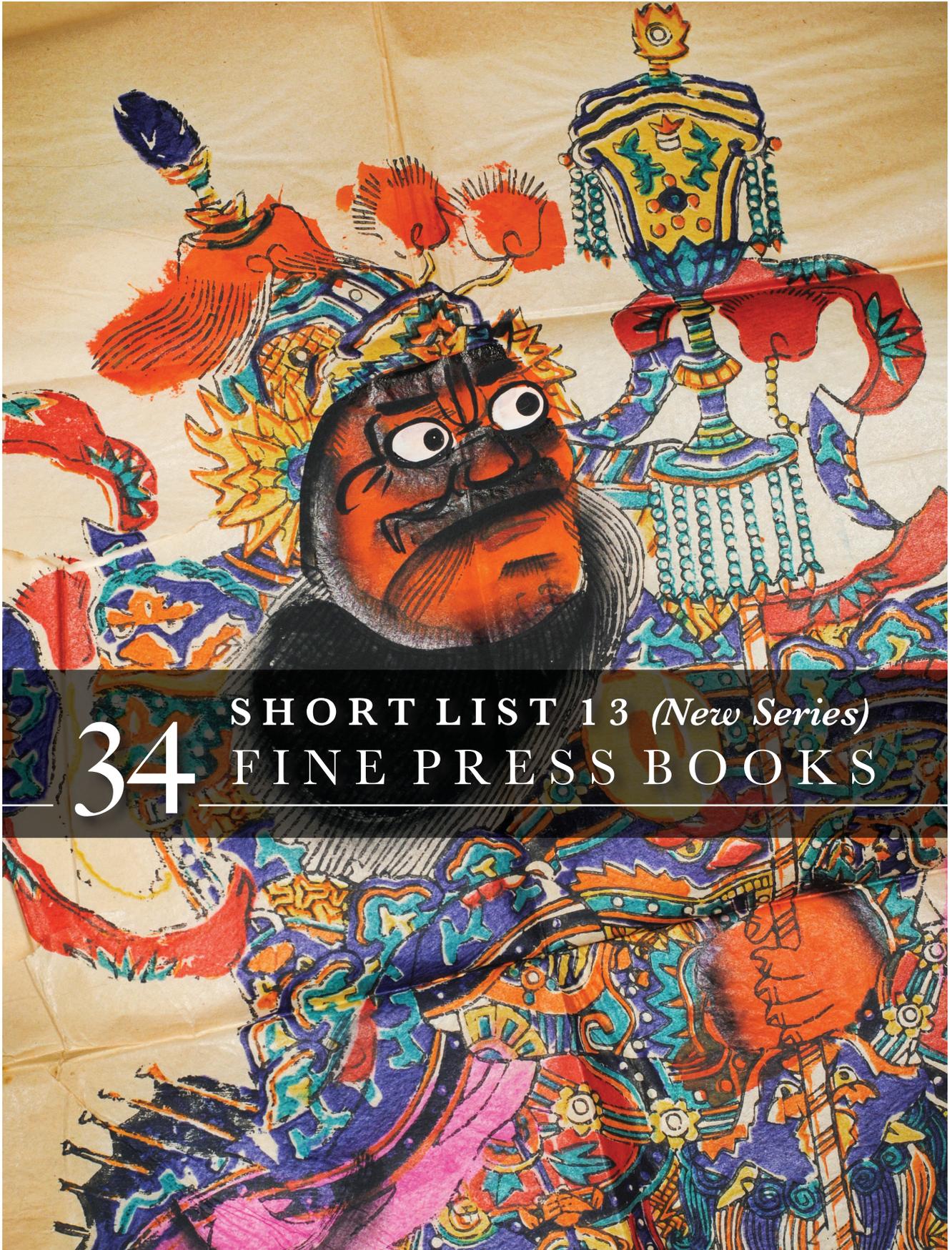


JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

49 Geary Street, Suite 233, San Francisco, California 94108



34 SHORTLIST 13 (*New Series*)
FINE PRESS BOOKS

English and American fine press books (with a Veronese interloper) published between 1896 and 2018.

With regards from John, Rachel, and Annika.

(415) 986-5826 | www.johnwindle.com | john@johnwindle.com

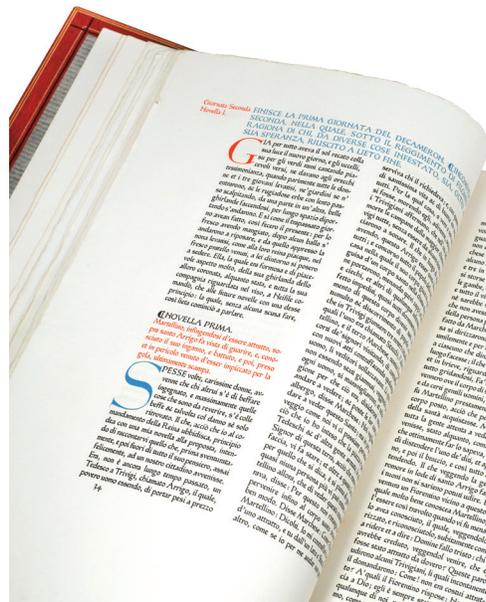


1. [ASHENDENE PRESS]. BOCCACCIO, GIOVANNI. *Il Libro di Messer Giovanni Boccaccio...chiamato Il Decameron...* Chelsea: Shelley House, [1913]-1920.

Folio, xi, 360 pp. Printed notes in red or blue, initials by Graily Hewitt in red or blue, text in black Subiaco type. Full red morocco extra, covers panelled in gilt and blind, backstrip lettered in gilt, untrimmed as issued, a very handsome, suitably restrained binding by Donnelly (signed) in a worn and soiled protective pull-off box.

§ Limited to 105 copies on Batchelor paper with bugle watermark. This is an underestimated Ashendene folio surely the equal of its companions though perhaps less cherished for being in Italian. Belle da Costa Greene (quoted by Franklin, p. 132) wrote: "It is the finest piece of modern bookmaking and printing I have ever seen" and

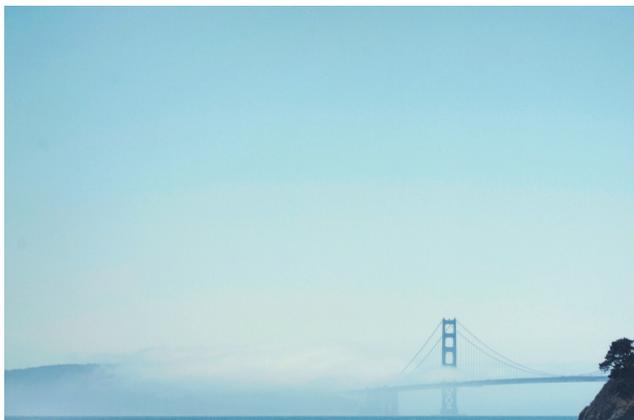
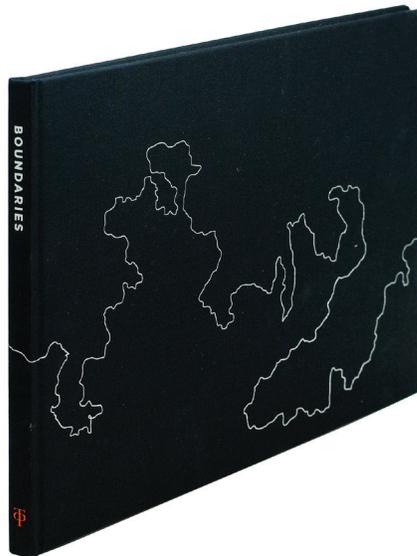
Cockerell (per Franklin again) also noted: "It is a truly magnificent volume & without a flaw". Franklin himself notes: "A curiously neglected volume, excelling simply in design and colour". The printing for this volume began in October 1913 but was interrupted by World War I. The book was not completed until December 1920. Only 80 copies on paper were offered for sale and another 6 (of an intended ten) copies were printed on vellum. Hornby 29; Franklin p.239. (107828) \$7,950.



2. BLANCO, RICHARD. RAMOS, JORGE. HESSLER, JACOB (PHOTOGRAPHER). *Boundaries. Foreword by Jorge Ramos.* [Camden ME]: Two Ponds Press, 2017.

Oblong small folio, 53 unnumbered pages; 12 full-page color-printed photographic illustrations. Full black cloth decorate in silver and backstrip lettered in silver. Enclosed in a full blue cloth box with leather lettering piece in red and black. As new, with a page of manuscript and an original photograph printed on aluminum in a separate folder in the box.

§ De luxe edition, limited to 50 copies, sold out on publication. "Three hundred copies of *Boundaries* were printed in the mid-summer of 2017. ... The layout



and typography were orchestrated by Hessler Creative. The typefaces are Gotham, designed by Tobias Frere-Jones, and Baskerville The presswork was executed by Puritan Press on Mohawk Superfine Cover, Ultra White. ... Copies 1-50 contain an additional photograph printed on aluminum, a corrected manuscript proof of a poem, and a special binding by Claudia Cohen. All copies are numbered and signed by the poet & photographer." -- Colophon. (110449) \$2,750.

Cover image: (14) HUNTER, DARD. *Chinese Ceremonial Paper*. Chillicothe: Mountain House Press, 1937.

