

JOHN HOWELL  
 *for Books*

John Howell for Books  
Transatlantic Virtual Book Fair  
July 22-27, 2021



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This list contains 33 items offered at the Transatlantic Book Fair, July 22-27, 2021. Included are early printed books, reference books, fine press books, 2 fore-edge paintings, and a solid representation of artist's and miniature books by Peter and Donna Thomas, as well as a smattering of Californiana.

**1 [Aldine Press] NAIDITCH, Paul, BARKER, Nicolas** (b. 1932), editor, and **KAPLAN, Sue Abbe**, associate editor. *The Aldine Press: Catalogue of the Ahmanson-Murphy Collection of Books by or Relating to the Press in the Library of the University of California, Los Angeles, Incorporating Works Recorded Elsewhere*. Berkeley, etc.: University of California Press, (2001). 4to. 12 1/4 x 9 1/4 inches. (674) pp. Half-title, title page printed in red and black, catalog of the collection that is divided into 6 categories with an appendix, lists / illustrations of typefaces, printer's devices and watermarks, indexes and concordance; text clean, unmarked. Full tan cloth with pictorial printed front cover label, printed paper spine label, and black-stamped title of the publisher at foot of spine, matching cloth-covered slip-case; binding square and tight. LG421-001. Fine.

\$ 550

FIRST EDITION, first printing. The Aldine Press revolutionized the production, accessibility, and use of the book. Founded by Aldus Manutius (ca 1452-1515), the press introduced a number of innovations that helped shape the development of the modern book, including italic type and the smaller, pocket-sized volume. The book offered here is a descriptive bibliography of books in the Ahmanson-Murphy Aldine collection at the University of California, Los Angeles (together with abbreviated notices of Aldine Press works not at UCLA), a world-renowned collection of books printed by Aldus Manutius the Elder (1449?-1515) or his heirs, Paulus Manutius (1512-1574), and Aldus the Younger (1547-1597). The book is carefully annotated, handsomely produced, and slip-cased, and has proved to be a major resource for Aldine studies and the history of the book. It contains nearly 1,200 entires, along with illustrations of typefaces, watermarks, printer's devices, and indexes and concordances. This copy has been in the possession of the printer of the edition, the Bieler Press, since it came from the binder, is in the original shipping box, and has never been opened. It is in pristine condition. 9 pound book will ship at cost, please enquire.

**2 ANDERSON, Andrew** (b. 1937). *A Vision of Order: Linocuts*. Risbury, Herefordshire: Whittington Press, (2011). Folio. 22 1/2 x 15 3/4 inches. ix, [1 blank], 46, [6] pp. Half-title, frontispiece cross in ochre, double-page title page printed in black and ochre, initial letter in red, 31 linocuts (3 double-page, printed in black and various colors, 16 on separate sheets and tipped-in many of these folded); text clean, unmarked. Oasis goatskin spine and fore-edge, maroon paper over boards the front board with a linocut, maroon end-papers; binding square and tight. Comes in a grey-cloth-covered solander box with oasis goatskin spine label titled in gilt; the Press Copy box is well-rubbed. Included within the box is a portfolio with grey-cloth spine and fore-edge and maroon cloth sides that contains 2 copies of "The Rock of Cashel" print which is made up from 9 individual linocuts, each of which is the size of the book; these prints have pin marks in the margins where it was displayed on open days at the Whittington Press and a few stray pieces of adhesive tape. Includes the original prospectus which is a bifolium printed in 2 colors with a folding specimen page of the linocut "The Relief of the Ark"; pages 1 and 4 soiled. Also includes a large bifolium "This print of Apple Girl is proofed on the last remaining sheets of W. King's Alton Mill hand-made paper, on which Andrew Anderson occasionally editioned his linocuts" with the penciled

note “Last Copy” at the bottom right hand corner of p. 1 of the bifolium; light soiling to pages 1 and 4. JR220-001. The text and binding of the folio volume is in fine condition, but the condition of the box and supplemental materials is Good.

\$ 5,500

LIMITED DELUXE EDITION of 85 copies, there were 100 regular copies with cloth spine and maroon paper over boards; the copy offered here is the Press Copy, keyboarded and cast in 18- and 20-point Caslon at the Whittington Press by Neil Winter, printed by John Randle and Tom Mayo on Zerkall mould-made and Ingres papers, this is one of 85 copies bound in Oasis goatskin at the Fine Book Bindery. This Press Copy comes with a hand-written note from John Randle on Whittington Press letterhead, dated February 24, 2020 and 2 copies of “The Rock of Cashel” print, which is made up of 9 individual linocuts, each of which is the size of the book enclosed in a portfolio that mimics the cloth binding of the regular edition. Andrew Anderson began serious linocutting in about 1956, when he was nineteen years old. Anderson continued the practice for about ten or fifteen years; most of these linocuts are not precisely dated and many blocks have not survived, existing only as prints. The cuts fall into five groups: 1) plain inscriptions; 2) imagined cities; 3) love poems; 4) country churches; and 5) historic hymns and verses. Anderson went on to a career in architecture, including work on the restoration of many country churches throughout Britain. Of this publication, John Randle writes in private correspondence: “It’s one of the best things we ever did, and I think will always be in demand. I have never seen another one [of the deluxe edition] offered for sale, and only one or two of the regular edition.” Worldcat records 32 institutional copies in 4 editions.

