

JOHN HOWELL
 *for Books*

Rare Books LA Virtual Book Fair

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John Howell for Books

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This list contains 27 items, the core of which are 15 items from the personal collection of Glen Dawson. These include items printed by William M. Cheney, Ward Ritchie, and 19th century Bible and religious materials that represent Glen's interest in the development of Christian literature. The religious material frequently sport the bookplate of Raymond A. Smith and are early nineteenth-century or Civil War-period items.

1 [Bible] American Bible Society. *The New Testament of Our Lord and Saviour Jesus Christ: Translated Out of the Original Greek: And with the Former Translations Diligently Compared and Revised.* New York: American Bible Society, 1917. 24mo. 3 7/8 x 2 1/2 inches. [ii], 612, [2] pp. Presentation page; text clean, unmarked. Brown or Khaki cloth titled and ruled in black, all edges red; binding square and tight. Ownership signature of “O. Eugene Booth, Semine [?] Co., No 3, Camp Johnston, Fla.” and Oliver Eugene Booth’s color bookplate. Glen Dawson’s copy without distinguishing marks. GKK1020-030. Fine.

\$ 45

Oliver Eugene Booth (1893-1974). Includes a copy of Booth’s World War II Draft Registration Card, when Booth was 49 years old. Camp Gordon Johnston was a World War II United States Army training center located in Carrabelle, Florida. The camp served as an amphibious training base, housing around 10,000 troops at one time and rotating between 24,000 and 30,000 soldiers from 1942 through 1946. Wikipedia. Oliver Eugene Booth ran a small press called The Two Maples Press out of Des Moines, Iowa from 1928-1962. Most likely his bookplate is of his own design.

<https://www.johnhowellforbooks.com/product/4941>

2 BRATT, John. *Trails of Yesterday.* Lincoln, etc.: The University Publishing Company, 1921. 8vo. 9 ¼ x 6 ½ inches. xi, 302 pp. Frontispiece portrait of Bratt with captioned tissue guard, 27 photographic images on plates, drawings by E. W. Berry throughout; text clean, unmarked. Pictorial navy cloth decorated in red and gilt, top edge gilt, added mylar jacket, custom-made slip case; binding square and tight, top rear corner bumped. JR1018-008. Near Fine.

\$ 200

FIRST EDITION. *Trails of Yesterday* is ranked with the best firsthand accounts of ranching on the northern Great Plains in the 1870s and 1880s. This classic of cow-country literature is rich in authentic frontier history. William Reese noted: “The author was one of the first ranchers in Nebraska. An Englishman, Bratt came to America in 1864 at the age of 17. In the late 1860’s, he worked as a bullwhacker supplying Ft. Kearny and other Army posts. He started his cattle business in 1870, and most of his narrative is devoted to the development of the ranching industry on the central plains.” REFERENCES: Adams, *Rampaging Herd*, No. 310; Howes, *U.S.iana*, B725.

<https://www.johnhowellforbooks.com/product/4119>

3 CHENEY, William Murray (1907-2002). *A Typewriter’s Tract on Typefaces: What They Are & What He Thinks They Ought Not To Be; With A Review of the Opinions of Others on This. A Succession of Ideas on Kinds of Type, On Printers, and on the Aesthetic Press and the Jobshop. Copious Footnotes and a Table of the Names Once Given to the Types Sizes.* Los Angeles, CA: Printed on a Small Press, 1949. 24mo. 4 x 2 3/4 inches. [ii], 41, [1 blank] pp.

Type specimens in the text, foot notes in double column at the bottom of the pages, corrections in red ink on page 12 as are all copies seen by Jones; text clean, unmarked. Beige paper over boards, front cover printed paper label; binding square and tight, light toning to the extremities. Glen Dawson's copy without distinguishing marks. RARE. GKK1020-018. Very Good.

\$ 250

FIRST EDITION. Contains the wide-ranging and brilliant observations of the autodidact whose critical eye knows no constraint. Mary L. Jones notes 2 primary periods in the beginning of William Cheney's career as a printer. The first runs from 1933 to 1939 when Cheney was introduced to Thomas Perry Stricker and Cheney's first efforts as a printer. The second period begins after World War II when Cheney bought a second press. His output in 1949 included 9 titles, including this piece. REFERENCE: Jones, *A Los Angeles Typewriter*, No 13. Worldcat records 12 copies, including the Huntington Library and the J. P. Morgan Library.

<https://www.johnhowellforbooks.com/product/4931>

4 CHENEY, William Murray (1907-2002). *A Treatise on Pocket Knives*. Los Angeles, CA: (Wm. M. Cheney), 1964. 16mo. 3 7/8 x 2 11/16 inches. 36 pp. Ornamental initials, 1 text figure, 3 pages of illustrations; text clean, unmarked. Printed brown paper over boards; binding square and tight. From Glen Dawson's personal collection without distinguishing marks. SCARCE. GKK1020-019. Fine.

\$ 50

FIRST EDITION of Cheney's classic essay on the history and use of the pocket knife. The broadside supplements are NOT present here. Jones tells us that there were two shades of brown paper used. This is the beige paper; which is of a lighter color. REFERENCE: Jones, *A Los Angeles Typewriter*, No. 57; Welsh, *Bibliography of Miniature Books*, No. 1756. Not in Bradbury, due to size. Worldcat records 12 copies held in institutions including The Huntington, The Morgan Library, and University of Oxford.

<https://www.johnhowellforbooks.com/product/4930>

5 CHENEY, William Murray (1907-2002). *Pocket Knives*. Los Angeles, CA: The Press at the Gatehouse, 1968. 12mo. 4 13/16 x 3 7/16 inches. 51, [3] pp. Ornamental initials, 1 text figure, 2 pages of illustrations, corrigenda at the rear, 3 pieces of supplemental text laid-in; text clean, unmarked. Printed parchment paper over flexible boards; binding square and tight. From Glen Dawson's personal collection without distinguishing marks. SCARCE. GKK1020-021. Fine.

\$ 75

SECOND EDITION, revised, of Cheney's classic essay on the history and use of the pocket knife. After Cheney was ensconced at the Press in the Gatehouse at the call of Lawrence Clark Powell (1963), Cheney began a productive period. Here Cheney took

his classic *Treatise*, and included much of the supplemental material he had issued earlier for the first edition. In typical Cheney style, he had yet more stories to tell. Jones notes two items issued with this text, an insert with the first line “Speaking of Knife trading” (present here in 2 copies) and a broadside “I remember reading somewhere...” (which is not present here). This copy has “Footnote to line 12, p. 44” printed slip laid-in at the errata page and not tipped-in at page 45 as in the copy Jones consulted. REFERENCE: Jones, *A Los Angeles Typesticker*, No. 71.

