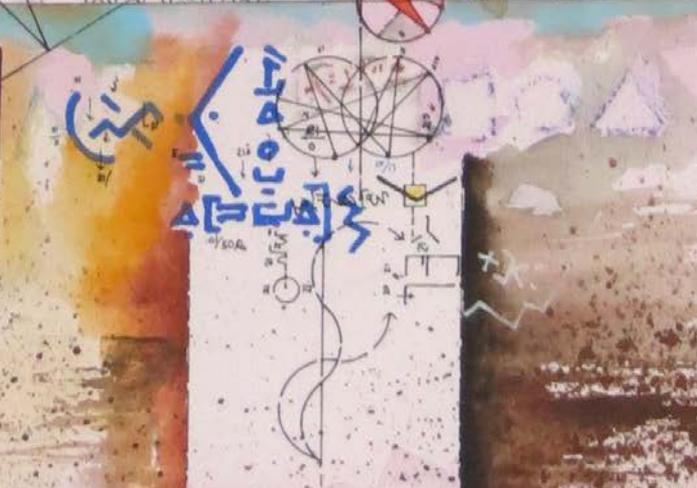
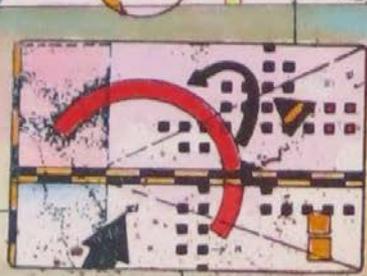
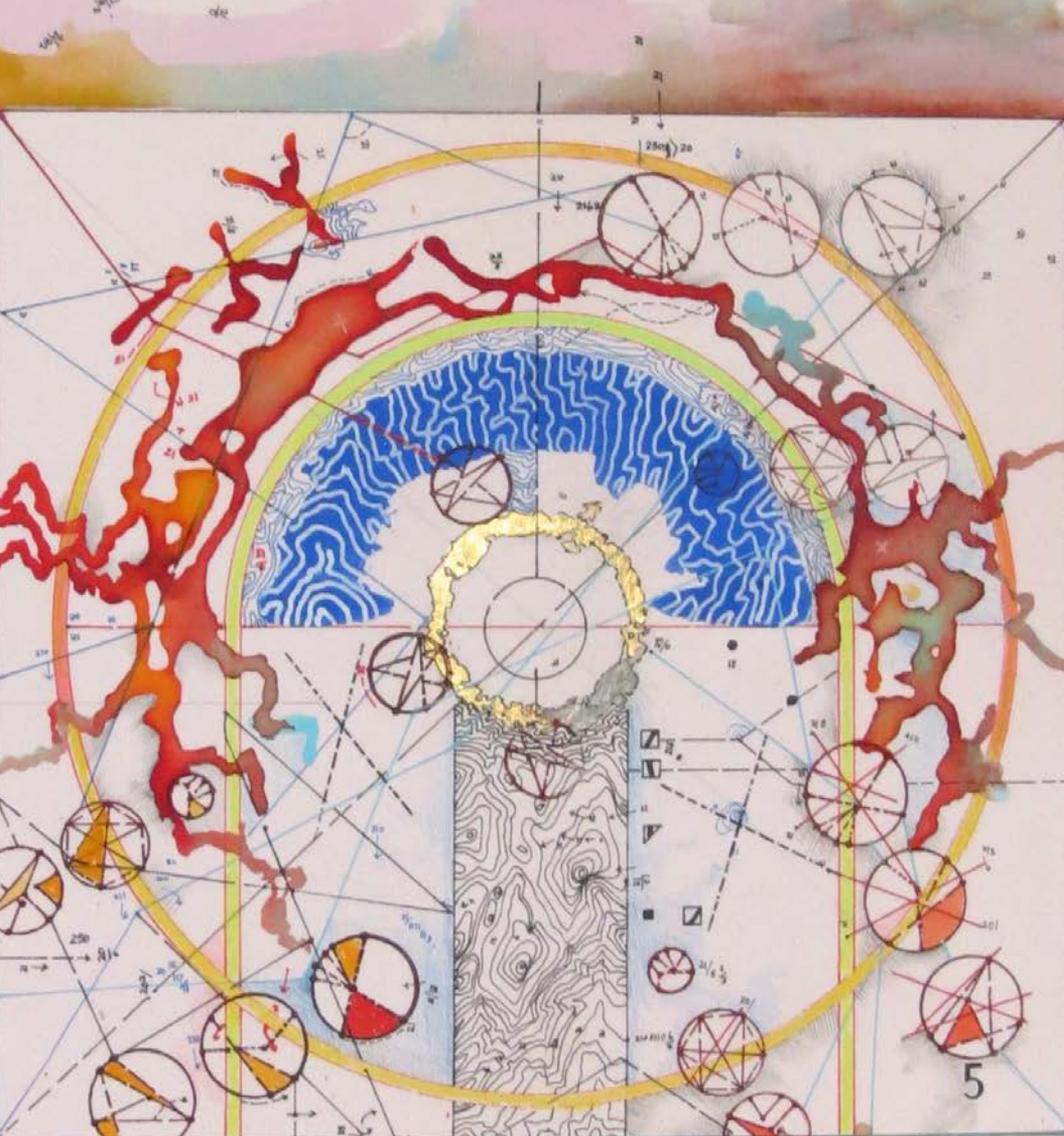


The
Veatchs
Arts of
the Book

CATALOGUE 98



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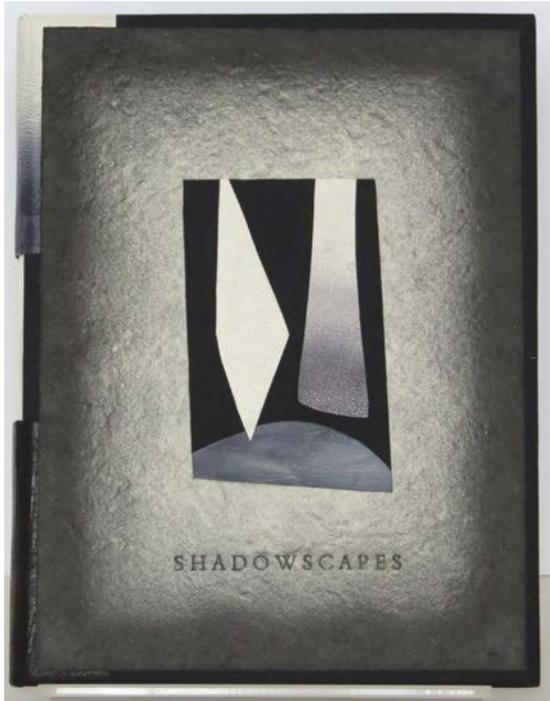
CATALOGUE 98 New Acquisitions, including
Artists' Books, Bindings, Calligraphy,
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THE VEATCHS ARTS OF THE BOOK · Lynne & Bob Veatch
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Libraries may request deferred billing. New York State
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additional. *NOTE: We will be glad to provide additional photo-
graphs of any item.*

OPPOSITE: 13. Ely





- 1 ALLIX, SUSAN. *Shadowscapes, Nocturnal Extracts from Seven Poets*. London, 2009. 7 × 9. 22 leaves, one gatefold and several trimmed in angular shapes. Illustrated by Allix with mezzotints. Bound by the artist in leather and cloth in shades of black, grey, and white with onlaid paper moonscapes and leather shapes; textured printed endpapers. Black and grey tray case (9½ × 12) is constructed with an angled interior compartment. Fine copy. \$2,600

An atmospheric and tactile book with poems by William Shakespeare, William Collins, Samuel Taylor Coleridge, Lord Byron Edward Thomas, William Wordsworth, and James Thomson. No. 7 of 17 signed copies. The etchings are “printed from copper mezzotint plates, with line drawing and hand-shaken aquatint on zinc plates, inked in Heavy French black.” Text printed letterpress on handmade paper in 18 point Bembo Italic.

“Open this book the way you would peel a fruit.”

- 2 AMAT, CARLOS OQUENDO DE. *Five Meters of Poems*. Translated and with an introduction by David M. Guss. Woodcuts by Antonio Frasconi. Isla Vista: Turkey Press, 1986. Accordion-fold 10 inches tall, opening to 5 metres (almost 200 inches). Five small woodcuts in the text, which is set as concrete poetry. Bound in red cloth & printed boards with 4 woodcuts by Antonio Frasconi. Matching tray case with typographic print on cover. Fine with prospectus. \$700

First English language edition of 18 “typographically playful” poems by this Peruvian poet (1905–1936). Presentation copy of the deluxe issue (40 numbered copies) signed by Frasconi and Guss. Printed on Bar-cham Green’s handmade “India Office” tan, fiber-filled paper, printed in black and red.

- 3 BASKIN, LEONARD. *Artisans. A Book of Phantasies in Monotype*. Northampton: Gehenna Press, 1997. 9½ × 12½. 26 leaves, including 24 multi-colored monotype portraits of imaginary artisans. Each portrait is signed by Baskin. These are in 9 gatherings, loose in cloth traycase with morocco binding plaque by Claudia Cohen laid in. Fine. \$12,500

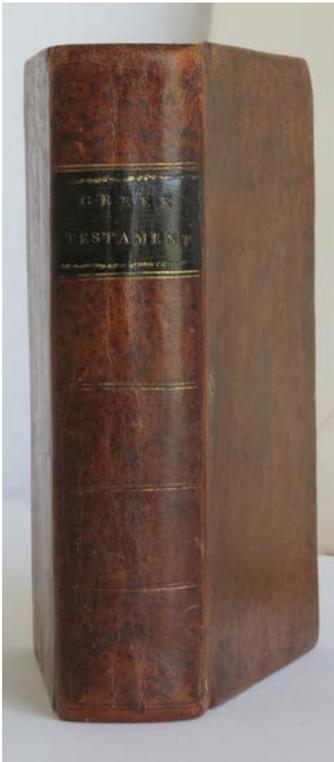
Very much in the tradition of the fictive *Jewish Artists* and kin to the *Icones* editions. This labor-intensive edition is certainly the scarcest of Baskin’s later works, and one of the most limited ever printed at the Gehenna Press. No. 10 of 10 signed copies. This copy not bound, in order to display the portraits. Included is a special full leather inlaid and gilt replica of the binding cover by Claudia Cohen, who bound the rest of the edition; her spine design is here used on the tray case.