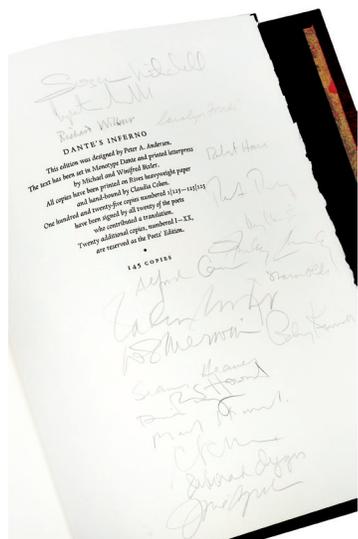


3. CAROL, MARK PHILIP. *Ancient Needs.* Illustrated by Alan James Robinson. Foreword by Brian Davies. Northampton: ABCedary Letterpress, 1989.

Folio, 35 leaves, including a map of the Magdalen Islands, and 11 aquatint & drypoint etchings in black, blue, & green. Wood engravings in the text. Full limp vellum, window in upper cover frames a wood engraving of a harp seal pup. With a separate suite of the 11 etchings and 5 wood engravings, each numbered and signed by Robinson, in ice blue cloth folder. Both volumes fine in matching tray case (spine faded). With prospectus.

§ First edition. One of 25 copies of the “full vellum edition”, this is Copy H/2 -- the binder Claudia Cohen’s copy. Signed by Cohen, Robinson, Carol, Davies. There were 76 copies printed in all, most

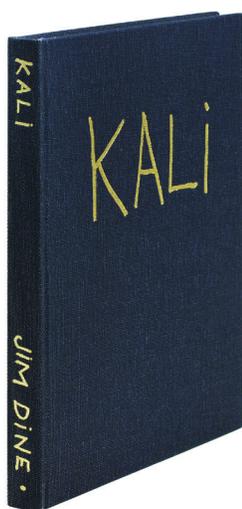
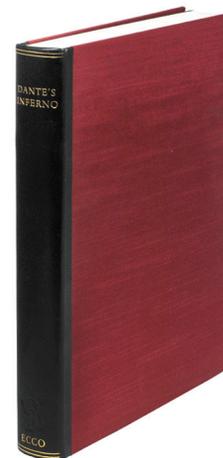
bound in handmade paper. The title & colophon are hand calligraphed in blue by Suzanne Moore. The fictional narrative of a young boy’s experience with the harp seals is printed in Centaur type on Saunders paper; it is interleaved with the seals’ poems printed in Arrighi italic on blue Moriki paper. Published price. (107261) \$2,500.



4. DANTE ALIGHIERI. *Dante’s Inferno. Translations By Twenty Contemporary Poets.* Frontispiece by Francesco Clemente. Introduction by James Merrill. Edited by Daniel Halpern. Afterword by Giuseppe Mazzotta. Hopewell NJ: Ecco Press 1993.

Small folio, pp. xiii, [1], 199, [2]; title-p. printed in red and black; original black morocco-backed red linen, gilt lettering direct on spine by Claudia Cohen.

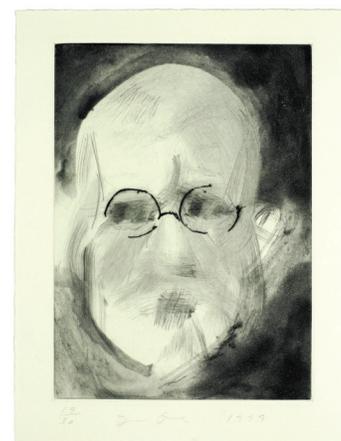
§ First edition, deluxe issue limited to 125 copies. This copy is out of series, however, with no number, no signed frontispiece by Francesco Clemente, no publisher’s box, and the endpaper never laid down, but with all the required signatures on the colophon: Seamus Heaney, Richard Wilbur, W. S. Merwin, Amy Clampitt, Mark Strand, Robert Pinsky, Galway Kinnell, Cynthia Macdonald, Jorie Graham, Charles Wright, Richard Howard, Stanley Plumly, C. K. Williams, Susan Mitchell, Carolyn Forché, Alfred Corn, Sharon Olds, Deborah Digges, Robert Hass, James Merrill, and Daniel Halpern. Beautifully printed by Michael and Winifred Bixler on Rives heavyweight paper after a design by Peter A. Andersen, and bound by Claudia Cohen. (107263) \$950.

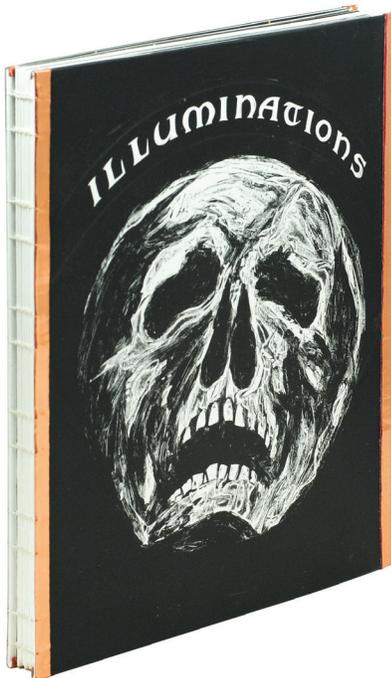


5. DINE, JIM. *Kali. Poems & Etchings.* London: Enitharmon Press for Whitman College, 1999.

Sm. 4to, unpaginated. With 15 etchings and 14 poems by Jim Dine. Original blue cloth lettered in gilt. Additional etching by Dine laid into to separate paper folder, as issued. Slipcase, as new.

§ Very limited edition, being No. 19 of 30 copies for the Enitharmon Press. The colophon of the book and the separate etching are both signed by Dine. Laid in are a note signed by Dine and a card from Stephen Stuart-Smith of the Enitharmon Press. There were an additional 30 copies for Whitman college and a total of 16 artist proof, hors commerce, and collaborator’s copies. WorldCat records 6 copies, V&A, LoC, NYPL, Georgia, Wisconsin, and LSU. (110439) \$2,250.



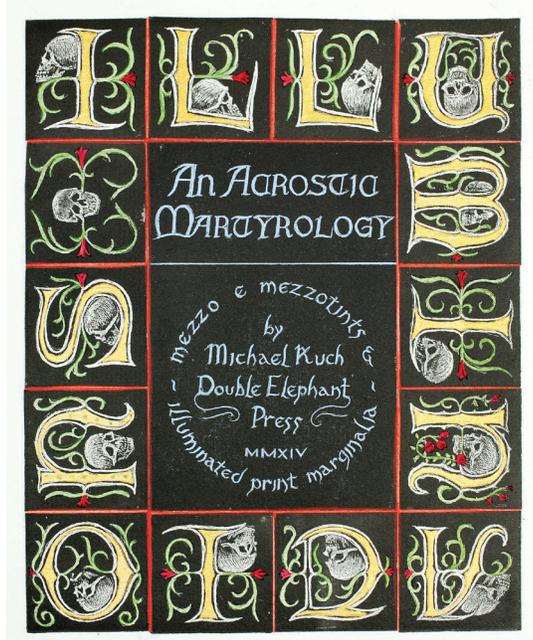


6. [DOUBLE ELEPHANT PRESS]. KUCH, MICHAEL. DOUBLE ELEPHANT PRESS. *Illuminations. An Acrostic Martyrology. Mezzo and Mezzotints and Illuminated Print Marginalia*. Northampton, MA: Double Elephant Press, 2014.

Large 4to, 9 x 11 1/2 ins. 29 leaves: with 13 relief etchings (including the calligraphy) with hand painted marginalia, around a passe partout, revealing the 13 mezzotints of invented martyrs. Bound in molded board covered in more relief etchings and edged with copper. In copper-lined black cloth tray case, spine titled in copper. As new.

§ Limited to 40 copies; this is copy 19. An amazing artist's book, complex in design and production and beautifully produced on hand-made paper by Katie MacGregor, binding by Jennifer Taub, art, coloring and printing by Michael Kuch. "The work revolves around thirteen images of imaginary icons who are martyred by symbols of their own enlightenment. One is impaled by shafts of ineluctable light, and another, lifted to glory by the stones of critics. These images are mezzotints with

further etching -- hence Kuch is calling them "mezzo e mezzotints." In the manner of an illuminated manuscript, the thirteen martyrs are surrounded by tangential marginalia. This decorative imagery predominantly reference post-enlightenment science. The marginalia and text are composed of nearly 100 small relief-etchings. These are individually painted by Kuch using hand-made watercolors from Kremer pigments. The marginalia and text appear on the page preceding each martyr with a window cut in it. This allows for viewing of the martyr with the colorful marginalia as well as on its own in stark black and white when the page is turned." (Artist's statement and The Veatchs note on their copy). (110767) \$3,000.

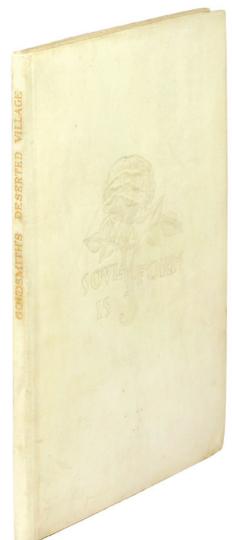
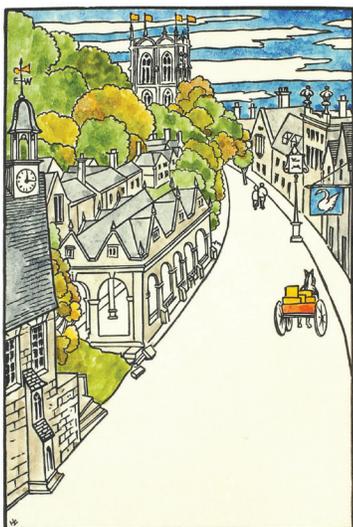


7. [ESSEX HOUSE PRESS]. GOLDSMITH, OLIVER. *Deserted Village*. London: Edward Arnold and New York: Samuel Buckley, 1904.