**3 The Anderson Galleries.** *Californiana: Books, Pamphlets and Broadsides. To Be Sold Thursday Afternoon, February Nineteenth at Two-Thirty.* New York, NY: The Anderson Galleries, 1920. At Head of Title: *Sale Number 1468: On Public Exhibition from Monday, February Ninth.* Two Volumes in One. 1) 8vo. 9 1/4 x 6 inches. (48) pp. Lists 300 lots; red ink marginalia in the margins for each item, with “Total, 5644.50” on page (48), which must include buyer’s premium. Self-wraps, stapled, bound into a Gaylord stiff boards binder with cloth-covered spine and printed paper top cover labels; cloth in the gutter holding the wraps in place, but the text-block is loose, corners chipped, spine ends frayed. 2) **The Anderson Galleries.** *California and the Far West: Books, Pamphlets and Broadsides [Part Two]. To Be Sold Thursday Afternoon, April Twenty-Ninth at Two Thirty.* New York, NY: The Anderson Galleries, 1920. At Head of Title: *Sale Number 1494: On Public Exhibition from Friday, April Twenty-Third.* 8vo. (56) pp. [last blank]. Lists 366 scarce California titles; red ink marginalia records prices realized (including buyer’s premium) with “Total 6,264.25” on page (55), occasional pencil underlining. Self-wraps, stapled, bound into a Gaylord stiff boards binder with cloth-covered spine and printed paper top cover labels; cloth in the gutter holding the wraps in place, but the text-block is loose, corners chipped, spine ends frayed. UNK621-001. Good.

\$ 75

FIRST EDITIONS of these scarce California auction items from The Anderson Galleries. "This Library, collected her many years, is rich in books, pamphlets and broadsides relating to the early history of California. There are accounts of the gold discoveries, with the personal reminiscences of the men who took part in them; valuable narratives of the Indians, and Indian Wars; tracts on the Overland Railroad; Arguments on the Land Claims; works relating to the foundations and beginnings of the State and its Conquest by the Americans; Trips across the Plains and around the Horn to the new El Dorado, etc., etc. Much of this material is extremely rare, and in a number of instances no copy has previously appeared in book sales. Material of this character is becoming increasingly difficult to secure, and has, indeed, in many cases already passed entirely from view." From the "NOTES" preceding each catalog.

**4 BECKER, Robert Hewitt** (1915-1987). *Diseños of California Ranchos: Maps of Thirty-Seven Land Grants [1822-1846]. From the Records of the United States District Court, San Francisco.* San Francisco, CA: The Book Club of California, 1964. Series: *Book Club of California Publication*, No. 118. Folio. 14 1/2 x 9 3/8 inches. (xxiv), [98] pp. Limitation page, title page printed in red and black with decorative initial in red, 2 decorative initials in the text, each of the 37 ranchos is represented with a line drawing of a modern map in the text and a color reproduction of each Diseño (24 folded, 26 with colors) tipped-in, note on the sources; text clean, unmarked. Quarter natural linen cloth spine, patterned paper over boards; binding square and tight. Bookplate of Edwin P. Lynch; also laid in is a typed note from David Magee Book Shop dated May 3, 1965 offering a copy of this title to Mr. Lynch and a yellow onion skin typed letter from Lynch to MaGee declining the offer of this book. Apparently, Mr. Lynch changed his mind at some point. BFS521-003. Fine.

\$ 500

LIMITED EDITION of 400 copies, handset and monotype Centaur types, printed on machine-made paper at the Grabhorn Press. Diseños are rough maps required to accompany Spanish and Mexican land grant petitions made in Alta California prior to the Mexican-American War. "The publication of this monumental work, one of the Club's most important reference books and in the opinion of the historian of the Grabhorn Press, Roby Wentz, 'one of the great Grabhorn books,' was made possible because of the 1961 decision of the judges of the US District Court in San Francisco to place a large collection of diseños in The Bancroft Library for safe-keeping. There they became for the first time readily accessible. The diseños in this publication were selected by Robert Becker for the variety of techniques employed (pen and ink, watercolor, pencil, or some combination of these), for pictorial interest, and with due regard to geographical distribution. 'No other single group of documents so vividly and poignantly reveals the devastating, catastrophic changes that were visited upon the Californios in a mere twenty years,' Becker wrote in the *California Monthly* of March 1963 (p. 73)." Harlan, *The Two-Hundredth Book.*, p. 11. PROVENANCE: Mr. Edwin

Lynch was an employee of Transamerica Title Company with offices on Wilshire Boulevard. REFERENCES: Harlan, *The Two-Hundredth Book.*, No. 118.

**5 [Bible, Old Testament, Greek].** *He Palaia Diatheke Kata Tous Hebdomekonta [In Greek]. Vetus Testamentum Græcum Ex Versione Septuaginta Interpretum, Juxta Exemplar Vaticanum Romæ Editum.* Cantabrigiæ [Cambridge]: Excusum per Joannem Field, Typographum Academicum, 1665. Two Volumes. 12mo. 5 9/16 x 3 inches. [ii], 19, [1], 755 (i.e.: 767, page numbers 647-648 and 685-694 repeat), [1 blank]; 516, 273, [1 blank] pp. Title page (in Vol. I only; no separate title-page is called for in Vol. II when bound in two volumes) printed within a ruled border, printer's device on title page, Latin Preface in Vol. I by John Pearson, Aprocrypha added at the end of Vol. II, text in Greek; text clean, unmarked, margins trimmed close, occasionally just affecting the headlines. Bound in early nineteenth-century full crimson morocco, covers decorated in blind, raised bands, two compartments in the spine decorated in blind, spine titled in gilt, all edges gilt, turn-ins decorated in gilt; binding square and tight, minor shelf wear. Bookplate of the Duke of Sussex on front paste-down of Volume I. Very Good.