Editio Prima Americana

- 4 BIBLE. NEW TESTAMENT IN GREEK. *H Kain Diath k. Novum Testamentum. Juxta exemplar Joannis Millii accuratissime impressum.* Worcester: Isaiah Thomas, Jr., April 1800. 4 × 6¾. 478, (2) pages. Page 385 is mis-numbered 185. Original or contemp. marbled brown calf, black leather spine label. Some foxing or discoloration throughout, some heavy, some faint, but still a handsome copy. \$900

The first American printing of the New Testament in Greek. The last two pages are a list of books for sale and an advertisement for printing services. It is dated 1802, when printing the New Testament was completed. PROVENANCE: Bookplate of Philip A. Cannon engraved by Thomas Kensett.



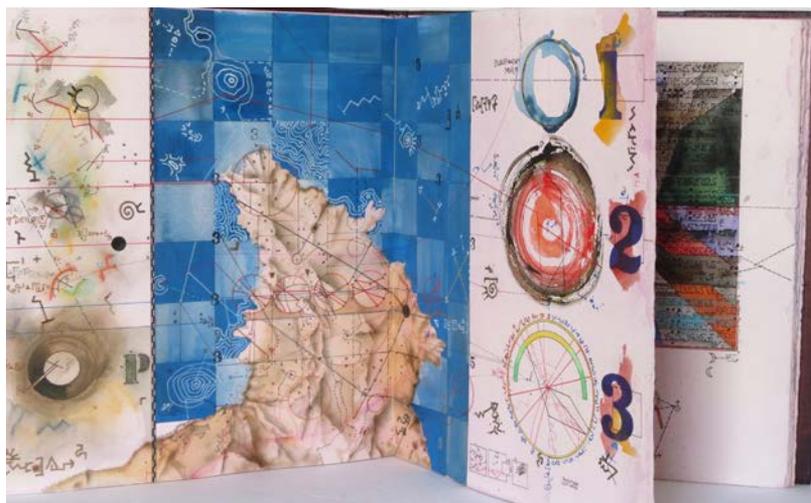
- 7 CADDIS CASE PRESS. HARMS, JAMES. *East of Avalon, Poems*. (Greeley, Colorado), 1998. 7½ × 11. 20 pages of poems are bracketed by 11 leaves of abstract & delicate wood engravings by Margaret Sunday, in muted blues, oranges, yellows, & green. Apricot boards laced with vellum, title label on upper cover. Fine. Signed by the poet on the title page. \$400
No. 48 of 54 copies printed letterpress on handmade Japanese papers.
- 8 CARROLL, LEWIS. *The Jabberwocky as Explained to Alice*. (Easthampton): The Chamberlain Press, 1975. 4½ × 6½. 10 leaves, extra spine label laid in. Illustrated with 4 full page wood engravings by Sarah Chamberlain. Blue marbled boards lightly rubbed at corners, else fine. \$350
Alice's words & printers' flowers are in blue, Humpty Dumpty's in black. Sarah's first book under her own imprint. No. 21 of 75 signed copies.
- 9 CLAMPITT, AMY. *Manhattan, An Elegy and other Poems*. *Woodcuts by Margaret Sunday*. University of Iowa Center for the Book, 1990. 9½ × 15. (61) pages illustrated by Margaret Sunday with colorful, abstract, squiggly wood engravings that resemble doodles but convey the sense of the poems and are part of the poems. They look like the essence of a construction crane, or bag lady scavenging, or the West Side IRT. White handmade paper boards printed with Sunday's decorations. Fine in tray case. \$1,200
A delightful paean to the city. Printed by Kim Merker & others in 18 point Van Dijck on dampened Rives Heavy weight paper, the book required 3 years to complete, with 260 press runs. "Overcoming the challenges of printing this book was difficult. It was like putting a jig-saw puzzle together. It was great fun to do, but it was a bear." Binding designed by Pamela Spitzmueller. Copy 46 of 140 signed by author and artist. *Printing and the Mind of Merker* 95.

7. Caddis Case Press



8. Carroll

- 10 CONTRE COUP PRESS. HOMARD, THEOPHILE (pseud. for Timothy Hawley). *Grand Collaboration. The production of John James Audubon's The Birds of America and The Viviparous Quadrupeds of North America*. Louisville, 2005. 10 × 13. 29 double column pages and two original leaves (hand—colored lithographic prints from octavo editions of the 1840s & 1850s). Quarter silk, pastepaper boards with stencil of flying crane by Carol Blinn. Base of spine lightly bumped, else fine. \$635
No. 21 of 27 copies written, printed, & bound by Timothy Hawley. He describes the technical processes used in production of the various editions of Audubon's works. The lithos here—a Horned-billed Guillemot and the Pouched Jerboa Mouse—were printed by J. T. Bowen, Philadelphia.
- 11 DE VINNE, THEODORE. *Plain Printing Types. A treatise on the processes of type-making, the point system, the names, sizes, and styles of type*. NY: Century, 1900. First edition. 5¼ × 7¾. 403 pages, including Index, copiously illustrated with type specimens. Half leather, marbled endpapers. Very good. \$250
“Plain” includes Roman, Italic, Fat-face, Black-Letter, Gothic, Antique, Runic, Celtic, Wood Type, and “Recent Quaint Styles”—in short, everything but newspaper types & ornaments.
- 12 DENNERLINE, THORSTEN. *Real Things People Said and I Don't Know What to Say*. (Syracuse): Bird Press, 1997. 7 × 5¼. An accordion book of nine copper plate etchings printed on Richard DeBas handmade paper, with quotation on facing leaf. Full tan full tan morocco by Peter Verheyen with one of the original 9 copper plates mounted on the upper cover. Fine. \$950
The first book from this press—which is still going strong. No. 7 of 9 copies signed by the artist. A humorous look at human behavior.



**Created for Philip Smith and swapped
for one of Smith's own bindings**

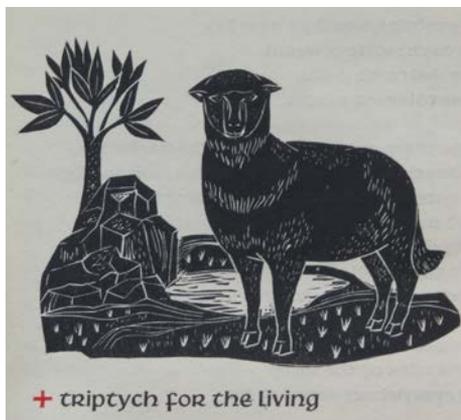
- 13 ELY, TIMOTHY. *Missing Diagrams*. Np, 1989. 11½ × 12½. Eighteen leaves, each painted a background color. The text pages, presented as double spreads, are painted in pale pinks and purples. Vibrant, colorful images flow throughout in ink and mixed media: maps and charts, indecipherable hieroglyphics, “cribriform” glyphs, symbols and graphs, mathematical formulae, and uncompleted diagrams. Signed in pencil on the title-page. Binding by Ely has 3 panels on each cover: dark brown and tan pigskin tooled with symbols and diagrams in colors & metallics bracket a central one of incised and welded metal sprayed with gold and silver and containing bits of soil from Philip Smith’s garden. In a linen box lined with a complex painting, the covers also with mounted illustrations. Fine. \$15,000

A wonderful work uniting two giants among book artists. “*Missing Diagrams* grew out of a vicious edit in my opinion and I so value Smith’s

contribution to my work and life and that this book is not all it could have been.” Some 80 pages of text and illustrations were edited out—missing—from Smith’s *New Directions in Bookbinding* in order to save paper and money. Timothy Ely and Philip Smith participated in shows at the American Craft Museum in NYC in the 80s. At one show they discussed the brutal editing of Smith’s book, and also the possibility of trading bindings. Smith was exhibiting one of his bindings on a copy of *Silmarillion*. He later traded it for *Missing Diagrams*.

- 14 EVERSON, WILLIAM. *Triptych for the Living*. Poems by William Everson, with prints by Mary Fabilli. (Oakland:) Seraphim Press, 19518 × 10. (27) pages with 4 woodcuts + a lengthy, expository colophon.

Full vellum with red linen ties. Fine. There are 3 inscriptions in the colophon and one on the title page. Initially inscribed by Everson to fellow printer Alfred Kennedy. Re-inscribed to another printer “in memoriam/ inscribed

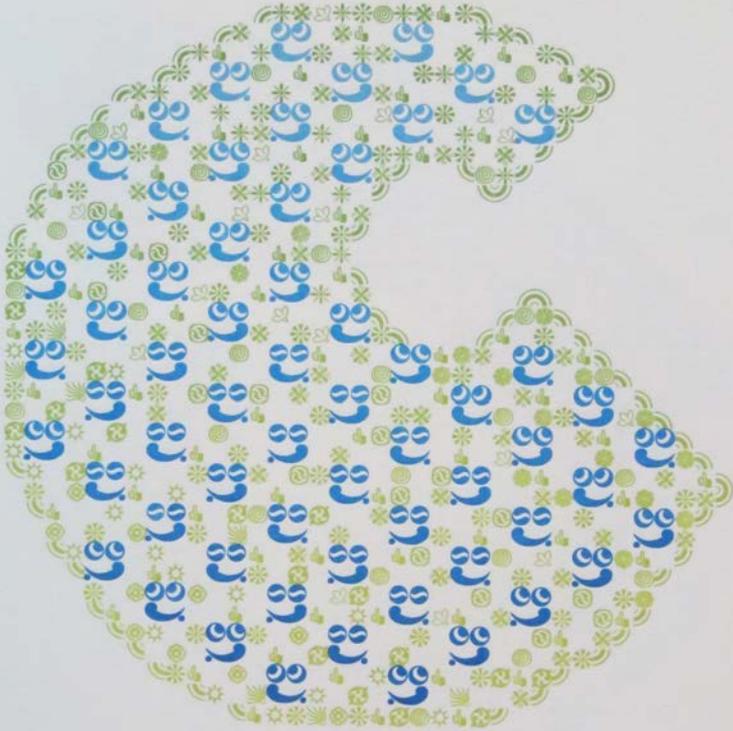


anew for Mark Lansburgh/ Brother Antonius/ July 16, 1958, Santa Barbara.” Lansburgh, in turn, sends this book “out into the world with love 28 years later, ML.” On the title page both Mary Fabilli and William Everson present this copy in 1985 as a wedding gift. \$3,000

One of 200 copies printed (but less than 100 issued, the others destroyed) by Everson on a hand press in black with red crosses on dampened handmade paper in Hammer Uncial type—“a late cutting of the early Christian book-hand.”

15 FARRELL, JENNIFER. *The Twelve Alphabet; 27 letterforms printed from twelve point type and ornament.* Chicago: Star-shaped Press, 2021. 12 × 12. 29 leaves. Bound into wraps with a “12” composed of printers’ flowers, all held together by sleek nickel posts. Fine. \$480

This witty & colorful abecedarium is constructed entirely of 12 point metal type and ornament printed in two colors. Each design is printed in two split fountain ink passes. One of 40 numbered & signed copies.





