing of errata. Title and margin notes in red. Initials designed by Edward Johnston.

With two page T.L.s., dated July 8, 1947, from Brentano's Rare Book Department concerning the binding on this copy loosely inserted. This copy had been purchased by Brentano's from Walter M. Hill "for whom it had been bound many years ago." The letter contains a lengthy quote from Leonard Montenay on the binding on this copy which had been finished by Charles McLeish. Two invoices laid in, one dated 1947 for \$270. Slipcase scuffed at edges. [107131]



## 12. (Fore-edge Painting).

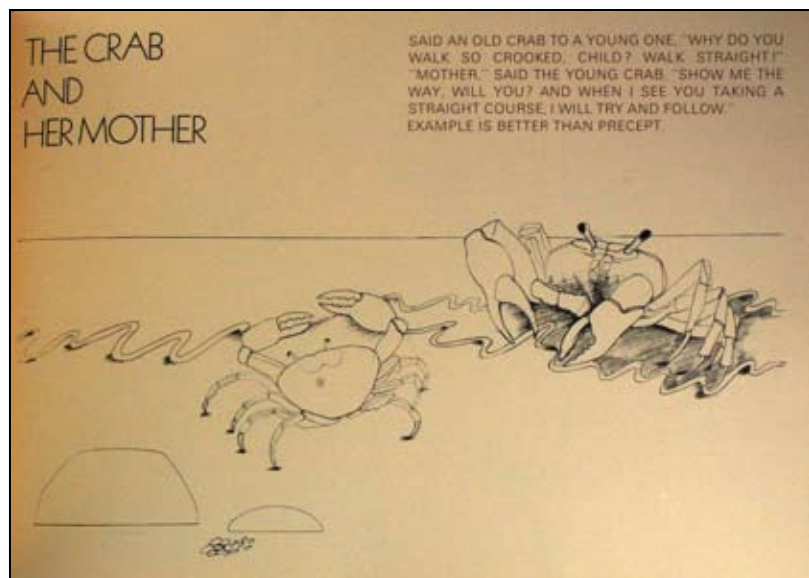
### THE NEW TESTAMENT OF OUR LORD AND SAVIOR JESUS CHRIST.

London: Longman, Green, Longman, Roberts, and Green, 1864, 4to, contemporary morocco, gilt designs, gilt edges. xvi, 540 pages. \$ 1,250.00

Herbert 1951. Engravings on wood from designs of Fra Angelico, Pitro Perugino, Francesco Francia, Lorenzo di Credi, Fra Bartolommeo, Titian, Raphael, Gaudenzio, Ferrari, Daniel di Volterra, and others. Frontispiece. Historated borders on text pages. Other decorations by Henry Shaw. This copy has a large painting of a castle scene beneath the gilt on the fore-edge. Spine scuffed, rear inside hinge shows minor cracking. Foxing on endpapers; very slight foxing in text. Bookplate of Frederick W. Longman on front pastedown. [107106]





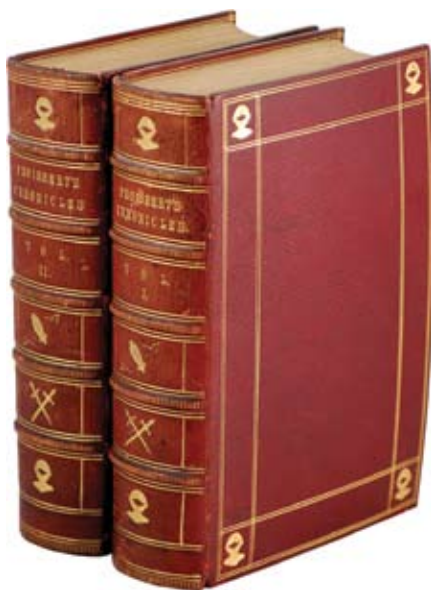


### 13. (Frink, Elisabeth).

#### AESOP'S FABLES. Illustrated by Elisabeth Frink.

(London): R. Alistair McAlpine Publishing Limited & Leslie Waddington Prints Limited, (1968), oblong 4to., orange leather spine with tan cover covers, title and design in gilt on the front cover. Four Frink lithographs inserted. \$ 3,500.00

Limited to 250 numbered copies signed by the illustrator. Designed and printed at the Curwen Press on Zerkall Butten paper and bound by Mansell, London. Printed in brown and black on French-fold paper. With 46 illustrations in the text and four signed lithographs. Frink (1930-1993) was a noted English sculptor and print maker. The Frink School of Figurative Sculpture was opened in 1996. Spine slightly faded. [107191]



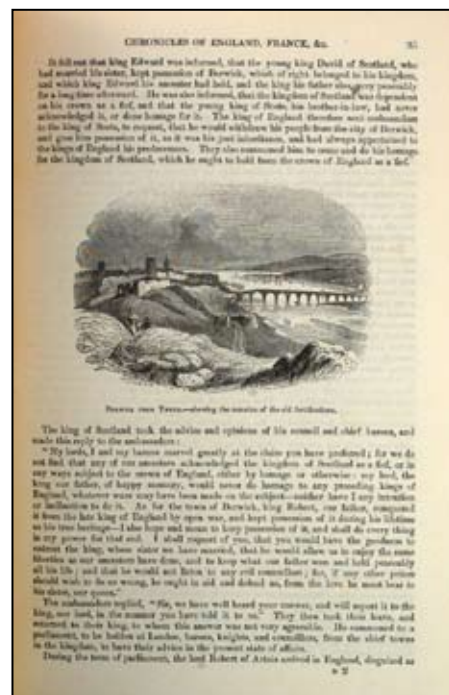
### 14. Froissart, John.

#### CHRONICLES OF ENGLAND, FRANCE, SPAIN AND THE ADJOINING COUNTRIES FROM THE LATTER PART OF THE REIGN OF EDWARD II TO THE CORONATION OF HENRY IV.

Two volumes. London: William Smith, 1839, 8vo, full dark burgandy morocco decorated with gilt rules and medieval motifs on both covers and spine, raised bands, all edges gilt. xlvii,768; xiv,733 pages. \$ 2,500.00

Translated from the French by Thomas Johnes. These essays on the life of Froissart, his works, and criticism of his works cover Western European history, focusing on England, France, and Spain, from the 1320s

to the coronation of Henry IV of England in 1399. Thus, it includes the first decades of the Hundred Years' War. Indexed. Frontispiece, illuminated title pages in both volumes. Extra-illustrated with 72 hand-colored engravings with illumination in gold after illuminations from the manuscripts of Froissart in the Bibliothèque Royale, the British Museum and additional titles by H. Noel Humphreys. With 116 woodcut, black and white engravings throughout. Slight scuffing at joints. Two bookplates on front pastedowns of each volume. Some foxing, mainly on preliminary leaves and on borders of plates. Bookseller's advertisement laid in. [107077]





## 15. (*Ganymed*) Shakespeare, William.

### KING LEAR; WITH LITHOGRAPHS BY OSKAR KOKOSCHKA

London: Ganymed Original Editions Limited, 1963, folio, leather, clamshell box. 109 pages.  
\$ 6,500.00

One of 275 numbered and signed copies, of which this is number 187. Contains sixteen full page lithographs by Oskar Kokoschka on crisbrook paper. Uniquely bound by Don Rash with cover imagery showing the face of King Lear in shaded gray goatskin over shaped elements of binders' board. Sewn on six flat cords with zigzag endsheets of black Twinrocker handmade paper and sewn-in leather joints. Headbands of embroidered silk. Top edge colored with acrylics.

Spine title stamped from linoleum block and painted with acrylics. Blind tooling done using tools cut by the binder. Housed in a linen drop-back box painted with acrylics, with suede lining and labels on spine and front. Bound in 1994. Absolutely beautiful and pristine copy.

Oskar Kokoschka (1886-1980) was born in Austria where he attended the Kunstgewerbeschule in Vienna. He was known as being a radical artist who held influences from the Far East and Africa. He is mentioned in *From Manet to Hockney* (1985), pg 118, 134, & 150, and *The Artist & The Book 1860-1960* (1961), pg 147. [107222]

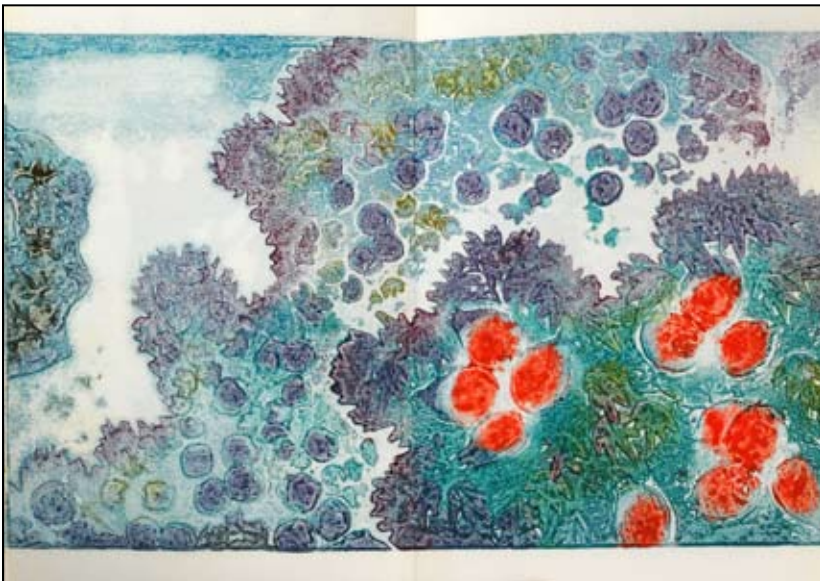


## 16. (*Gogmagog Press*).

### THE FOUR SEASONS. AN IMPRESSION OF SPRING, SUMMER, AUTUMN AND WINTER: A LANDSCAPE PANORAMA.

4 volumes. London: Gogmagog Press, (1965-1966), small 8vo., monotype-printed paper covered boards, paper spine labels, acetate dust jackets. 26; 26; 26; 26 pages.  
\$ 3,000.00

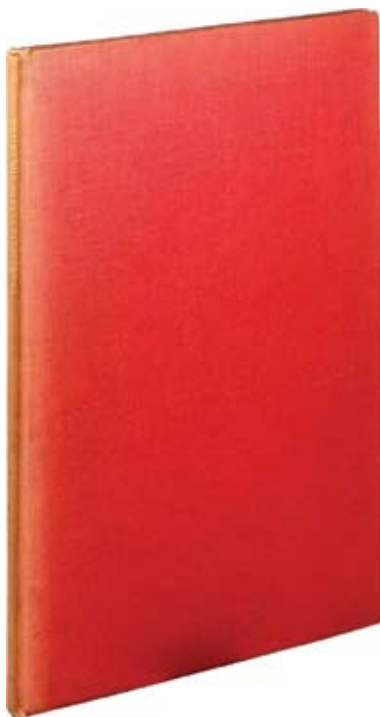
First and only printings of this four volume set (Chambers 14-17); limited to 100 numbered copies signed by Morris Cox, the printer/illustrator.



Printed on Hosho paper. Each volume consists of "three embossed reverse/direct offset prints joined into a continuous strip, and folded to make nine double-page openings." David Chambers and Colin Franklin state in their description of this set that "The Four Seasons (nos. 14-17) reckoned the peak of his (Cox) achievement as a printer, belong together." Each volume has the small book-label with acquisition information written on it at the bottom of the back pastedown. Beautifully preserved set in a

very attractive box. [107183]



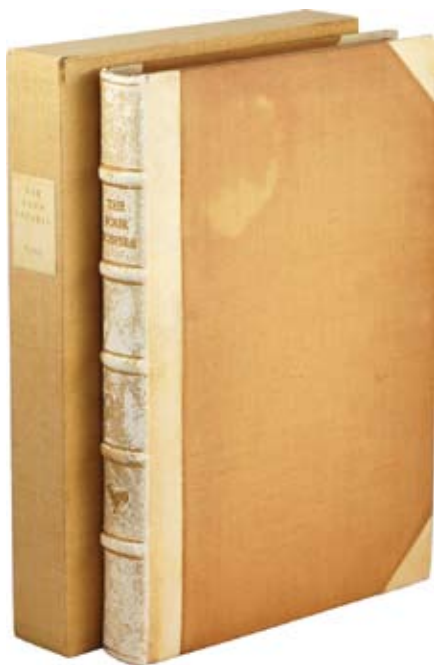


## § DAVID JONES MASTERPIECE §

### 17. (Golden Cockerel Press). THE CHESTER PLAY OF THE DELUGE.

Waltham Saint Lawrence, Berkshire: Golden Cockerel Press, 1927, 4to., red polished buckram. (iv), 16, (x) pages. \$ 950.00

Number 226 of 275 copies. (Chanticleer no.52). Wood engravings by David Jones. Chanticleer notes that some consider "the engravings in this book are the greatest graphic achievement of the Press." Spine faded. [44379]



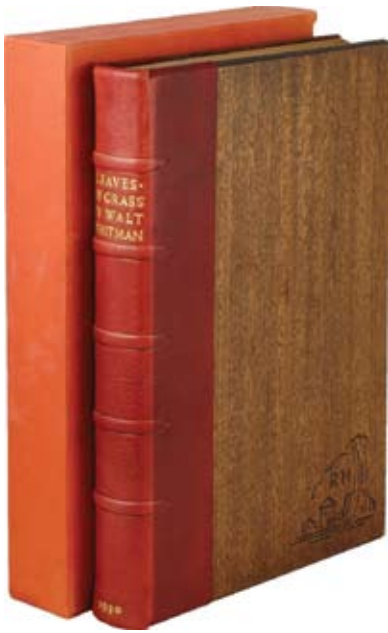
### 18. (Golden Cockerel Press). FOUR GOSPELS OF THE LORD JESUS CHRIST ACCORDING TO THE AUTHORIZED VERSION OF KING JAMES I. With Decorations by Eric Gill.