<https://www.johnhowellforbooks.com/product/4932>

6 CHENEY, William Murray (1907-2002). *Bookworms*. La Jolla, CA: (Printed for Glen Dawson and Zamorano - Roxburghe by the Castle Press), 2006. Miniature Book. 2 15/16 x 2 1/8 inches. [iv], 3, [11] pp. Half-title printed with green ink, black-and-white frontispiece portrait of a young Will Cheney, title printed in green on title page, green highlights in the text, 5 illustrations, “worm trail” through each text page in the lower right corner, colophon printed inside the rear cover; text clean, unmarked. Printed wrappers with a Cheney bookworm illustration on the rear cover, stitched; binding square and tight. From Glen Dawson’s personal collection without distinguishing marks. GKK1020-005. Fine.

\$ 25

Limitation not stated. The text and illustrations in this miniature book were written and drawn by William Cheney, about 1930, while working at Dawson’s Book Shop, before his printing forays. Original drawings are now at the William Andrews Clark Library, UCLA. There was also an edition made for the Miniature Book Society. See: Worldcat, where 4 copies are recorded for both editions.

<https://www.johnhowellforbooks.com/product/4939>

7 [Civil War] Boston Young Men’s Christian Association. *The Soldiers’ Hymn-Book, With Tunes*. New York: From the Press of the American Tract Society, n.d. [but circa 1864]. 12mo. 4 1/4 x 2 13/16 inches. 128 pp. First 77 pages show the text of hymns, index of first lines, pages 81-127 provide music, index of tunes; text unmarked, pages brittle and toned, some dog-ears. Cloth spine, printed paper over boards, front cover with an illustration, rear cover printed “Presented by the United States Christian Commission;” rubbed, upper corner bent. Early ownership signature of John Fletcher, Acton, Middlesex County, MA. Bookplate of Raymond A. Smith. Glen Dawson’s copy without distinguishing marks. GKK1020-027. Good.

\$ 75

EDITION NOT STATED, some copies, such as one in the Claremont College Library, note “5th ed. of 10,000 each.” Doggett, *The History of the Boston Young Men’s Christian Association* (1901) gives the total number of copies of this title, but does not distinguish editions (see page 33). The Boston Young Men’s Christian Association was founded in 1851 and was the first YMCA established in the United States. The Association intended to keep young Christian men away from the vices of the city and

offered numerous services to their members, including a reading room, a library, a popular lecture series, evening classes, social gathering, excursions, a gymnasium, an employment department, and a register of respectable boarding houses. The Boston YMCA teamed up with the United States Christian Commission to furnish religious literature to Union troops during the American Civil War. The Christian Commission was created in response to what the troops suffered in the First Battle of Bull Run; it was organized in New York City, November 14-15, 1861. The United States Christian Commission formed a volunteer force to supplement the US military Chaplaincy, and provided religious support, social services, and recreational activities for Union soldiers. The text of this Hymn-Book (page 76) contains an “Incident in a Soldier’s Hospital, June, 1863,” in which Brother Burrell visits Lawson Wood in a Nashville hospital and trades his larger type New Testament for a smaller type testament owned by the northern soldier named. This story, perhaps, provides an approximate date for the publication of *The Soldiers’ Hymn-Book*. Worldcat records 9 editions, but one imagines some of these to be duplicate records.

<https://www.johnhowellforbooks.com/product/4937>

8 [Civil War] Diocesan Missionary Society of the Protestant Episcopal Church of Virginia. *The Army and Navy Prayer Book*. Richmond, VA: Chas. H. Wynne, Printer, 1865. 12mo. 4 3/16 x 2 3/4 inches. 95, 1 blank pp. Text foxed and water-stained. Plain brown paper wrappers; binding tight, corners dog-eared. From the private collection of Glen Dawson without distinguishing marks. GKK1020-029. SCARCE. Good.

\$ 100

SECOND EDITION. A prayer book to be given to the soldiers of the Confederate States of America. Wynne issued copies of this Prayer Book in 1864 and 1865. Contains a “Prayer for the President of the Confederate States, and all in Civil Authority” (page 19-20). Easton Press printed a facsimile edition from an original copy in the Rare Book and Special Collections Division of the Library of Congress.

<https://www.johnhowellforbooks.com/product/4936>

9 EARNSHAW, Harry A. (1878-1953). *Man’s Best Friend*. Los Angeles, CA: (The Sterling Press), 1921. Case-bound Pamphlet. 4 3/4 x 3 3/16 inches. Half-title, dedication page “dedicated to every husband,” title page printed within a border made up of types, red fleuron on the title page, and the fleuron is used sparingly throughout the text to elegant effect, hand-colored historiated initial W; text clean, unmarked. Cloth over boards, printed paper top cover label; binding square and tight, some rubbing along the joints (from powdered leather?), some offsetting to the front end-papers, perhaps from glue from a bookplate that is no longer present? SIGNED BY FRED A. YOUNG on the colophon. Glen Dawson’s copy without distinguishing marks. GKK1020-014. Very Good.

\$ 200

LIMITED EDITION of 375 numbered copies, this is number 48. The colophon records the location of the Sterling Press as 1150 Santee Street in Los Angeles. This is a very nice copy of an elegantly printed tribute to wives, printed by Fred A. Young who is the “Young” of Young and McCallister. Harry A. Earnshaw has writing credits for *Chandu on the Magic Island* (film based on the radio program, 1935), *The Return of Chandu* (radio program, 1934), *Chandu the Magician* (radio drama, 1932). He died in Orange County in 1953. 4 copies Worldcat, including the Huntington Library, Claremont Colleges, UC Santa Barbara and the University of Virginia.