\$ 850

SECOND ENGLISH EDITION of the Septuagint, based on the Codex Vaticanus and its sixteenth century revision, now the *textus receptus* of the Greek Old Testament. The first English-language translation of the Septuagint was based on this edition. The Preface is by John Pearson (1612-1686), English Theologian and Scholar, and Bishop of Chester. The Preface defends the 72 translators of the Greek Bible from the criticisms of Jerome (347-420). PROVENANCE: with the bookplate of the Duke of Sussex on the front paste-down of Volume I. The title was conferred on 27 November 1801 upon Prince Augustus Frederick (1773-1843), the sixth son of George III, but since the Duke had no legitimate issue, the title became extinct on his death in 1843. The Duke of Sussex was President of the Royal Society from 1830 to 1838, and had a keen interest in biblical studies and Hebrew. REFERENCE: Darlow and Moule, *Historical Catalogue ... of Holy Scripture*, No. 4702; Wing, *Short-Title Catalogue*, B2719. Does not include the New Testament Volume printed the same year.

**6 COMBE, William** (1741-1823), author. **CRUIKSHANK, George** (1792-1878), illustrator. *The Life of Napoleon, A Hudibrastic Poem in Fifteen Cantos.* London: T. Tegg, etc., 1815. 8vo. 9 9/16 x 6 inches. 260 pp. Page 109 mis-numbered 107. 30 hand-colored engraved plates, including the engraved title-page; text clean, un-marked, some pages heavily toned. Contemporary full brown diced calf, gilt-stamped spine, raised bands; binding square and tight, neatly re-backed preserving original boards. Ownership signature of Robert Leighton, Rose Hill, on the front free end-paper. EF721-001. Very Good.

\$ 1,500

FIRST BOOK-FORM EDITION. This is a topical, humorous poem by William Combe, which lampoons the French Emperor, Napoleon Bonaparte. Originally issued in fifteen parts with two Cruikshank illustrations each, in printed wrappers. The last illustration shows Napoleon as a prisoner on Elba, suggesting the work was

completed before the Battle of Waterloo. The poems are splendidly illustrated with a series of colored engravings by the superb cartoon artist, George Cruikshank, who also illustrated numerous works by Charles Dickens. PROVENANCE: Rose Hill was the seat of Robert Leighton. It is located in the township and parish of Rawmarsh, 3 miles from Rotherham, Yorkshire. REFERENCE: Reid, *Descriptive Catalogue*, Nos 265-394.

**7 [Fore-Edge Painting] HORSLEY, Samuel** (1733-1806). *Tracts in Controversy with Dr. Priestley Upon the Historical Question of the Belief of the First Ages in Our Lord's Divinity, Originally Published in the Years, 1783, 1784, and 1786. Now Revised and Augmented with A Large Addition of Notes, and Supplemental Disquisitions, by the Author, Samuel, Lord Bishop of St. David's.* Gloucester: Printed by R. Raikes, For J. Robson and Co, New Bond-Street, London, 1789. 8vo. 8 13/16 x 5 1/2 inches. (xxviii), 499, [1 blank] pp. a8 b4 c2 A-Z8, Aa-Ii8, Kk2. Text unmarked, but with some light foxing, first 2 pages with library rubber stamp (very light). Full black crushed morocco, boards ruled in gilt, spine titled and ruled in gilt, all edges gilt with some gaufering at the outer edges, marbled end-papers, red silk ribbon page marker; binding square and tight, rubbed, corners bumped and showing. Ownership signature of Cecil C. Horsley, Colinsbays, Sandown, Isle of Wight. Rubber stamps of Weston Dene Library, Albury. PK421-001. Very Good.

\$ 450

FIRST COLLECTED EDITION of Samuel Horsley's controversial tracts in opposition to Joseph Priestley (1733-1804), who had asserted that the early Christians had no trinitarian doctrine. Priestley is known today primarily as a scientist who isolated oxygen, but his own self-perception was that he was called as a theologian. He was a Unitarian theologian and materialist. The debate, carried on in print, was fierce. Horsley claimed that Priestley's historical and theological scholarship was flawed. By defending orthodoxy, Horsley was rewarded with a prebendal stall at Gloucester, and in 1788 Lord Chancellor Thurlow secured Horsley's appointment to the see of St David's. The lovely fore-edge painting that resides under the gilt on the fore-edge of this volume depicts St David's Cathedral, Pembrokeshire in Wales. In 1793, Horsley was translated to Rochester. The lovely architectural fore-edge painting on this volume depicts the cathedral buildings of St David's, with pedestrians and a horse and carriage in the fore-ground. *The binding is not signed or dated; nor is the fore-edge painting, as is characteristic of early nineteenth-century fore-edge paintings.* PROVENANCE: 1) Cecil C. Horsley's (1888-1970) signature is not dated, but the signature includes the notation, "Colin's bay, Sandown, I. of W." [Isle of Wight]. We have not been able to trace the relationship between Cecil Horsley and Samuel Horsley, although we presume Cecil was a descendant or somehow related to Samuel. We have found evidence of a Cecil C. Horsley who served in the Royal Navy, retiring in 1922. 2) in addition, this book has (faint) ownership rubber stamps indicating that the book once resided at the Weston Dene Library, Albury, Surrey. That library was in existence between 1865 and

1925. Samuel Horsley was the Church of England Rector of Albury from 1771-1780. After Horsley's death in 1806, Albury became the center for a charismatic Christian movement known as the Catholic Apostolic Church [CAC], beginning in the 1820s and 30s. A local magnate named Henry Drummond became a financial backer of the Albury community of CAC and endowed the CAC with churches and buildings in Albury. "Weston Dene, in the middle of the village, was the guest house [of the CAC] used, apparently from about 1865, for visiting Angels, who would come, two or three at a time, for a few weeks' instruction in the movement's beliefs and order of worship and to assist in the daily round of services in the Apostles' Chapel. This was the nearest the movement came to instituting a pattern of theological training, apart from a short-lived program of evening classes in London around 1850." Tim Grass, "Albury and the Catholic Apostolic Church" online resource accessed 7/12/2021. We have only been able to identify one other book from the Weston Dene Library, Lancelot Addison's *The Present State of the Jews* (1676) held by the Roth Collection at the Leeds University Library, which has the provenance notation "Twentieth-century bookstamp on front pastedown and title page: Weston Dene Library Albury," the ownership markings placed in a similar location in the book offered here. We do not know if this marking was placed by the Weston Dene Library, or an auction house that may have dispersed the Library's holdings.