Waltham Saint Lawrence in Berkshire: Printed and published at the Golden Cockerel Press, 1931, small folio, original publisher's half white pigskin gilt over maize cloth boards by Sangorski & Sutcliffe, gilt spine with raised bands, top edge gilt, others uncut, later cloth slipcase with leather spine label. (ii), 268, (6) pages. \$ 9,500.00

Limited to 500 numbered copies of which this is one of the 488 copies printed on handmade paper (Chanticleer 78; Gill 285; A Century for a Century 26). With 64 wood-engraved initial letters and illustrations by Eric Gill and printed by Robert and Moira Gibbings in Golden Cockerel type (designed for the press by Eric Gill) on Batchelor handmade paper with special watermark of a dove and the initials G.C.P. "Conceived in the fruitful mind of Robert Gibbings, this is the Golden Cockerel book usually compared with the

Doves Bible and the Kelmscott Chaucer. A flower among the best products of English romantic genius, it is also surely, thanks to its illustrator, Eric Gill, the book among all books in which Roman type has been best mated with any kind of illustration" (Chanticleer). Eric Gill's biographer, Fiona MacCarthy, describes The Four Gospels as "the culmination of (Gill's) work for the Golden Cockerel Press and ... the example which experts and collectors ... have always viewed as the height of his achievement. To describe it as a series of engraved initial letters for the Bible text, though strictly correct, gives little idea of the richness and complexity of Gill's own contribution. The decorative letters do not just embellish the text, they play upon it and develop it, to the point at which distinctions are blurred." (Eric Gill: A Lover's Quest for Art and God, pp.243-234). Spine shows rubbing. A spot on the front cover near the top edge and an additional spot near hinge at top of back cover. Bookseller's label of Philip Duschne in the back. [107125]



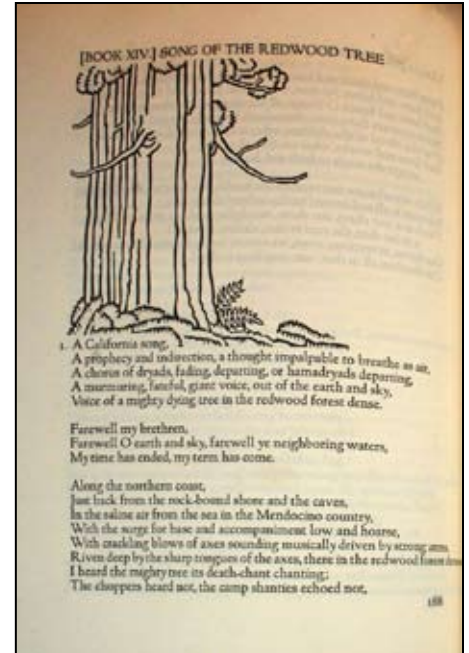


## 19. (Grabhorn Press) Whitman, Walt. LEAVES OF GRASS, COMPRISING ALL THE POEMS WRITTEN BY WALT WHITMAN FOLLOWING THE ARRANGEMENT OF THE EDITION OF 1891-2.

New York: Random House, Inc., 1930, thick 4to., original Philippine mahogany with later red leather back with publisher's device carved on the front cover and the title in gilt on the spine, fleece lined slipcase. 423 pages.  
\$ 2,000.00

Limited to 400 numbered copies illustrated by Valenti Angelo. (Heller & Magee no.138; A Century for a Century 23). Printed by hand at the Grabhorn Press in Goudy New Style on unbleached Arnold. Contains 37 woodcuts by Angelo, the printing of which caused such tremendous pressure on the presses the printers suggested that the colophon read "400 copies printed and the press destroyed." This book

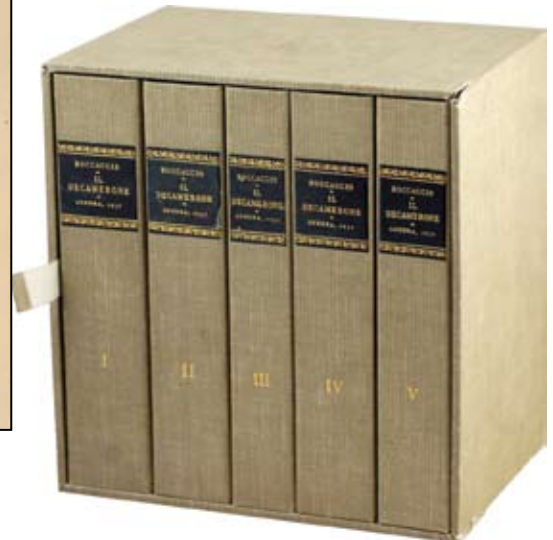
was selected as one of the 50 Books of the Year for 1930 and, according to Joseph Blumenthal's *The Printed Book in America* (p.119), is "generally considered to be the Grabhorn masterpiece." Loosely inserted is a large four page pamphlet (printing only on first leaf) describing the Grabhorn's view of fine printing. Skillfully rebacked with leather matching original leather binding. Spine shows some fading. [107139]



## 20. (Gravelot) Boccaccio, Giovanni. IL DECAMERONE.

5 volumes. London (but Paris): n.p., 1757 (but later that century), 8vo., original paper wrappers, paper spine labels, later cloth slipcase with five separate cloth sleeves with leather spine labels. \$ 4,500.00

"One of the masterpieces of the illustrated book" - Gordon Ray, *The Art of the French Illustrated Book* 15. With 116 engraved plates on wove paper, all hand-colored, and 97 culs-de-lampe, after Gravelot, Boucher, Eisen, and Cochin. Gravelot designed the majority of the plates and all the tail-pieces. In the original paper wrappers with paper spine labels. Booklabel of the American collector, Louis A. Silver at bottom of front cover. The wrappers are chipped around the edges with some covers loose; minor marginal foxing, several plates dampstained in blank lower margin. Well preserved set. [107185]







## 21. *Greenaway, Kate.*

### ALMANACKS 1883-1895, 1897.

16 volumes. London: George Routledge, James M. Dent, 1883-1895, 1897, 24mo, 12mo, various original bindings of paper wrappers, beautifully preserved in leather covered clamshell box with a built-in tray to hold the two different sizes. Various pagination. \$ 5,000.00

A complete set of the almanacks in first editions, with two additional variant covers (Schuster; 3.1a, 4.2a, 4.2d, 4.2e, 5.3c, 6.4c, 7.5a, 8.6a, 9.7a, 10.8b, 11.9a, 12.10a, 13.11a, 14.12b, 15.13a, 16.14a). Three different editions of 1884 (12mo) in glazed paper wrappers and leather. With colored-wood engravings by Greenaway. Inscribed from previous owner "Tammy Balcheller, from Donald. XMas '88" on 1889 and "From Donald" on 1895. Tight bindings on all sixteen volumes. Some wear at top and bottom of spine on 1897 which is bound in full leather as issued. [107178]



## 22. *(Gregynog Press).*

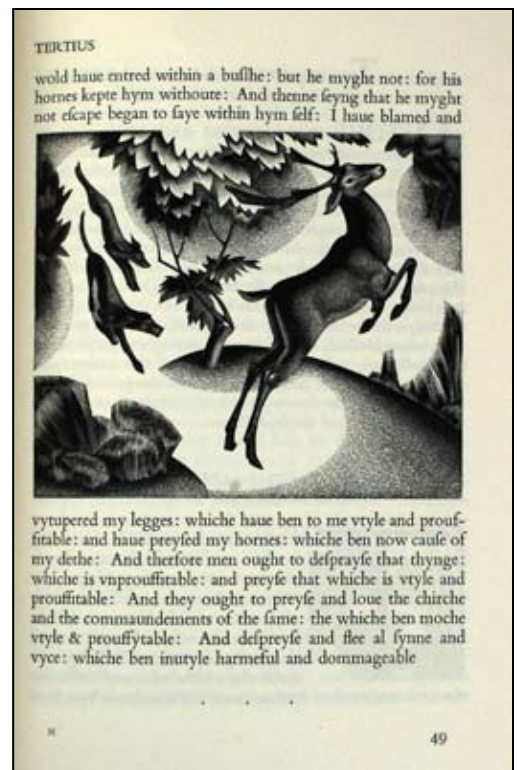
### FABLES OF ESOPE.

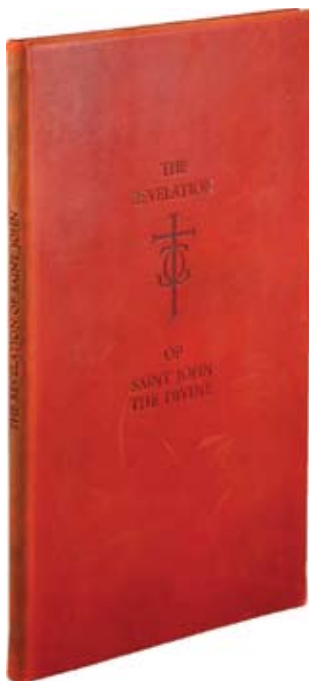
Translated out of Frensshe into Englysshe by: William Caxton. With engravings on wood by Agnes Miller Parker.

Newtown, Montgomeryshire: Gregynog Press, 1931, 4to., Welsh natural sheepskin, spine titled in black, a signed binding by the Gregynog Press Bindery, later clamshell cloth box. (viii), 146, (2) pages. \$ 5,000.00

Limited to 250 numbered copies (Harrop 20). Printed in Bembo type on Barcham Green hand-made paper. Contains an engraved title page illustration, 36 wood-engravings in the text by Anges Miller

Parker and wood-engraved initial letters by William MacCance. Some fading of covers along top edge and scuffing of leather at head of spine. Corner bumped. One of the landmark books from this press and the illustrator. [107211]



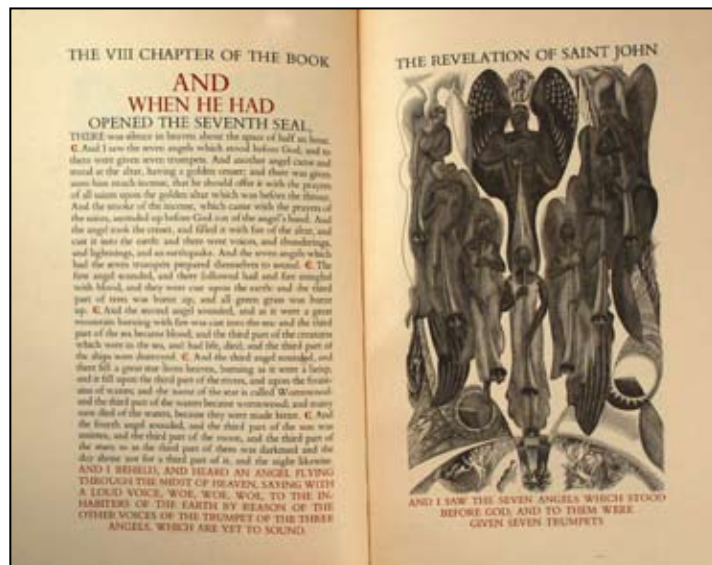


### 23. (Gregynog Press).

#### THE REVELATION OF SAINT JOHN THE DIVINE.

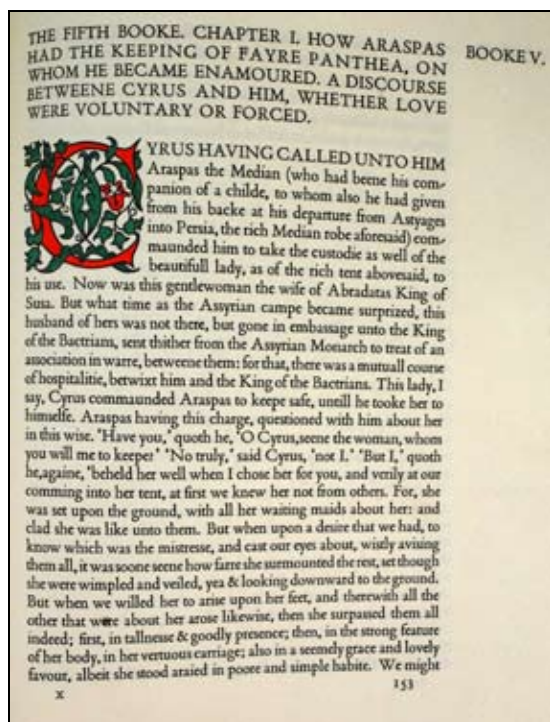
(Wales): Gregynog Press, 1932, 4to., full hermitage calf, blocked in blind on front cover, top edge sprinkled, slipcase. (60) pages. \$ 3,500.00