<https://www.johnhowellforbooks.com/product/4943>

10 FREYER, Kurt (1885-1973) and **PETRI, Robert W.** *Mikrobibliion: Das Buch von den Kleinen Buchern*. Berlin: Horodisch & Marx Verlag, 1929. 24mo. 4 x 2 5/8 inches. (176) pp. Index of printers and publishers, bibliography of secondary literature; laid paper lightly toned, else text clean, unmarked. Brown leather, spine titled in gilt; rubbed. Very Good. **WITH: WALTER, Erhard**, editor, **WIEGEL, Karl**, bibliographer. *Kleinod der Buchkunst*. Leipzig: VEB Fachbuchverlag, (1979). 24mo. 3 1/4 x 2 3/8 inches. (384) pp. Black-and-white and color photographs throughout, bibliography of miniature books produced from 1959-1978 with descriptive text on the left and a color image on the right, summary of this treatment of miniature books produced in the German Democratic Republic in both Russian and English at the rear; text clean, unmarked. Blind- and gilt-stamped ochre leather, red leather spine label, marbled end-papers, slip case covered in marbled paper that matches the end-papers; binding square and tight. Fine. Both books from Glen Dawson’s personal collection without distinguishing marks. GKK1020-015. Let’s call the group together Very Good.

\$ 200

FIRST EDITIONS. *Mikrobibliion*: Number 112 on paper of a total edition of 426 numbered copies. Kurt Freyer’s essay on the collecting of miniature books introduces Robert Petri’s bibliography of miniature books in the collection of Vera V. Rosenberg, which included 254 books from the sixteenth century to the twentieth. “One of the most meticulous and successful collectors of miniature books was Miss Vera von Rosenberg, the daughter of a Russian Imperial Councillor whose passion for such items started when still a child, after a friend had presented her with some of these tiny treasures. The contents of her library were listed with great care in 1929 by Robert W. Petri in *Mikrobibliion*. It describes in detail her 379 volumes from which she excluded all almanacs, but which contained some of the finest miniature books ever printed, including fourteen dating back to the 16th century, 35 from the 17th century, 34 18th century volumes and 82 important 19th century books.” Bondy. Kurt Freyer studied philosophy and art history in Berlin, Gottingen, and Munich. In 1923 he became co-owner of the antiquarian bookshop Utopia in Berlin, which specialized in miniature books. He is known as a German-Israeli art historian and antiquarian. The

second volume documents miniature books produced in the German Democratic Republic (1959-1978). REFERENCE: *Mikrobiblion*: Bondy, *Miniature Books*, p. 187-188; Welsh, *A Bibliography of Miniature Books*, No. 4965; Welsh, *The History of Miniature Books*, p. 107.

<https://www.johnhowellforbooks.com/product/4933>

11 GERRY, Vance (1929-2005), et al. *Vance Gerry & the Weather Bird Press: With Contributions by Vance Gerry, Simon Lawrence, David Butcher, Patrick Reagh, James Lorson and John Randle, & With a Checklist of Publications Compiled by David Butcher*. (Risbury, Herefordshire): The Whittington Press, (2018). Folio. 13 3/16 x 9 5/8 inches. [x], (90) pp. Half-title, recto of the frontispiece is a Weather Bird linocut press mark stamped in gold ink, frontispiece is a tipped in reproduction of a Vance Gerry water-color of Mary Gerry, 61 illustrations throughout in a variety of techniques including linocuts, line drawings, wood-engravings, etc., some tipped-in, 7 photographic illustrations, checklist, index, *Fair Wind* bifold with color *pochoir* illustration tipped in after the colophon, 2 facsimiles inserted in a pocket bound into the rear paste-down; text clean, unmarked. Full orange Oasis goatskin, spine titled in gilt, front and rear leather paste-downs, 1 of Vance Gerry's patterned papers for the free end-leaves; binding square and tight. Housed in an orange cloth covered solander box with gilt-stamped leather spine label and leather lining inside the box covers. Inside the box are 1) a portfolio of 22 items of Weather Bird Press ephemera; several pieces of the printed ephemera arrived dog-eared during shipment; 2) a second portfolio with 15 facsimile pieces of correspondence between John Randle and Vance Gerry, October 12, 1990 - February 5, 2005 and an invitation to a gathering of friends to celebrate the live of Vance Gerry, Pasadena, 11 March 2005; and 3) a portfolio with a label entitled Jazz printed on the same paper as the included facsimile copy of Vance Gerry's *Jazz Instruments: A Weather Bird Press Picture Portfolio* (1 of 60 facsimiles produced for this publication) which includes a bifolium "Intro", and 11 folders each with the name of the instrument on the front cover and an imaginative *pochoir* illustration of the respective instrument. PW819-010. Fine.

\$ 4,500

LIMITED EDITION of 235 copies, this is copy number 14, 1 of 40 "A" copies set in 13-point Poliphilus with Ariston display types, printed at Whittington on Zerkal mould-made paper, *pochoir* reproductions and black-and-white images are printed digitally by Promprint. The "A" copies include 22 items of Weather Bird ephemera found in Vance's workshop after his death, a facsimile edition of Jazz Instruments, and a portfolio of 13 facsimiles of Vance's letters. The text of this volume is based on interviews Vance Gerry gave at the University of California, Los Angeles in 1989, together with a selection of his letters from then until his death in 2005 to fellow printers and booksellers, and a few personal reminiscences from those who knew him well. Also included is a checklist of Vance Gerry's publications produced over a period of more than forty years compiled by David Butcher. The book is designed as a tribute to a printer who was held in the highest regard, but who is too little known even in his native California. If Vance was little known, it was because of his temperament. Always creative, Vance Gerry worked professionally in the Animation

Department at the Walt Disney Company. His printing he did mostly for his own personal pleasure, and at first, for family and friends. I first met Vance in the 1990s, working for one of the book sellers who sold his work to avid collectors who were aware of Vance's understated, beautifully printed, and ravishingly illustrated books that Vance produced with such lightness of touch. A large run of a title for Vance might be 50 copies, and the booksellers would always offer to distribute Vance's work exclusively. But Vance only doled out a few copies at a time to each of the dealers he worked with. He wasn't in it for the glory; but glory he achieved among those in the know. This is a loving, and fitting, tribute to a true character whose personality manifested itself in his quietness of speech, easy-going humor, and modest demeanor.

<https://www.johnhowellforbooks.com/product/4836>

12 [GRIFELL, Prudencia Grifell (1879-1970)] [Jose Peon Contreras Theater]. [Merida, Yucatan, Mexico]: Jose Peon Contreras Theater, no date [but circa 1910]. Broadside. 10 5/8 x 14 13/16 inches. [1] p. 2 half-tone photographs, panels on the recto outlined with rules, elaborate typographic border around all, printed by Imprenta Constitucionalista; paper toned, 2 1-inch tears affect 2 panels without loss, folded 3 times. EM215-001. Good.