**8 [Fore-Edge Painting] HORACE, Quintus Horatius Flaccus** (65-8 BCE). *Q. Horatii Flacci Opera. Illustrated from Antique Gems by C. W. King M. A. The Text Revised, with an Introduction, by H. A. J. Munro M. A.* London: Bell and Daldy, York Street, Covent Garden, 1869. 8vo. 9 x 6 inches. xxxiv), 456 pp. Text in Latin, illustrated throughout with drawings of gemstones at double the size of the originals, pages 387-456 with descriptions of the illustrations in English; text clean, un-marked, but with occasional light foxing. Full diced morocco, boards ruled and decorated in gilt, 5 raised bands, spine titled in gilt, with 5 compartments elaborately decorated in gilt, all edges gilt, marbled end-papers, blue silk ribbon page marker; binding square and tight, some light shelf wear, front and rear fly-leaves foxed. Harrow School Prize bookplate dated in ms. ink 1870, on front paste-down. PK421-002. Very Good.

\$ 400

FIRST EDITION of Munro and King's edition of Horace with a Harrow School Prize binding, and a fore-edge painting of Roman ruins in a portrait orientation, being taller than it is wider. Perhaps a modern fore-edge painting, which includes human figures dressed in eighteenth-century style clothing, which somewhat confuses this cataloger inasmuch as the book was issued in the second half of the nineteenth century having been written and illustrated by two English travelers who were well familiar with the Italy and Rome of their time. Hugh Andrew Johnstone Munro (1819-1865) was a British classical scholar. This volume contains a text of Horace with Munro's critical introduction, illustrated by specimens of ancient gems selected by Charles William King. Munro was the illegitimate son of Hugh Andrew Johnstone Munro of Novar;

the son was educated at Shrewsbury School and later went to Trinity College, Cambridge in 1838, becoming a fellow of his college in 1843. His reputation rests upon his edition of Lucretius (1860, 1864). Munro was a profound textual critic and frequent traveller in Italy and Greece. Charles William King (1818-1888) was a British Victorian author and collector of gems. King often spent his time in Italy where he collected engraved gems and gemstones which he supplemented with purchases in London. In 1881, King presented his collection to the Metropolitan Museum of Art, in New York. King was well-versed in the works of Greek and Latin authors, specializing in the works of Pausanias and Pliny the Elder who had a taste for contemporary gemstones. This is his 1869 edition of Horace illustrated from antique gems. He also translated works by Plutarch and the Emperor Julian. As a recognized authority on ancient gemstones, King brought out 5 titles from 1860 to 1887 on the subject. PROVENANCE: Prize Bookplate of Harrow School, London, an independent school for boys founded in 1572 under Royal Charter of Queen Elizabeth I. The name of the student has been latinized, but the last name of Hamilton is clear. Somewhat SCARCE: Worldcat records 2 copies at the British Library, St. Pancras and the Bibliothèque nationale de France; sales records are few and far between.

**9 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 life 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.

**10 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 gilt, 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. Half red cloth, 1 of Vance Gerry’s patterned paper over boards, printed paper spine label, cloth-covered slip case; binding square and tight. Prospectus with color pochoir illustration tipped-on included. PW519-002. Fine.

\$ 600

LIMITED EDITION of 235 copies, this is copy number 52 of 155 “C” 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 text of this volume is based on interviews Vance Gerry gave at the University of California 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.

**11 GOODWIN, Ruby Berkley** (1903-1961). *A Gold Star Mother Speaks*. Fullerton, CA: Orange County Printing Company, 1945. Pamphlet. 9 x 6 1/8 inches. Unpaginated. [16] pp. Half-title, printed on laid paper; text clean, unmarked. Printed wrappers with stippled design and 5 gold stars on front cover, stapled; binding square and tight, covers toned, edges worn, gentle crease runs from head to tail edges throughout text block. BE421-001. SCARCE. Very Good.

\$ 120

Second Printing. *A Gold Star Mother Speaks* is an extended meditation on the loss felt by all mothers whose sons answer the call of their country and pay the ultimate price. American Gold Star Mothers, Inc. is a private nonprofit organization of American mothers who lost sons or daughters in service of the United States Armed Forces. It was originally formed in 1928 for mothers of those lost in World War I, and it holds a congressional charter under Title 35 § 211 of the United States Code. Its name came from the custom of families of servicemen hanging a banner called a service flag in the windows of their homes. The service flag had a star for each family member in the Armed Forces. Living servicemen were represented by a blue star, and those who had lost their lives in combat were represented by a gold star. The front wrapper of Goodwin's *A Gold Star Mother Speaks* is highlighted with 5 gold stars. See: Wikipedia. Ruby Berkley Goodwin was an Africa-American writer and actress. She was born (née Berkley) in Du Quoin, Illinois. Her father was a coal miner and union organizer. The family moved to California when Ruby was a teenager, and she qualified as a teacher at San Diego State Teachers' College. Later, she attended Fullerton Junior College. She earned a bachelor's degree studying "world peace and understanding" from San Gabriel College. After teaching in El Centro, California for a stint, Ruby Berkley (she