Limited to 250 numbered copies (Harrop 24). Printed in Bembo with Perpetua titling on Japanese vellum. Printing in black and red. With the first three words of the title wood-engraved along with 41 wood-engravings in the text by Blair Hughes-Stanton. Some rubbing of covers. Spine shows fading. Slipcase is broken but present and has part of backstrip missing. [107209]

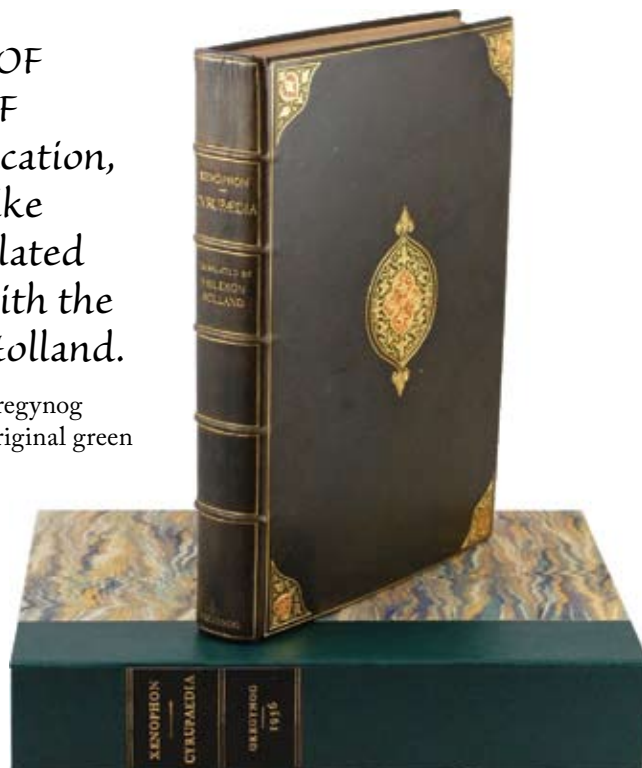


### 24. (Gregynog Press) Xenophon.

#### CYRUPAEDIA: THE INSTITUTION AND LIFE OF CYRUS, THE FIRST OF THAT NAME, KING OF PERSIANS. Eight Bookes Treating of Noble Education, or Princely Exercises, Military Discipline, Warlike Stratagems, Preparations & Expeditions. Translated out of the Greek into English, and Conferred with the Latine and French Translations, by Philemon Holland.



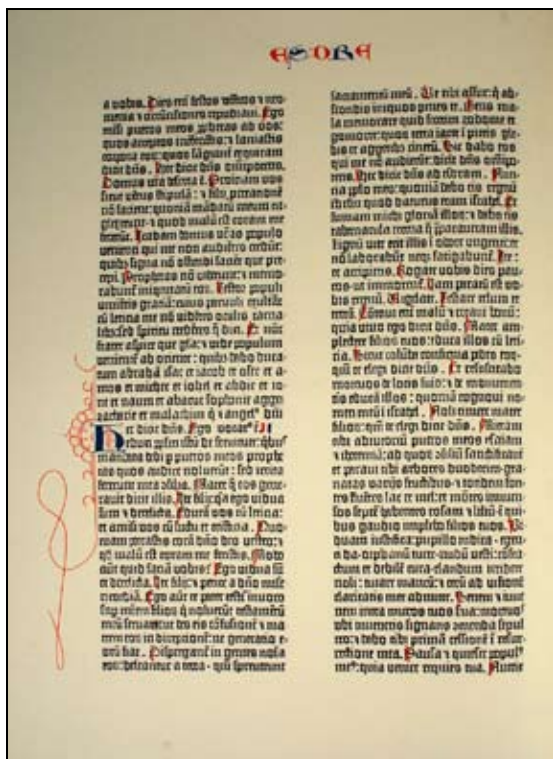
Newton, Mont.: Gregynog Press, 1936, 4to., original green oasis decorated with center-and cornerpieces onlaid in red and light green, outlined in gilt and blocked in gilt decorations of Persian character, five raised bands, gilt paneled spine, top edge gilt. xvii, 321, (3) pages.



\$ 4,000.00

Limited to 150 numbered copies. This is one of the 135 bound thus by the Gregynog Bindery and signed at the bottom of the back cover on the turn-in. (Harrop 34). Printed under the direction of Loyd Haberly who provided floriated wood engraved initials. Well preserved copy inserted in clamshell box with matching green quarter leather. [107189]

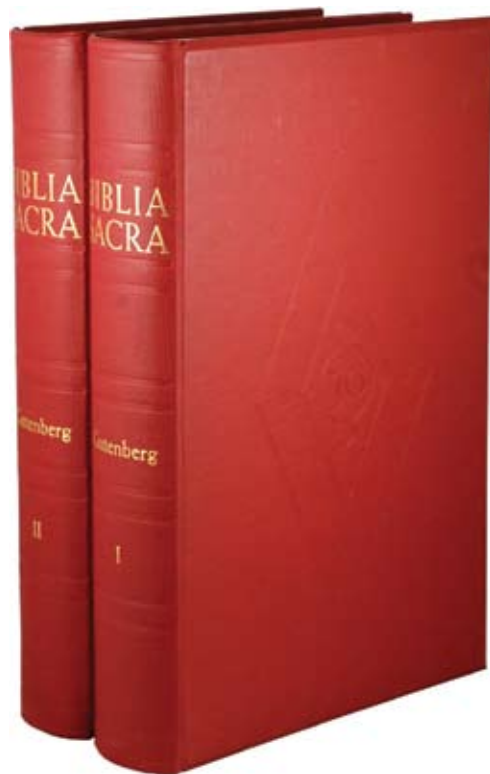




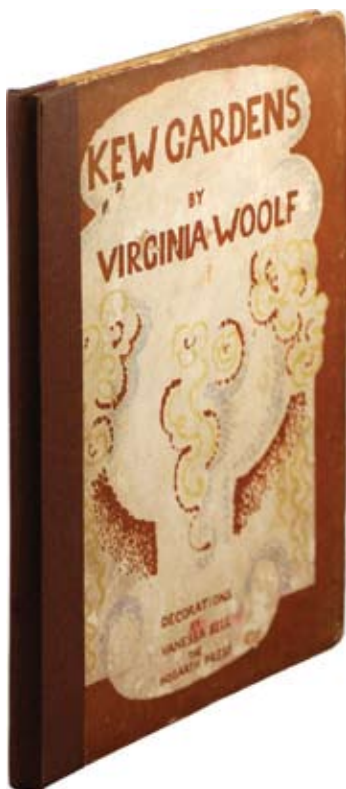
## 25. (Gutenberg Bible). BIBLIA SACRA.

Two volumes. Patterson:  
Pageant Books, 1961, folio, red  
cloth as issued. not paginated.  
\$ 5,000.00

Facsimile edition. Printed in  
an edition limited to 1000  
numbered copies in which 996  
were for sale. This edition is the  
first ever printed in the United  
States. It reproduces a copy  
considered by authorities to  
be one of the most beautifully  
illuminated of the forty-seven  
copies known to exist. It  
derives from the Insel Verlag  
edition which was based on  
the copy in the Koniglichen  
Bibliothek in Berlin, and the



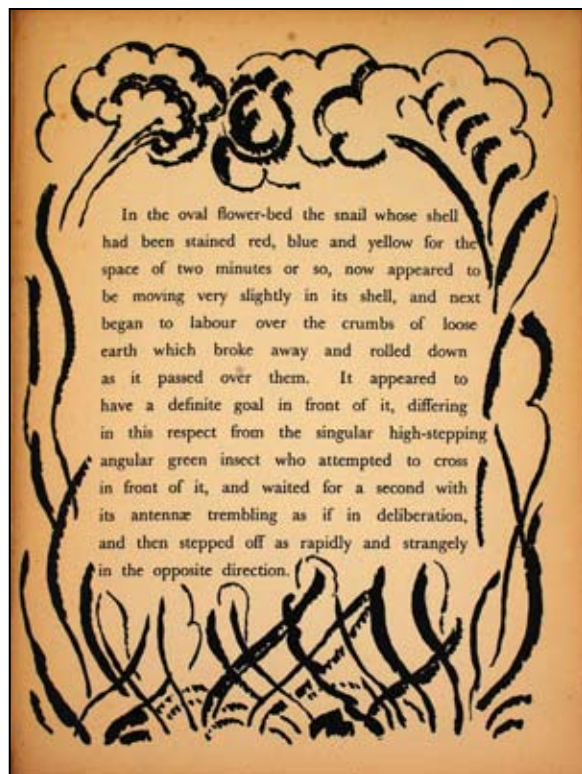
copy in the Standischen Landesbibliothek in Fulda. The text pages have been printed  
by lithography in red, blue and black. There are also about 100 illuminated pages  
finely printed by sheet-fed gravure. The paper used is 100 percent rag content made  
especially for this edition. [107040]

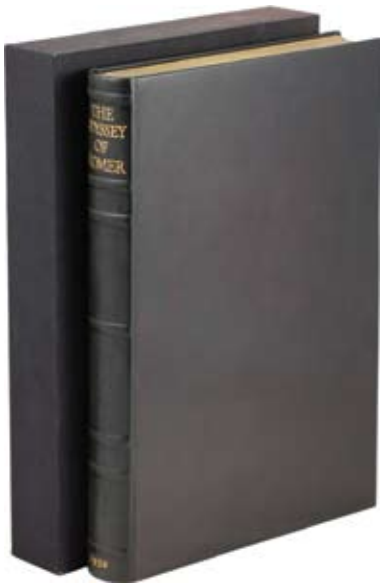


## 26. (Hogarth Press) Woolf, Virginia. KEW GARDENS.

(London): Hogarth Press, (1927), 4to,  
rebacked in matching brown cloth,  
illustrated paper covered boards, top  
edge cut, others uncut. unpaginated.  
\$ 850.00

Third English edition, limited to  
500 numbered copies (Woolmer 155;  
Kirkpatrick A3c). Illustrated by Vanessa  
Bell. Brief novel set in the luxuriant  
flora of Kew Gardens. Spine rebacked.  
Boards soiled and stained, slightly  
worn at edges. Pencil notations on back  
pastedown. Slight tanning. [107075]



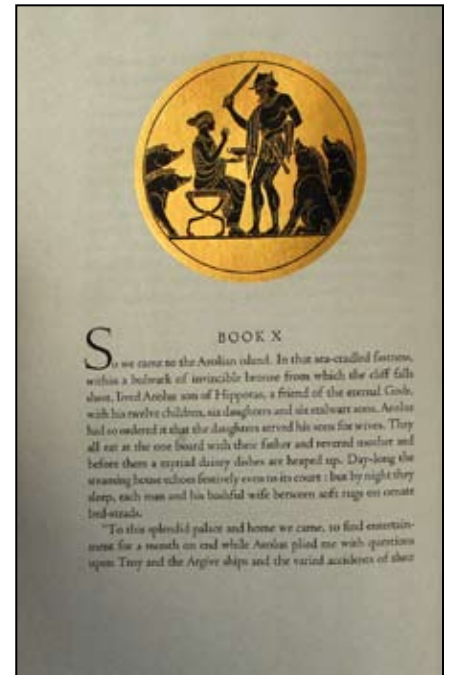


## 27. *Homer.*

### THE ODYSSEY OF HOMER.

(London: Printed and published by Sir Emery Walker, Wilfred Merton and Bruce Rogers), 1932, 4to., full black morocco as issued, slipcase. Unpaginated. \$ 5,500.00