\$ 75

Playbill for performances "Miercoles 25" at the Jose Peon Contreras Theater, Yucatan, Mexico. The year of this publication is uncertain. There were Wednesdays the 25th in November 1908, August 1909, and May 1910. My research indicates that the Jose Peon Contreras Theater opened for public performances in December 1908, which would contradict a date for this flyer to have been November 1908. 1909 and 1910 are possibilities. This broadside playbill is important from the point of view that it has an early half-tone portrait of Prudencia Grifell, who went on to be a prolific actress during the Golden Age of Mexican cinema, as well as an important figure in Mexican television until her death in 1970. Grifell, born in Lugo, Galicia, Spain, into a family of Spanish stage actors, was 31 years old in 1910. She began her stage career at the age of 10, touring Spain and Latin America. She moved to Mexico City in 1904, which she made her base of operations. She is named as principal actress on this playbill for the Jose Peon Contreras Theater, which, in the twenty-first century has been restored as an important venue for theatrical performances. This playbill records the pieces that were performed by Grifell and first actor Jose Palacios under the direction of Joaquin Coss. The broadside also records ticket prices and the actors in the Empresa Galvez Torre Y Palacios.

<https://www.johnhowellforbooks.com/product/4831>

13 GRUBER, Johann Sebastian. *Die heutige Kriegs-Disciplin, Worinnen in drei besondern Theilen gehandelt wird, Erstlich: Ven dem Zustand der Soldaten, und deren Unterschied...* Augsburg: Kroniger and Gobel, 1697. 8vo. 6 1/4 x 3 3/4 inches. [xiv], 63, [1 blank, 135, [1 blank], 224, [8], 85, [1 blank], 1[errata], 1 blank] pp. Pages 54-56 have the following mis-paginations: page 56 numbered 58; page 60 mis-numbered 58, page 61 mis-numbered 69, and page 64 mis-numbered 62. Title page in red and black, each of 4 sections with unique title page, 84 copper-etched plates (plate 56 LACKING), errata at end of Part 4; text clean, unmarked, LACKS engraved title page and plate 56, toned, water-stain in upper right corner of final 9 leaves. Full modern vellum, leather thongs at head and foot of spine, ms. spine title, 4 3/4 x 2 7/8 inch piece from the original binding mounted to the front cover of the modern vellum bearing the armorial device of Vaclav Vojtech Sternberg, new end-paper; binding square and tight, thongs show wear. Original pastedown preserved with a 5 line inscription showing the date of original purchase by Vaclav Vojtech Sternberg. Modern bookplates of "Messenger" on front free endpaper and Kreuzenstein Castle (by artist Alfred Cossman) on the second modern flyleaf. SGO214-1. Good.

\$ 1,500

FIRST EDITION. This work is a translation into German of Pierre Giffart's (1637-1723) *L'Art Militaire François pour l'infanterie....* (1696) by Johann Sebastian Gruber, Major. I not been able to find an online resource for Gruber, only knowing that he published works on military architecture and mathematics into the early 18th century. This book is divided into four parts and discusses formations on the battle field and gives a series of plates showing musket drills.

PROVENANCE: The armorial device of Vaclav Vojtech Sternberg (d. 1703) is on the front cover of this volume, with a 5-line inscription mounted inside the front cover notes the date of purchase of this volume, noting from whom the book was bought. Sternberg was a member of the Bohemian aristocracy in Prague and built the Sternberg Palace in 1698, which now houses the exhibition space of the National Gallery in Prague. Most of Sternberg's book collection now resides at the National Library of the Czech Republic. This volume also bears the engraved bookplate of Kreuzenstein Castle, the home of Count Johann Nepomuk Wilczek, a wealthy Austrian aristocrat who flourished at the turn of the twentieth century. 6 copies Worldcat, all in Continental holdings.

<https://www.johnhowellforbooks.com/product/4928>

14 [Heavenly Monkey] LOVECRAFT, Howard Phillips (1890-1937). *The Shadow Over Innsmouth.* (Vancouver, BC): Heavenly Monkey Editions, 2005 [sheets from 2005 but this new edition with additional matter is issued March 2020]. **WITH: LOVECRAFT.** *A History of the Necronomicon: Being a short, but complete outline of the history of this book, its author, its various translations and editions from the time of the writing (A.D. 730) of the Necronomicon to the present Day. With New Appendices Examining Evidence Related to the First Printed Edition.* N.P. Privately Printed, n.d. Two volumes in one.

7 5/8 x 5 3/16 inches. [viii], (148), [16], [16] pp. Half-title for the collected edition, double-page design in grey which served as the end-sheets for the 2005 Batrachian issue (which also repeats before the suite of engravings on *gampi* paper in this volume), frontispiece engraving by Shinsuke Minegishi SIGNED which also folds out for the double-page map of Innsmouth designed by Rollin Milroy, title page printed in red and black inks, chapter numbers in red with Shinsuke Minegishi engraved headpieces, the Batrachian issue endpapers repeat after the text of *The Shadow Over Innsmouth*, which is followed in turn by 6 engravings by Shinsuke Minegishi pulled from the blocks by Heavenly Monkey in February 2020 on handmade *gampi* paper by Reg Lissel, followed by the 12-page *History of the Necronomicon* that is illustrated with type samples, 2 colophon leaves; text clean, unmarked. Brown leather spine with gilt-decorated black leather on-lay, fore-edges are gilt-decorated black leather, sides covered in Danish marbled paper from the 1930s, mint-green-paper end-leaves, enclosed in a black-cloth-covered clamshell case with marbled paper edges, black leather spine label decorated in gilt, and laid-in inside the box is a printed paper folder with a newly-pulled impression of a Minegishi wood-engraving used at the tailpiece of *The Shadow Over Innsmouth* text that also served as the design for the Batrachian issue end-papers. BCC520-001. Fine.

\$ 2,200

COLLECTED EDITION, LIMITED to 16 copies, 14 for sale. This new edition of *The Shadow Over Innsmouth* incorporates sheets from the 2005 Batrachian issue of Heavenly Monkey's edition of H. P. Lovecraft's text printed on Mohawk paper by David Clifford at Black Stone Press, Vancouver. The title page of this issue of the text of Innsmouth includes the statement that it is printed "with wood engravings by Shinsuke Minegishi based on drawings by Hieronymous Bosch." H. P. Lovecraft's *The Shadow Over Innsmouth* was issued as a paperback in 1936. The work is a horror novella that forms part of the author's Cthulhu Mythos. Its motif is a malign undersea civilization, and references several shared elements of the Mythos including place-names, mythical creatures, and invocations. It is the only Lovecraft story published in book form during his lifetime. Howard Phillips Lovecraft was an American writer of weird fiction and horror fiction, who is known for his creation of what became the Cthulhu Mythos. He died of cancer of the small intestine in 1938.

