

JOHN HOWELL

 *for Books*

CABS Virtual Rare Book Fair

September 25-27, 2020

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John Howell for Books

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We actively solicit offers of books to purchase, including estates, collections and consignments. Please inquire.

This list contains 9 miscellaneous items, including a couple of fine bindings, a few items about book illustrations, a California history / Gold Rush item, a lot of nineteenth-century hymnals/songsters, and Stephen Gertz' volume on book scout Martin Stone. Priced from \$25 to \$250. Hope you find something for your shelves!

1 [Hassall] MITFORD, Mary Russell (1787-1855) and **HASSALL, Joan** (1906-1988), illustrator. *Our Village*. London: George G. Harrap & Co., Ltd, (1949). 8vo. 8 3/4 x 5 5/8 inches. 228 pp. Half-title, full-page illustrated title page, and 25 additional illustrations by Joan Hassall of varying sizes, publisher's note, Introduction by William J. Roberts; text clean, unmarked. Navy cloth, gilt-titled spine, dust-jacket in archival mylar, decorative end-papers; binding square and tight, corners lightly bumped, dust-jacket with a few small chips. MW220-001. Very Good.

\$ 25

SECOND EDITION, thus, with the Joan Hassall woodcut illustrations. Mary Mitford "was an English author and dramatist. She was born at Alresford in Hampshire. She is best known for *Our Village*, a series of sketches of village scenes and vividly drawn characters based upon life in Three Mile Cross, a hamlet in the parish of Shinfield, near Reading in Berkshire, where she lived." Wikipedia. *Our Village* first appeared in 1824. Joan Hassall "was a wood engraver and book illustrator. Her subject matter ranged from natural history through poetry to illustrations for English literary classics. In 1972 she was elected the first Lady Master of the Art Workers Guild and in 1987 was awarded the Order of the British Empire." Wikipedia. The wood engravings for *Our Village* by Hassall (1947) were "based on drawings of models wearing authentic period costumes." Wikipedia. REFERENCE: Chambers, *Joan Hassall*, No. 21 and pages 25-29.

2 HASSALL, Joan (1906-1988) and **CHAMBERS, David**. *Joan Hassall: Engravings & Drawings*. Pinner, Middlesex, England: Private Libraries Association, 1985. 8vo. 10 x 6 1/4 inches. lxii, [2], 160, [7 pages of plates] pp. Half-title, illustrated throughout with over 470 black and white reproductions of Hassall's engravings, introductory memoir by Hassall, comments on Hassall's techniques by George Mackley, select bibliography, index of books, lists of illustrated books and journals and bookplates, eight Hassall engravings printed at the Cuckoo Hill Press, small signed chapbook in pocket at the rear; text clean, unmarked. Quarter black leather over boards with gilt trim, spine titled in gilt, patterned endpapers, mylar dust-jacket; gray-paper-covered publisher's slipcase; binding square and tight. SIGNED by Hassall on colophon and on cover of chapbook. MM219-007. Fine.

\$ 200

LIMITED EDITION of 110 numbered copies, this is copy 110. The definitive account of Hassall's technique and *oeuvre*, by print and wood engraving scholar David Chambers who designed and printed this book at the Cuckoo Hill Press. Joan Hassall was a celebrated wood engraver and book illustrator. In 1972, she was elected the first lady Master of the Art Workers Guild. In 1987, she was awarded the Order of the British Empire. This compendium includes copious illustrations by Hassall. This special edition contains eight engravings printed from the wood at the Cuckoo Press. David Chambers founded the Cuckoo Hill Press in 1959. This Chambers special edition is noted by scholars for its quality and substantial number of Hassall's illustrations.

3 LALANNE, Francois Antoine Maxime (1827-1886). *A Treatise on Etching. Text and Plates*. Boston: Page Company, (1880). 4to. 9 1/2 x 6 7/8 inches. xxx, (80), last a blank pp. Frontispiece, and 12 plates with tissue guards, 3 figures, bibliography; text clean, unmarked. Gilt-stamped maroon cloth; binding square and tight, gilt on spine faded, shelf wear and soiling to covers, end-papers offset. MW220-008. Very Good.

\$ 35

AUTHORIZED AMERICAN EDITION, translated from the second French edition by Sylvester Rosa Koehler (1837-1900), with an introductory chapter and notes by the translator. Maxime Lalanne was a French artist known for his etchings and charcoal drawings. His *Traite de la gravure a l'eau-forte* instructed generations from its first printing in 1866 through at least 12 editions to 2010. Lalanne taught and demonstrated almost every conceivable technique applicable to the etching plate. Sylvester Koehler was a German-born American author and museum curator. He was the first curator of prints at the Museum of Fine Arts, Boston. See: Wikipedia for both gentlemen.