One of 530 copies of one of Bruce Rogers' most famous works. Blumenthal ranks this as one of the most beautiful books of all time. (Blumenthal, *Art of the Printed Book* pp.50-51; Haas no.157; *A Century for a Century* 32). The translation used was by T.E. Lawrence. First use of the Monotype version of Rogers' Centaur type. Each book is introduced with a gold medallion decorated in black with a design derived from Greek vases and drawn by Rogers. To ensure both their beauty and their durability, seven separate impressions were required for each medallion. Rogers commissioned a special grey toned paper from the J. Barcham Green mill, with a custom watermark of a Greek galley with the mill's initials on the sail. Rogers had been a long-time admirer of Lawrence's writings, and believed that he could produce an exceptional translation of *The Odyssey*. Although he had never met Lawrence, he was able to work through mutual acquaintances to suggest the project. One of Lawrence's favorite books, a Greek copy of *The Odyssey* travelled everywhere with him. At first, he was doubtful that he could do the work justice, and was further awed by having his translation printed by Rogers, whom he had long admired. He insisted that his name not appear in the book at all. As it turned out, the two became good friends while collaborating on the production of this book. [46065]



## 28. *(Illuminated Manuscripts) Delaunay, (Abbe Henri).*

### LIVRE D'HEURES DE LA REINE ABBE DE BRETAGNE. HORAE BEATE MARIAE VIRGINIS AD USUM ROMANUM CUM CALENDARIO.

2 volumes. Paris: (Leon Curmer), 1861, 4to., elaborate binding by Simier-Cotin. 475; (iv), 475, 49, 7 pages. \$ 2,250.00



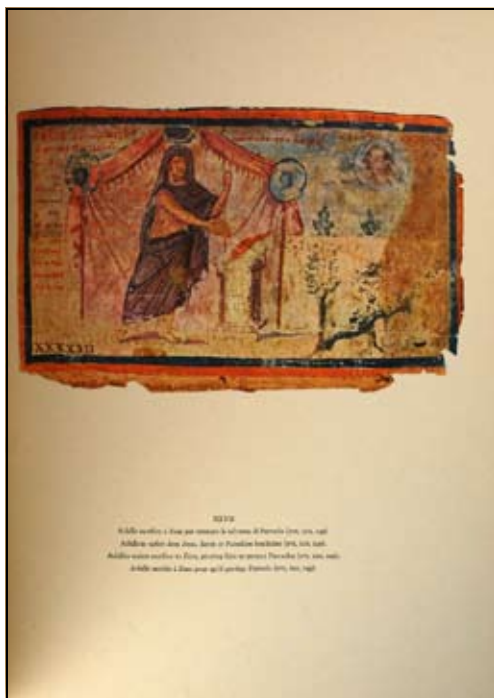
A magnificent facsimile edition of this Book of Hours that was executed around 1500 by Jean Bourdichon, a pupil of Jean Fouquet. The original of this illuminated manuscript is in the Musée des Souverains.

The first volume contains the translation from the Latin into French along with editorial comments by L'Abbé Delaunay (1841 but actually 1861) and the thick second volume is the 475 page facsimile of the illuminated manuscript. The facsimile is executed in full color with brilliant use of gold. The printing is done by Léon Curmer (1801-1870) who produced a number of these facsimiles of manuscripts. This volume contains 49 miniatures in addition to all the other decoration done in exact facsimile of the original manuscript down to the details of the use of gold.

The elaborate binding was executed by Simier-Cotin who has signed the bottom of each spine. The bands are rubbed on each volume. original full burgandy morocco with intricate bands of blue leather onlays on each cover with decorations in gilt, inner dentelles decorated in gilt around edges and with blue felt pastedowns and endpapers both decorated in gilt, five raised bands, compartments with blue onlay and decorations in gilt, all edges gilt, two cloth slipcases. Some damage at top of the spine of the facsimile volume. Slipcases rubbed. Well preserved set. [107418]





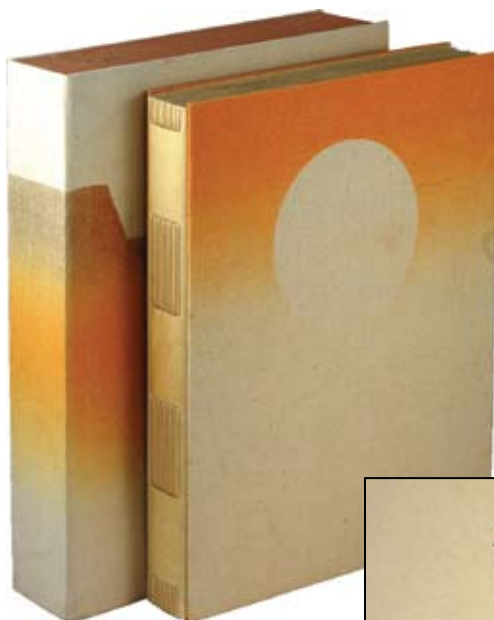
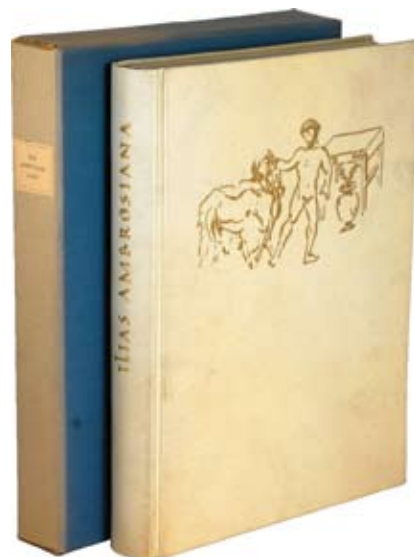


## 29. (Illuminated Manuscripts).

ILIAS AMBROSIANA. Cod. F. 205 P. INF. Bibliothecae Ambrosianae Mediolanensis.

(New York: Philip C. Duschnes), 1953, folio, vellum, gilt text on spine and gilt illustration on front board, cloth slipcase. Ivii, 58 color plates, 24 black and white illustrations. \$ 800.00

Introductory text in Latin. Limited edition of 800. Preface by Aristides Calderini. Historical description by Angelo Mai. Introduction and descriptive notes on plates in Italian, German, English and French. Illuminated manuscript of Homer's Iliad. 58 tipped-in color plates. 24 black and white illustrations of fragments of a Greek manuscript of the Iliad. Slipcase faded at edges, boards and spine lightly soiled. [107239]



## 30. (Janus Press) Finney, Charles G.

THE CIRCUS OF DOCTOR LAO.

(Newark, VT): Janus Press, 1984, 4to., cloth, clamshell box stencil printed. 130 pages. \$ 5,000.00

One of 150 copies signed by the author and by the printer/illustrator, Claire Van Vliet (Ruth Fine, p.39; A Century for a Century 93). From book - "Forty relief prints, mainly etchings, many combined with stencil; geometric typographic ornaments throughout." Printed on Barcham Green De Wint. The interesting binding for this book was "bound in Johanna Western natural buckram covers, Johanna Western rust Kennet cloth sides, and lined in pale gre-violet Japanese twill." Prospectus loosely inserted. Well preserved copy. [107192]





31. *Kandinsky, Wassily and Franz Marc.*  
**DER BLAUE REITER.**

München: R. Piper & Co., 1914, 4to., later quarter vellum with paper covered boards, original paper wrappers bound-in. (x), 140 pages with numerous extra plates. \$ 3,500.00

Second edition (one of 1000 copies). The second edition differs from the 1922 first edition in that it includes a Marc color reproduction, "Pferde." Four tipped-in color plates, illustrations. An important and key work in the history of German expressionism (The Artist and the Book, 139 - "although illustrated with photomechanical reproductions, Der Blaue Reiter is one of the most important German books of modern art.") Includes plates done in pochoir by Marc and Kandinsky, music by Schönberg, Berg and Webern, initials by Jean Arp (his first book illustrations, etc.) Bookplate and name in ink on front pastedown. The tissue guards have text at the bottom; they are foxed. Some foxing in text. Well preserved copy of an important book. [107175]

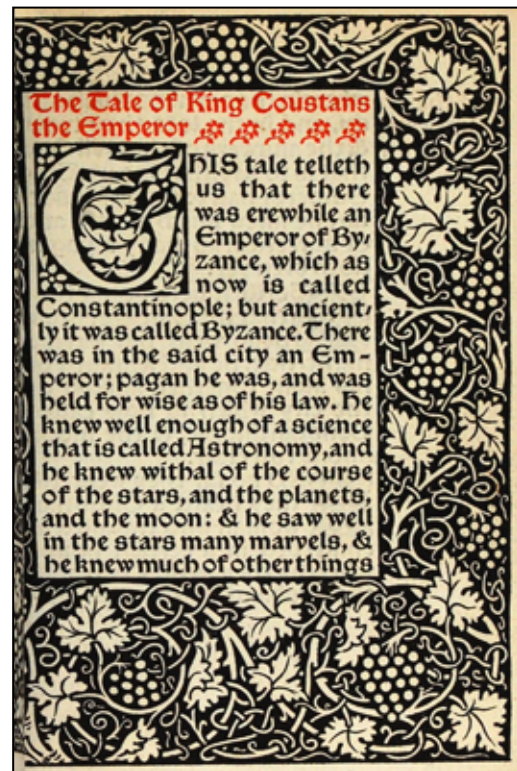


32. *(Kelmscott Press)*  
*Morris, William*  
*(translator).*

**THE TALE OF THE  
 EMPEROR COUSTANS  
 AND OF OVER SEA.**

Hammersmith: Kelmscott Press, 1894, 12mo., full green levant by Riviere & Son, gilt-tooled to panel design of concentric stylized foliate and ornamental borders with grape-cluster roundels at corners, beige silk doublures and endpapers. 130 pages. \$ 2,250.00

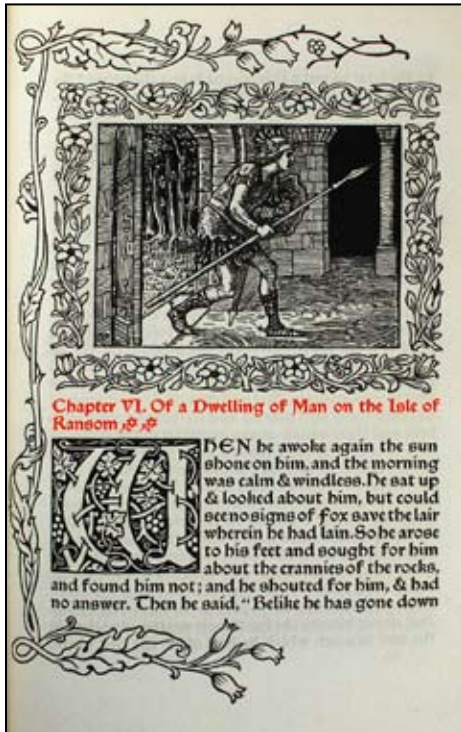
Limited to 525 copies. (Peterson A26). Printed in Chaucer type and containing a beautiful engraved spread title page, woodcut initial letters and printing in red and black. Rubbed along front hinge. [107032]



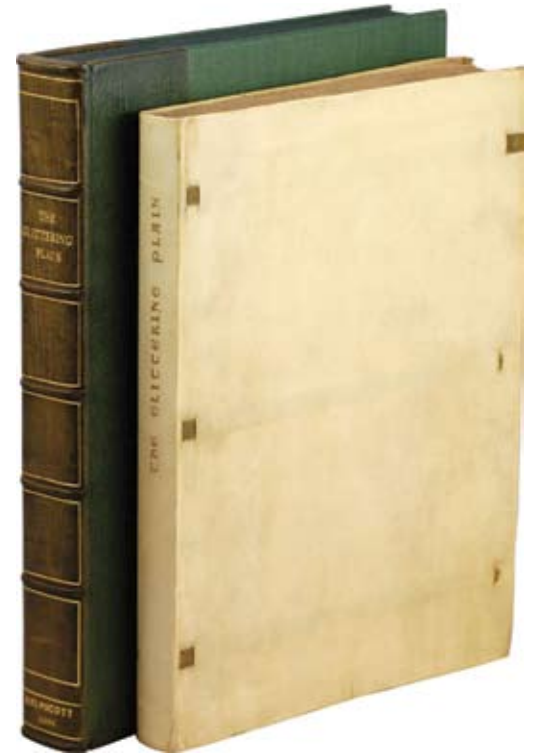


33. (Kelmscott Press) Morris, William.  
THE STORY OF THE GLITTERING PLAIN.