<https://www.johnhowellforbooks.com/product/4835>

15 [Heavenly Monkey] RUETER, William. *Books are My Utopia*. [Vancouver, BC]: Heavenly Monkey, 2020. 8vo. 7 1/2 x 5 1/8 inches. Unpaginated. [36] pp. Double-page title page in various colors, printed on a variety of papers and in a variety of colors, includes 18 aphorisms about books that fill the verso of each page, 3 on double-page fold-outs; text clean, unmarked. Bound in a handmade paper structure of stiff green paper, gilt-stamped top cover label, housed in a gold-cloth-covered clamshell box with gilt-titled spine label of the same paper as the paper covering of the book; binding square and tight. BCC-520-002. Fine.

\$ 500

LIMITED EDITION of 36 copies, this is number 17, with William Rueter's calligraphy reproduced in polymer plates and printed by Rollin Milroy on a variety of papers on a hand press, and then each sheet subsequently hand-embellished with calligraphic elements by

William Rueter, thus every leaf includes original handiwork by Rueter, uniformly hand-bound by Claudia Cohen. This book contains 18 aphorisms on the theme of books anthologized by Will Rueter, proprietor of the The Aliquando Press. The project is a collaboration between Heavenly Monkey and the Aliquando Press, exploiting Rueter's avocation in calligraphy. Rueter selected, designed, and wrote out each aphorism to fill a page; some elements were omitted, and Rueter then added the elements to each sheet by hand. Authors quoted in the collection are Helen Keller, Bohuslav Martinu, Stephan Zweig, Anonymous, George Santayana, William Morris, Martin Luther, Richard Rodriguez, Paul Auster, T. J. Cobden-Sanderson, Raul Mario Rosarivo, Rabbi Nachman, Joseph Conrad, Herman Koch, John Rushkin, William Blake, Francesco Petrarca, and Tertullian. 3 of the aphorisms are on fold-out sheets printed by Reuter in Ontario while the rest of the book was printed at Heavenly Monkey with a hand press. The Aliquando Press is a small press owned and operated by William Rueter; it has published more than 100 books, which experiment freely with book design, calligraphy, hand-setting type, printing, and book binding. Rueter was awarded the Robert R. Reid Award for lifetime achievement or extraordinary contributions to the book arts in Canada by the Alcuin Society in 2013.

<https://www.johnhowellforbooks.com/product/4834>

16 HERTZOG, Carl (1902-1984). *The Composing Stick as a Paint Brush*. Irving, TX: The Quoin Press, [circa 1974]. Pamphlet. 3 1/2 x 3 inches. [18] pp. Frontispiece of Hertzog's printer's device in blue, ornament in blue on the title-page, 1 page bookplate design "from the Library of W. S. McMath" in blue, ornamental tailpiece, Quoin Press printer's device on the colophon; text clean and unmarked except for some light foxing (glue stain?) at the foot of the spine on the title page. Blue printed (with the Hertzog printer's device) wrappers, stitched, folded paper slip case with the McMath bookplate design on the front cover in blue ink; binding square and tight, light toning to slip case and spine. INSCRIBED by Carl Hertzog. Glen Dawson's copy without distinguishing marks. GKK1020-016. Very Good.

\$ 100

LIMITED EDITION of 150 copies, this is the first book printed a page at a time on a hand press at the Quoin Press where it was set, folded, and bound by hand, this is copy H-7, one of 10 set aside for the author who INSCRIBED the book on the last page of the text, "Carl Hertzog, thanks Steve Schuster for printing this." This book tells the story of how Carl Hertzog, 24 years old and working at W. S. McMath & Company in El Paso, got carried away reading a printer's supply catalog, and ordered an extravagant amount of printer's ornaments that he knew the shop did not normally use in its job shop. Knowing the proprietor loved fine printing despite not producing it in his shop, Hertzog used the ornament to design a bookplate for the proprietor, this winning the owner's approval for the expense. Jean Carl Hertzog was a book designer, typographer, and printer. He studied printing at the Carnegie Technical Institute in Pittsburgh and later worked at the Owl Printing Shop in West Virginia

and the W. S. McMath & Company in El Paso, Texas. In 1934 Hertzog opened his own print shop, The Press of Carl Hertzog. During his long career, Hartzog produced more than 300 works and collaborated with many well-known twentieth-century authors and illustrators. Worldcat: 15 copies, none west of the Colorado River.

<https://www.johnhowellforbooks.com/product/4934>

17 KENNEDY, John Fitzgerald (1917-1963). *Inaugural Address of John Fitzgerald Kennedy, Thirty-fifth President of the United States of America. Washington, D. C., Inauguration Day : 20 January, 1961.* [Los Angeles]: (Printed by Students of "The Art of the Book" at the Press of the Department of Fine Arts, University Southern California, 1962). 24mo. 4 7/8 x 3 3/8 inches. [iv], 13, [3] pp. Half-title, title page printed in red and black, running heads; text clean, unmarked. Parchment paper spine, decorative paper over boards, printed paper spine label, clear plastic dust-jacket, slip case covered with grey paper; binding square and tight, light offsetting from adhesive on spine parchment. From Glen Dawson's personal collection without distinguishing marks. SCARCE. GKK1020-001. Fine.

\$ 1,500

LIMITED EDITION of 50 copies printed in Eric Gill's Joanna type on an Albion hand press by the students of "The Art of the Book" course taught by Saul Marks at the Press of the Department of Fine Arts, University of Southern California during the terms of 1961-62. This is an elusive item that rarely makes it into the market. With the unmistakable taste and design talent of the course instructor, Saul Marks, in strong evidence. An elegant publication distributed mainly to the students of the course, and close friends and associates, including Glen Dawson and Wallace Nethery (whose copy inscribed by Saul Marks we handled in 2010). Still only 4 institutional holdings as in 2010, see below.

The students working on this project were Charles Atkinson, Hedwig Brenner, Lawrence Deutsch, Laurence Hines, Andrew Horn, Allen Lawson, Tom Ohmer, and Jim Walker. The list of students is an interesting group, including several professionals well-on in their careers. One such was Andrew Horn, librarian, educator, administrator, printer, bibliographer, and historian. In 1959 Horn returned to UCLA from Occidental College to help Lawrence Clark Powell organize a School of Library Service. Horn was instrumental in planning curricula and hiring outstanding faculty for the new school, which opened in the fall of 1960, and where Horn served as professor and Assistant Dean. Upon Powell's retirement in 1966, Horn became Dean of the Library School until 1975, and continued as Dean Emeritus until 1978; he taught classes in the library school until his death in 1983. The Horn Press at UCLA is named after Andrew Horn. Worldcat records 4 copies: USC, UCLA, Occidental College, and the Library of Congress. REFERENCE: Harmsen & Tabor, *The Plantin Press*, No. 195.