Woodcut, Collage, & Xerox transfer inspired by Max Ernst

16 FRASCONI, ANTONIO. *Max Ernst's Dream*. South Norwalk, 1982. $8\frac{1}{2} \times 13\frac{3}{4}$, opening to 69 inches. An accordion-fold color xerox, one continuous image formed from 5 sections. Moody sky with clouds drifting across the moon. Buxom ladies clipped out from older books or periodicals are collaged—in distress, partially submerged in a striped substance which might be water. The colors progressively darken toward the last panel. Fine in a marbled paper covered tray case with cover label by George Wieck. \$1,000

One of 5 copies, signed & dated. This book was inspired by Ernst's collage books, such as *La Femme 100 Tetes* (1929) and *Une Semaine de bonté* (1934). Frasconi applied a color xerox heat transfer process to his original collaged woodcut. The image is xeroxed onto transfer paper, which is turned over, covered with a cloth, and ironed. The longer the image is ironed, the darker the background becomes.

Artists began experimenting with xerography in the 1960s almost as soon as the first Xerox machine was invented. Various techniques were used in various combinations: direct copying, still life collage, copy motion, overprinting, colorizing, & degeneration. In his 1979 *Thanks to Muybridge* accordion-fold xerox, Frasconi employed motion.

A planned, integrated community

17 FRASCONI. *The Tides at Village Creek*. (South Norwalk, 1979). 13 × 9½. Sixteen folders: title & colophon and 14 color prints, each numbered, dated and signed. The prints are tipped into folders which have been blind-printed with a plate mark. The view in each print is from Frasconi’s second floor studio window overlooking the creek and marsh, Long Island Sound on the horizon, clouds and a flock of birds overhead. A radiometer sits on the window sill of Frasconi’s studio, reflecting the light. Colors and configurations transform with the time and the tides. Fine in cloth & board tray case with cover label. \$6,000

“This portfolio...consists of fourteen hand colored transparencies printed on transfer paper using the 6500 Xerox Color Copier and hand printed woodcuts on Rives mouldmade paper.” The prints have texture and are luminous. No. 1 of 6 copies, signed.



Village Creek was established in 1948 as “a community which would be in itself a model of democracy...with a completely democratic character—no discrimination because of race, color, creed or politics.” A community nursery school was modeled after Bank Street’s. The first inhabitants were regarded with suspicion. Real estate agents refused to show properties in “Commie Creek.” Banks refused mortgage loans. The Frasconis built a house there with a loan from their art dealer Erhard Weyhe.



18 FRASCONI. *A View of Tuscany*. (South Norwalk, September 1974. 15 × 22. Title page & one page of text from Mary McCarthy's *The Stones of Florence*, both in Frasconi's hand, are followed by 23 full-page color woodcuts and a colophon page with a small woodcut. Most are presented as 28-inch double page spreads on French-fold Goyu paper. Two fold out into 3 panels. Bound by George Wieck in green cloth and paper marbled by Frasconi with a Florentine emblem on upper cover, marbled endpapers. Cloth slipcase is covered with a two-layered woodcut of russet and gold. Fine. \$8,500

Tuscany produces a little of everything and this "little"—carefully distributed in rightful shares (the mezzadria system)—has meant self-sufficiency and independence since the Middle Ages for both landowner and laborer. "This immemorial partnership," writes McCarthy, "no doubt explains the superiority of the Tuscan peasant and the sharpness of his intelligence." This sense of peace and plenty is reflected in the panoramic canvases of landscape, farmlands, and snug dwellings. No. 3 of 5 copies. Signed by Frasconi, who dedicated this book to the memory of his mother.



- 19 FREEMANTLE, JAMES. *A History of the Caradoc Press*. Private Libraries Association, 2019. 5½ × 8½. 128 pages illustrated. An original leaf from the Caradoc *The Collects from the Book of Common Prayer* 1901. Red cloth gilt. Fine. \$135

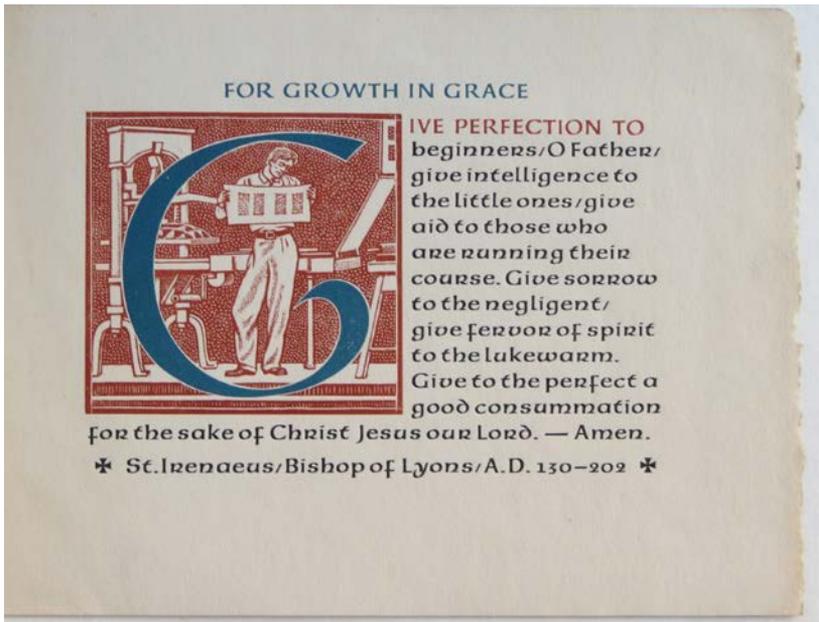
There is a bibliography of the 23 books & prospectuses produced at the Press. An offprint from *The Private Library* Spring/Summer 2016 issue, this is one of 90 bound copies with one original leaf.

- 20 GILL, ERIC. *And Who Wants Peace?* (San Francisco: Greenwood Press, 1948). 10 × 16. Four leaves with two woodcuts by Mary Fabilli. Cloth-backed boards, paper cover label. Fine. \$400

A stately printing by Jack Stauffacher & Adrian Wilson of Gill's 1936 Address, in black & red on handmade paper. One of 100 copies. Unable to arrive at a satisfactory title page, the printers opened with the strong image of a "loathsome warthog, symbolizing war." Of their collaboration, Stauffacher wrote "There are certain books I have been associated with that are essential to my development in the bookmaking craft...The presence and spirit of Eric Gill was upon us during those heady days as we sought to respond to our master and his vision of the craftsman."

- 21 HAMMER, VICTOR. A checklist of Stamperia del Santuccio books & broadsides from 1931 to 1960. Lexington: Stamperia del Santuccio, 1960. 4¾ × 6¼. (8) pages of which 4 are printed & 4 blank. The first page is a prospectus for Thomas Merton, *The Solitary Life* (Opus XVI). Opus I to XV are listed by place of publication, with prices for those 5 titles still in print. Fine copy of this ephemeral piece. \$200

WITH: Pietro Bargellini, *The Unquiet Conscience* translated by Thomas Merton, Stamperia del Santuccio, 1958. Four pages on Magnani paper. Listed by Holbrook under Varia. There are also a couple of over-printed proof sheets from Hölderlin.

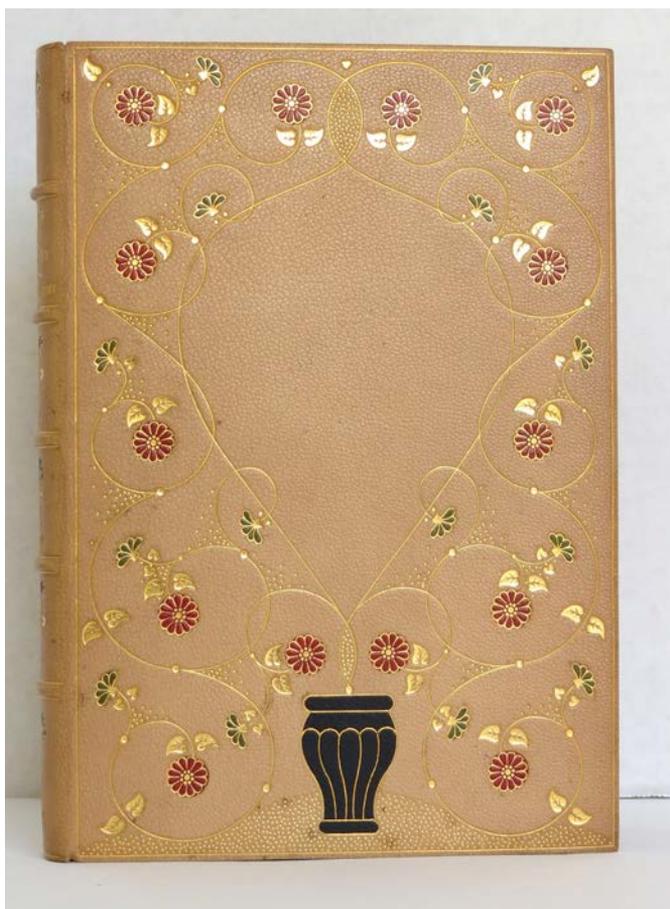


- 22 HAMMER. *Type Design in Relation to Language & to the Art of the Punch Cutter*. Aurora: Hammer Press, (1946). Folio. (4) pages; title in red on first page, text in American uncial on two inner pages. Wraps. Fine. \$185

Printed by Victor Hammer as a keepsake for Paul Standard to present to the Double Crown Club. Holbrook, Hammer Press 13. WITH: a Christmas card ca. 1946 bearing a large metal engraved initial in red & blue.

A simply ideal wedding-present

- 23 HAMPSTEAD BINDERY. HUNT, LEIGH. *A Jar of Honey*. London, 1848. 5½ × 8. 200 pages. Illustrations by Richard Doyle. Full cream morocco by The Hampstead Bindery, with gilt vines and pointillé, onlaid flowers in red & green leather arise from a black vase; ribbed in 6 spine compartments ornamented with the same flowers as are the wide turn-ins; lower cover has a simpler design from the same tools; marbled endpapers, all edges gilt. In a later felt lined cloth tray case, soiled & a bit



too big. The book itself is near fine. “The Hampstead Bindery” is stamped on front cover; the circular “Londonderry” stamp with a coronet on rear pastedown. \$1,800

Marianne Tidcombe writes “Karslake gave special names to bindings that might attract further buyers for that style. The ‘Londonderry binding’ was bound in white morocco, with coloured onlays and gold-tooling, and was named after the Marchioness of Londonderry, who purchased such a book. Advertised as ‘simply ideal wedding-presents,’ they were sold in a velvet lined presentation box.” *Women Bookbinders 1880-1920* p. 124.