Hammersmith: Kelmscott Press, 1894, small 4to., original publisher's limp vellum with silk ties, later leather backed clamshell box. (iv), 177, (3) pages. \$ 7,500.00



Printed in an edition limited to 257 copies of which this is one of 250 copies printed on paper. (Cockerell 22, Peterson A22, Walsdorf 22) This book has also been called the Land of Living Men or the Acre of the Undying and is the only title printed twice at the press. Illustrated with 23 wood engravings in various sizes by A. Leverett after Walter Crane, each enclosed in a decorative wood engraved border. Neither the borders in this book nor six out of the seven frames around the illustrations appear in any other book. Finely printed in Troy and Chaucer type in red and black, with a wood engraved title page facing the first text page which bears a full page wood engraved foliate border. Ornamented with eight line and smaller initial letters and other decorative borders throughout the text. Four of the original silk ties are partially lacking. Book is in very fine condition and enclosed in a clamshell box with full green morocco spine (slightly faded). [58075]

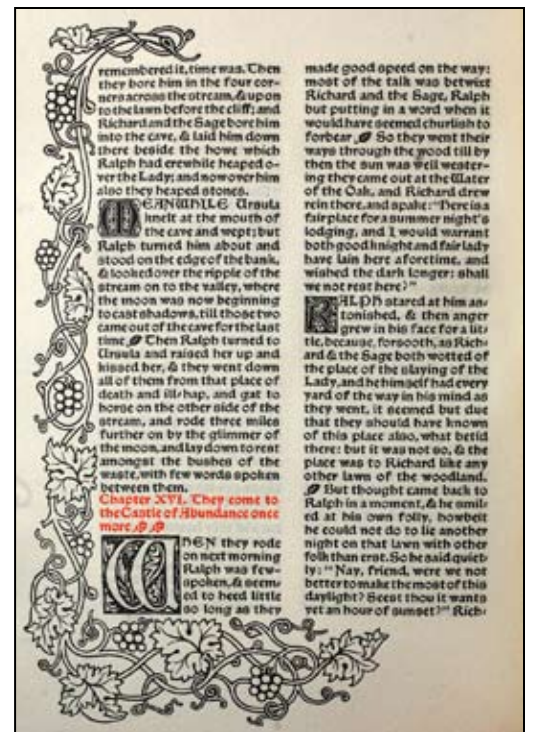


34. (Kelmscott Press).  
THE WELL AT THE WORLD'S END.

Hammersmith: Kelmscott Press, 1896, 4to, original vellum binding, with six silk ties, gilt lettering on spine, later quarter green leather and cloth covered clamshell box, five raised bands, fillet and title in gilt. 495 pages. \$ 4,000.00



One of 350 copies (Peterson, A39). Four wood-engraved illustrations after Edward Burne-Jones, and decorated with numerous borders and initials. Printed in red and black. Some very small markings on the front cover. Top of spine shows slight rubbing. Ties are well preserved. Sunning on spine of clamshell box. [107181]



### 35. LAPIDARIO DEL REY D. ALFONSO X. CODICE ORIGINAL.

(Madrid: Imprenta de la Iberia, á cargo de J. Blasco, 1881), 4to., modern half calf with brown cloth covered boards, five raised bands. xx, (x), facsimile, 83 pages. \$ 1,500.00



The facsimile edition of the Lapidary contained in the first 94 sheets of the ms. H.I.15 of the Library of El Escorial (Madrid), at original size (29,1 x 40,2 cm), on parchment paper printed in colors in reproduction of its

638 full-coloured miniatures and initial letters in the original. The first book to come out of Alfonso's workshop, in 1253, was written by Alfonso X the Wise. It is the first book written in Castilian prose, or early Spanish, and the first relevant scientific book written in the Iberian Peninsula and in Europe. Well preserved copy. [107225



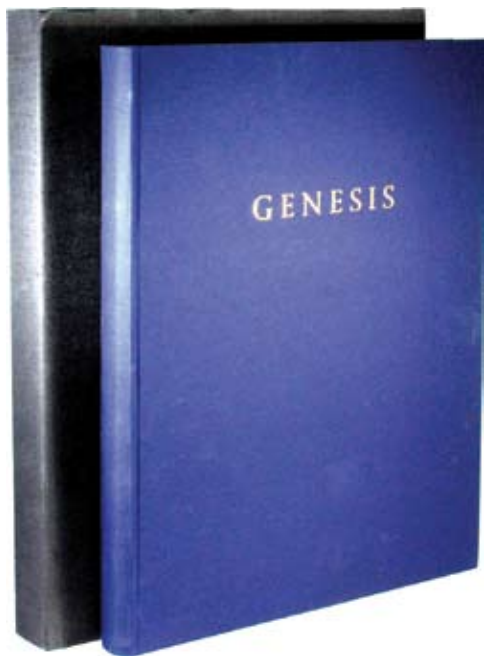
### 36. (Limited Editions Club).

FIRST BOOK OF MOSES, CALLED GENESIS. Illustrated with eight silk screens by Jacob Lawrence.

New York: The Limited Editions Club, 1989, large folio (14.25 x 19.5 inches), midnight blue Japanese cotton, with a blue morocco label on the black, cloth-covered clamshell box. Unpaginated. \$ 9,500.00

Limited to 400 copies signed by Lawrence. Lawrence (1917-2000) is one of the best known African American artists. Text pages designed by Benjamin Shiff, title page and verse numerals designed by Dan Carr. Silk screens processed by Osiris Printing Studio. Printed by Heritage Printers on handmade paper from Magnani. Those familiar with Lawrence's Migration Series and his epic John Brown series of paintings will recognize a common inspiration in his interpretation of Genesis. The large silk screens are stunning.

These illustrations required anywhere from 17 to 21 screens to complete. Four page prospectus loosely inserted. Slipcase shows some rubbing along edges. [43959]





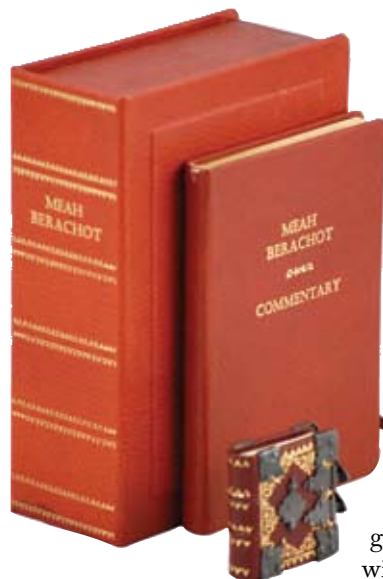
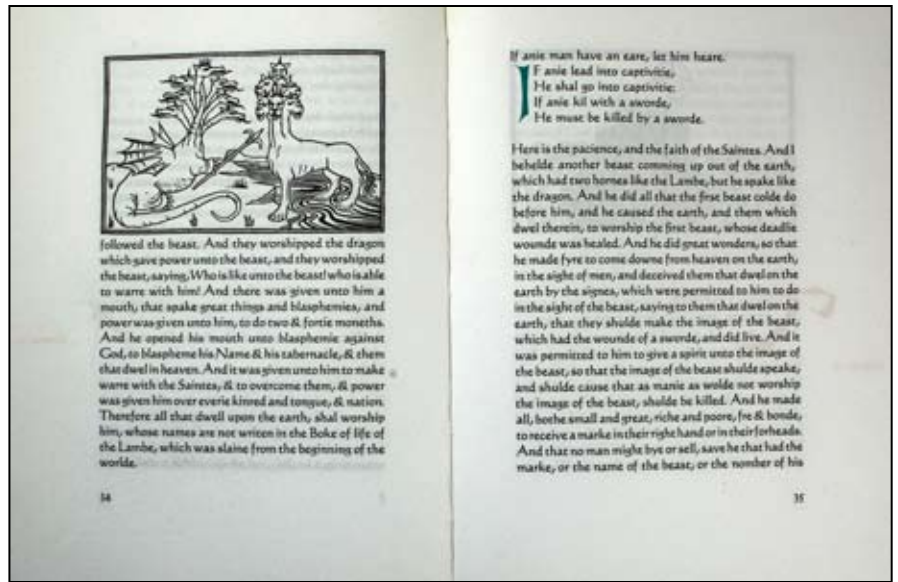
### 37. (Mason Hill Press).

#### THE REVELATION OF JOHN THE DIVINE and THE PSALMS.

Two volumes. (Pownal, VT: Mason Hill Press, 1983), 8vo, quarter leather, cloth, raised bands; on second volume, cloth with wrap-around leather strip, both enclosed in a clamshell box with spine label. (ii), 62 pages; unpaginated. \$ 950.00



First volume limited edition of 135; second volume limited edition of 175. Revelation the Geneva Bible translation of 1560; Psalms the Authorized version of 1611. Woodcut illustrations and decorations by James Dignon. Initials and some text in red, green, and blue. Type handset by Dignon and Nelson Ogert. Leaves of first volume bound into covers by Tara Devereux. [107242]



### 38. ME'AH BERACHOT.

Two volumes, facsimile and companion. London: Facsimile Editions, 1994, miniature, in 16mo book box, dark brown morocco decorated with antique-style gilt, metal clasps and catches, two raised bands, five metal bosses. Housed in a morocco compartment, gilt decorated with pull-off morocco lid. 35; 109 pages. \$ 2,000.00

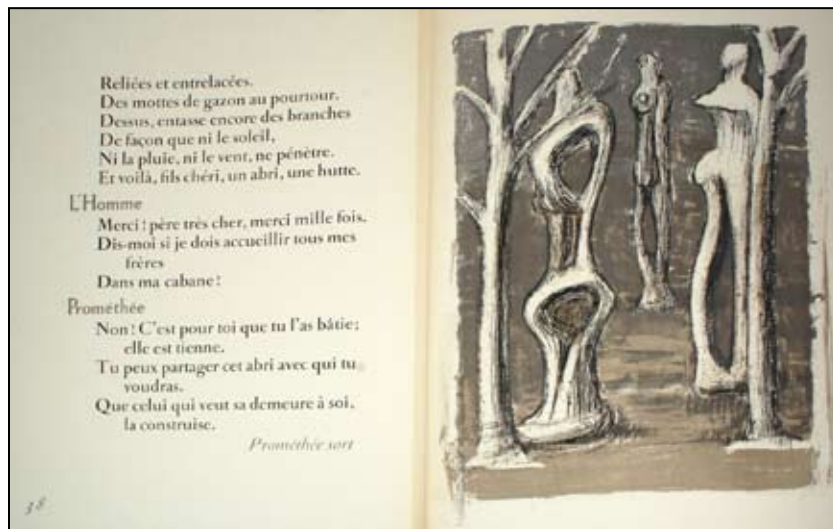
Limited edition of 550. Text in Hebrew, companion volume in English and Hebrew. Miniature volume, translated "One Hundred Blessings,"

a liturgical compendium that provides prayers for everyday experiences. Printed on glossy paper to resemble vellum with full color illustrations. Companion volume includes commentary by Iris Fishof, Director of Curatorial Services, Israel Museum, Jerusalem, and a printed transcription of the manuscript text with English translation. Black and white illustrations. Publisher's brochure and bookseller's description laid in. Top corners of slip case slightly rubbed. [107127]



39. (Moore, Henry) Goethe, Johann Wolfgang von.  
**PROMÉTHÉE.** Traduction par André Gide.  
 Lithographies de Henry Moore.