married Lee Goodwin in 1924) became personal secretary and publicist to actress Hattie McDaniel (1936-1951). It is believed that Goodwin helped McDaniel write her 1940 Oscars acceptance speech. He worked for Ethel Waters in a similar capacity. Ruby Goodwin wrote a syndicated column "Hollywood in Bronze," becoming the first accredited black Hollywood correspondent. Ruby Goodwin acted on stage in Los Angeles, and appeared in a number of films and in television in the 1950s. As an author she won a poetry award in 1935; her poetry was collected in *From My Kitchen Window* (1942) and *A Gold Star Mother Speaks* (1944). She wrote a musical, a series of radio scripts, a novel, and a collection of autobiographical essays *It's Good to be Black* (1953). Ruby Berkley Goodwin was named California's Mother of the Year in 1955. See: Wikipedia. SCARCE. Worldcat records 1 copy at the Huntington Library.

**12 HA, Wah Ping [Howard Wah Ping Ha]** (1921-2003) [夏華炳]. *A Life Full of the Lord's Grace*. [主恩豐盛滿一生]. (Alameda, CA: Xia Huabing, 2002). Square 8vo. 8 1/4 x 7 1/2 inches. [i], [vii], (103), [1 blank] pp. Text in Chinese, illustrated with black-and-white halftone photographic illustrations throughout; text clean, unmarked. Perfect bound printed wrappers with a photographic portrait of the author on the front cover; binding square and tight. HN721-001. Fine.

\$ 50

FIRST EDITION. My father-in-law's autobiography. A Chinese immigrant's tale, of how he was converted to Christianity by American Assemblies of Good missionaries in Hong Kong during World War II, how he went to Canada for training for the ministry, and his ministries in Hawaii, Southern California, and the San Francisco Bay Area. Howard Wa Ping Ha eventually built-up a radio ministry that made him a well-known figure in the Bay Area Chinese-American community. Worldcat shows one copy at Stanford University.

**13 HARLOW, Neal** (1908-2002). *Maps and Surveys of the Pueblo Lands of Los Angeles*. Los Angeles, CA: Dawson's Book Shop, 1976. Folio. 12 7/8 x 8 7/8 inches. (xx), (172) pp. Half-title, frontispiece reproduction of the first lithographic illustration of Los Angeles, title page printed in red and black inks with grape leaf and cluster vignette in red, all fourteen maps present including the 2 in the pocket at the rear, bibliography, index; text clean, unmarked. Green cloth spine, patterned paper over boards, spine titled in gilt, gray end-papers; binding square and tight. Original offer letter and sample sheet included. SIGNED by Neal Harlow and Grant Dahlstrom on the colophon. BFS521-002. Fine.

\$ 225

FIRST EDITION, LIMITED to 375 copies, this is number 83, printed by Grant Dahlstrom at the Castle Press, Pasadena, composed in Aldus, Bembo, and Rosart types, printed on Curtis Rag paper and bound by Bela Blau, SIGNED on the colophon by Neal Harlow and Grant Dahlstrom. This book covers a century of cartographic history from the foundation of the Spanish pueblo in 1781 (which gave rise to the first map of the town) to the final delivery of the patent to the City's lands in 1881.

“The Los Angeles volume makes clear that one hundred years passed between the first entitlement to land and the final adjudication and legitimization of the city’s land title. Such a comprehensive approach to the cartographic history of Los Angeles had never previously been undertaken.” Larry Burgess in *Zamorano Select*. REFERENCE: *Zamorano Select*, No. 43.

**14 [Heavenly Monkey] MILROY, Rollin**, compiler. *Francesco Griffo da Bologna - Fragments & Glimpses. A New Account of the Life & Work of the Man Who Cut Types for Aldus Manutius, Francesco Griffo da Bologna, Told Through a Collection of Fragments and Glimpses Assembled from a Variety of Sources, With a Leaf from the Aldine Edition of Ovid’s Heroidum Epistolae, Set in Griffo’s First Italic Type*. Vancouver, BC: Heavenly Monkey, 2020. 8vo. 9 3/16 x 6 1/8 inches. (114) pp. Half-title, title page printed in blue and black inks, a “Note About the Initial Letters Used in This Book” also includes a page with a full suite of the decorative initials, “Printer’s Foreword,” 8 illustrations, an original leaf from the 1502 Aldine edition of Ovid’s works is mounted on archival hinges on a double-page fold out opening, type samples, bibliography, printer’s device on the colophon; text clean, unmarked. Blue cloth spine, decorative paper over boards, paper spine label titled in silver, decorative end-papers; binding square and tight. Prospectus included. BCC1120-001. Fine.

\$ 950

SECOND EDITION, revised and enlarged, LIMITED to 50 numbered copies, with an additional 8 copies *hors commerce*, issued in 3 states. This is number 42 of the 50, 1 of 30 numbered copies numbered 21-50, case-bound at Heavenly Monkey by Rollin Milroy. It is printed on Arches wove paper. An earlier version of this book was published by A Lone Press in 1999 under the title *Fragments & Glimpses: A Biography of Francesco Griffo da Bologna*. Appendices translated by Emma Mandley. The first half of this book presents a biography of Francesco Griffo (1450–1518), assembled from quotations taken from over four dozen sources spanning the 15th to the 20th centuries, arranged both chronologically and around such themes as The Roman Types, The Greek Types, After Aldus, etc. The second half of the book contains translations of four 19th-century texts which sparked a late rediscovery of the foundational punch-cutter. These translations were performed by Emma Mandley and were commissioned by Heavenly Monkey and are believed to be the first time these texts were made available in English. This is a leaf book, preserving 2 pages from an Aldine Edition of Ovid’s *Opera*, which affords the reader an opportunity to evaluate Griffo’s types as laid out on a page in the sixteenth century, as well samples of the modern versions of the roman fonts for Poliphilus and Bembo and the italic fonts for Blado and Bembo, and the italic and roman fonts of Mardersteig’s Dante, which Robert Bringhurst believes “has more of Griffo’s spirit than any other faces now commercially available.” Bringhurst, *The Elements of Typographic Style*, p. 213.