24 HARROP, DOROTHY; FRANCES AND NICOLAS MCDOWALL; PETER WAKELIN. *The Old Stile Press... in the twentieth Century, A Bibliography 1979-1999*. (Llandogo: Old Stile Press, 2000). Two volumes. 12 × 16 and 8 × 11. 135 pages illustrated throughout. Pictorial boards. A sturdy cloth tray case houses the book in a fitted compartment. With 59 specimens of ephemera in a slide-out tray inside the case. Fine. \$1,200

The Archive Edition. No. X of only 18 copies. The ephemera is comprised of Christmas cards (12), early experiments (9), and specimen leaves & broadsides (38). These last two categories have printed slips identifying and commenting on the examples. The McDowalls' fine letterpress books have been illustrated by an array of artists.

25 HARVEY, REBECCA. *Any Number of Things: (Columbus, Ohio): Logan Elm Press, 2013*. A paper scroll measuring 10½ × 113 inches is rolled into a handblown glass bottle (17" tall, stenciled with the title, stoppered, & bottomless) resting on a ceramic saucer made by the artist. The saucer presents Harvey's text in micro-calligraphy by Ann Alaïa Woods. The calligraphy in turn creates a portrait of Captain Cook. A printed paper colophon is pasted to the underside of the saucer. \$1,350

Being the story of events leading to the untimely death of Captain James Cook, Harvey concludes any number of things could have contributed.

Printed in black, white, & liquid gold with large wood type in red, with collage, the scroll pictures possible causes of Cook's demise. Written, designed, & illustrated by Rebecca Harvey and printed on her own handmade Kozo and Gampi fiber paper. No. 9 of 100 signed copies.



26 HECHT, ANTHONY. *The Venetian Vespers*. Etchings by Dimitri Hadzi. Boston: Godine, (1979). First edition. 5½ × 9½. 26 pages plus 6 fullpage etchings. Morocco spine, boards with a scene of Venice created by Carol Blinn in pastepaper. Fine with prospectus. \$475

One of 165 copies signed by poet & artist. Printed by Carol Blinn in Dante type at the Warwick Press. Bound by Gray Parrot. Hecht's poem is an elegant monologue on loneliness and self-imposed exile from the human race.

27 HERTZ, HENRI. *Vers un Monde Volage*. Illustré de dix eaux-fortes originales par Marcel Gromaire. Paris: Marcel Seheur, 1926. 218 pages plus 10 aquatints. Original wraps (slightly soiled, small piece missing at spine base). The text is unopened, mark on one page, page edges dusty. Very good copy. \$875

One of 270 copies. Gromaire was a post-Cubist painter, watercolorist, and printmaker associated with the Social Realist movement of the early twentieth century. Here his compelling mezzotints depict a flighty or fickle world. Marcel Gromaire lived for a time in the United States and won both the Carnegie Prize in 1952, and the Guggenheim Prize in 1956.





28 HOROWITZ, SARAH. Auster, Paul. *Effigies, Poem by Paul Auster. Drawings by Sarah Horowitz.* (Portland): Wiesedruck, 2012. 17 × 10½. Ten French-fold leaves of Kozo paper: 3 undyed leaves for the text & 7 dyed indigo blue for the illustrations. Original hand drawn—in sumi ink—images of leaves, seed pods, briars, and Queen Anne’s lace which flow across the pages. Bound by Claudia Cohen in indigo-dyed flax paper titled in silver. Fine in a suede-lined tray case. \$3,700

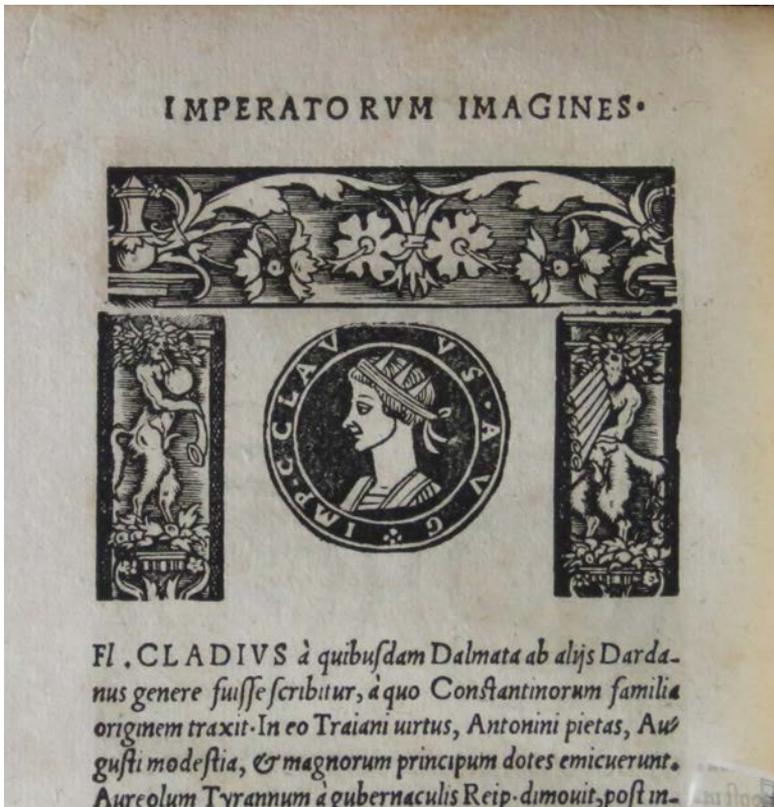
“My design for the book centers around a long sumi ink drawing of a bramble fence that extends over several indigo-dyed pages. For each of the 20 books in the edition, I re-drew the image by hand, resulting in 20 unique pieces. Meaning ‘a likeness’ or ‘resemblance of,’ effigies straddle the threshold of existence, that which is illusory or real, forgotten or remembered. The ink-drawn weeds and brambles that cross the landscape pages are part of the edges of fields, the forgotten spaces between tilled lands that grow tangled with rusting fencing.”

No. 16 of 20 copies signed by the poet and the artist. Sarah dyed the paper herself, sized it with gelatin, and pressed it flat for a year before embarking on this very tactile book. See Sarah’s website for photos of her working on this. Kozo paper is rich in fibers which absorb more dye. The very paper becomes part of the drawing.

Woodcuts by Hans Weiditz

- 29 HUTTICH, JOHANNES. *Imperatorum et Caesarum Vitae*. Strassburg: Wolfgang Köpfel, 1534. 5 × 7½. Two parts in one volume: (viii), 89, (16) pages with generous margins. Printer's device at end of each part. Seventeenth century sheep, spine gilt. \$2,950

Fourth and preferred edition of this medal book. In it, both the woodcut borders and the section on Roman consular coins appear for the first time. The hundreds of black-on-white woodcuts (medallions, portraits, columns, frames, head pieces) are the work of Hans Weiditz—an important German Renaissance artist and book illustrator. Weiditz's woodcuts influenced subsequent emblem books.



Not Georg Trakl's Poem

- 30 INGMIRE, THOMAS. *The Harmonic Flight of Madness. A Visual/Verbal Book*. (San Francisco), 2010. 9 × 12. A unique lettered and painted manuscript heightened with gold. Eleven leaves: there are 9 double spreads and a colophon. Covers are also lettered and painted, blacks and blues for the upper cover, reds and yellows for lower. Signed by the calligrapher/artist. Fine in its plexiglass box. \$4,500

“The text is a reassembled collection of words and phrases taken from Georg Trakl’s collection of poetry titled *Song of the West* (translated by Robert Firmage).” This is not a Trakl poem, but rather Thomas Ingmire’s visual interpretation of Georg Trakl’s verbal poems. It is Calligraphy and Poetry in collaboration. The blacks, greys, and deep blues explode at the end in a splendor of yellow and orange.

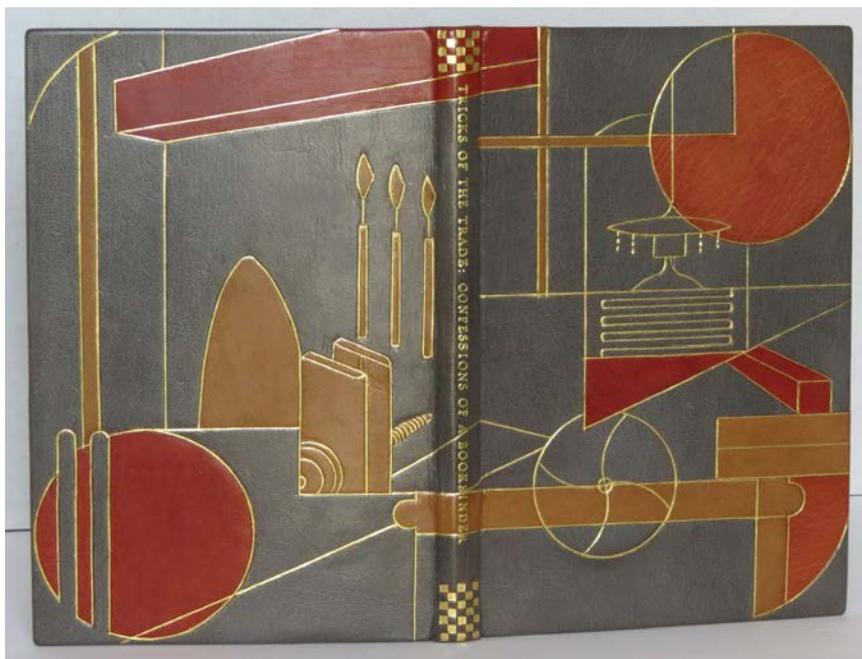


- 31 JAPAN PAPER COMPANY. *Zerkall Deckle Edged Paper and Covers*. NY, (1930s). 10 × 7. Approximately 40 printed specimens. Printed wraps. Very good. \$75
- 32 JAPAN PAPER COMPANY. *Kuro Nakaboban Papers*. NY, (1910s). Nineteen specimens of handmade deckle edge papers for printing. Previously stapled into printed wrapper covers; staples removed & now loose. Stain on cover. Laid in is a New Year’s card from the company with a haiku in Japanese. \$175

Eye-catching papers, some highly textured or watermarked with designs, many with delicate glitter. Each is printed with suggestions for its use, as text papers or bindings, bookplates, or mending paper.