<https://www.johnhowellforbooks.com/product/4929>

18 [Laguna Verde Imprenta] RICHIE, Ward (1908-1984). *Landacre & Quince*. [Laguna Beach, CA: Laguna Verde Imprenta], no date (but circa 1989). Miniature Book. 2 7/8 x 2 1/4 inches. [29] pp. Half-title, double-page title page, text embellished with 22 Paul Landacre woodcut illustrations printed from the blocks (2 double-page, 2 in red and 2 green ink, the rest printed with black ink); text clean, unmarked. Black cloth, front cover label titled and with a Landacre female nude; binding square and tight, front cover lightly bowed. INITIALED ON THE COLOPHON "WR." Glen Dawson's copy without distinguishing marks. SCARCE. GKK1020-007. Very Good.

\$ 350

LIMITED EDITION of 50 copies printed on an Albion handpress by Ward Ritchie for Dawson's Book Shop. The text contains reflections on the collaboration between Ward Ritchie (poet) and Paul Landacre (illustrator) when the two were younger men. "Ritchie's miniature magnus opus, however, is Landacre and Quince, printed in only 50 copies and published by Dawson's Book Shop. This book is dedicated "To Gloria" (Gloria Stuart, Imprentas Gloria)." Bradbury, p. 124. REFERENCE: Bradbury, *20th-Cent. US Miniature Books*, No. 2569. Worldcat records 17 copies.

<https://www.johnhowellforbooks.com/product/4944>

19 [Laguna Verde Imprenta] QUINCE, Peter Lum [pseudonym for RICHIE, Ward (1908-1984)]. *A Little Quince*. [Laguna Beach, CA]: (Laguna Verde Imprenta, 1990). Miniature Pamphlet. 2 3/4 x 2 1/8 inches. [20] pp. Half-title, title page with an abstract Paul Landacre woodcut, introductory text, the 5 poems are printed opposite 5 different squares of various colors; text clean, unmarked. Cockerell marbled paper over stiff paper wrappers, printed title label on front cover which includes a different (from the title page) Landacre woodcut; binding square and tight, upper corners a bit bent. INSCRIBED ON THE COLOPHON "PLQ aka WR." Glen Dawson's copy without distinguishing marks. SCARCE. GKK1020-006. Very Good.

\$ 350

LIMITED EDITION of "a handful of copies" printed on the Laguna Verde Albion handpress for the 85th birthday of Quince. Contains 5 poems in which Ward Ritchie wrestles with the inevitable approach of his own extinction. Ritchie's *Laguna Verde Imprenta, 1975 - 1987* goes up to item WR27, which is the bibliography. On the colophon of this copy, Ritchie has printed WR31, which he has pencilled over and written "a". It is known that Ward continued to do a little printing after the issue of the bibliography, but these are frequently unrecorded, as is this small item incorporating 2 Paul Landacre woodcuts. The contents of these poems document the waning powers of the once energetic printer. Worldcat records 7 institutional copies, UCLA, Occidental College, UC Santa Barbara, Book Club of California, University of

Arizona, Indiana University and the University of Virginia. REFERENCE: Bradbury, *20th-Cent. Miniature Books*, No. 2464.

<https://www.johnhowellforbooks.com/product/4938>

20 LALANDE, Joseph Jérôme le Français de (1732-1807). *The Art of Papermaking*. Translated into English by Richard MacIntyre Atkinson, B.A. Mountcashel Castle, Kilmurry, Sixmilebridge, Co. Claire, Ireland: The Ashling Press, (1976). Folio. 14 1/2 x 10 3/8 inches. [vi], 118, [2] pp. Half-title, title-page with mulberry tree silhouette, 14 plates (1 folding) printed on blue mold-made paper, explanation of plates, index and glossary, mulberry silhouette printer's device on colophon; text clean, unmarked. Half brown leather, orange burlap sides, gilt ornamental rules on sides, spine titled in gilt, marbled end-papers; binding square and tight. CB1020-001. Fine.

\$ 500

LIMITED EDITION of 405 numbered copies, this is copy number 228, SIGNED by Ian V. O'Casey, paper-maker and publisher. This is one of 365 copies hand-bound in half leather. Text set in twelve point Baskerville and printed on all rag mould-made paper, decorative handmade papers for the illustrations and endpapers felted by Ian O'Casey of Ashling Handmade Papers, Shannon, Ireland. The text in this volume is the FIRST ENGLISH-LANGUAGE EDITION of Joseph Lalande's 1761 treatise, *Art de Faire le Papier* (1761), which was the first detailed description of the paper-making craft, issued at a time when paper-making had already achieved an industrial scale. This first treatise on paper-making was originally published in the series *Descriptions des Arts et Métiers* in Paris, issued by the Académie Royale des Sciences. Illustrations on plates 1, 2, 44, 10, 11, 12, 13, and 14 make use of gravures created in 1698 and are representations of paper mills that had already been in existence for centuries in France prior to the creation of the illustrations. Introduction by Henrik Voorn, "sometime" President of the International Association of Paper Historians.

<https://www.johnhowellforbooks.com/product/4925>

21 MANDEVILLE, Sir John [pseudonym?]. *The Travels of Sir John Mandeville Beyond the Holy Land*. [Santa Cruz, CA]: Foolscap Press, 2019. Folio. 12 3/4 x 9 1/16 inches. [xii], 64, [2 blank], [4] pp. Hand-decorated end-papers, half-title, hand-colored double-page title page within a gilt ruled border, the Mandeville text is set off with hand-colored and hand-gilt borders that incorporate a variety of hand-colored illustrations of people, places, and things Mandeville describes in his text, the text embellished with 20 decorative initials in various colors hand gilt of 6-, 4-, 2-lines, and 1 larger initial, 5 printed hand-colored double-page maps printed on handmade linen paper made at Papeterie Saint-Armand, Montreal, colophon; text clean, unmarked. Bound in handmade red Cave Paper wrappers from Minneapolis, exposed vellum binding tapes along the joints, printed paper title label on front cover pasted above a slightly larger decorative paper label, laid in the original red cloth-covered clamshell box with printed paper spine label over decorative paper label

matching the front cover label, silk cloth lines the inside of the box. Postcard, original printed prospectus laid in a Foolscap Press envelope included. VVL720-001. Fine.