**15 [HM Editions] HODGSON, Barbara** (b. 1955) and **COHEN, Claudia**. *PatternPattern: The Geometry of Motion*. [Vancouver, BC]: HM Editions, 2019. Square 4to. 9 1/4 x 9 1/4 inches. (54) pp. Half-title, title page printed in 2 colors, included throughout are plates printed on translucent papers, paper samples, tipped-in plates, samples mounted with cut-out slots, French-fold plates, folding plates, text figures throughout, bibliography; text clean, unmarked. Vellum spine with gilt-stamped black leather spine label, patterned paper over boards, fore-edge covered in gilt-stamped black leather, patterned paper end-papers, comes in a grey-cloth covered clam-shell box, decorative paper label mounted in a inset on the front cover, all edges of the box with a strip of patterned paper, strip of patterned paper on box spine with a black leather spine label mounted on the paper spine strip, laid into the box is a paper portfolio titled “Textile Grids from Franz Donat, ‘Grosses Bildungs-Lexicon’, 1908” with 3 folding plates with black and blue pattern samples. MR819-006. Fine.

\$ 6,000

LIMITED EDITION of 30 copies, this is number 23, this is one of 6 hard-cover copies, SIGNED by Barbara Hodgson and Claudia Cohen on the colophon, designed and composed in Monotype Fournier by Barbara Hodgson, hand-down patterns by Hodgson and Cohen, printed by Rollin Milroy at Heavenly Monkey on dampened Arches paper, and bound by Claudia Cohen in Seattle. This is the third in a series of books, including *Decorating Paper* (2015), and *Folding Paper* (2017); *Decorating Paper* explored pattern applied to paper, and *Folding Paper* investigated systems for folding paper objects. “Our goal with *PatternPattern* is to analyze and illustrate various systems that have been devised throughout time to bring order to patterns: how they are created, applied, studied and categorized.” From the Introduction. The illustrative elements consist of more than 40 original examples, all rendered by hand for each copy.

**16 KELLY, Jerry**. *One Hundred Books Famous in Typography*. New York, NY: The Grolier Club, 2021. 4to. 11 1/4 x 8 5/8 inches. (334) pp. Half-title, title page printed within a border in the form of upper and lower type cases, 3 vignettes in brown, color illustrations of pages of the books in the exhibition (with supplementary images as well), a showing of “Fifty Typefaces Famous in Typography,” references, bibliography, index; text clean, unmarked. Gilt-stamped black cloth, red leather spine label titled in gilt, gray laid end-papers; binding square and tight, 4 copies in publisher’s shrink-wrap available. FR621-001. Fine.

\$ 95

FIRST EDITION of this catalog of an exhibition held at the Grolier Club from May 12 to July 31, 2021. This is also the seventh book in the Grolier Club’s *One Hundred Series*. *One Hundred Books Famous in Typography* highlights the most important and influential books on typography, with particular attention to the impact each volume has had on subsequent work in the field, including type design, typographic practice, and the study of the art. Included are a rich trove of volumes relating to the study of typography, among them such classics as Joseph Moxon’s *Mechanick Exercises*, Charles Enschedé’s *Typefoundries in the Netherlands*, Daniel Berkely Updike’s *Printing Types*, and

Stanley Morison's *Four Centuries of Fine Printing*. Accessibly written, with over 200 full-color illustrations, it is destined to become the standard reference work in the field. Jerry Kelly is a calligrapher, book designer, and type designer. Before starting his own design business in 1998, Kelly was Vice President of The Stinehour Press, preceded by a decade as designer at A. Colish. Kelly's work has been honored numerous times, and his book designs have been elected more than thirty times for the AIGA "Fifty Books of the Year."

**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.

\$ 750

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.

**18 LIEDERMAN, Earle Edwin** (1886-1968). *Lot of 40 Liederman Strength and Conditioning Pamphlets*. New York, NY: Earle E. Liederman, 1926-1927. 40 Volumes. Uniformly bound in stapled self-wraps. 6 13/16 x 5 inches. Full listing of the items included available upon request; shelf wear and toning to the covers, several with insect damage, 2 with covers off but present. TM621-006. Very Good overall.