(Paris): Henri Jonquières, 1950, folio, original illustrated wrappers with text and illustrations loose as issued, cardboard clamshell box which is illustrated.  
 (ii), 64, (6) pages. \$ 3,500.00



Limited to 183 numbered copies of which this is one of 165 bound thus (*The Artist & the Book* 211; *From Manet to Hockney* 124). Illustrated by Henry Moore, who contributed the cover, title, three capital letters, three tailpieces and eight full-page lithographs. Beautifully printed by the Imprimerie Nationale with Grandjean Romain du Roi type that had originally been cut in 1692. Considered Moore's most important contribution as a book-illustrator. Clamshell box is bumped at head of spine. [107224]



40. (Morris, William) Chaucer, Geoffrey.  
**KELMSCOTT CHAUCER WITH A COMPANION  
 VOLUME OF BURNE-JONES DRAWINGS BY  
 DUNCAN ROBINSON.**

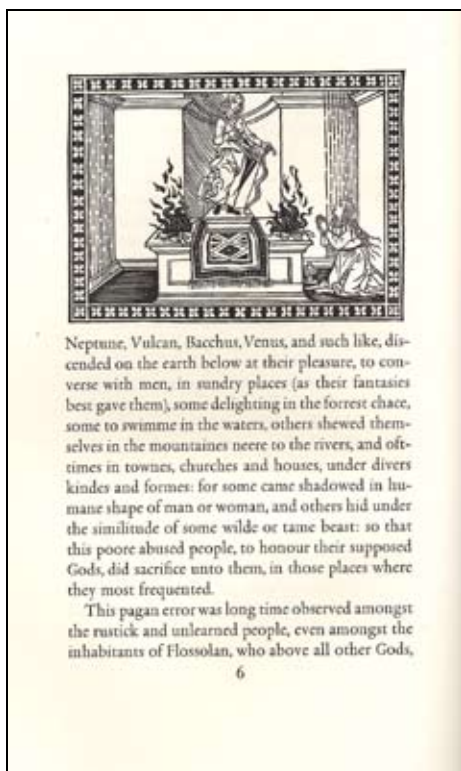
2 volumes. London: The Basilisk Press, 1975, folio, decorated cloth covered boards, paper spine label, wooden slipcase. 554, 146 pages.  
 \$ 4,000.00

Limited to 515 numbered copies. Beautiful same-size reproduction of William Morris's Kelmscott Chaucer. Printed in red and black, with woodblock illustrations, first letter initials, and borders. Fore-edge untrimmed. Top and bottom

edge trimmed. Companion volume contains history of the making of the Kelmscott Chaucer, with 85 tipped-in black & white illustrations and plates of Morris, his press, and illustrations of woodblock development to be used in the final 1896 book. Illustrations were drawn by Sir Edward Burne-Jones. Binding cover is the 'Larkspur' pattern. The 'Larkspur' pattern cloth was designed by William Morris in 1874 and for this reproduction printed by Liberty of London. Printed on specially made Lochmill cartridge paper by Duncan Robinson at The Basilisk Press. In fine condition, aside from some scuffs to the wooden slipcase. [107179]







#### 41. (Officina Bodoni) Baccaccio, Giovanni.

##### THE NYMPHS OF FIESOLE.

Verona: Officina Bodoni, 1952, small 4to, quarter vellum with patterned paper covered boards, gilt lettering on spine. xi, 127 pages. \$ 1,500.00

One of 225 copies (Schmoller, 102). With woodcuts made by Bartolomeo di Giovanni for a lost Quattrocento edition which were used to illustrate later texts and have now been reassembled and recut. When Mardersteig printed an Italian edition of this work in 1939, he intended to print an English translation. It was not until he found a unique copy of an English translation - John Goubourne's *A Famous Tragicall Discourse of Two Lovers, Affrican and Mensola* (1597) - that he could proceed. Changes in layout and typeface led to the present edition.

Seven woodcuts from the first edition (supplied from reprints of later editions), plus sixteen from the 1568 edition are printed here. The original cuts were photographically transferred to blocks

of pearwood and then recut by Fritz Kredel who, according to Mardersteig, "Like the woodcarvers in the days of incunabula, uses a small knife with admirable accuracy and speed to engrave the most delicate lines and drawings..." The illustrations, Mardersteig felt, "were restored to their pristine clarity." This edition is considered "unobtainable." Purple wave-patterned paper boards, with vellum spine, in fine condition. Un-trimmed around all edges. [107184]

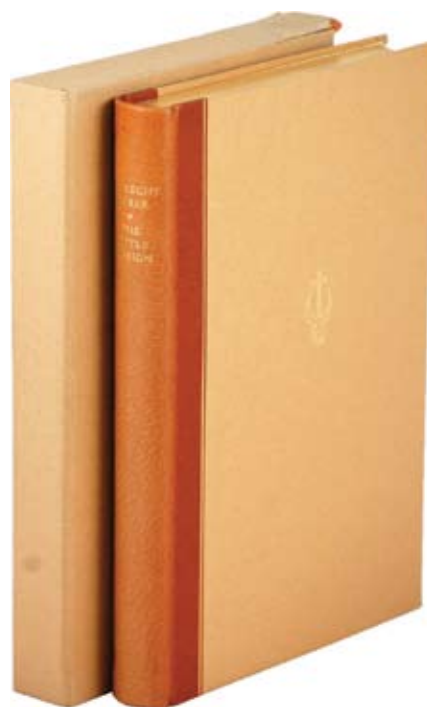


#### 42. (Officina Bodoni) Dürer, Albrecht.

##### THE LITTLE PASSION.

Verona, Italy: (Officina Bodoni), 1971, 8vo, quarter leather, paper-covered boards with gold stamp, top edge gilt, other edges uncut, slipcase. 214, (3) pages. \$ 1,000.00

One of 140 copies on Magnani mould-made paper (Schmoller 173). Includes 37 Dürer woodcuts of "The Little Passion" and poems of the first edition of 1511 by Benedictus Chelidonium Musophilus in Latin, with English translation, by Robert Fitzgerald, describing the scenes. Title gilt on spine, press emblem stamped on front board.



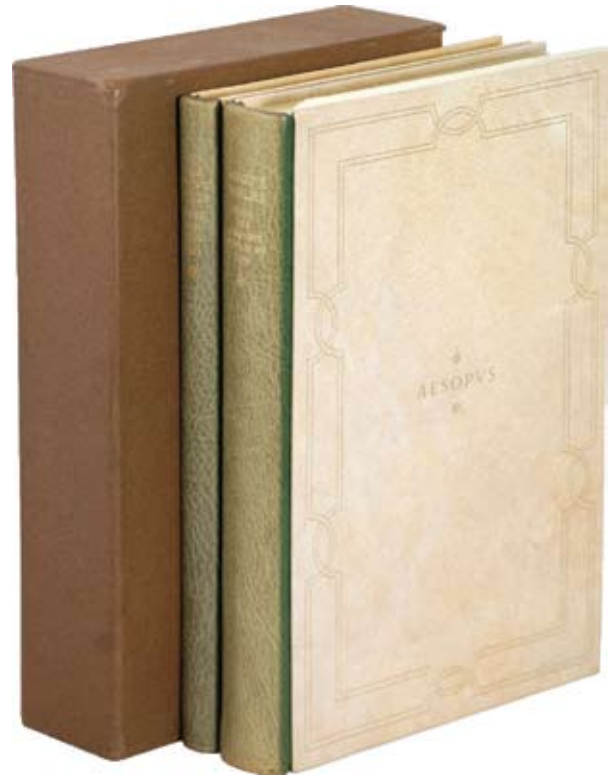
Woodblocks re-engraved by Leonardo Farina. Postscript on Benedictus by Giovanni Mardersteig. Four page prospectus loosely inserted. Leather spine faded. [107138]

43. (Officina Bodoni).

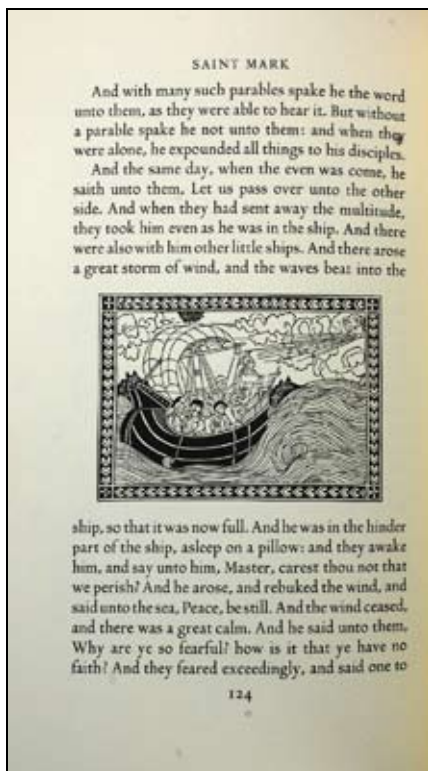
THE FABLES OF AESOP, PRINTED FROM THE VERONESE EDITION OF MCCCCLXXIX IN LATIN VERSES AND THE ITALIAN VERSION BY ACCIO ZUCCO. With THE FIRST THREE BOOKS OF CAXTON'S AESOP CONTAINING THE FABLES ILLUSTRATED IN THE VERONA AESOPUS OF MCCCCLXXIX.

With the woodcuts newly engraved and coloured after a copy in the British Museum. 2 volumes. Verona: (Officina Bodoni), 1973, 8vo., green quarter morocco, paper covered boards decorated in gilt, top edge gilt, clear plastic protective jackets, morocco-edged slipcase. 277,(3); 119,(3) pages. \$ 4,000.00

One of 160 copies on handmade Magnani paper, watermarked with a goose like the original paper from 1479 (Officina Bodoni 182 - Schmoller calls this "the culmination of Mardersteig's endeavour"; A Century for a Century 78). With frontispiece, title border, and 66 woodcuts recut after Liberale di Verona by Anna Bramanti, all hand-colored by the Atelier Daniel Jacomet, Paris, in vol. I. 277. Text set in Centaur type. The woodcuts were colored after a copy of the 1479 edition in the British Library. Giovanni Mardersteig shows that the anonymous illustrator of 1479 was Liberale di Verona, the most important Veronese miniaturist of the period. Loosely inserted is the four page prospectus which includes samples leaves of the text. Leather spines show some fading. Slipcase unevenly faded. [107176]



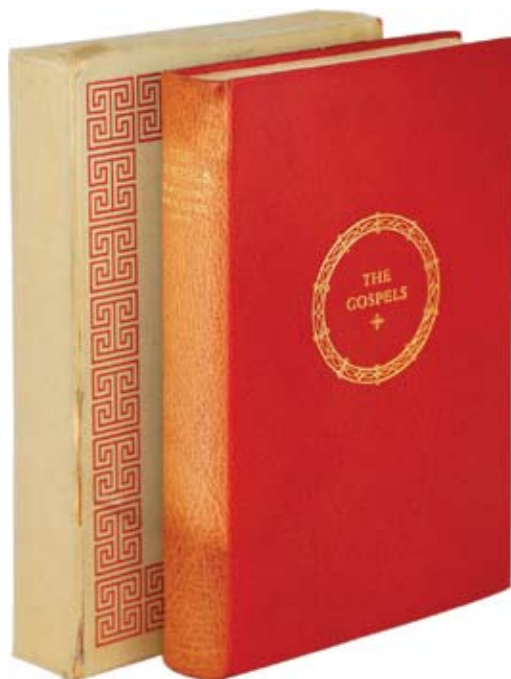




#### 44. (*Officina Bodoni*). THE HOLY GOSPELS.

Verona: Officina Bodoni, 1962, small folio, original full dark red oasis morocco with title and ornament in gilt, slipcase with patterned cloth-covered sides. 372 pages. \$ 2,500.00

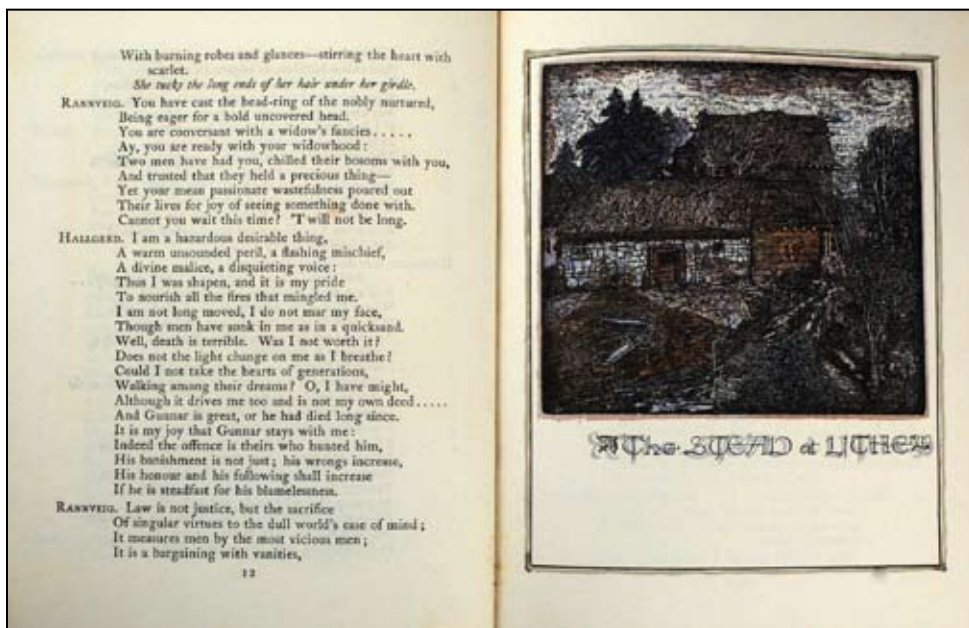
Printed in an edition limited to 320 numbered copies of which this is one of 155 numbered copies for the United States (*Officina Bodoni* no.126). Finely printed in Zeno type on Magnani mould-made paper. English text from the Authorized, or King James, version of the Bible. Wood-engraved title page by Reynolds Stone. With 114 woodcuts taken from *Epistole et Evangelii* (Florence, 1495) cut for this book by Bruno Bramanti, except for the last eight, which were cut after his death by his pupil, Italo Zetti. This was Bramanti's last work for this press. One of the finest productions of the Officina Bodoni. Spine faded. Slipcase worn along edges and hinges. [78097]