Unique binding by the author

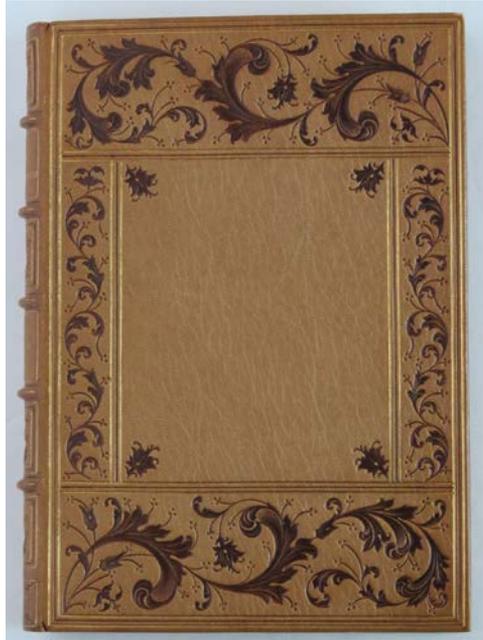
- 33 KAMPF, JAMIE. *Tricks of the Trade. Confessions of a Book-binder*. New Castle: Oak Knoll Press, 2015. 6 × 9. 133 pages, illustrated throughout, indexed. Kampf provides numerous sketches of techniques, and many color photos of her special bindings. In a unique binding by the author, at her Stonehouse Bindery. Full grey morocco gold-tooled and onlaid with golden tan, chestnut, & russet geometric shapes which echo the bindery layout. Spine gold-tooled with title and checkerboard pattern. Binding is signed “Stonehouse” on rear turn-in. Tan linen tray case lined with marbled paper. Fine. \$3,850



In a superior Zaehnsdorf binding

- 34 KELMSCOTT PRESS. MACKAIL, JOHN WILLIAM. *Biblia Innocentium: Being the Story of God's Chosen People before the coming of our Lord Jesus Christ upon earth, written anew for children*. Hammersmith, 1892. (2), viii, 249, (1) pages. Printed

in Golden type, first chapter with woodcut foliate initial and border and each subsequent chapter opening with woodcut foliate initials by Hooper after Morris, woodcut press device after Morris on colophon leaf. Bound by Zaehnsdorf in 1900 in tan morocco with an elaborate acanthus leaf pattern which reflects William Morris' leafy woodcut border. The covers are stamped in



brown, with brown and gilt rules; full morocco doublures and endleaves with acanthus design on doublures; board edges gilt; all edges gilt on the rough. Two armorial bookplates on two blank leaves. Binding stamp-signed in gilt on front doublure, and again at rear with Zaehnsdorf's medallic mark—designating this as a “superior” binding. Spine just a trifle darker, but a fine copy. \$6,500

One of 200 copies on handmade paper. From the libraries of M. D. C. Borden and George Edward Dimock. Peterson A9.

35 LEAVES—EARLY PRINTING. An album of 27 original leaves from 16 early printed books. Some books are represented by double or triple leaves. These are tipped into an 11 × 17 album comprised of full sheets of Van Gelder Zonen paper and bound in quarter morocco (spotted) & cloth. Some highlights are:

Adolf Rusch. Sophologium. Strassburg, ca. 1470. The first Roman type to be cut. (2 leaves)

Sweynheym & Pannartz. Postilliae in Biblia. Rome, 1471. (2 folio leaves with a red and a blue initial, wide margins foxed)

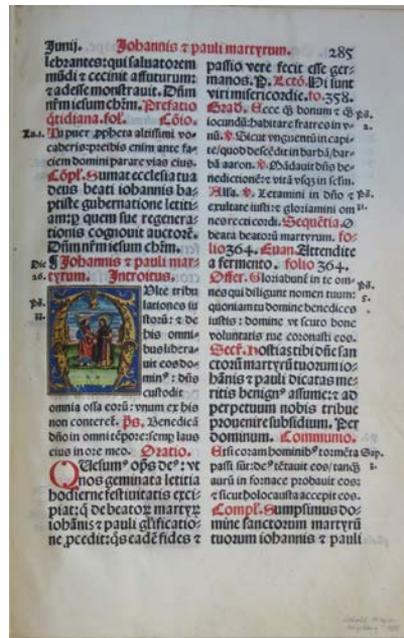
Nicolas Jensen. Plutarch. Venice, 1478. (Two conjugate leaves, folio, very wide margins, worm holes)

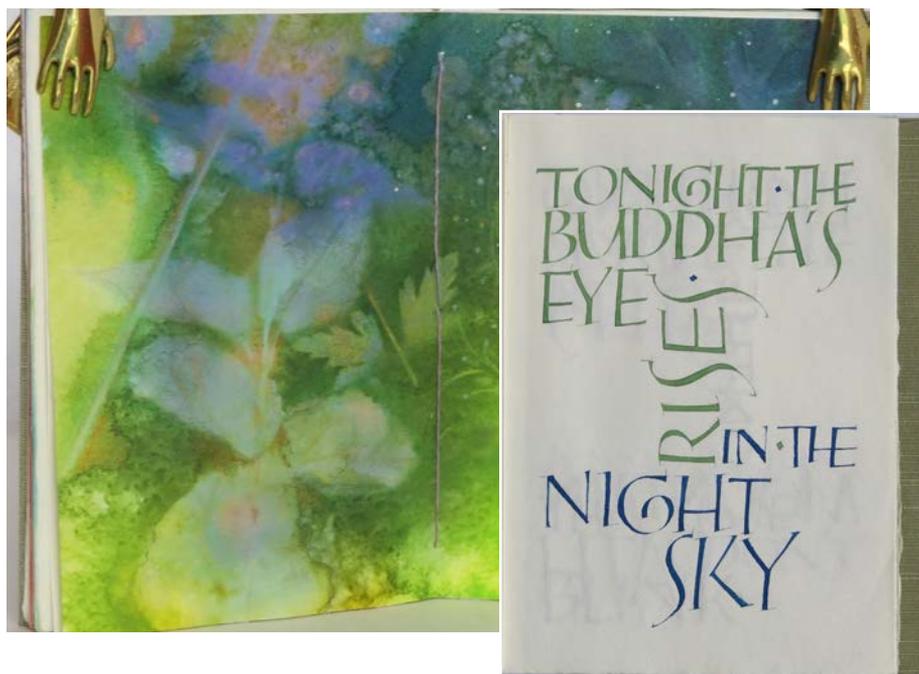
Aldus. Aristotle. Venice, 1497. (Two conjugate leaves in Greek, good margins, fine condition)

Simon Vostre. Horae. 1511. (illuminated initials, on vellum).

Sebald Meyer. Missale. Dilligen, July 1555. Folio (37 cm) missal leaf on vellum with 3 historiated woodcut initials by Matthias Gerung, colored.

There are also woodcut illustrated leaves from two editions of Columna's Poliphilus, colored Ausberg cuts, and several herbals. Probably compiled in the mid-20th century with the herbals being later additions. While each leaf is accompanied by a tipped in bookseller's description (mostly renowned British ones such as Alan G. Thomas), it is a description of the book that leaf would have come from—not of the actual leaf in hand. Provenance: J. P. Foster armorial exlibris. Fine condition. \$3,500





“A garden is a living collaboration of nature and art.”

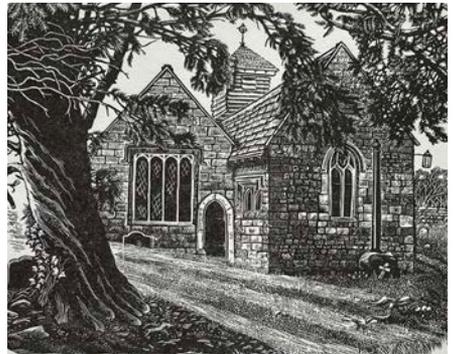
- 36 LEAVITT, NANCY. *The Inner Garden*. Stillwater, Maine, 2007. 4 × 6. A one-of-a-kind hand lettered and painted artist's book. Twenty-seven text pages are interspersed with 5 double-spread nature prints created by the sun and enhanced by Leavitt. Bound in sage green linen wraps, and housed in a forest green tray case lined with two colorful garden prints. Prints. \$3,800
- An avid gardener as well as an artist, Leavitt combines both in this little gem. Plants from the gardens were laid on paper coated in acrylic inks, covered with glass, and baked by the sun. Ghost images appeared when the glass was removed. Created by her artist friend, Liliane Kell, these sun prints are shadowy and mysterious. The ferns, grasses, leaves, herbs, & wild flowers were further painted by Leavitt and blend with the colors in her lettering. The title refers to Zen master Thich Nhat Hanh's "There is a garden inside your head." And the mindful poetry is from Emily Whittle's *Fruits of the Practice*.



- 37 MACDIARMID, HUGH. *A Drunk Man Looks at the Thistle*. Illustrated with eight woodcuts by Frans Masereel. Falkland: Duval & Hamilton, 1969. 7½ × 11½. 145 pages. Initials in blue. Quarter vellum & patterned boards. Fine in slipcase. \$1,000
One of 160 copies signed by Masereel, MacDiarmid, and Hans Mardersteig. Printed at the Officina Bodoni in Dante types on Amalfi hand-made paper.

- 38 MACGREGOR, MIRIAM & ABIGAIL RORER. *St. Bartholomew's, Whittington. A Cotswold Church. Wood-engravings and captions.* The Lone Oak Press, (2015). Two volumes. 9 × 7. Frontis engraving, title, (22) pages. Illustrated with 22 wood engravings by the two artists. Bound in chestnut and tan morocco with an architectural design. A portfolio holds an extra suite of all the engravings, each numbered & signed by the artist. Fine set in a suede-lined cloth tray case. \$745

One of 40 deluxe copies (plus 260 regular) copies printed at the Whittington Press in two colors. Abigail Rorer designed the decorated paper and the binding, which was executed at The Fine Book Bindery. Miriam engraved the exterior scenes and Abigail the interior ones of this appealing ca. 1400 church. Signed by both artists.



- 39 MARDERSTEIG, HANS. *Pastonchi. A Specimen of a New Letter for Use on The "Monotype."* London: Lanston Monotype (1928). 8 × 11. (70) pages: 13-page introduction by Mardersteig, eight 4-page specimens on hinges, other specimens. Vellum spine & corners, marbled boards. Binding is in fine condition; but the endpapers and specimens are foxed, as usual. \$325

One of 200 copies hand printed on Fabriano paper at the Officina Bodoni. Title border & pressmark in blue. There was also a trade edition. This deluxe edition is scarce on the market.

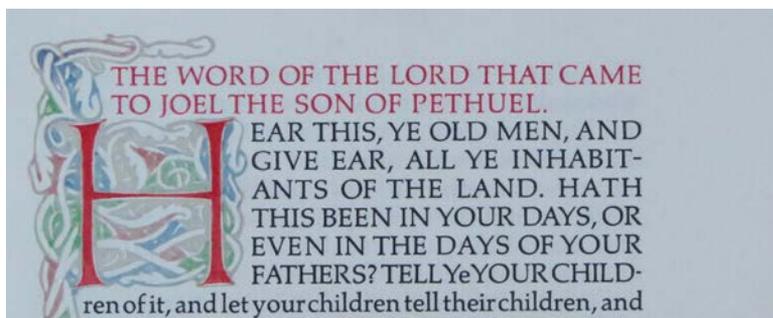
A new Cancellaresca type face

- 40 MARET, RUSSELL. *Tiberianus. Pervigilium Veneris. Translated by Bruce Whiteman.* (NY, 2009). 8 × 12. Nine leaves of pale blue Zerkall paper with the Latin text on the left facing the English

printed in Russell's new Cancellaresca Milanese type. Blue & brown Nepalese wraps. Fine copy of this lovely edition. \$500
Cancellaresca Milanese, designed for this book, was based on a type used by Giovanni Antonio Castiglioni in Milan in 1541. One of 100 copies signed by the translator.