\$ 1,500

LIMITED EDITION of 90 copies plus i-x copies *hors commerce*, this is copy number 54, SIGNED on the colophon by Lawrence G. Van Velzer and Peggy Gotthold. Printed letterpress by Lawrence G. Van Velzer on hand-made Chancery paper produced at the University of Iowa Center for the Book. Text set in Silentium type designed by Jovica Veljovic. Illustration and illuminations by Peggy Gotthold who also bound the book and box. *The Travels of Sir John Mandeville* was first published in 1356 and became a classic a hundred years before the advent of printing with movable type in Europe. To this day Mandeville's text has never been out of print. The text of this volume includes the second part of *The Travels of Sir John Mandeville*. The first half of Mandeville's original manuscript recounted travels from Europe to the Holy Land and Egypt, a staple of European literature in an age of pilgrimages and crusades. But what lay beyond? It is this second part of the manuscript, which was a popular text first written in French and soon translated into Latin, English and the other vernacular European languages, that demonstrate Mandeville's *Travels* as an "imaginative and inspired book that sets itself apart from any writing that had come before it." From the prospectus.

<https://www.johnhowellforbooks.com/product/4852>

22 MENZINI, Benedetto (1646-1704). *Opere di Benedetto Menzini, Fiorentino, Accresciute, & Riordinate e Divise in Quattro Tomi. All' Emo, e Rino Sign. Cardinale Alamanno Salviati*. In Firenze: Nella Stamperia di S. A. R. per li Tartini, e Franchi, 1731-1732. 4 Volumes. 4to. 9 x 6 5/16 inches. [xii], xxvi, 334, [10]; [xii], 394, [3]; [iv], viii, 362, [6]; [ii], viii, 195, [5], 104 [Vita di Benedetto Menzini] pp. Each volume with a half-title, Volume I with an engraved frontispiece portrait of Menzini and an added title page printed in red and black with an engraved vignette, the other 3 title pages with woodcut printer's devices, each volume with headpieces, tailpieces, historiated initials of varying sizes, ornamental rules, advertisement and index in Volume I; generally the text is clean and unmarked, although there are occasional neat ink marginal notes in Volume I and neat pencil marginal notes in the Vita di Menzini (assisting the previous owner to situate the text in a timeline). Uniformly bound in contemporary full vellum with brown leather spine labels, spines decorated and titled in gilt, brown end-papers; bindings square and tight, joint at foot of spine Vol. III starting. Ownership signatures in the end-papers of each volume. Extensive note about Menzini in ink on fly-leaf in Volume 1. BI820-001. Very Good.

\$ 500

FIRST EDITION of the collected works of Benedetto Menzini, post-Baroque poet, and native-son of Florence. Edited by Pietro Mengoni and includes a *Vita di Benedetto Menzini* by Giuseppe Paolucci da Spello. Menzini took holy orders at an early age, and at the same time taught as professor of belles-lettres at the universities of Florence and Prato. He was in competition for the chair of rhetoric at the University of Pisa,

but failed to gain the post due to his reputation for showing acrimony in word and deed. Menzini then went to Rome in 1685, where he gained the patronage of Queen Christina of Sweden; his best work was written during this time. Christina died in 1689, whereupon Pope Innocent XII made Menzini a canon and appointed him to a chair of rhetoric at Rome. Some of his best known works include *Canzoni Eroiche e Morali* (1674-80); *Il Paradiso Terrestre*, *Sonetti Pastoralì*, and *Canzonette Anacreontiche*. His satires denounce contemporary figures in Tuscany and at the Medici court. His works are presented in the following order in these 4 volumes: Vol. I: *Le Poesie Liriche Toscane*; Vol. II, *Varie Poesie Toscane*; Vol. III, *Le Prose Volgari*; and Vol. IV, *Complectens quae tum Soluta Oratione tum Versibus Latine Scripta Sunt*. REFERENCES: Gamba 673; Brunet, III, 1639; and Graesse, IV, 492. See also: *Catholic Encyclopedia*, “Benedetto Menzini,” and Wikipedia.

<https://www.johnhowellforbooks.com/product/4920>

23 [Pie in the Sky Press] CHAMLEE, Rebecca. *Giant: A Deity with Leaves*. (Simi Valley, CA): Pie in the Sky Press, 2019. Folio. 11 x 7 5/8 inches. Unpaginated. [64] pp. Half-title, title page printed in brown and green inks with an oak illustration in green, the text is printed on alternating Zerkall Book Wove and handmade Kitakata and Korean Hanji papers (the latter 2 presented in a French-fold format), using Centaur and Arrighi types, botanical prints are contact prints on Strathmore Aquarius II watercolor paper; text clean, unmarked. Printed wrappers of contact printed and dyed handmade Indigo watercolor paper, white oak panel on the spine is stitched with hand-dyed Kinglet Cottage linen thread, housed in a brown-cloth-covered hinged box that measures 13 1/2 x 10 5/8 x 3 inches deep with a tray for the book, a preserved *Quercus lobata* acorn also mounted in its own tray, and a suite of 7 prints entitled “Quercus” SIGNED, NUMBERED, AND DATED by Rebecca Chamlee interpreting the best-known of the California Quercus family concealed in a drawer at the bottom of the box. SP1019-001. Fine.

\$ 1,500

LIMITED EDITION of 50 numbered copies, this is Number 9, a deluxe copy with the hinged box, SIGNED by Rebecca Chamlee on the colophon who wrote, designed, printed, and bound this gorgeous artist book. “A huge Valley oak has stood in Corriganville Regional Park for over 400 years. This is the story of how, on countless visits for more than twenty years, the great oak has become a cherished and prominent presence in my daily life. I have experienced the old tree as its leaves undergo seasonal changes and finally drop to cover the ground. I have watched season after season as spring flowers give way to plump acorns. Beside the imposing tree, just outside its broad canopy, vulnerable seedlings have appeared and grown into sturdy sapling.” Rebecca Chamlee. The acorn included in the deluxe box has been frozen for 12 months, baked for 8 hours, and sealed.