\$ 750

FIRST EDITIONS. 40 volumes of mail-order self-help pamphlets in the areas of strength and general health written by Earle Liederman, the “King of Mail Order” in the 1920s. Liederman was born in Brooklyn in 1886; his parents were Swedish immigrants. He graduated from high school in Jamaica, New York; he then took a degree in physical education and worked for a time for the New York Board of Education. Liederman boxed for a spell, then he tried professional wrestling. Beginning in 1910, Liederman pursued a career on the vaudeville circuit performing strength demonstrations, gymnastic feats, and muscle control. At this time he began his relationship with Charles Atlas with whom he performed; the two sold out theaters throughout the United States. Beginning in 1919, he left the road and sat down to write out his exercise plan and began to sell it through mail order, including free-hand resistance exercises and an elastic chest expander. He advertised his courses by exploiting the worries and insecurities of the public, especially those of men. Liederman’s mail-order empire received daily correspondence by the truckload, and had 300 workers, including 40 whose sole effort involved opening the letters. The postal service opened a special branch office in Liederman’s building and his advertising budget rose to more than \$24,000 a week. A period of decline began with the stock market crash in 1929, which washed-out his mail-order empire. In the 1940s, Liederman moved to Hollywood, and in 1944 he began writing for Joe Weider’s magazine *Your Physique* and edited *Muscle Power* magazine; he also wrote for *Strength & Health* and *Muscular Development* magazines. Along the way, Liederman was at one time or another business partners with Eugen Sandow and Charles Atlas. Individual copies of these mail order pamphlets sell regularly on eBay for \$20, but it is unusual to find 40 together. A previous owner has numbered this group of pamphlets 1-45 in a thick dull pencil, otherwise an interesting group of materials from one of the first health and fitness “influencers” from early in the twentieth century. REFERENCE: Pollack and Todd, “Before Charles Atlas: Earle Liederman, the 1920s King of Mail-Order Muscle,” in *Journal of Sport History*, Vol. 4, No. 3, (2017), pp. 399-420.

**19 LINCOLN, Abraham.** (1809-1865). *The Gettysburg Address of Abraham Lincoln*. (Los Angeles, CA: Bela Blau, Distributed by Dawson’s Book Shop, 1963. Miniature Book. 1 11/16 x 1 5/16 inches. (22) pp. Half-title, frontispiece portrait Abraham Lincoln, all printed within a gilt-ruled border; text clean, unmarked, paper a bit toned. Gilt-stamped red leather; binding square and tight. TEA521-001. Very Good.

\$ 50

LIMITED EDITION of 1,000 numbered copies, this is number 831, handset, printed, and bound by Bela Blau. Published on the 100th anniversary of Abraham Lincoln's Gettysburg Address, "an iconic call for nationalism, republicanism, equal rights, liberty, and democracy." Wikipedia. Bela Blau was a printer and bookbinder who came from Hungary to Los Angeles in 1956 and established a successful bindery business. "Norman Forgue (Black Cat Press) praised these bindings: "Bela Blau is a master craftsman. His leathers are the best and the addition of tiny head-bands, proper end-papers and attention the smallest detail insures you of the finest binding available." See: Bradbury, p. 26. REFERENCE: Bradbury, *20th-Century U.S. Miniature Books*, No. 1840.

**20 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.

\$ 375

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 Pastoralis*, 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.

**21 Metropolitan Water District of Southern California.** *Water for Thirteen Cities in the Metropolitan Water District of Southern California. A Brief Description of the Colorado River Aqueduct, America's Largest Construction Job in Progress Today.* Los Angeles, CA: Metropolitan Water District of Southern California, 1936. Oblong Pamphlet. 6 x 9 inches. Unpaginated. [24] pp. Black-and-white half-tone illustrations throughout, the covers are color printed with a mailing label on the verso including a color seal for the Water District, a color illustration on the front panel showing Spaniards and engineers around a cartouche with the title in the center and cities and farms made possible by water development, and on the inside at double page (6 x 18 inches) map of the Colorado River Aqueduct; text clean, unmarked. Color illustrated wraps, stapled; binding square and tight, light shelf wear, gentle crease from head to tail throughout the text block. WG421-001. Very Good.

\$ 120

THIRD PRINTING. This pamphlet offers a contemporary account of the building of the Colorado River Aqueduct. “The Metropolitan Water District of Southern California is a regional wholesaler and the largest supplier of treated water in the United States. It is a cooperative of fourteen cities, eleven municipal water districts, and one county water authority, that provides water to 19 million people in a 5,200-square-mile service area. It was created by an act of the California Legislature in 1928, primarily to build and operate the Colorado River Aqueduct. Metropolitan became the first and largest contractor to the State Water Project in 1960. Metropolitan owns and operates an extensive range of capital facilities including the Colorado River Aqueduct which runs from an intake at Lake Havasu on the California-Arizona border to its endpoint at the Lake Mathews reservoir in Riverside County. It also imports water supplies from northern California via the 444-mile California Aqueduct as a contractor to the State Water Project. In 1960, Metropolitan became the first (and largest) contractor to the State Water Project. Metropolitan’s extensive water system includes three major reservoirs, six smaller reservoirs, 820 miles of large-scale pipes, about 400 connections to member agencies, 16 hydroelectric facilities and five water treatment plants. It serves parts of Los Angeles, Orange, San Diego, Riverside, San Bernardino and Ventura counties. The district covers the coastal and most heavily populated portions of Southern California; however large portions of San Diego, San Bernardino and Riverside counties are located outside of its service area.” Wikipedia.

**22 PAULING, Linus Carl** (1901-1994). *Vitamin C, The Common Cold, and the Flu.* San Francisco, CA: W. H. Freeman and Company, (1976). 8vo. 8 1/4 x 5 1/2 inches. Figures, tables, bibliography; indexes; text clean, unmarked. Gilt-stamped dark red cloth, added clear plastic dust-jacket; binding square and tight, no dust-jacket. INSCRIBED “To Charles Howard - Linus Pauling” on the front free end-paper. TM621-001. Fine.