12mo, 22, (2) pp. Caslon type on vellum with hand colored frontispiece and colophon device by C. R. Ashbee and hand painted initials, first initial gilded and frontispiece heightened in gilt. Full vellum over boards, upper board blindstamped with the Essex House rose emblem and the motto 'Soul is Form', backstrip lettered in gilt. A near fine copy with just a little spotting to the margins of one or two leaves.

§ Limited to 150 copies all on vellum, copy number 99. This was the twelfth book of the "Great Poems" series, printed between 1900 and 1905. At the death of William Morris and the closing of the Kelmscott Press, Ashbee purchased the Kelmscott presses and hired its principal compositors and pressmen with the intention of continuing its work and spirit. Goldsmith's elegy on a wholesome rural community destroyed by the enclosures act and the march of capitalism is the perfect

subject for the press. "But times are altered; trade's unfeeling train / Usurp the land and dispossess the swain; / Along the lawn, where scattered hamlets rose, / Unwieldy wealth and cumbrous pomp repose". Tomkinson 54. (110824) \$975.



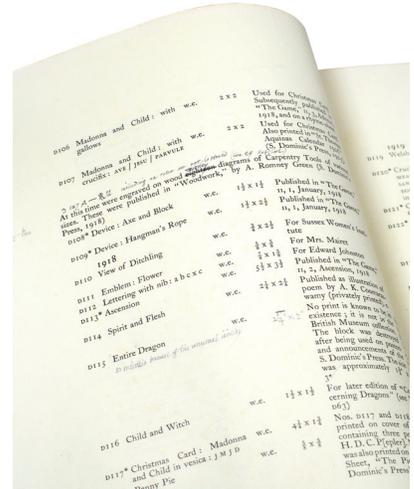
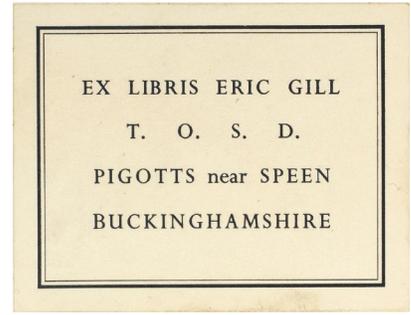
8. GILL, ERIC. *Engravings by... A Selection of Engravings on Wood and Metal representative of his work to the end of the year 1927 with a complete Chronological List of Engravings and a Preface by the Artist.* Bristol: Douglas Cleverdon, 1929.

4to, (xii), 49, (5) pp. Frontispiece and 103 plates showing 147 engravings. Original black cloth, gilt vignette to upper cover, hinges cracked but the covers still firmly attached by the ties. In a new quarter calf folding box.



§ Limited to 400 copies from a total edition of 490, this copy not numbered. Gill's own copy with his bookplate, and filled with corrections and annotations to the List of Engravings, plus a marginal note to his Introduction. The Prospectus for this work is loosely inserted, with Gill's pencil calculations to the final page as to how much money each variant of the edition will bring in - a total of £3,192, plus a press cutting and a couple of other pieces of ephemera inserted as well. The ultimate copy of a scarce title - the first collection of Gill's work, including his magnificent illustrations for several Golden Cockerel Press books as well as designs for the St. Dominic's Press and many other ephemeral pieces. Gill's Preface sets out his unique philosophy, concluding with two pages of Latin. "Whatever may be said of life, it remains that, in art, desire may be feeble or insufficient, but it can never be wrong; it is the intellect that makes mistakes". Next

to the sentence "Being a Catholic I naturally accepted the Catholic faith - as one intending to go to Peterborough naturally takes the train there" Gill has written "Why Peterboro'? because it was in the train to Peterboro' that this part of this preface was written. EG". The list of engravings has a number of annotations and corrections, inserting 6 engravings not mentioned into the list, expanding on descriptions and changing some sizes and titles. Evan Gill 17. (106803) \$15,750.



9. GILL, ERIC. *Engravings by... A Selection of Engravings on Wood and Metal representative of his work to the end of the year 1927 with a complete Chronological List of Engravings and a Preface by the Artist.* Bristol: Douglas Cleverdon, 1929.

4to, (xii), 49, (5) pp. With an extra suite of the engravings on Japon, wood-engraved self-portrait and 103 plates, a few printed in red or red and black, additional plates loose as issued in pocket at end. Original de luxe binding of quarter vellum. A very good copy. Bookplate of R.L. Langdon-Down.

§ Limited to 80 de luxe copies signed by Gill with the extra suite on Japon of all the plates printed from the original blocks, from a total edition of 490. The de luxe copy of a scarce title - the first collection of Gill's work, including his magnificent illustrations for several Golden Cockerel Press books as well as designs for the St. Dominic's Press and many other ephemeral pieces, all printed from the original blocks. Evan Gill 17. (107140) \$29,950.



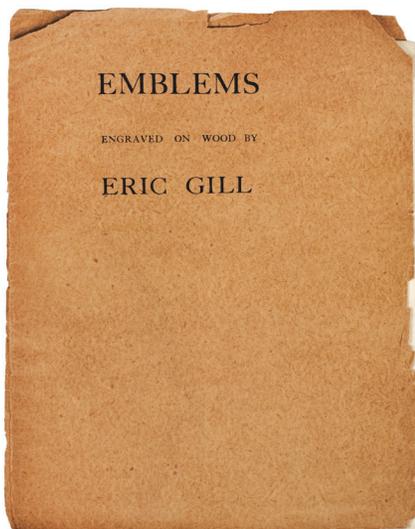
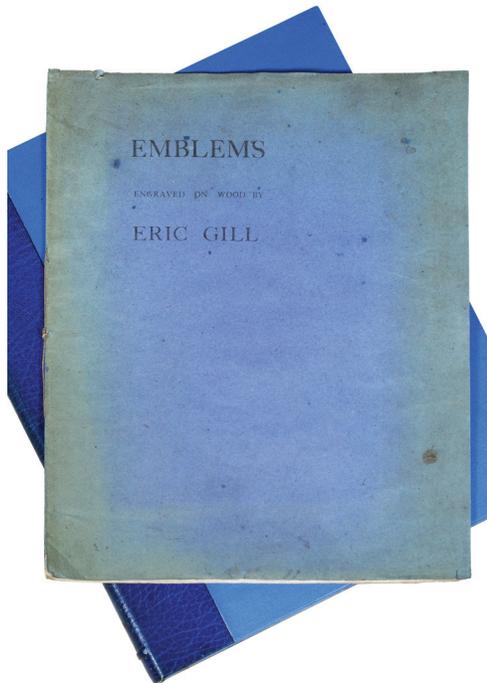
THE PURCHASER



10. GILL, ERIC. *Emblems Engraved On Wood.* Ditchling, Sussex: Douglas Pepler, 1915.

4to (13 x 10.5 inches). Woodcut title-page with triangular device enclosing the letters HDCP EG 1915. Original printed blue paper wrappers slightly soiled and spotted, internally perfect. Enclosed in a quarter blue morocco box.

§ First printing, limited edition; this is #14 of 15 on Japanese paper [printed on one side of the leaf only] and signed by Eric Gill in pencil. These emblems were engraved for the "Devil's Devices or Control versus Service," a book written by Douglas Pepler (HDCP) and published at the Hampshire House Workshops, Hammersmith, London on Saint Thomas' day, 1915. (107184) \$12,750.

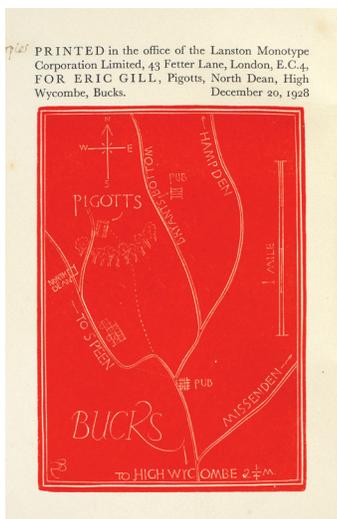


11. GILL, ERIC. *Emblems Engraved On Wood.* Ditchling, Sussex: Douglas Pepler, 1916.

4to (11.5 x 8.5 inches). Woodcut title-page with triangular device enclosing the letters HDCP EG 1915. Original brown paper wrappers detached but present, chipped along edges, internally perfect.

§ Second printing, limited edition; this is # 32 of 33 on Japanese paper [printed on one side of the leaf only] and signed by Eric Gill in pencil with the note "penultimate copy". These emblems were engraved for the "Devil's Devices or Control versus Service," a book written by Douglas Pepler (HDCP) and published at the Hampshire House Workshops, Hammersmith, London on Saint Thomas' day, 1915. This edition printed by Douglas Pepler and Eric Gill on the Feast of the Purification 1916. Originally published in an edition of 15 copies. (107182) \$2,750.

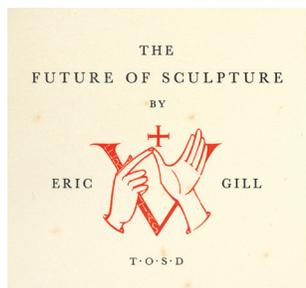




12. GILL, ERIC. *The Future of Sculpture*. London: Lanston Monotype Corp. for Eric Gill, 1928.

Very slim small 8vo, 17, (3) pp. Original black buckram, as new. Bookplate (by David Jones) of Walter Shewring.

§ A true rarity, limited to 55 copies and so inscribed in ink at the back by Eric Gill. Only two copies have sold at auction in the last 40 years; a handful of Institutional copies are noted. The book is a tiny treasure -- the title-page has a lovely device printed in red and the colophon has a large woodcut map of the location of Pigotts where Gill lived and worked at that time. (107174) \$3,950.