- 41 MARET. *A Pattern Book of Cádiz Ornaments*. NY, 2021. 9 × 6½. 40 pages printed in multiple colors on a variety of vintage handmade & mouldmade papers. Housed in an acrylic slipcase. New. \$350

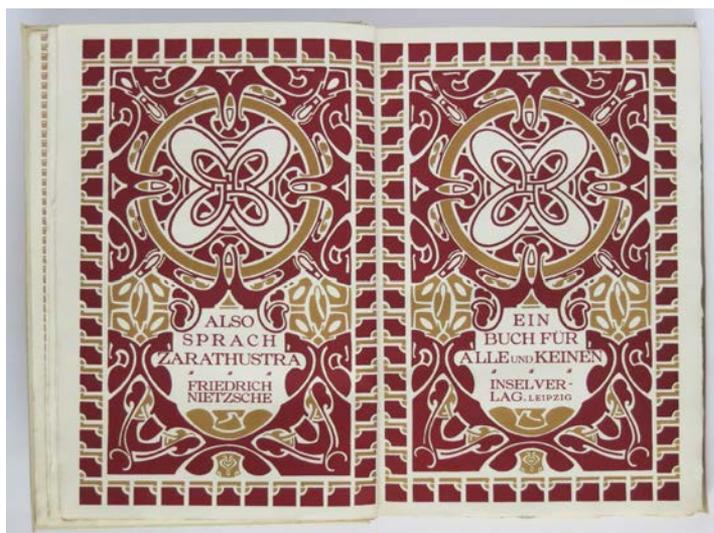
About 80 copies. Russell's ornaments were inspired by the pavement designs around the city hall in Cádiz, Spain.



- 42 MASON HILL PRESS. *The Prophecy of Joel*. (Pownal, VT), 1976. 5 × 6½. (10) pages with three large floriated hand-colored wood-engraved initials and eight versals hand-painted in red, blue, & green by Mark Livingston. Original wraps, in a specially made folder with ties, in a custom morocco-spined traycase by Arno Werner with his ticket. Case spine lightly faded, fine. Arno Werner's copy inscribed to him. \$1,000

With a lovely full-page calligraphic presentation by Mark Livingston to Arno Werner on his 77th birthday, signed by Livingston and Jim & Anne Dignon. One of 75 copies. Arno Werner was the first binder for Mason Hill Press.

- 43 MEJER, WOLFGANG. HERBST, HERMANN. *Bibliographie der Buchbinderei-Literatur. Bibliographie der Buchbinderei-Literatur 1924-1932. Leipzig, 1925 and 1933.* Two volumes 7½ × 10. 208 and 169 double-column pages. Uniformly bound in half green morocco & marbled boards, t. e. g., matching marbled endpapers, exlibris of Julia Wightman. Unusually nice copy of a seminal work. \$250
- 44 MELVILLE, HERMAN. *Rock Rodondo. Sketches Third & Fourth of "The Encantadas."* NY: Red Angel Press, 1981. 12 × 12. 24 pages (6½ × 12) with embossed birds in flight on the title and half titles. A two-color woodcut of the Galapagos birds folds out vertically to 12 × 36, with a facing page of text and key to the birds. Bound by Ronald Keller in sand-colored cloth painted to resemble breaking waves. The front pastedown is a cast paper sculpture of the rock and birds in flight. The colophon is also shaped like the rock. Fine with prospectus. \$625
One of 100 copies signed by printer/artist Ronald Keller. Printed in Bembo types on dampened handmade Fabriano. *Beyond the Text* 52.
- 45 MOMADAY, N. Scott. *In the Presence of the Sun. A Gathering of Shields.* Santa Fe: The Rydal Press, 1992. 8 × 9½. Twenty-one French-fold leaves. Sixteen hand-colored drawings of Plains Indians shields on the left face the shield's story on the right. Golden cloth & boards, cloth slipcase. Fine. \$500
Copy A of 26 lettered copies, signed by author & publisher. and hand colored. (The total edition was 140 copies.) The Plains shield, about 2 feet wide, is a unique work of art that bears an intimate relationship to and tells a story about its owner. The Shattered Sky, the Floating Feathers, the Bote-talee's Shield, and the Shield that Came back are some of the stories.



A masterpiece of the private press movement

46 NIETZSCHE, FRIEDRICH. *Also Sprach Zarathustra. Ein Buch für Alle und Keinen*. Leipzig: Insel Verlag, (1908). 9¾ × 14⅝. Double-spread title, 161, (2) pages. Woodcut decorations in metallic gold and burgundy by Henry van de Velde. Full vellum with yapp edges, gilt on spine & upper cover; endpapers with gilt borders. Vellum spine is a little bit darker, brief sealed crack at head of spine, binding very good plus. Contents fine. A magnificent book. \$6,800

“In scale, sumptuousness, and significance, the book brings to mind the other two masterpieces of the early private-press movement, the Kelmscott Chaucer and the Doves Bible.” (*The Princeton University Library Chronicle* Spring 1985) Zarathustra fore-shadows books from Harry Kessler’s Cranach Presse. The text pages form dramatic double-spreads with their single columns of solid text, extended headpieces, and very wide margins. Richly printed in black, gold, and burgundy on handmade paper at the Drugulin Presse. No. 521 of 530 copies.

In the works since 1898, the text is set in a Roman typeface designed by Georges Lemmen and cast by Count Kessler. It was derived from

Jenson's, as was Morris' Golden type, which Kessler admired. Henry van de Velde created an ornament in 3 different sizes for the endpapers, title, chapter headings, tailpieces, and paragraph dividers. "The ornaments... scattered throughout the blocks of print in glittering fashion, coalesce into a splendid carpet in the chapter headings..." "an ornament analogous to Lemmen's lucid type face..." (*The Book as a Work of Art, the Cranach Press* p. 29)

- 47 NINJA PRESS. BREYTENBACH, BREYTEN. *The Intimate Stranger*. (Sherman Oaks, 2006). $7\frac{1}{3} \times 13$. (32) pages in several shapes & dimensions, with some cut-outs. Signs and symbols inspired by the text are printed throughout in multiple colors. Green leather spine & boards highly textured with a mixture of ochre pigment and fine volcanic pumice. There is a separate "Legend" or "Glossary of Signs & Symbols" with 24 symbols in various colors. In a purple cloth folding case cleverly closed by a green leather triangle (the symbol for water and cold). Fine with prospectus. \$1,500

One of 100 copies signed by the poet; printed by Carolee Campbell in Samson Uncial and Libra types on dampened handmade flax paper. The intimate stranger is the inner self. In this poem "Breytenbach charts the geography of the land while, on a shifting plane, he conjures the landscape of the human heart." Known as the finest living poet of the Afrikaans language, Breytenbach is also a painter and human rights activist.

- 48 OXFORD UNIVERSITY. *Gratulatio Solennis Universitatis Oxoniensis ob celsissimum Georgium Fred. Aug. Walliae principem Georgio iii et Charlottae reginae auspiciatissime natum*. Oxford: Clarendon Press, 1762. Folio ($9\frac{1}{4} \times 14\frac{1}{4}$). Contemporary red morocco gilt, a.e.g., "Dutch" gilt floral endpapers stamp signed Johann Lupus Ehinger. Corners and joints rubbed; spine faded to brown, joints splitting at top two inches, still a handsome copy. \$2,250



47. Ninja Press

One of 100 copies printed on fine J. Whatman paper beautifully printed in Latin, English, Greek, Hebrew, Syriac, Arabic, and Welsh. These verses by Oxford poets celebrate the birth of the future George IV, son of King George III and Queen Charlotte. Binding is likely by Alexander Thompson, a binder to the University. Carter, *History of the Oxford University Press* Volume 1, p. 574.

49 PLATH, SYLVIA. *Dialogue over a Ouija Board. A Verse Dialogue. With a drawing by Leonard Baskin.* (Cambridge): Rainbow Press, 1981. 10 × 6. Frontis, 30 pages. Vellum, spine titled in gold. Fine in slipcase. \$875

One of 140 copies designed and printed by Sebastian Carter at the Rampant Lions Press, in Frederic Warde's Arrighi-Vincenza type on Barcham Green handmade paper.

- 50 PRICE, ROBIN. KOMUNYAKAA, YUSEF. *Love in a Time of War*. Middletown, 2013. 7½ × 10½. 19 French-fold leaves of silk, most printed on both sides. Robin Price dyed the silk a chestnut color, then painted it, and printed it with silver ink. Inserted within the folds are torn and cut paper shapes which add another layer to the poem. Aluminum covers etched with a patterned derived from camouflage fabric, over decorated handmade paper wraps. Fine with prospectus. \$3,000
Printed letterpress from plates on silk, with silver ink in Adobe Jenson onto individually painted, hand-dyed silk. Dan Kelm co-designed the binding. "In his 25-poem sonnet sequence Yusef Komunyakaa begs ancient, lyrical questions that contemplate the struggle of love in a time of war." No. 42 of 70 copies signed by artist and poet in the colophon.
- 51 RAAMIN-PRESSE. MORGENSTERN, CHRISTIAN. *Das Mittagsmahl Il Pranzo. Parodie Auf Gabriele d'Annunzio*. (Hamburg), 1991. 8 × 10¼. 53 pages including five relief engravings in color by Roswitha Quadflieg of characters in this parody on dining. Quarter blue cloth and illustrated chocolate brown paper flexible boards by Christian Zwang. Fine in matching chemise & slipcase. \$970
One of 185 signed copies. Printed in pale blue, dark blue, and red on dark brown Japanese Mingei paper. *Ninety from the Nineties* 78.
- 52 ROUSSEAU, L. *Modeles de Decoration Moderne l'Enluminure Appliquée aux Objets Usuels*. Paris: Laurens, ca. 1892. 8½ × 5¾. 15 plates of examples. Self-wraps. Very good. \$250
Madame Rousseau's charming designs are printed in delicate colors. The gold is applied by hand. Designs include place cards, fans, stationery, frames for photographs, dance cards, book covers & pages of books, menus, and tambourine covers. OCLC locates copies in only two U. S. libraries—The Getty and The Newberry.