4 MORLEY, Christopher (1890-1957). *The Palette Knife*. Chelsea, NY: The Chocorua Press, 1929. 4to. 10 x 7 7/8 inches. Unpaginated. [16] pp. Half-title, hand-colored frontispiece in 5 colors, red highlights on the title page, 6 hand-painted color-illustrated plates with tissue guards, printer's device on the colophon highlighted in blue; text unmarked, occasional foxing, tissue guard of plate 3 with small spot of tacky substance can be separated by applying steady, gentle pressure. Brown cloth over boards with another layer of colored cloth with a painter's palette hole cut out of the outer cloth with several spots of the outer cloth cut out and laid down on the palette shape and lettered with the title "The Palette Knife" on the paint blob shapes; binding square and tight, cloth is very clean. Comes with the original slip case that has some minor shelf wear and bumps. Bookseller's pencil notations on the rear paste-down notes the special elements of this edition. SIGNED by Christopher Morley on the colophon. RN620-003. Very Good.

\$ 150

LIMITED EDITION of 450 copies, this is number 134. The Morely essay was originally published in 1928 by Doubleday, Doran & Co., Inc., this edition with the six hand-colored illustrations is especially authorized to be printed by The Chocorua Press and is SIGNED by Christopher Morley on the colophon. This edition was distributed by Random House. This charming essay by Morley compares his efforts as a published writer to his life-long pursuit of painting as a private pastime, and reveals key insights into both written and visual artistic expression. Christopher Morley was an American journalist, novelist, essayist and poet. From 1928 to 1930 Morley and set designer Cleon Throckmorton co-produced theater productions at two theaters they purchased and renovated in Hoboken, New Jersey. Morley was one of the founders and a longtime contributing editor of the *Saturday Review of Literature*. In 1961 a 98-acre Christopher Morley Park on Searingtown Road in Nassau County, Long Island was named in his honor. This park preserves his studio, the "Knothole," along with his furniture and bookcases. Rene Gockinga (1893-1962), was born in Amsterdam, the

son of the patrician Gockinga family. Gockinga was a draftsman, painter, and illustrator of American books. "In the most extravagant instance, each copy of *The Palette Knife*, a short story by Christopher Morley produced by the Pynson Printers for the Chocorua Press in 1929, featured a series of six original watercolor paintings by Rene Gockinga, as well as a title page that depicted an artist's palette knife dripping blotches of real red paint down the page, between the opening lines of text." Benton and Rowland, *Beauty and the Book: Fine Editions and Cultural Distinction in America*, p. 74.

5 [Binding] ROGERS, Samuel (1763-1855). *Poems*. London: Printed for T. Cadell, Strand; and E. Moxon, Dover-Street, 1834. **WITH: ROGERS.** *Italy: A Poem*. London: Printed for T. Cadell, Strand; and E. Moxon, Dover-Street, 1835. Two Volumes. 8vo. 7 7/8 x 5 3/8 inches. (x), 295, [1 illustrated]; [ii], (x), 296 pp. Vol. I with frontispiece portrait of Rogers drawn by Sir Thomas Lawrence, F. R. A. and engraved by W. Finden, both volumes illustrated throughout with fine steel engraved vignettes, headpieces, and tailpieces of the highest quality by the best illustrators of the time; text unmarked, light toning and foxing in both volumes. Unsigned full vellum, covers and spines ruled in gilt and decorated with gilt fleurs-de-lis, dark brown leather spine labels on each volume, gilt-decorated silk end-papers, all edges gilt; binding square and tight, spines lightly soiled. Comes in a contemporary slip case which holds smaller slip cases for each volume; larger slip case re-enforced with binder's cloth adhesive tape along all edges, the 2 small slip cases are heavily rubbed at the extremities but still functional. RN620-002. Very Good.

\$ 200

FIRST EDITIONS, thus. Samuel Rogers was one of the most celebrated English poets during his life time. His fame has long since been eclipsed by his Romantic colleagues and friends Wordsworth, Coleridge and Byron. Rogers made his money as a banker; he was a patron of poets and the London artistic and literary scene of his day. These Cadell issues of Rogers' poetry have long been recognized for the quality of the illustrations and extant copies of these volumes are often found in the market with contemporary fine bindings by various book binders. REFERENCE: Ray, *The Illustrator and the Book in England from 1790 to 1914*, p. 13.

6 [Binding] [SPENCER] GROSART, Alexander Balloch (1827-1899). *The Complete Works in Verse and Prose of Edmund Spenser. Vol. I. Life of Spenser, with Appendix. By the Editor*. N.P.: Printed for the Spenser Society, 1884. Volume One of Nine Only. 4to. 9 x 7 inches. [ii], lxiv, 571, 1 blank pp. Half-title; text clean, unmarked, pages very lightly toned. Full black crushed morocco, 5 raised bands, spine titled in gilt, all edges gilt, marbled end-papers, gilt turn-ins, binding SIGNED with a "B. H. Blackwell, LTD, Oxford" rubber stamp on the verso of the front free end-paper; binding square and tight, only very minor shelf wear, light offsetting to the marbled end-papers from the gilt turn-ins. GG818-166. Very Good.