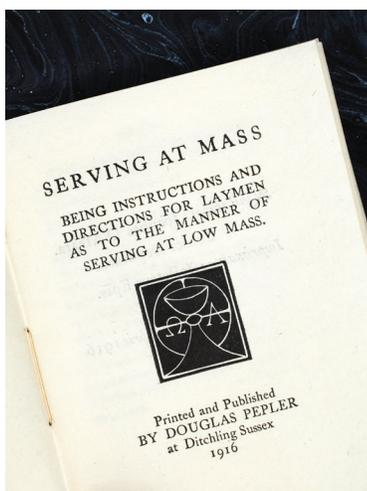


13. GILL, ERIC. *Pertinent & Impertinent: An Assortment of Verse*. Ditchling: St. Dominic's Press, 1926.

Slim 8vo, [6], 69 pp. Illustrated with several woodcuts and wood-engravings throughout including five wood engravings by David Jones, three engravings by Eric Gill, and twelve other illustrations by Desmond Chute, Harold Purney, Joseph Cribb, Hilary Pepler, and John Beedham. Original quarter cloth and boards, as new. Bookplate of Peter Summers FSA.

§ Limited to 200 hand-numbered copies. Highly important association copy inscribed at the front by Eric Gill: "Printer Poet Publisher Prig PEPLER 18 xii 26". In Gill's typical calligraphy, with a large 'P' supplying the first letter to each line. By 1926 Gill had fallen out with Pepler who was the owner of the St. Dominic's Press and this inscription is testimony

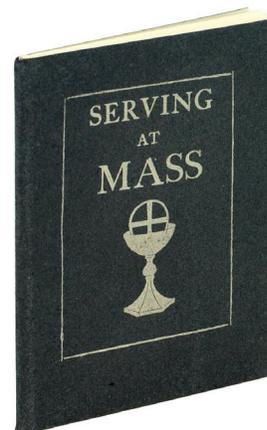
to the bad feelings Gill had towards Pepler after several years of fruitful collaboration. "[by 1924] there were disputes brewing between [Pepler] and Gill over guild finances. Pepler came from an affluent background and favoured a pooling of resources between families, but Gill was more cautious. Further strain was caused by Gill's possessiveness as a father; he mistrusted the relationship of his eldest daughter, Elizabeth, with David Pepler. Gill left Ditchling and the guild in 1924. Pepler was devastated by his departure and for many years sought a reconciliation. David and Elizabeth married, despite the breach. Pepler missed Gill, as a working companion and as a singing companion in chapel or at rowdy press suppers. Gill on the other hand referred to Pepler as 'Hilario Bottomlessfinance' and resisted all pleas for a reunion." In retrospect Gill's hypocrisy is evident especially with regard to his relationships with his daughters, and calling Pepler a "prig" is deeply ironic. (107193) \$2,750.

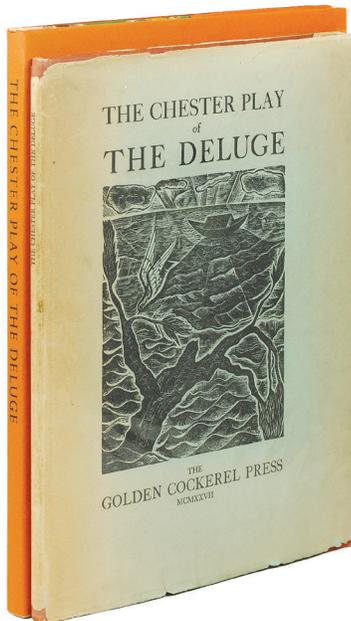


14. GILL, ERIC. *Serving at Mass*. Ditchling, Sussex: Douglas Pepler, 1916.

12mo, (4), 35, (1)pp. With a small cut on the title-page, the last leaf of text, and the colophon. Original black paper wrappers printed in silver, a perfect copy.

§ First edition, first issue with the dark gray wrappers printed in silver. Gill's first book, a great rarity -- 3 copies located at US Institutions and 2 in the UK; none at auction or for sale since 1984. Virtually unknown in this condition. (107183) \$3,500.





15. [GOLDEN COCKEREL PRESS]. ISAACS, J. (EDITOR). JONES, DAVID (ILLUS.). *The Chester Play of the Deluge*. [Two editions, with unique and very rare added material]. Waltham, St. Lawrence: The Golden Cockerel Press, 1927 [and] London: Clover Hill Editions, 1977.

2 vols. plus extra material: 4to, iv, 16, (1, colophon) pp. With 10 large wood engravings by David Jones. Original red buckram, pale blue dust-jacket partially faded to almost white as usual, with a second unfaded dust-jacket also present; both with David Jones wood engraving on upper panel. A very fine copy. [and] 4to, ix, 30, (5) pp. With 10 large wood engravings by David Jones. Original cloth-backed marbled boards, orange dust-jacket, as new with three prospectuses (one limited to 50 copies) and the extra suite of prints on Japon limited to 25 sets (see below).

§ A fascinating pair of copies of this very rare and important book, considered to be Jones's most important work and one of the great books of both presses. The first edition was limited to 275 copies on English handmade paper. With this copy comes a full-page typed letter from Robert Gibbings to the purchaser Henry Bergen dated Dec. 31st 1927, clearly responding to criticism

from Bergen about the printing of the blocks. Gibbings lays the blame squarely on Jones: "though David Jones is an excellent artist he is not a first-rate craftsman and his blocks are most terribly difficult to print... He himself is also very disappointed with the result..." Gibbings goes on to mention technical aspects of the printing, paper dampening, etc. which caused problems. This archive reveals more than has ever been known about the problems with printing this book, long recognized as a masterpiece: "In the opinion of some, the engravings in this book are the greatest achievement of the Press ..."



In the Clover Hill reissue of 1977, limited to 250 copies using the original blocks, Cleverdon notes that the earlier (first) printing was on undampened paper because of time constraints, which was not Jones's fault. Jones was so disappointed that he took back the blocks so he could control any later use of them, which led fifty years later to this Cleverdon edition which is far superior in fineness of impression etc. and of course directly contradicts what Gibbings had said. To have both editions with all the extra material together at the same time is unparalleled and offers a unique opportunity to study and exhibit Jones's great masterpiece as published and as the artist wanted it to be seen. Chanticleer 52. (107191) \$12,975



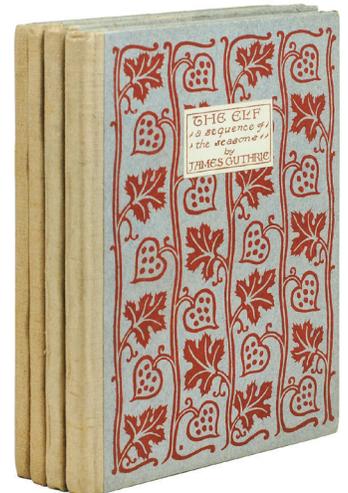
ZEPHYRS.

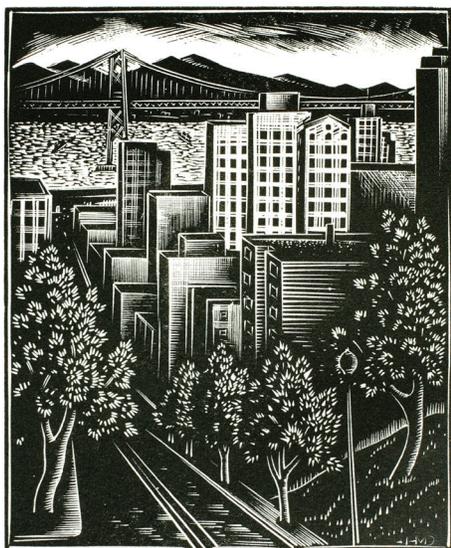
16. GUTHRIE, JAMES. *The Elf - A Sequence of the Seasons*. [London]: The Old Bourne Press, 1902-1904.

4 vols., small 4to, each 25-27pp. with full-page prints and text illustrations. Text printed in black, illustrations printed variously in black, red, and blue. Original quarter cloth and color-printed boards, a very fine set as issued.

§ A complete set of the second series of *The Elf* - there was one volume for each season: *Spring* was published in May 1902; *Summer* in November 1902; *Autumn* in June 1903; *Winter* in February 1904. Each volume is completely written (poems

and prose pieces) and illustrated by James Guthrie and each is limited to 250 numbered copies, this set being #204. In the first two volumes the limitation statement handwritten in pencil; in the third and fourth volumes it is printed (with the number being written in). Printed by Guthrie under the eye of W. Herbert Broome who founded the Old Bourne Press in May 1902 and designed the "Myrtle" type used here. The type later came into Guthrie's possession and he continued to use it in later Pear Tree Press books. Guthrie was in the great British tradition of artist-poet-printers beginning with William Blake, and Colin Franklin writes that "his series of poems, *Frescoes from Buried Temples* (1928), is an extraordinary production from poet and artist alike ... [the book] strikes me as among the three or four monumental achievements of private presses in the twentieth century; and by its originality of concept and content, the highest." (110754) \$1,975.





17. HAWK, JOHN. *Mallette Dean. A Printmaker and His Art.*

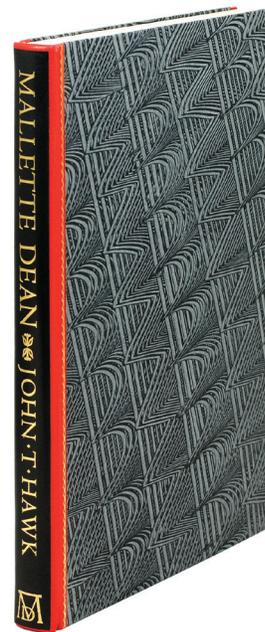
San Francisco: Book Club of California, 2018.