Another column of soldiers crosses
the two rivers of flesh & idiom,
time & legacy. An echo of cries
reaches deeply into the interior.

Weeks. Months. How many years
of candlepower did it take to journey
from wooden carapace to predator drone
speeding across circulean sky like sperm?

How many ghosts hide in Liberty's mirror,
how many are released as she strolls
along these deliberate avenues? Oh,

those broken vows & treaties that swear
the only excuse for pig iron & smallpox
is the goodness of gold in the hard earth.

Tribe. Clan. Valley & riverbank. Country. Continent. Interstellar
aborigines. Squad. Platoon. Company. Battalion. Regiment. Mine
& ewarm. Colony. Legend. Laws. Ordinances. Statutes. Grid
coordinates. Maps. Longitude. Latitude. Property lines drawn
in uncoagulated dust. Sextant & compass. Ledger. Loyalty
oath. Therefore. Hereinbefore. *Espirit de corps*. Lock & load.
Bull's-eye. Maggie's drawers. Little boy. Fat man. Cartel
in the eye. Bayonet. Skull & Bone. Them. Body count. Thou

& I. U.S. Honey. Darling. Sweetheart, was I talking war in my sleep
again? Come closer. Yes, place your head against my chest.
The moon on a windowsill. I want to stitch up all your wounds
with kisses, but I also know that sometimes the seed is hurting
for red in the soil. Sometimes. Sometimes I hold you like Achilles'
shield, your mouth on mine, my trembling inside your heart & sex.

50. Price





An exquisite, unique copy

- 53 ROUSSEAU, L. *Livres d'Heures*. Paris: Buesse-Lebel-et Massin, 1889. 5¹/₄ × 7. 72 pages + 4 pages for family memoirs (not used). The prayers are followed by the marriage ceremony of Charles Lattemand and Charlotte Capitain on 19 September 1892. Miniatures & borders on each page are designed by Madame Rousseau. They are hand-painted in pastel colors and illuminated in silver & gold. Bound by Gruel & Engelmann in chestnut morocco with chased metal clasps & monogram on cover. Silk moiré endpapers, wide turn-ins gilt, all edges gilt and gauffered. In its original hinged full leather box lined with padded satin. The binding is signed at spine foot and on the printed ribbon marker. An exceptional copy, apparently unused since the happy couple's wedding day. \$3,500

The painting and illuminating are finely done. Madame Rousseau identifies the sources for her designs. Most are from 14th and 15th century books of hours, Heures du Roi René, Charles VI Archive, Philippe le Bel. But among the flora & fauna, symbols & escutcheons, castles, seahorses and winged dragons, there's some Arab, Greco-Roman, and Indian design.

54 SHAFER, DOUGLAS. *The Serpentine Heavens*. (Portland), 1997. 5 × 5½, opening about 35 inches. Eight leaves of paintings & lettering are illuminated in gold. The artist applied ink, watercolors, and gold leaf to heavy paper he first painted as a black sky full of glittering stars. Bound accordion-style in a wood box painted with a star and a moon. The top & bottom are closed with copper hinges & pins at both sides. Fine copy of a unique artist's book. \$1,350

“The serpent beguiled me, and I did eat.” Shafer’s inspiration comes from medieval books with their combination of image, narrative, and decoration. He is an artist, bookmaker, teacher and musician (and makes kazoos from the bamboo growing in his back yard). Shafer finds a “significant parallel between making a manuscript book and making music, both allow for pacing, dynamics, orchestration, narrative, and ornamentation.”



- 55 SVAREN, JACQUELINE, ED. *Oregon Apples to ZigZag*. Calli-comm Press, 1987. 5½ × 8½. 68 pages with 31 tipped-in, color linoleum block prints on various papers. Each letter in this ABC artists' book faces text calligraphed in uncial letters. Quarter green linen & floral boards. Fine. \$750

Delightful work by advanced students for Jaki Svaren's calligraphy classes at Portland Community College. The Oregon-themed text (M for Multnomah Indian Nation, T for Timberline Lodge, the ZigZag River) was written by the students in uncial letters, using a 1.5 mm. Nib. The texts, reduced by 43%, are historiated or have decorative initials. One of 60 copies, this is not numbered. No copies on OCLC.



With a leaf from the 1908 first edition

- 56 THORP, JACK. *Songs of the Cowboys*. Introduction by Mark Lee Gardner. Santa Fe: The Press at the Palace of the Governors, (2012). 8 × 10. 77, (2) pages including a photograph of Thorp, a tipped-in leaf from the 1908 first edition, and nine spirited illustrations by Ronald Kil. Seven are double spread and two are single page; all are hand colored by the artist. There is an audio CD of the songs performed by Mark Gardner and Rex Rideout. Bound by Priscilla Spitler in quarter leather and pictorial boards in linen tray. Fine copy signed on the title page by Kil, Gardner, and Rideout. \$1,250

No. 10 of 10 deluxe copies, signed by the printer Tom Leech who also made the decorative papers from native grama grass. Thorp spent 20 years hunting out and preserving these ballads. They were printed in 1908 on a Chandler and Price by the Estancia Press. When that print shop closed, the C&P was moved to the Palace of the Governors. "The book in your hands and the little pamphlet to which it pays homage are as close to blood-related as ink and paper can be."

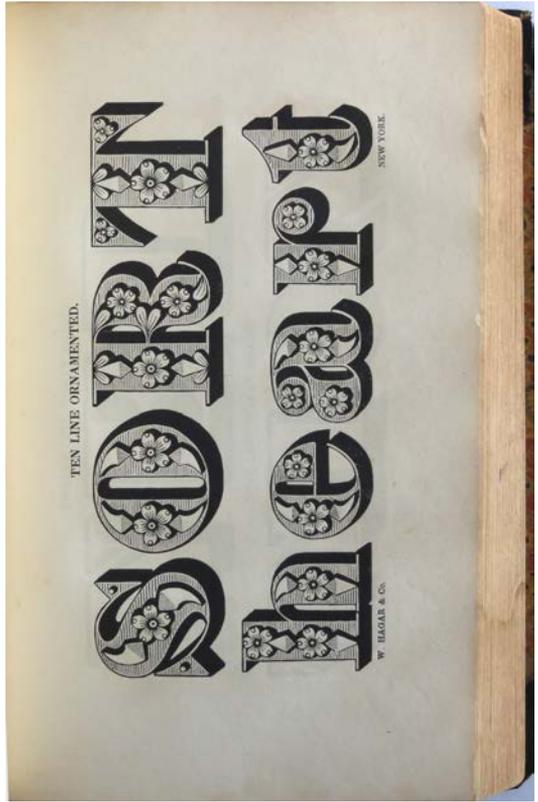
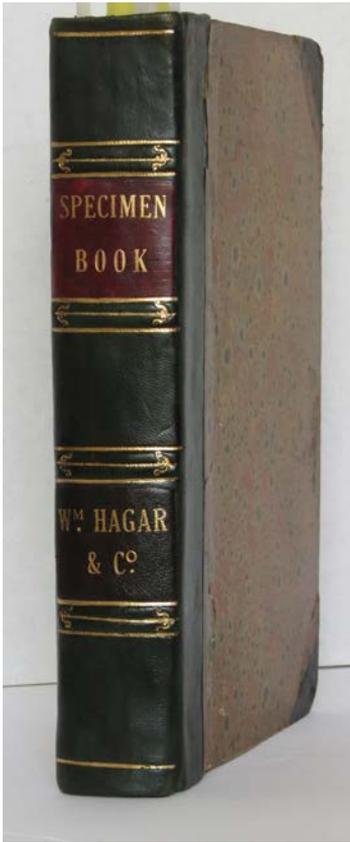


56. Thorpe

- 57 TYPE SPECIMEN. WILLIAM HAGAR & CO. *Specimen of Printing Types and Ornaments from the Type and Stereotype Foundry of William Hager & Co.* NY, 1841. 6½ x 10½. 288 leaves (4 folding), printed one side only. Three quarter leather binding over decorated paper boards. Rebacked in goat skin (portion of original sheepskin spine laid-in). Wear to extremity corners and board edges, else tight and very good. Faint library stamp on title page and blue number stamp on next page, no other marks. Light water satin on lower margin of first 3 pages and fore-edge, otherwise very clean on crisp paper. Unusually fine condition for a specimen from this era. \$6,200

A complete specimen showing: about 75 pages of job faces displayed as text setting with uppercase fonts for each; an extensive showing of placard and wood type, including ornamental faces, up to 20 line; about 50 pages of decorative material; and about 75 pages of vignettes including four double pages for large vignettes.

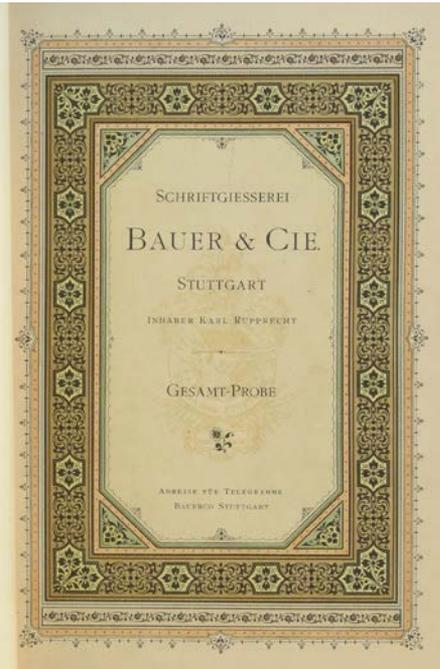
Hagar was a major figure in mid 19th century type founding and influenced other principal founders such as George Lothian, Elihu



57. Hagar

White, David Bruce, and James Conners. The Hagar specimens are quite scarce. Of the 14 specimens issued between 1826 and 1873, 11 are extant only in single institutions. OCLC and Annenberg/Saxe locate two copies of this specimen: Columbia and Providence Public Library.