\$ 75

LIMITED EDITION of 100 copies. The Preface to this volume is by Alexander B. Grosart, and noted as being written at Brooklyn House, Blackburn, 11th June, 1884. SIGNED binding by B. H. Blackwell LTD, Oxford. Grosart's Life of Spenser runs to

page 253. Edmund Spenser was an English poet best known for *The Faerie Queene*, an epic poem and fantastical allegory celebrating the Tudor dynasty and Elizabeth I. He is recognized as one of the premier craftsmen of nascent Modern English verse, and is often considered one of the greatest poets in the English language. There follows Grosart's Life, 4 "Essays on Spenser", including: "Characteristics of Spenser's Poetry," by Aubrey de Vere, Esq; "Spenser, the Poet and Teacher," by Professor Edward Dowden; "Certain Aspects of *The Faery Queen*, and Some of the Other Poetry of Spenser," by the Reverend W. B. Philpott; and "The Introspection and Outlook of Spenser," by the Rev. William Hubbard. These 4 essays occupy pages 257 to 400 of the present volume, and are followed by an "Appendix of Notes and Illustrations and Documentary Evidences, to The Life of Spenser by the Editor", pages 403 to 571. Alexander B. Grosart was a Scottish clergyman and literary editor. He is chiefly remembered for reprinting much rare Elizabethan literature, a work which he undertook because of his interest in Puritan theology. In 1868, Grosart moved to Blackburn, a large industrial town located in Lancashire, England. He retired from the ministry in 1892, and died 7 years later in Dublin. Benjamin Henry Blackwell (1849-1924) was an English bookseller and politician, best known for founding the Blackwell's chain of bookshops in Oxford. In 1879 Blackwell opened his own shop, B. H. Blackwell's on Broad Street in Oxford. The Local fame he gained as a result enabled him to successfully campaign for political office, and he served as Liberal Councillor for Oxford North. This handsome binding is evidence that Blackwell's biblio-empire in Oxford included a fine binding shop, at least within the first 5 years after the founding of his first shop. All biographical references from Wikipedia.

7 WRIGHT, James William Abert (1834-1894). *The Cement Hunters: Lost Gold Mine of the High Sierra*. Los Angeles, CA: Glen Dawson, 1960. 8vo. 8 1/2 x 5 1/2 inches. (xii), 52, [2] pp. Printed on gray laid paper, half-title, title page with an illustration printed in orange ink as are initials in the text, portrait of the author mounted on page VII, 6 illustrations between the chapters, printer's device in orange on the colophon; text clean, unmarked; small stain in the fore-edge of the rear end-paper about an inch shy of the head (binding glue?), with a small corresponding tear in the rear free end-paper along with a corresponding stain in the fore-edge of the text block, barely noticeable unless I point it out. Brown cloth spine titled in gilt, title-page illustration graces the beige paper on the front cover, clear plastic dust-jacket; binding square and tight, the faintest rubbing. GT820-001. Very Good.

\$ 75

LIMITED EDITION of 200 copies printed by J. Wilson McKenney at the Wilma Press, San Mateo. Edited by Richard E. Lingenfelter. The Lost Cement Mine is a legendary gold vein situated in the eastern Sierra Nevada of California. It was found in 1857 by two men separated from their group while crossing the Sierra. They came upon some hardened red igneous rock with a large amount of gold in it; the red igneous rock was known as "cement," which gave the mine its name. News of the mine leaked out, and

Mark Twain joined the search for it, the effort was documented in his book *Roughing It*. James Wright was a veteran San Francisco newspaperman who wrote a series of newspaper articles about the search in 1879. Wright speculated that the lost cement was actually found across the Sierra Crest. Get this anthology of Wright's articles to read Wright's solution to the Lost Cement Mine's whereabouts.

8 [Stone] GERTZ, Stephen J., editor and introduction. *The Remarkable Martin Stone: Remembering the Celebrated Rare Book Dealer and Blues Guitarist*. McMinnville, OR: Booktryst, 2017. 8vo. 9 5/8 x 6 1/4 inches. (54) pp. Half-title, frontispiece portrait by Linda Moorcock and engraved by Francis Butler, title page printed in purple and black inks, list of contributors; text clean, unmarked. Decorative cloth spine, patterned paper over boards, printed paper spine label, comes in a maroon-cloth-covered slip case; binding square and tight, some minor soiling to the slip case. SIGNED by the printer, Alastair Johnston, the engraver, Frances Butler on the colophon. BT1217-001a. Fine.