Roy. 8vo, 170, (1, colophon)pp. Printed in red and black, with 200 color and b/w illustrations throughout. Quarter red morocco with black morocco backstrip lettered in gilt, red morocco tips, patterned boards, black silk slipcase, new.

§ Edition limited to 350 numbered copies, signed by the author. This copy is #6 of 25 deluxe copies in a special quarter leather binding by Claudia Cohen and housed in a slipcase. The deluxe edition includes a wood engraving printed from Mallette Dean's original block. The Book Club of California's 237th publication was designed and produced by Peter Rutledge Koch. The illustrated bibliography, which includes more than 625 entries and 200 illustrations, records Mallette Dean's creative work from his prints and paintings to the books

he illustrated and printed. Additionally, the book has sections devoted to printed ephemera, bookplates, printers' devices, and a chronology of Dean's exhibitions including works exhibited.

Contemporary wood engraver Richard Wagener wrote the foreword. John Hawk's biographical essay traces the arc of Dean's career and provides context among his many projects and commissions. A beautiful and bibliographically important book in the finest tradition of Book Club of California's publications. (110838) \$1,750.



18. [HEAVENLY MONKEY].

KUTHAN, GEORGE. *Kuthan's Menagerie Completed.* Vancouver: Heavenly Monkey, 2003. [Edition started by Nevermore Press in 1960].

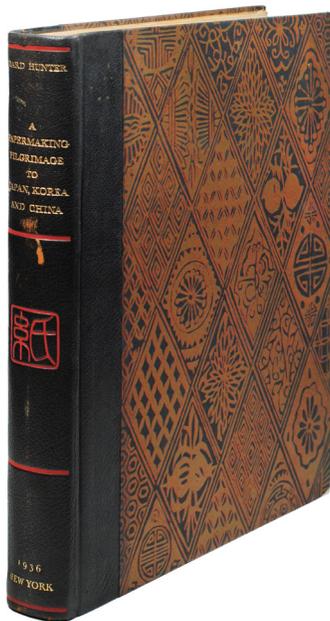
Folio (9.75 x 13 inches), 26 pp., in leaves, printed on one side only and folded. New content has been printed in Perpetua with a Washington handpress on blank and waste paper found with the unbound copies. Original sheets are wrapped in the yellow Japanese paper that was used for endpapers in the original 1960 edition. In red fabric clamshell box made by Simone Mynen.



§ Number 21 of an edition of 50. "Kuthan's Menagerie of Interesting Zoo Animals" was published in 1960 from the private press of Robert and Felicity Reid, but only 60 copies of the intended edition of 130 were ever bound. Heavenly Monkey completed the edition with this run of the 50 remaining copies of the book that had lain untouched in Fritz Brunn's bindery for over 40 years. Introduction and descriptive text for each colourful linocut also by Kuthan in this unusual and charming bestiary. (106629) \$2,000.



KUTHAN'S MENAGERIE
OF INTERESTING ZOO ANIMALS
DESCRIBED AND ILLUSTRATED BY GEORGE KUTHAN
VANCOUVER THE NEVERMORE PRESS MCLXX



19. HUNTER, DARD. *A Papermaking Pilgrimage to Japan, Korea and China*. New York: Pynson Printers, 1936.

4to, 148, (4)pp., plus 51 paper specimens. With frontispiece, three woodcut and 65 photogravure illustrations. Quarter leather with paper over boards printed in gilt from 18th century wood blocks acquired by Hunter in Korea, backstrip tooled in red and lettered in gilt, insignificant wear to backstrip and bottom corners, near fine with prospectus and receipt of order laid in.

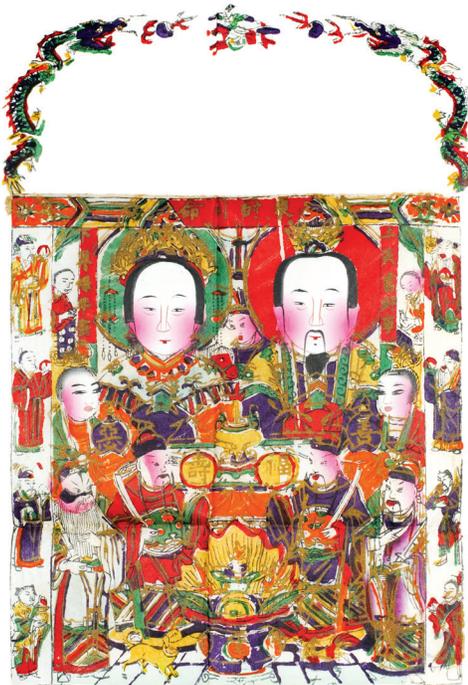


§ One of 370 numbered copies signed by Dard Hunter and Elmer Adler of Pynson Printers. A landmark book on hand papermaking in Asia, richly

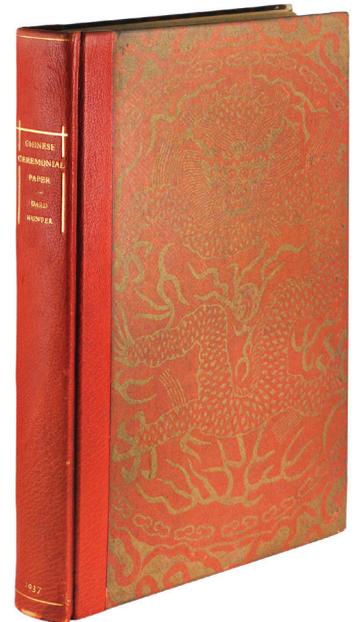


illustrated with paper specimens collected by Hunter on his travels and with photographs showing the papermills, tools, moulds, and materials he saw and the artisans he met. This was the first of Hunter's limited edition books to be entrusted to any press other than his own. (106961) \$2,750.

20. HUNTER, DARD. *Chinese Ceremonial Paper*. Chillicothe: Mountain House Press, 1937.



4to, 79, (3) pp., with 50 paper specimens, many folding, plus collotype frontispiece of a furnace for burning sacred paper, 8 collotype illustrations, and two block prints with photos of the blocks that made them. Quarter leather with paper over boards block printed in gilt, backstrip tooled in gilt, slight wear to foot of backstrip and board edges, occasional spotting and a few light stains in margins, very good. The often extremely fragile specimens are in excellent condition with only occasional tears to the largest folding examples.



§ One of 125 numbered copies signed by Dard Hunter and printed by him on paper handmade in Asia. A remarkable work impossible to recreate or reproduce. The many annotated paper specimens were gathered by Hunter during journeys in China, "as well as in Indo-China, Java, Sumatra, Siam, Malay Peninsula, and other Asiatic countries where the Chinese have emigrated" and include mock-money, both ancient and contemporary, ornamental burning envelopes and trays, and

examples of paper gods. Hunter's work is of pivotal importance in the history of American book making. Immersed in the Arts and Crafts movement at Elbert Hubbard's Roycroft company, Hunter went on to found the first handmade paper mill in America and to create arguably the world's first "one man" books: books he printed on paper he had made with a typeface he had designed, cut, and cast himself. In Chillicothe, Ohio, he founded Mountain House Press and for the next 46 years dedicated himself to the study of papermaking, travelling around the world for his research and authoring 20 books on the subject. (106962) \$4,500.

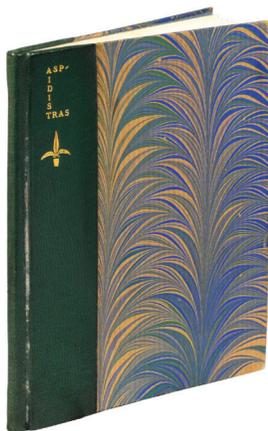
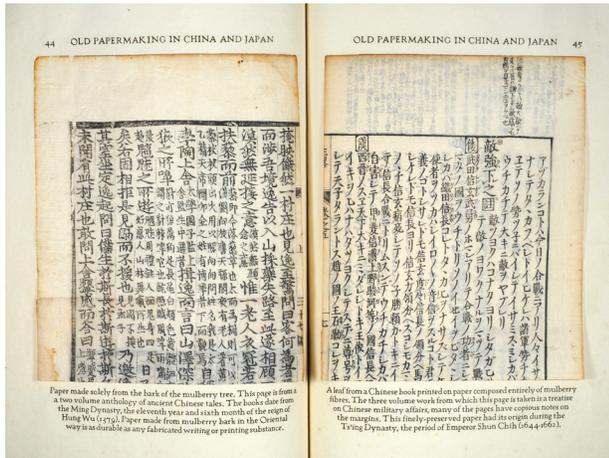
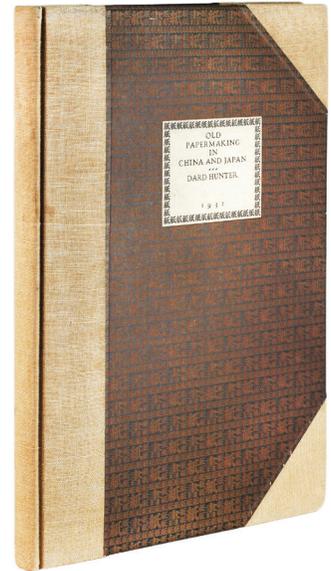


21. HUNTER, DARD. *Old Papermaking in China and Japan.* Chillicothe: Mountain House Press, 1932.

Tall folio, 71 pp. with 15 specimens of paper made from bamboo, mulberry, china grass and mitsuma, 3 specimens of bark, and numerous color and black and white illustrations. Three quarter buckram and decorated paper boards, printed paper label to upper board, occasional light foxing and offsetting from specimens, light wear and toning to boards, else fine in original slipcase.