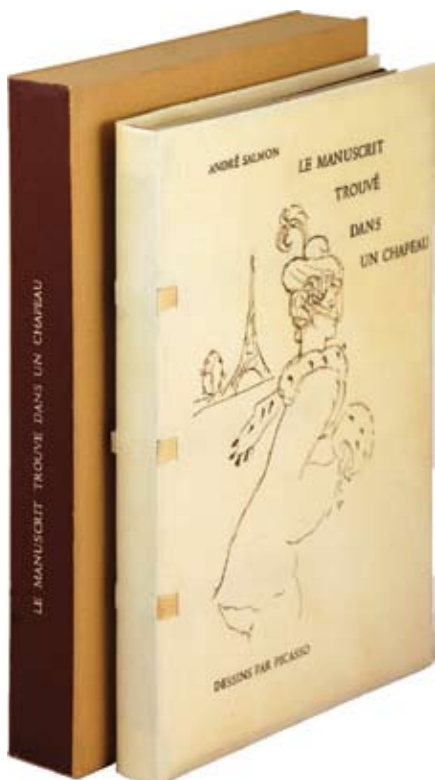


#### 45. (*Pear Tree Press*) Bottomley, Gordon. THE RIDING TO LITHEAD.

Flansham, Sussex, England: Pear Tree Press, 1909, 8vo, quarter cloth, paper-covered boards, paper cover label. 38, (2) pages. \$ 650.00

Ransom 13. Author's copy, with his bookplate on the front pastedown and James Guthrie's bookplate on the back pastedown. Signed by author at end of text. Drawings by James Guthrie. Dedication to Edward Thomas (1878-1917). Asserted by Robert P. Eckert's *Edward Thomas: A Biography and a Bibliography* (London, 1937) that item is one of 20 hand-colored copies of a limited edition of 100. Faded along edges of covers. [107123]





46. (Picasso, Pablo)  
Salmon, André.  
LE MANUSCRIT  
TROUVÉ DANS UN  
CHAPEAU. Orné de  
Dessins a la Plume par  
Pablo Picasso.

Paris: Société Littéraire de France, 1919, 4to., limp vellum with title and drawing on front cover, three vellum bands, cloth clamshell box with leather spine label, original paper wrappers bound-in. 114, (4) pages.  
\$ 850.00

Limited to 750 numbered copies. Illustrated with 38 line block prints after pen and ink drawings by Picasso. Beautifully preserved copy in sympathetic binding. [107177]



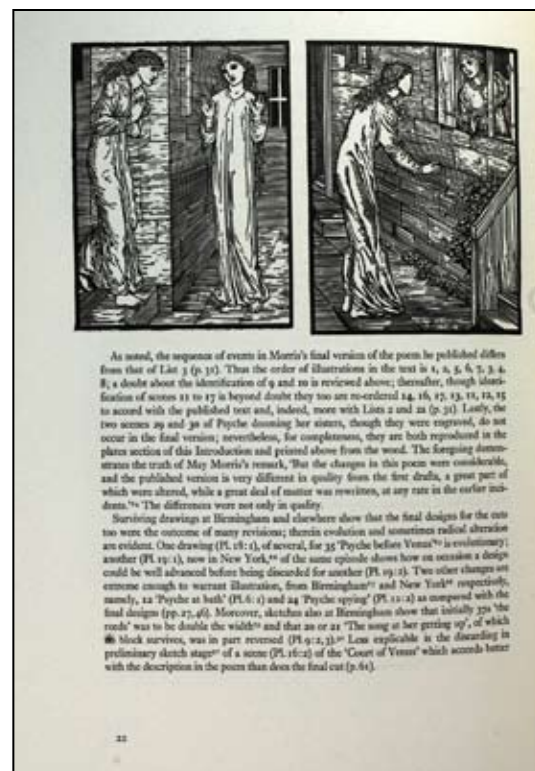
47. (Rampant Lions Press).

WILLIAM MORRIS: THE STORY OF CUPID AND PSYCHE, WITH ILLUSTRATIONS DESIGNED BY EDWARD BURNE-JONES, MOSTLY ENGRAVED ON THE WOOD BY WILLIAM MORRIS. the Introduction by A.R. Dufty.



2 volumes. London and Cambridge: Clover Hill Editions, 1974, 4to., quarter blue cloth with patterned paper covered boards, leather spine labels, top edges gilt, slipcase. xiv,35,26; (vi),92,(4) pages.  
\$ 1,250.00

Printed by the Rampant Lions Press in 400 numbered copies of which this is one of 270 (Rampant Lions Press no.62; A Century for a Century 80). The first volume contains the introduction with collotype plates of preparatory drawings and comparative material; volume two contains the poem and engravings. Printed on J. Green mould-made paper. William Morris had originally commissioned these plates for a Kelmscott Press book that was abandoned. The plates lay dormant until their use in this book. See the exhibition catalogue on the Rampant Lions Press (pp.52-54) for the fascinating story of this production. [107196]



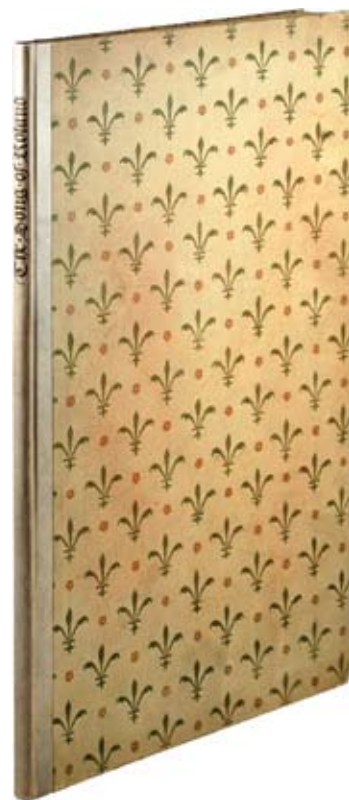




#### 48. (Rogers, Bruce). THE SONG OF ROLAND.

Cambridge: Riverside Press, (1906), folio, quarter vellum with fleur-de-lis patterned paste paper-covered boards, vellum tips. (ii), 35 pages. \$ 4,500.00

Finely printed in an edition limited to 220 copies. (Blumenthal Printed Book in America, p.65; Warde 71). One of Bruce Rogers' favorite books, and justifiably so--it is a superb example of Rogers' elusive style. The type fonts are a lettre batarde and Civilite types imported from France. The title page is printed in red and black, with a panel design of thistles with the name of the Press displayed on a banner hand painted in blues and yellows. The text is printed in two columns, adorned with illustrations by Rogers patterned after stained glass windows, and hand-colored in the same vein. The initial letter of the text is stamped in gold and surrounds an heraldic eagle with a crown over its head. Page numbers and chapter headings are printed in red, shoulder notes in olive. Minor cover wear. [46758]



#### 49. (Seymour, Robert). NEW READINGS OF OLD AUTHORS: SHAKESPEARE.

Two volumes. London: Charles Tilt, n.d. (circa. 1830-1835), 16mo, full pink calf with double ruled borders and other gilt decorations, three raised bands, all edges gilt, inner gilt dentelles, leather, gilt stamped, raised bands. Unpaginated. \$ 1,250.00



With 22 of 26 parts of this long lived periodical rarely found complete (Abbey, Life in England, No.320, pp.265-270 for the detailed description). Published over five years in 26 parts each containing ten plates. Satirical look at passages from many of Shakespeare's plays. Lithography by G.F. Madeley of illustrations by Robert Seymour. Abbey states "it can be regarded as illustrating the English idea of humour in the 1830s, a taste that demanded puns, play on words, sentences twisted to an opposite and absurd meaning, and the whole depicted in knockabout pictorial art ... very little of his (Seymour's) work was coloured, his illustrations being mostly woodcuts or etchings." Top front board of Volume two toned. Bookplates on front pastedown of both volumes. Pencil notations throughout concerning plates. Small ink stain on back cover of volume one. Bookseller's description laid in. [107084]



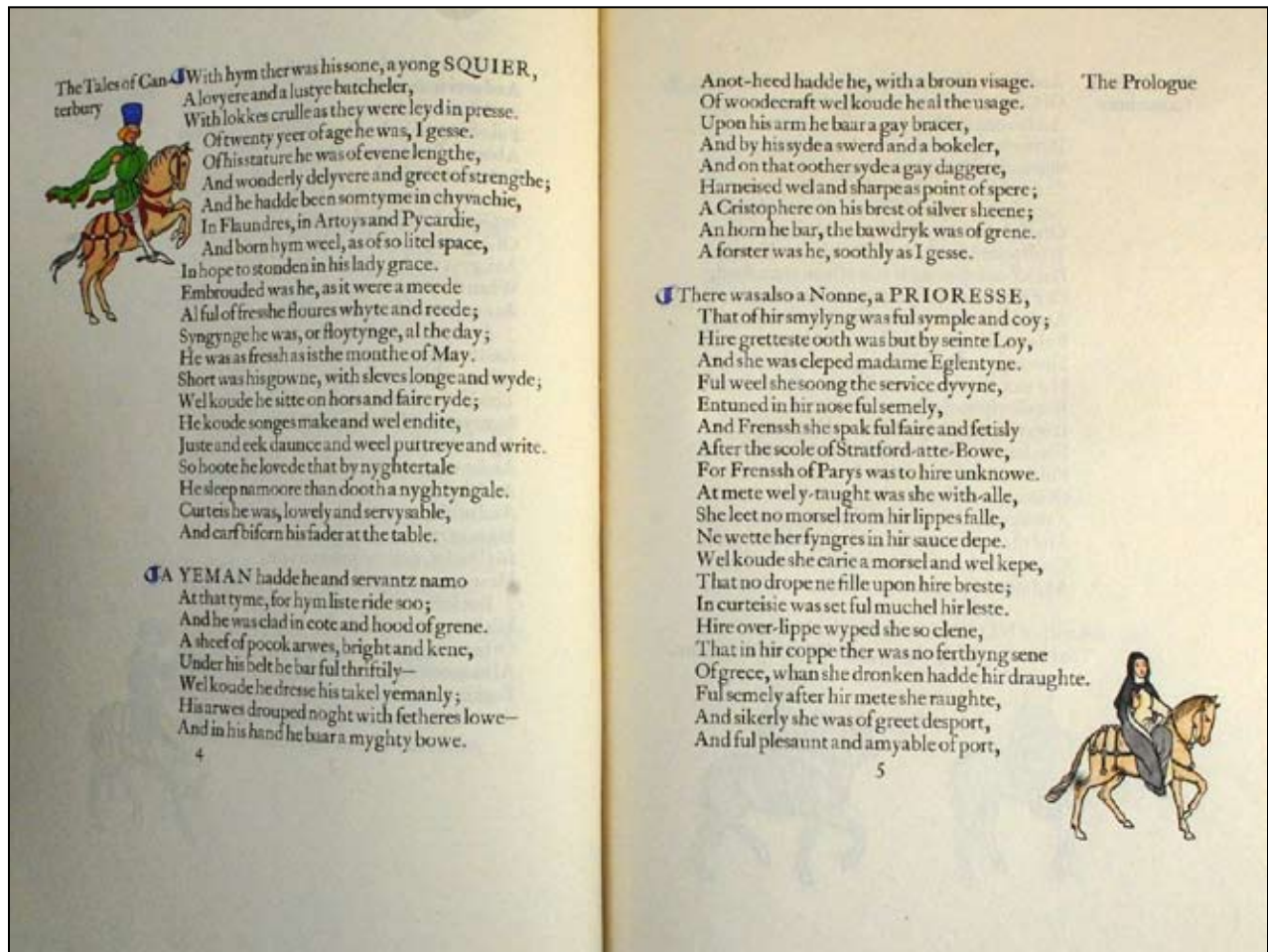
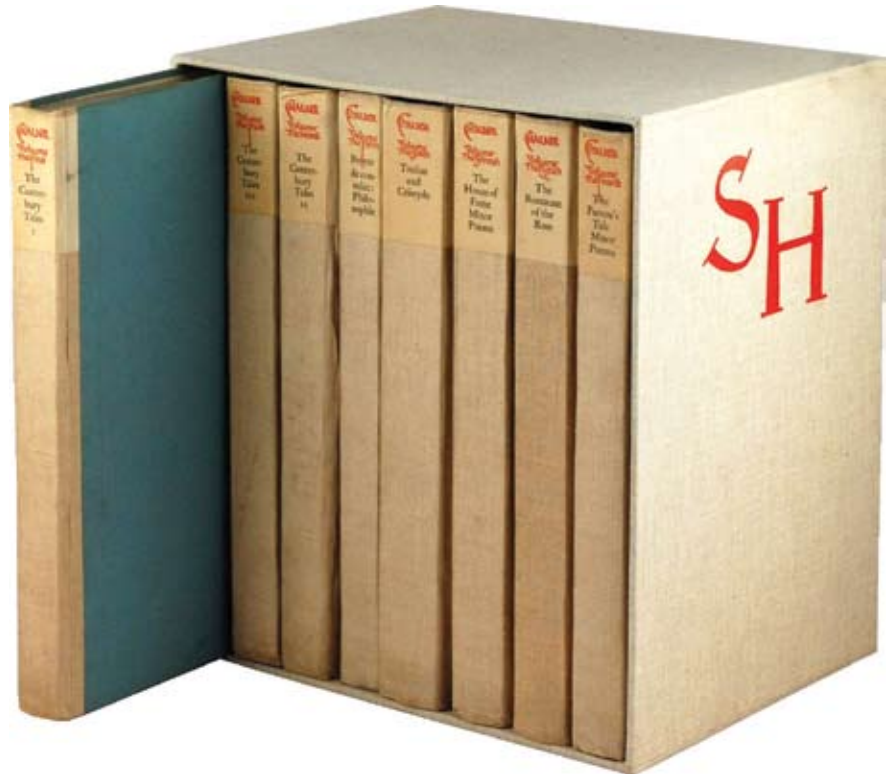