<https://www.johnhowellforbooks.com/product/4855>

24 PITWOOD, James Beattie [pseudonym for RITCHIE, Ward (1905-1996).] *The Slough of Despond*. [Los Angeles, CA: Designed at Frank Wiggins Trade School], 1929. Broadsheet. 7 x 9 1/2 inches. Printed on both sides with title and date on the recto and the poem "The Slough of Despond" on the verso, printed on laid, watermarked paper, intended as a bifold; text clean, unmarked, some minor shelf wear. BQ320-001. SCARCE. Very Good.

\$ 1,200

FIRST EDITION of this Ward Ritchie poem, "The Slough of Despond," 1929. This appears on page 127 of the Ward Ritchie bibliography, the 3rd item in the list of "Books printed by Ward Ritchie before the formation of The Ward Ritchie press in 1932 and before Ritchie's year abroad in Paris in the *atelier* of François-Louis Schmeid (1930)." Writing much later in *Laguna Verde Imprenta* about his early attempts at poetry, Ward Ritchie wrote, "When I was much younger I was unsure of the value of my literary creations and rather than possibly being subjected to peer ridicule I used a variety of pseudonyms. I was later reminded of these when Occidental College unearthed an undergraduate piece I had written as Davie Dicker. This led me to recall some others I had used - James Beattie Pittwood, Betsey Ann Bristol, Peter Mallory and Peter Lum Quince." PROVENANCE: from the private collection of Allen K. Mears, long-time collector of Robinson Jeffers in particular and fine press and illustrated books and broadsides in general. REFERENCE: Ritchie, *The Ward Ritchie Press and Anderson, Ritchie & Simon*, p. 127. 3 copies Worldcat.

<https://www.johnhowellforbooks.com/product/4830>

25 *Second Advent Hymns: Designed to be Used in Prayer & Camp Meetings*. Concord, NH: Published by C. S. Brown, 1843. 24mo. 4 1/16 x 2 inches. 6 pp. Table of Contents at the rear; occasional foxing or water-staining, title page with pencil notations in upper margin, text otherwise unmarked. Plain brown wrappers, pencil manuscript title on front cover; worn, clear plastic adhesive applied to re-enforce the spine, which is chipped. Small bookplate of R. A. Smith. Glen Dawson's copy without distinguishing marks. GKK1020-028. SCARCE. Good.

\$ 50

Edition Not Stated. Worldcat records a number of editions of this title, either 1842 or 1843, in a variety of New England towns, but all printed by one Brown or another. The Advent Movement emerged in the United States as a part of the Second Great Awakening in the 1830s and 1840s, and was preached by ministers such as William Miller, whose followers became known as Millerites. The name refers to belief in the soon Second Advent of Jesus Christ (popularly known as the Second coming) and resulted in several major religious denominations, including Seventh-day Adventists and Advent Christians. See Wikipedia. This little hymn book was appropriate to the camp meetings held in frontier locations.

<https://www.johnhowellforbooks.com/product/4935>

26 UPDIKE, Daniel Berkeley (1860-1941). *Printing Types: Their History, Forms, and Use, A Study in Survivals*. Cambridge: Harvard University Press; London: Humphrey Milford, Oxford University Press, 1927. Two Volumes. 8vo. 9 1/2 x 6 3/4 inches. xxxii, 276; (xx), 308 pp. Half-titles, printer's device on title pages, 367 illustrations, Volume II with chronological list of Specimens, index; text clean, unmarked, pages lightly toned. Black cloth, spines titled in gilt, top edges gilt, added mylar dust-jackets; bindings square and tight, rubbed, corners bumped, jackets worn. Housed in previous owner's hand-crafted slip case fashioned from book board and staples. Ownership signature of Richard M. Hewitt, M. D., Rochester, Minnesota, 1933. A very serviceable set. CH814-253a. Good.

\$ 75

THIRD PRINTING, first printing, 1922. Printed at the Merrymount Press, Boston, MA. The work, the outgrowth of a series of courses on printing history taught at Harvard Business School, contains 367 typographical illustrations selected from important books produced throughout the history of printing; the text comprises a commentary on the historical and artistic significance of the types illustrated. Daniel Berkeley Updike was an American printer and historian of typography. In 1880 he joined Houghton, Mifflin as an errand boy, advancing to the Riverside Press for training as a printer. In 1896 he founded the Merrymount Press, which earned a reputation for its superior designs and excellent printing. PROVENANCE: Richard M. Hewitt (b. 1892) was the director of printing at the Mayo Clinic in Rochester, Minnesota.

<https://www.johnhowellforbooks.com/product/4927>

27 [von Huegel] HILLEARY, Roger R. (1931-2011), editor. *Spiritual Aphorisms of Baron von Huegel. Selected and Edited by Roger R. Hilleary. Arranged with Biblical Reflections by Paul Tyler Coke*. Monterey, CA: Monte Regio Press, 2001. 12mo. 5 1/4 x 3 3/4 inches. [ii], (38) pp. Half-title, 2 photographic portraits of Baron Friedrich von Huegel tipped-in (1 at the frontispiece), red fleuron on the title-page, 1 running head in red and 1 in black fleurons, printer's device in red on colophon; text clean, unmarked. Red cloth, front cover and spine labels titled in black with red typographic ornaments, goldenrod end-papers; binding square and tight. Glen Dawson's copy without distinguishing marks. SCARCE. GKK1020-013. Fine.

\$ 100

LIMITED EDITION of 36 copies, this is number 19, designed by Roger Hilleary with the assistance of David Salinas, handset Joanna types used for the text and Perpetua for display on a Columbian handpress, printed on Wausau Vellum Opaque paper. Friedrich von Huegel (1852-1925) was the son of an Austrian baron who was a naturalist and diplomat. His mother was a Scot convert to Catholicism. The family moved from Florence to England in 1867, where Friedrich lived the rest of his life. He was a leading Roman Catholic philosopher of religion. Roger R. Hilleary was born in Los Angeles; his parents were California natives of 3rd (maternal) and 4th (paternal) generations. Hilleary graduated from Pomona College in 1953 and went to

work for the U.S. Navy as a ballistician at the Naval Ordnance Test Station, China Lake. In 1962 Hilleary transferred to the Computer Center at the Naval Postgraduate School in Monterey, where he became involved in the Catholic Diocese of Monterey. Working with Ed Petko, who gave Hilleary his first Chandler and Price pilot press and a reconditioned Columbian press, Roger Hilleary printed and bound 22 books, most of them miniatures. See: Bradbury, *20th-Cent. US Miniature Books*, p. 90. 1 copy Worldcat.

<https://www.johnhowellforbooks.com/product/4945>