§ One of 200 numbered copies signed by Dard Hunter. A monumental history of the early centuries of Eastern papermaking, unprecedented and impossible to reproduce.

Hunter wrote: "It is hoped that the pictures and the comprehensive captions will serve to show the actual process of papermaking in the Orient in years gone by, the design being to enlighten by the use of illustrations and by actual specimens of paper rather than by extended comment." The paper specimens date from the 14th to the 18th centuries and are from China, Japan, Persia, and Tibet and for each Hunter identifies the paper type used. Of the 200 copies printed, 50 were destroyed by fire. (106963) \$9,750.



22. JONES, DAVID. *H.D.C. Aspidistras and Parlers [with] Further Hints to Aspidistraculturalists.* Ditchling: St. Dominic's Press, 1929.

2 parts in one, 16mo, [8; 8]pp. With two full-page woodcuts in part 1. Quarter green morocco, marbled boards, a sweet little binding by Roger Powell.

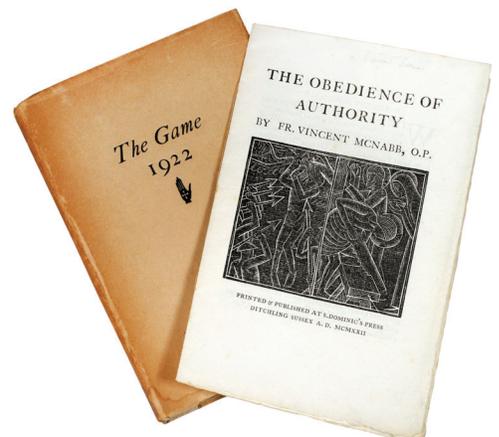
§ Two very scarce little pamphlets brought together by the master binder Roger Powell. Jones's woodcut is of aspidistras on the title-page; immediately followed by a haunting woodcut of a mother and daughter looking through a window with an aspidistra behind them the date of which I have not been able to identify. (107187) \$750.



23. JONES, DAVID. *The Game 1922. [together with] The Obedience of Authority.* Ditchling: St. Dominic's Press, 1922.

2 vols., small 8vo, 118 pp. With 12 full-page woodcuts by David Jones. Original quarter cloth, boards, printed dust-jacket, in perfect condition.

§ A very rare and interesting book, with superb examples of Jones's woodcuts. Accompanied by a pamphlet "The Obedience of Authority" by Vincent McNabb which appear in "The Game" but is here present as a separate offprint; signed "David Jones" in pencil on the front cover. (107189) \$1,975.



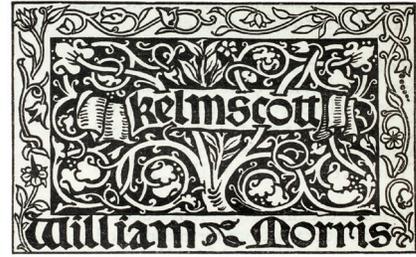
appear in "The Game" but is here present as a separate offprint; signed "David Jones" in pencil on the front cover. (107189) \$1,975.



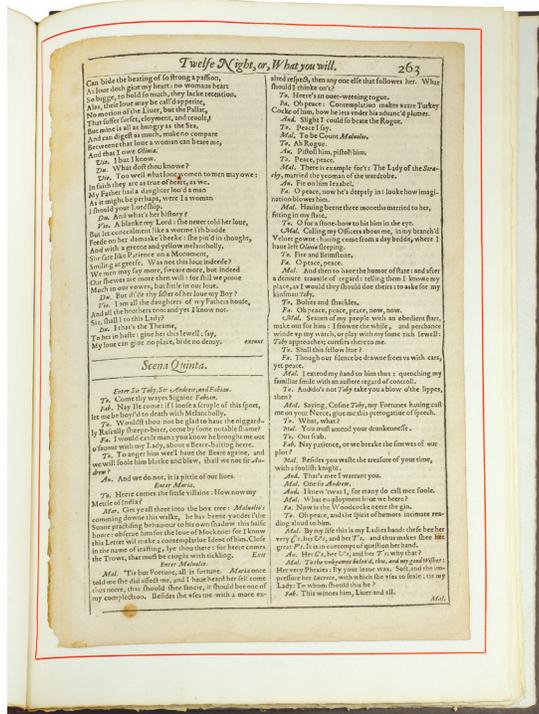
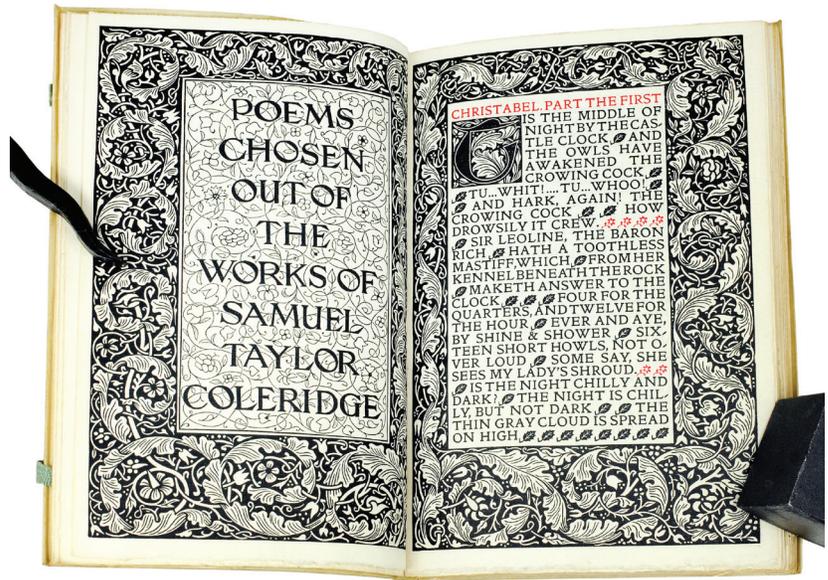
24. [KELMSCOTT PRESS]. COLERIDGE, SAMUEL T. *Poems Chosen Out of the Works of... Edited by F.S. Ellis.* Hammersmith: The Kelmscott Press, 1896.

8vo, 100 pp. Ornamental title, decorative woodcut borders and initials at chapter headings and tailpieces, text in black and red. Full limp vellum, with ties (one partial), uncut. A fine copy in a quarter blue calf box.

§ One of 300 copies. Of Coleridge Morris wrote: "Coleridge was a muddle-brained metaphysician who by some strange freak of fortune turned out a



few real poems amongst the dreary flood of inanity that was his wont. It is these real poems only that must be selected or we burden the world with another useless book... There is absolutely no difficulty in choosing, because the difference between his poetry and his drivel is so striking." The poems included are *Christabel*, *Kubla Khan*, *Rime of the Ancient Mariner*, *Fragment of a Sexton's Tale*, *Love, Ballad of the Dark Ladie*, *Names, Youth and Age*, *The Improvisatore*, *Work without Hope*, *Garden of Boccaccio*, *Knight's Tomb*, and *Alice du Clos*. Ransom, p. 329. Peterson A38. (107788) \$3,000.

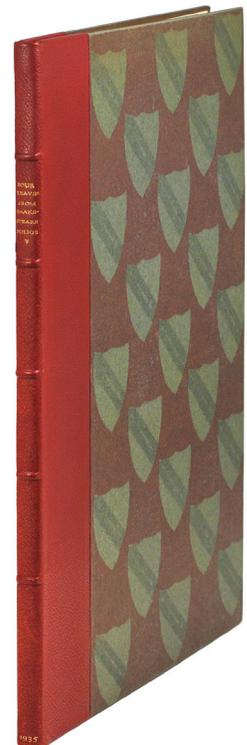


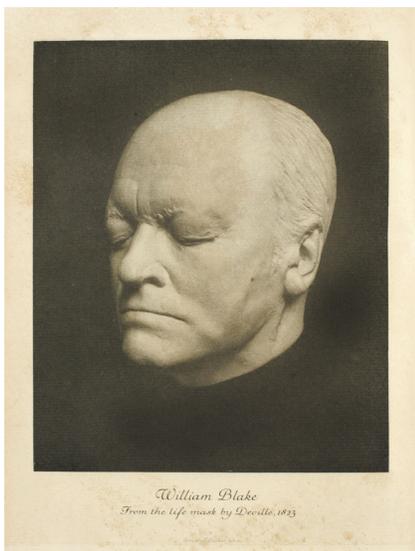
25. [LEAF BOOK]. SHAKESPEARE, WILLIAM. GRABHORN PRESS. *Original Leaves from the First Four Folios of the Plays of William Shakespeare, 1623, 1632, 1663, 1685 (with an Introductory Essay by Edwin Elliott Willoughby).*

San Francisco: David Magee, 1935.

Folio, [30]pp., with preliminary text, facsimiles of the title to each folio followed by the original leaf, colophon. Original quarter red morocco, a very fine copy.

§ #63 of 73 copies (including 8 on vellum), printed by the Grabhorn Press. One of the finest leaf books ever published, beautifully printed by the Grabhorn Press; the original prospectus is loosely inserted. The leaves are: first folio, *Twelfth Night*; second folio, *Henry VIII*; third folio, *Othello*; fourth folio, *Richard the Third*. (109912) \$12,500.