\$ 250

LIMITED EDITION of 150 copies with 25 *hors commerce*, this is copy number 61, designed and printed by Alastair Johnston at the Poltroon Press in Berkeley, CA, binding by John DeMerritt, Emeryville, CA. Stephen Gertz assembled this collection of eulogies offered at Martin Stone's funeral in Paris in December of 2016. Portrays the legendary book scout from a variety of perspectives.

9 [Music, American Nineteenth-Century Hymnals and Songsters] *Six Oblong Hymn Books, Two German-Language*. 1872-1894. 4tos. Various bindings, see below. FR618-003. SOLD AS IS.

\$ 150

This lot consists of 6 hymnals and song books printed in the United States in the second half of the nineteenth-century. Although well worn, this is not unusual considering that such volumes would be well used in church and at home in an age where no electronic media was available to provide entertainment. Individual items listed below.

a) ALLEBACH, J. C. and Hunsberger, I. R. *The Temple Harp: Being a Very Choice Collection of Sacred Music, Comprising the Most Popular Psalm and Hymn Tunes, Anthems, &c., Ever Issued from the Press; In J. B. Aikin's Seven Figured of Character Notes. Including a New and Thorough Course of Instruction in the Elementary Principles of Musical Science. Designed for the Use of Choirs, Singing Schools and Singing Societies*. Philadelphia: S. C. Collins, Publisher, etc., (1872). Oblong 4to. 6 1/4 x 9 3/4 inches. 384 pp. Some foxing. Brown morocco spine, printed paper over boards; heavily worn, front cover present but detached, rear cover holding on by a thread.

b) WEBER, Thos. R. *Die Pennsylvanische Choral Harmonie; versehen Mit Deutschem und Englischem Texte....* **[under triple rule]:** *The Pennsylvania Choral Harmony, Containing the Principal Church Melodies, Provided with German and English Text....* Bethlehem, PA:

Henry T. Clauder, 1873. NINTH EDITION. Oblong 4to. 7 x 9 3/4 inches. xvi, 400, 96, viii [index] pp. Paper lightly toned, occasional foxing, some of the preliminary and rear leaved folded over. Green morocco spine, printed paper over boards; heavily worn, spine blasted, covers holding on by threads.

c) **PALMER, H. R.** and **EMERSON, L. O.** *The Song Monarch, A Collection of Secular and Sacred Music, for Singing Schools, Day Schools, Conventions, Musical Academies, College Choirs and the Home Circle. Consisting of Musical Notation and Exercises, Glee, Duets, Quartets, Anthems, &c.* New York, etc.: C. H. Ditson & Co., 1874. Oblong 4to. 6 3/4 x 9 5/8 inches. 192 pp. Pages generally toned, but unmarked. Quarter brown cloth, printed paper over boards; heavily rubbed, spine ends frayed.

d) **WEBER, Thos. R.**, editor. *Die Sonntags-Schul Harmonie, eine Sammlung drei und vierstimmig ausgesetzte Gesänge für Sonntags-Schulen, Wochen-Schulen, und Musikalischen-Gesellschaften und für den Familien Gebrauch. Mit Deutschem und Englischem Texte.* Hellertown, PA: Thomas R. Weber, 1878. FIRST EDITION. Oblong 4to. 6 3/4 x 10 inches. viii, 270, 24 pp. Paper toned, a few leaves at the rear missing, but likely fly-leaves as Worldcat record for this item shows same pagination as this copy, a couple of leaves at the rear are creased and dog-eared at the extremities. Red morocco spine, printed paper over boards; heavily worn, spine blasted, extremities and corners showing, the boards were bent back on both covers, repairs include extra paste-downs on the interior and black leather strips mounted on the outsides of the covers to provide re-enforcement at the places the boards were bent.

e) **TENNEY, J. H.** and **KIEFFER, Aldine S.** *The Shining Light: A Varied Collection of Sacred Songs for Sabbath-schools, Social Meetings and the Home Circle.* Dayton, VA: Ruebush, Kieffer & Co.; Philadelphia: J. M. Armstrong & Co., Music Typographers, (1879). Oblong 8vo. 5 3/4 x 7 inches. 160 pp. Index; text clean. Quarter brown cloth, printed paper over boards; heavily for, spine ends very frayed.

f) **ROOT, George F.** and **CASE, C. C.** *The Paragon of Song. A Collection of New Music for Singing Classes, Musical Institutes and Musical Conventions.* Cincinnati, New York, Chicago: John Church C., 1894. Oblong 4to. 6 3/4 x 9 1/2 inches. (192) pp. Pages mostly clean except for a smudge at the bottom of page 41 affecting half a bar of music. Full black-stamped tan cloth; binding square and tight, soiled, cup rings on front cover.