50. (Shakespeare Head Press) Pollard, A.W. & al. (editors).

THE WORKS OF GEOFFREY CHAUCER.

8 volumes. Stratford-upon-Avon: Shakespeare Head Press, 1928, tall 8vo., original cloth-backed blue paper covered boards, wrap-around paper spine labels. \$ 2,500.00

Limited to 375 numbered copies including eleven on vellum; this is one of the sets on paper (Ransom 60). With headings and initials drawn in color by Joscelyn V. Gaskin; marginal drawings from the 14th century Ellesmere manuscript, hand-colored. Printed in Caslon Old Face on Batchelor's Kelmscott handmade paper. "The figures of the Canterbury Pilgrims were finely drawn from the Ellesmere manuscript by Mark H. Liddell for the Globe Edition, and the miniatures were redrawn by Lynton H. Lamb from a fourteenth-century French manuscript, Egerton 881, British Museum." Armorial bookplate of Harry Eaton Hart in each volume. Beautifully preserved set in special made cloth case with "SH" in printed in red on the sides of the slipcase. [107226]



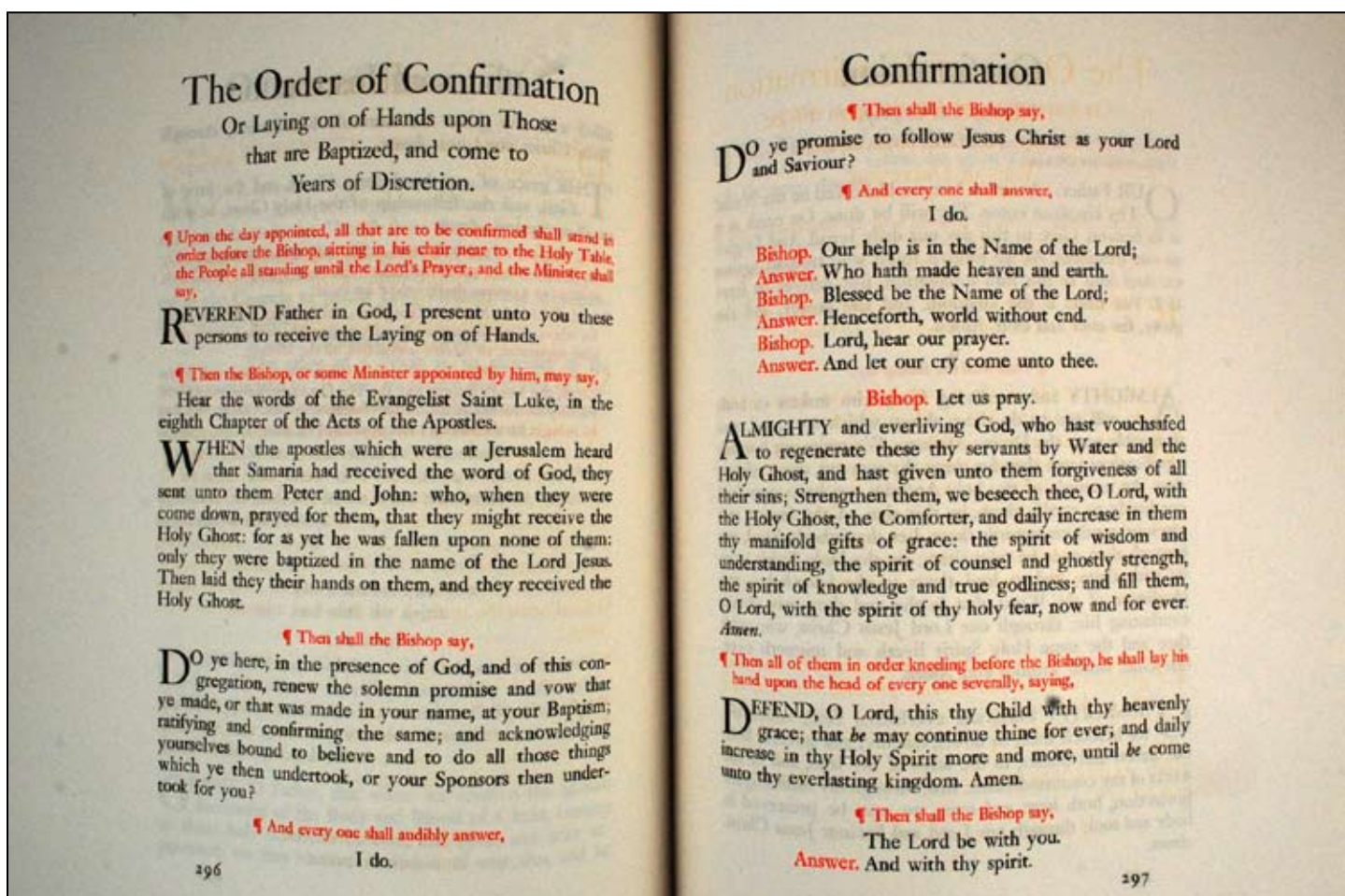
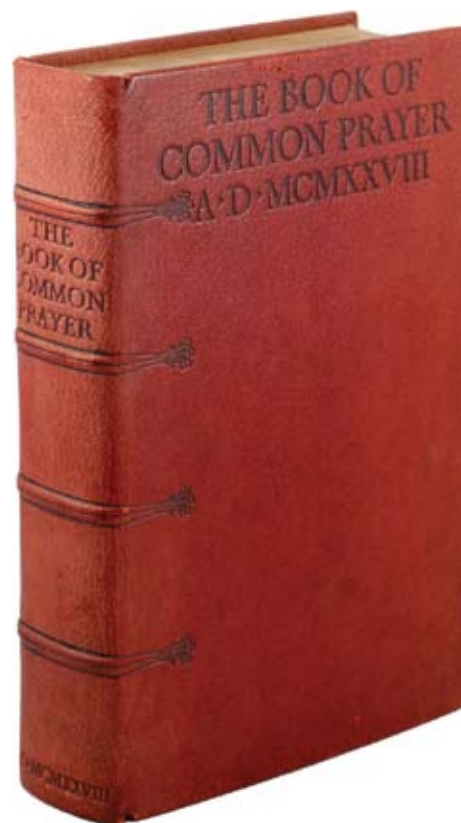


51. (Updike, Daniel Berkely).

THE BOOK OF COMMON PRAYER AND  
ADMINISTRATION OF THE SACRAMENTS  
AND OTHER RITES AND CEREMONIES OF THE  
CHURCH ACCORDING TO THE USE OF THE  
PROTESTANT EPISCOPAL CHURCH OF THE  
UNITED STATES OF AMERICA. TOGETHER  
WITH THE PSALTER OR PSALMS OF DAVID.

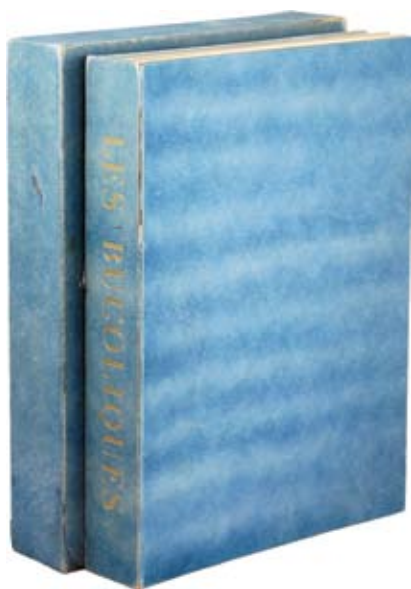
N.P.: Printed for the Commission, 1928 (but 1930), thick folio, original full dark red morocco, four raised bands, blind tooled cover, top edge gilt, other edges uncut. xlii, 611+(1) pages. \$ 5,500.00

Printed in an edition limited to 500 copies by Daniel Berkely Updike at the Merrymount Press. (Smith no.713; A Century for a Century 25). Printed with the financial backing of J. Pierpont Morgan. Blumenthal writes "The high point of Updike's career as a designer and printer...a superb example of American craftsmanship and an abiding tribute to all concerned in its production." (The Printed Book in America p.61). In all, a magnificent typographic production with text printed in red and black throughout. Spine slightly faded. [44425]



52. Valéry, Paul.

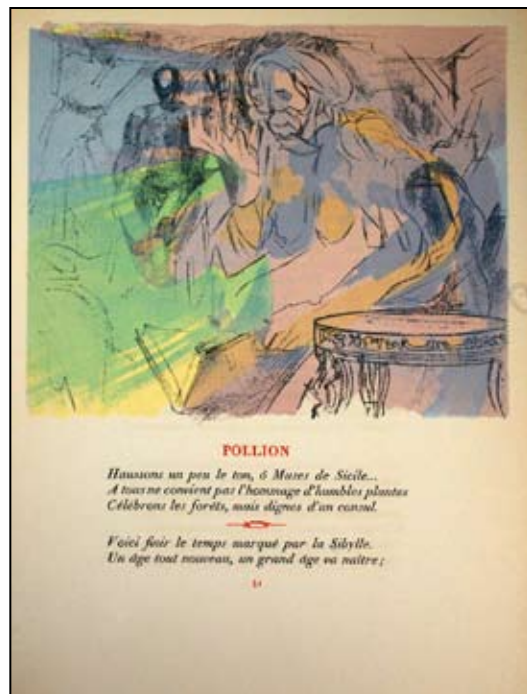
LES BUCOLIQUES DE VIRGILE. Lithographies originales en couleurs de Jacques Villon.



Paris: Scripta & Picta, 1953, folio, text pages loosely inserted in publisher's paper folder, chemise, and slipcase. xxx, 126, (10) pages. \$ 4,500.00

First Villon edition, one of 245 copies (total edition). However, this is one of the few copies reserved for the collaborators with their name printed on the colophon page. This copy was Valéry's own with his name printed on the colophon page. This beautifully illustrated book contains 45 (44 in color) original lithographs by Jacques Villon, hors- and in-texte, printed on Arches wove paper by F.

Mourlot. Villon himself engraved each color on a separate stone, producing 320 different stone plates. An important book (See Strachan's The Artist and the Book in France for various mentions). The outer slipcase is faded and worn along edges. The book is in very fine condition. Bookplate of Margaret Winkelman on inside cover of chemise. [107187]



53. Ward, Lynd.

PRELUDE TO A MILLION YEARS.

New York: Equinox, 1933, 8vo, copper foil backstrip, decorated paper-covered boards. unpaginated, printed French fold. \$ 650.00

Limited edition of 920 numbered copies signed by the author. A "book without words" being a series of wood engravings by the author which tell the story without text. Designed by Lewis F. White. Printed on Canson et Montgolfier's Vidalon Velin, bound by hand. Metal spine shows wear in places. Endpapers and leaves tanned. [107246]



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