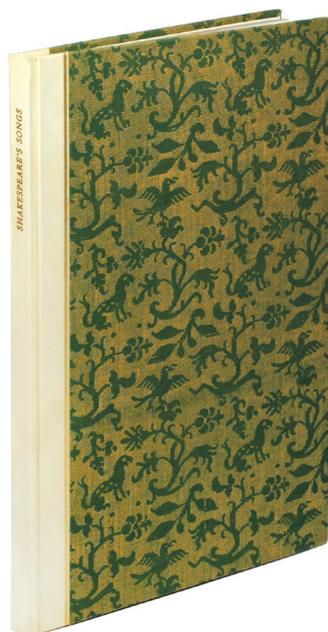
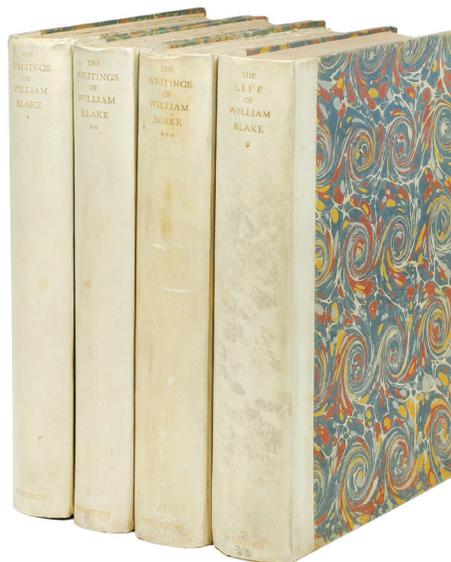




26. [NONESUCH PRESS]. BLAKE, WILLIAM. *Writings. Edited in Three Volumes by Geoffrey Keynes. [and] The Life of Blake by Mona Wilson.* London: Nonesuch Press, 1925-27.

Together 4 vols., royal 8vo, with a frontispiece and 58 plates in the *Writings*, and 24 plates in the *Life*. Original quarter parchment a little soiled, internally a good set as issued, small bookplate in the “*Life*”.

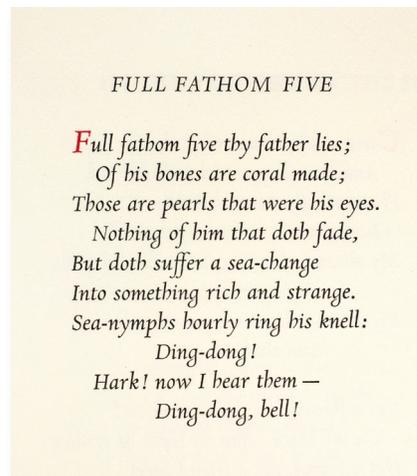
§ Limited to 1500 sets, beautifully printed and illustrated and comprising Blake’s entire canon. Mona Wilson’s biography is surely one of the best lives of Blake along with Gilchrist, Ackroyd, and Bentley. Bentley, *Blake Books*, 370 A and 2981 A. (110718) \$475.



27. [OFFICINA BODONI]. SHAKESPEARE, WILLIAM. *Songs from Shakespeare’s Plays.* Verona: Officina Bodoni, 1974.

Sm. 4to. 48, (2)pp. Index. Initials printed in dark pink. Original quarter vellum, green patterned cloth, gilt spine. A beautiful copy.

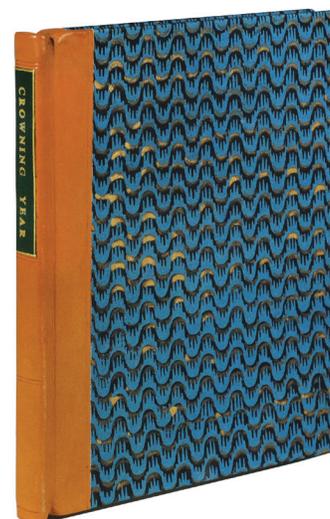
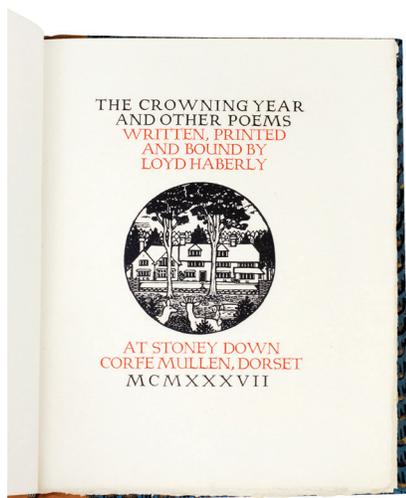
§ Edition limited to 300 copies printed on handmade Pescia paper, on the handpress. One of the loveliest and most popular of Mardersteig’s books. (107913) \$900.

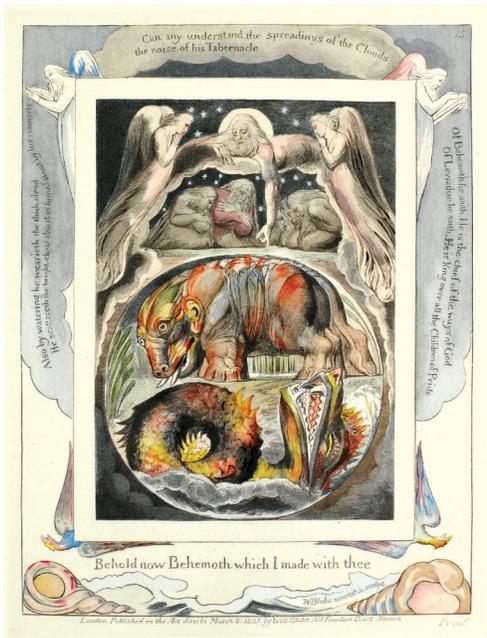


28. [SEVEN ACRES PRESS]. *The Crowning Year and Other Poems.* Stoney Down Corfe Mullen, Dorset: Seven Acres Press, 1927.

Small 4to, (3), [60] pp., printed in red and green and black. Woodcut on title-page. Original calf-backed boards, backstrip lettered in gilt. As new.

§ Limited to 150 copies printed in Paradiso. Haberly, an American Rhodes’ Scholar, designed, printed, illustrated and bound his private books, much in the tradition of Dard Hunter. For a time he was director of the Gregynog Press and was co-designer, with Graily Hewitt, of “Paradiso” type. His books with the Seven Acres imprint are well-done and few. Ransome, *Private Presses*, 420:3. (9114) \$375.





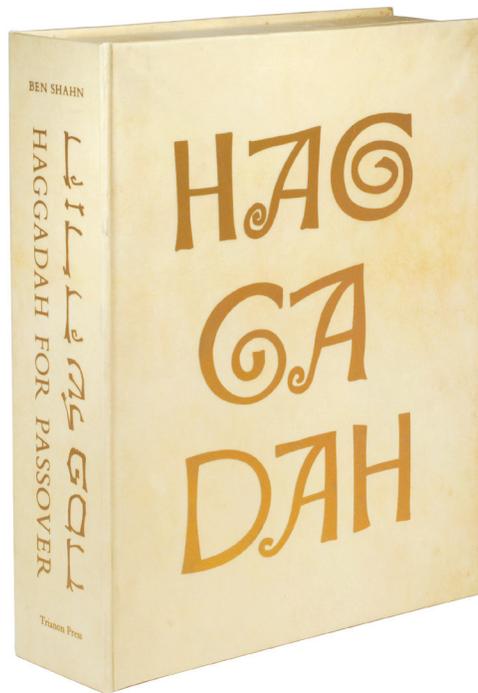
29. [TRIANON PRESS]. BLAKE, WILLIAM. *Illustrations of the Book of Job*. Paris: Trianon Press for the Blake Trust, 1987.

3 huge black slipcases, with contents in various formats (see below). In perfect condition as issued.

§ Edition limited to 365 copies in three different formats, and a super de luxe edition limited to 22 sets of which this is #D. The super de luxe issue includes David Bindman, ed. *William Blake's Illustrations of the Book of Job[:]* *The Engravings and Related Material with Essays, Catalogue of States and Printings, Commentary on the Plates and Documentary Record* by David



Bindman, Barbara Bryant, Robert Essick, Geoffrey Keynes and Bo Lindberg. London: The William Blake Trust, 1987. The monumental work is housed in four cloth slipcases trimmed in morocco and contains fine facsimile reproductions of all three colour sets of the plates, the New Zealand set, the Collins set, and the Fitzwilliam plates. The plates are accompanied by detailed commentary and scholarly essays, as well as proofs, guides and stencils from the Trianon Press, and much additional material. Full description available on request. Bentley, BBS pages 198-99. (110689) \$16,500.

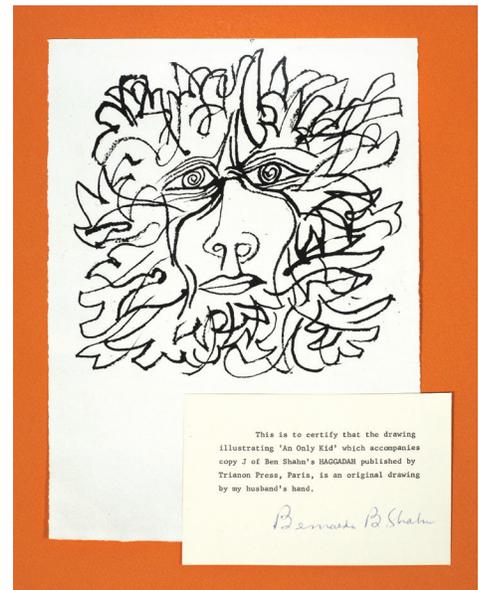


30. [TRIANON PRESS]. SHAHN, BEN (ILLUS). *Haggadah for Passover*. Paris: The Trianon Press, 1966.

80 leaves. Large, unbound folio in stiff, glassine covered wrappers, housed in large, vellum box, stamped with gilt lettering on front, back, and spine, with double clasp closure. Includes two extra sets of colored plates, one on Japanese Nacre hand-made paper, and one on Arches Grand Velin, a set of uncolored plates on Arches Verge paper, a series of progressive stages in the hand-stencil coloring of a single plate, three each of the original guide-sheets and stencils, and two proof states of the frontispiece. In addition, there is an original illustration from "An Only Kid". Fine condition.