- 58 TYPE SPECIMEN. SCHRIFTGIESSEREI BAUER & CIE. *Gesamt-Probe. Inhaber Karl Rupprecht.* Stuttgart, ca. 1889. $7\frac{1}{2} \times 10\frac{1}{2}$. Title in elaborate border of colors & gold, 118 leaves printed rectos only within a red rule + 10 double-page plates hinged & tipped in at the middle. The pages are numbered with large



gaps, so that the last page is numbered 491. The plates of vignettes are numbered I-IV, IVa, IVb, one not numbered, V, VI, VII. The last two plates are vignettes for masked balls taking place in 1889. Pages are age-browned. Pictorial cloth-backed boards. Text block is firm but detached from its cover. Fair copy of a rare specimen. \$1,500

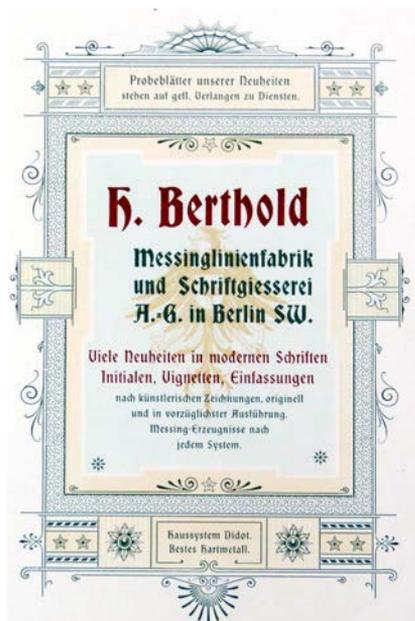
A “total specimen” of types and ornamental material from this foundry established by Friedrich W. Bauer and Karl Rupprecht in Stuttgart in 1880. It was acquired by Berthold in 1898. It is not to be confused with the Bauer foundry in Frankfurt/Main.

Columbia has a copy from the ATF Typographic Library. Its pagination is identical to our copy, except that our copy has 4 more leaves (p. 321 and plates I-III). OCLC notes only the Columbia copy and two copies in Berlin libraries.

59 TYPE SPECIMEN. BERTHOLD. *H. Berthold Messing-Linien-Fabrik Schriftgiesserei* (cover title). Berlin, ca. 1895-1900. 10 × 13. 236 leaves, plus 9 smaller inserts. Twenty-five double-page spreads, many multi-colored, are hinged & mounted at the center. Approximately half the leaves are printed both sides. Original cloth lettered in gilt on upper cover. Mounted on the endpapers is a table of contents matrix displaying all the type faces and ornaments and their page numbers. Very good copy of an attractive specimen. \$2,000

Bound in at the end, just before the brass circles, is a 32-page vignette specimen with the original lower wrap being a price list. It is printed in brown ink on different paper. The foundry's name and address appear in German and Cyrillic at the bottom of each page. This specimen is included in the leaf count above.

Berthold was founded in 1858 in Berlin. By the turn-of-the-century it was one of the foremost foundries in Europe (and beyond) and continued until the digital age. One of their more notable faces is the sans-serif Akzidenz (Accidenz)) Grotesk. A jobbing sans, it became the prototype for Helvetica. OCLC locates a single copy, in Amsterdam.



60 VALERIUS MAXIMUS, GAIUS. Leaf from *Facta et Dicta Memorabilia*. Venice: Vindelinius de Spira, 1471. 9 × 13. This leaf has 12 two-line initial letters penned in alternating red and blue, as are the paragraph marks. Printed by de Spira in his Roman type. In an archival mat with corner mounts. Some pinpoint

foxing and two tiny worm holes, but a very handsome incubable leaf. \$450

Some of the subjects of the 12 anecdotes are Socrates the Philosopher, Homer the Poet, Mark Anthony, Julius Caesar, Themistocles, and Scipio. Wendelin de Speier and his brother Johannes were the first Venetian printers. His beautiful Roman type modeled on Italian calligraphy is frequently compared with Jenson's.

- 61 WILSON, ALEXANDER. *The Foresters. A poetic account of a walking journey to the Falls of Niagara in the Autumn of 1804.* Newtown: Bird & Bull Press, 2000. 6 x 9 $\frac{1}{4}$. xx, 122 pages including 13 full page wood engravings by Wesley Bates printed from the original blocks. Chestnut morocco & green silk cloth boards, slipcase. Fine. \$275

One of 150 copies. Known for his *American Ornithology*, Wilson's account of this journey was first published in book form in 1818 in Newtown.

- 62 WOLFE, RICHARD J. and Paul McKenna. *Louis Herman Kinder and Fine Bookbinding in America. A Chapter in the History of the Roycroft Shop.* Newtown: Bird & Bull Press, 1985. 6 $\frac{1}{4}$ x 9 $\frac{3}{4}$. 161, (2) pages including illustrations & color plates. Morocco and decorated boards. Fine. \$200

Fourteen of Kinder's bindings are shown in full color. There is also a catalogue of Kinder's hand binding tools. One of 350 copies.

- 63 WYATT, LEO. *Leo Wyatt's Little Book of Alphabets.* Florin Press, 1985. 5 $\frac{1}{2}$ x 7 $\frac{1}{2}$. (7) pages followed by 12 wood-engraved alphabets, printed from the original blocks in various colors. Red calf & parchment boards, leather label. Fine in slipcase. \$350

One of 150 copies printed on an Albion with hand-ground inks. The engraved alphabets are identified—Uncial, Gothic, Calligraphic Roman, Copperplate, etc.

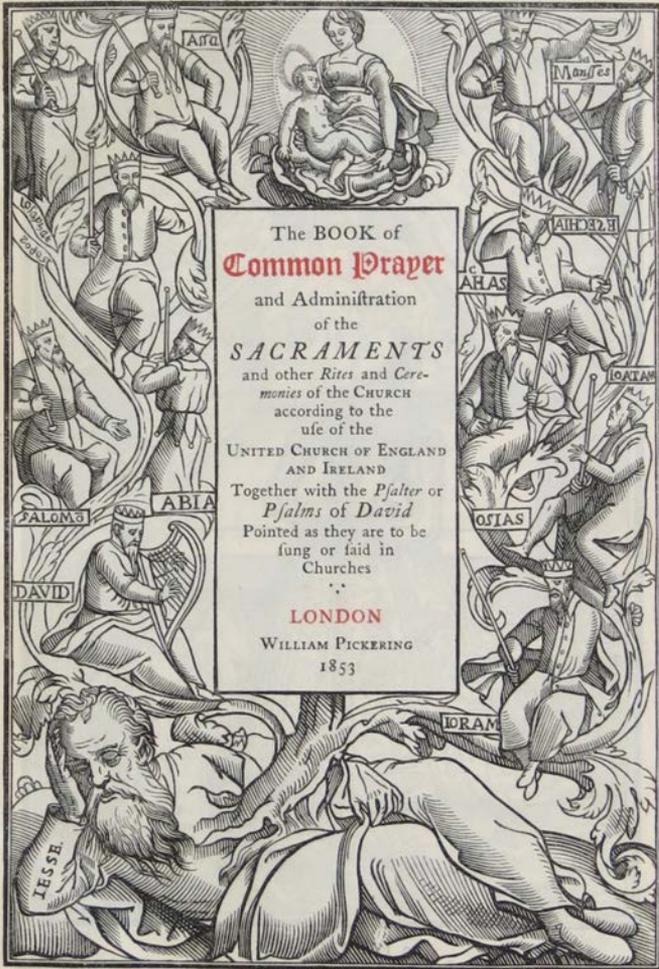
64 WHITTINGHAM PRINTING. *The Book of Common Prayer... Together with the Psalms of David*. London: William Pickering, 1853. 4½ x 7¼. 360 leaves on fine “India” paper. Title printed in black and red within a border of the Tree of Jesse, and overleaf a portrait of Queen Elizabeth. Each page printed within a pictorial woodcut border by Mary Byfield. Dark navy blue morocco gilt by Riviere, turn-ins gilt, double set of marbled endpapers, all edges gilt. Armorial bookplate on pastedown. of Archibald Philip Primrose, 5th Earl of Roseberry; signed and dated March 1882 by him on a blank. Upper joint rubbed with slight flaking of the leather. But a beautiful, fine copy of “Queen Elizabeth’s Prayer Book.” \$1,150

A fine example of the Whittinghams’ printing, this reprint of the 1569 prayer book is considered Mary Byfield’s masterpiece. Her 100 different borders are based mostly on designs by Tory, Holbein, and Dürer. Ruari McLean (1963, pp 10–11) writes “The cuts harmonize perfectly with the type (which is Caslon) and this small volume... is a triumph of printing as well as of illustration and typography.” Roseberry was “an ardent and discriminating book collector. In 1927 he presented many of his most important manuscripts and books to the newly formed National Library of Scotland”—University of Toronto database of British Armorial Bindings.

OPPOSITE: 64. Whittingham

BACK COVER: 60. Valerius

FRONT COVER: Jerry Kelly



¶ De Sequola

Sequola autem quietis remissionis eorum certissimus testis optie
pila lulisse traditur: quia uidelicet ab hoc diuerticulum animi sui
forensibus ministeris fatigatum transferre solebat: aluco quoq; & cal-
culis uacasse interdum dicitur: cum bene ac diu iura ciuium & cerimo-
nia deorū ordinasset: ut enim in rebus feris sequola: ita & in scuribus
Iulibus hominem agebat quoniam rerum natura. continui laboris pati-
entem esse non sinit.

¶ De Socrate Philosopho

Hic uidit: cui nulla pars sapientie obicura fuit Socrates: ideoq; nō
erubuit tunc cum interposita arundine. curibus suis cum pūlis
filiolis ludens ab Alcibiade risus est.

¶ De Homero Poeta

Homerus quoq; ingenii celestis uates non aliud sensit: uehementia
simis achillis manibus canoras fides aptido: ut eaz; militare robur
leni pacis studio relaxaret.

¶ Quinta Vis Eloquētię Est

Orentia uero eloquētię & si plurimū ualere aiaduerimus tamē
sub. pprijs exēplis quo. s. uires eius testatores sunt: recognosci
conuenit.

¶ De Valerio

Legibus exactis plebs discedens a patribus iuxta ripam fiuminis
lanenis in colle qui facer appellatur armata confedit: eratq; nō solū
deformis: sed etiam miserrimus rei publicę stat; a capite eius cetera pte
corporeis: pestifera seditione diuisa: ac in Valerit subuenisset eloquentia
spes tanti imperii in ipso pene orta suo corruisset: Is nūq; populu noua
& molita libertate temere gaudentem oratione ad meliora & saniora cō-
silia reuocatum senatus subiecit: urbem urbi iunxit.

¶ De Marco Antonio

Uerbis ergo facūdis ita cōsternatio arma cesserūt: quę etiā mutiāōs
riminosq; mucrones ciuilib; pfundendi sanguinis cupiditate furē-
tes ibibuerunt: missi enī a sensissimis duobus milites ad. M. Antonium
obtruncandum sermone eius obstupefacti districtos i. m. & uibratos gla-
dios cruore uictos uaginis reddiderunt: quibus digressis. P. Antonius
is enī solus in ambitu exps antonianię uocis steterat crudele impetum
traculento ministerio pegit: q̄ disertū igitur eum fuisse putemus quē
ne hostium quidem quisq; occideret sustinuit: qui modo uocem eius ad
aures suas uoluit admittere.

¶ De Iulio Cesare

Niuus quoq; Iulius q̄ celestis numinis: tam etiam humani ingenii
pfectissimum columē: uim facundię pprię expressit: dicendo in