§ One of 10 super deluxe copies numbered A to J, with this being J. Signed and stamped with the

artist's cypher on the frontispiece. Ben Shahn (1898-1969) enjoyed a long career as a social realist artist and left wing visionary. Perhaps his most famous work, the Jersey Homesteads Mural, has also been linked to the Haggadah and the themes of slavery, the struggles of immigrants, deliverance and redemption were important throughout his career. (108014) \$20,000.

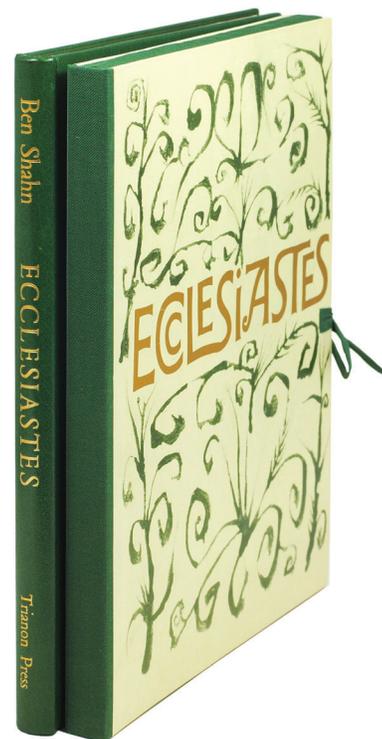




31. [TRIANON PRESS]. SHAHN, BEN (ILLUS). *Ecclesiastes or, The Preacher. Deluxe Edition.* Paris: The Trianon Press, 1967.

Folio, (23) ff. Full green crushed morocco over boards. 8 full-page original color lithographs by Shahn. Includes two original prints signed and numbered by Shahn, a full set of all 8 plates, and 28 progressive states for plate 5 in cloth backed, board portfolio with ties. Fine in box with marbled boards and full green morocco backstrip with gilt. Some fading and wear to backstrip of box.

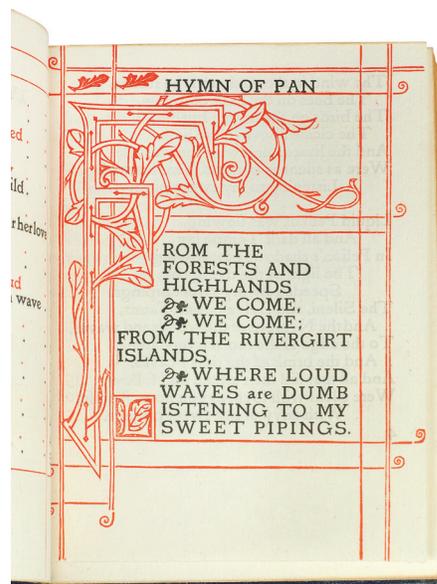
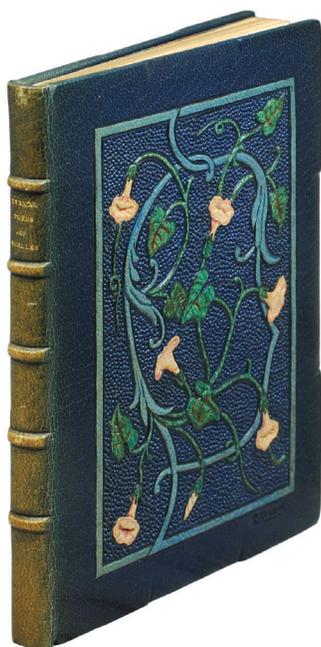
§ One of 26 deluxe editions on Arches rag paper lettered A-Z, this being H. Manuscript pages and illuminated chapter headings reproduced by colotype and stencil. (107998) \$3,500.



32. [VALE PRESS]. SHELLEY, PERCY BYSSHE. *Lyrical Poems.* London: Printed at the Ballantyne Press under the Supervision of Charles Ricketts, 1898.

12mo in 4s, 54, (2) pp. Finely bound by Raparlier in full crushed blue morocco, both covers decorated with twinning morning glories formed of painted onlays, gilt turn-ins, red silk doublures, all edges gilt, monogram bookplate on front pastedown with motto "Otium sine literis mors est" (leisure without literature is death). Backstrip sunned, a few tiny rubbed spots on boards edges, otherwise a lovely, romantic binding on an uncommon press book.

§ One of 210 copies on paper (there were 8 on vellum). A fine copy in a lovely Art Nouveau binding by the innovative French binder Romain Raparlier. As Prideaux describes, "le genre Raparlier' consists in representing on the cover of a volume some typical subject or scene in the book by an entirely original process". This process used heated metal tools and varying thicknesses and colours of inlays to build up the design. Here the morning glories are clearly inspired by the fourth poem in the book, "Mutability", which begins, "The flower that smiles to-day / to-morrow dies; / All that we wish to stay / Tempts and then dies." Tomkinson 19. Prideaux (1903) p.152. (109276) \$475.

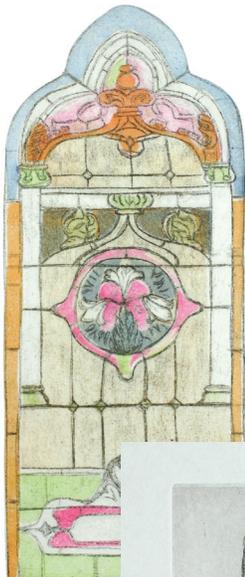
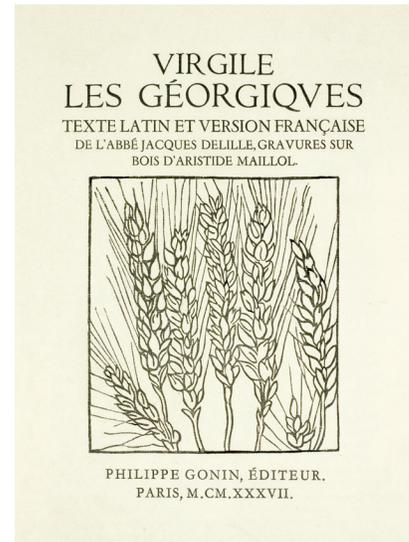




33. VIRGIL. *Les Georgiques. Texte latin et version française de l'abbé Jacques Delille, Gravures sur bois d'Aristide Maillol.* Paris: Phillipe Gonin, 1937-1943 [1950].

2 vols, folio, with 122 woodcuts. Unbound leaves as issued, each vol. in printed wraps, vellum backed portfolio with spine lettered in black, and vellum edged slipcase. Fine.

§ One of 750 copies, text in French and Latin on facing pages. The illustrations by French artist Aristide Maillol (1861-1944) were the work of many years. "In 1908, returning from Greece with [Count] Kessler, Maillol stopped at Naples and Pompeii and executed a few drawings. Shortly thereafter he cut the first block for the Georgica and was able to save it from a fire in 1915 which destroyed his Montval studio. In the following years he made a few other cuts for this volume... In 1937 Gonin urged Maillol to resume his work, and the last block was delivered to the publisher in September, 1944, shortly before the artist's death." *Artist & the Book* 175. (110825) \$1,750.



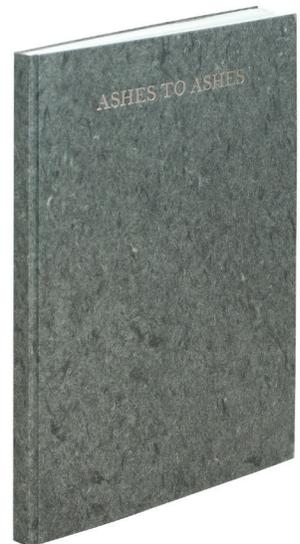
34. WHITAKER, SHIRLEY ANN, MD, MPH. *Ashes to Ashes A Homecoming Celebration for the Unburied.* Connecticut River Valley: SAW Press, 2018.

Roy. 8vo (11 x 7.5 inches), half-title, title, introduction, color print, funeral service text over color print, half-page print with text, obituary 2 leaves printed on one side, 6 portraits with letterpress, blind-stamped coffin with text, colophon. Separate folder with single sheet 28 x 7 ins., printed with the names of victims. Enclosed in a grey folding box with label.



§ Limited to 50 copies numbered and signed by Whitaker in the book and again on the broadside. This is copy 11. On April 30, 2016 Whitaker organized a funeral service for the close to 4000 African Americans murdered by lynching between 1882 and 1981 and denied their last rites.

This book records the order of service and the eulogy along with separate obituaries and engraved portraits of six individuals. The broadside lists the names of all the souls remembered in the funeral service. A deeply moving testimonial printed by the brilliant community activist, doctor, and artist, who studied with Leonard Baskin to achieve mastery of type and print. The book is beautifully printed on hand-made paper. See shirleywhitaker.com for more on this astonishing production. (110766) \$3,750.



Terms of Sale

All items are guaranteed as described and may be returned within 5 days of receipt only if packed, shipped, and insured as received. Payment in US dollars drawn on a US bank, including state and local taxes as applicable, is expected upon receipt unless otherwise agreed. Institutions may receive deferred billing and duplicates will be considered for credit. References or advance payment may be requested of anyone ordering for the first time. Postage is extra and will be via UPS. PayPal, Visa, MasterCard, and American Express are gladly accepted. Please also note that under standard terms of business, title does not pass to the purchaser until the purchase price has been paid in full. ILAB dealers only may deduct their reciprocal discount, provided the account is paid in full within 30 days; thereafter the price is net.