\$ 75

SECOND EDITION, fifth printing, INSCRIBED by Pauling on the front free end-paper. In this book, the Nobel Laureate and vitamin-C champion reviews the evidence supporting the value of vitamin C for controlling the common cold, influenza, and other viral diseases. “Linus Pauling was an American chemist, biochemist, chemical engineer, peace activist, author, and educator. He published more than 1,200 papers and books, of which about 850 dealt with scientific topics. *New Scientist* called him one of the 200 greatest scientists of all time, and as of 2000, he was rated the 16th most important scientist in history. For his scientific work he was awarded the Nobel Prize in Chemistry in 1954. For his peace activism, he was awarded the Nobel Peace Prize in 1962. He is one of four individuals to have won more than one Nobel Prize. Of these, he is the only person to have been awarded two unshared Nobel Prizes, and one of two people to be awarded Nobel Prizes in different fields, the other being Marie Curie. In 1941, at age 40, Pauling was diagnosed with Bright’s disease, a renal disease. Pauling believed he was able to control the disease with Thomas Addis’s then-unusual low-protein salt-free diet and vitamin supplements. In 1965, Pauling read *Niacin Therapy in Psychiatry* by Abram Hoffer and theorized vitamins might have important biochemical effects unrelated to their prevention of associated deficiency diseases. In 1968, Pauling published a brief paper in *Science* entitled ‘Orthomolecular psychiatry,’ giving a name to the popular but controversial megavitamin therapy movement of the 1970s, and advocating that ‘orthomolecular therapy, the provision for the individual person of the optimum concentrations of important normal constituents of the brain, may be the preferred treatment for many mentally ill patients.’ Excited by his own perceived results, Pauling researched the clinical literature and published *Vitamin C and the Common Cold* in 1970. Pauling made vitamin C popular with the public.” Wikipedia.

**23 [The Petrarch Press] PETRARCH, Francesco (1304-1374).** *Thoughts from the Letters of Petrarch.* [Oregon House, CA]: The Petrarch Press, 2004. 8vo. 7 7/8 x 5 1/2 inches. (18), 131, [3] pp. Half-title, title page printed within a 3-color decorative border, 3 large initial letters in red, large initials introduce each quotation, notes, source index, errata slip laid in; text clean, unmarked. Full navy morocco, front and rear covers with gilt border and a large central ornament at the center of both panels made up of a number of small units with a red leather onlay at the center of the ornament, 3 raised bands, spine decorated and titled in gilt, decorative end-papers, comes in a slip case covered with the same navy morocco; binding square and tight. Other promotional materials laid in, including a postcard prospectus, and a black-and-white photographic portrait of [SOMEBODY] . BFS521-001. Fine.

\$ 2,750

LIMITED EDITION of 150 copies, this is number 19 of 20 copies printed on English sheepskin parchment. 30 numbered copies on Ruscombe Mills handmade paper (numbers 21-50) and 100 copies were printed on Arches mouldmade Text Paper (numbers 51-150). Text set in Dante with Goudy Lombardic Capitals and printed by

hand on an 1851 Super Royal Albion press under the direction of William Bentley. Book design, ornamentation, and binding by Peter Cohen. This is the first publication of The Petrarch Press. “It is a commemoration of the fine-press tradition of Peter Bishop’s original Petrarch Press. Francesco Petrarca is best known as one of the first writers to experiment with the Italian vernacular for poetic expression. For his letters, however, he relied on the *lingua franca* of Latin, developing a sophisticated yet intimate style that returned to the more classical forms of Virgil and, above all, Cicero. In these letters - addressed to with impartiality to friends, poets, and illustrious men both living and dead (including Cicero and Homer) - Petrarch ranges over a variety of subjects, yet always exhibits an earnest striving for greatness of spirit together with a sometimes rueful acknowledgment of his own shortcomings. Passages from his letters were selected and translated by Miss Johanna Lohse (1839-1911) in Florence, and published in 1900 in a charming pocket-sized edition by J. M. Dent & Company in London. Peter Bishop chose this unusual volume, now rare, to be the first publication of the newly revived Petrarch Press.” From The Petrarch Press website, accessed 6/29/2021.

**24 PIRON, Alexis** (1689-1773), et al. *Chansons Joyeuses et de Table, par Piron, Collé, Gallet, Panard, etc., etc.* Paris: Chez les Marchands de Nouveautés, 1820. Miniature Book. Binding measures 3 1/8 x 2 1/2 inches. Leaves measure 2 15/16 x 2 3/8 inches. Engraved frontispiece of a young man presenting a bouquet of flowers to a young lady sitting under a tree, table of contents at the rear; text clean un-marked, lower corner of pages 177-178 with paper defect / hole in the paper where a repair has been made with paper fiber which affects 3 lines of text in the song “La Paix de Menage.” Bound in dark green morocco spine, marbled paper over boards, spine titled in gilt, marbled end-papers, newer fly-leaves, edges un-trimmed, silk page marker; binding square and tight, minor shelf-wear. MAL221-001. Very Good.

\$ 750

LATER EDITION, the first Chez les Marchands de Nouveautés edition was issued in 1816. This book is a miniature song book without music, but with an indication of the tunes to be sung following the title of each *chanson*. The names of the authors of these songs noted on the title page, Alexis Piron, Charles Collé (1709-1783), Pierre Gallet (1698-1757), and Charles-François Panard (1689-1765), are all associated with the eighteenth-century *Société du Caveau*, a drinking-club known for its wit and good company, and its aristocratic character, excluding women and tending towards the literary classes of pre-revolutionary France. This Chez les Marchands de Nouveautés edition marks the beginning of the tradition of *les goguettes*, which, like the Société du Caveaux, emphasized communal singing, and songs of conviviality and the pleasures of the table, but unlike the earlier society, allowed membership of both genders, children, and all social classes, although their membership was primarily literate men from the artisan class. The *goguette* provided venues for informal solo and ensemble singing in the premises of cafés and restaurants; the songs explored well-worn

epicurean themes such as eating and drinking. [Karaoke, anyone?] But they are also an interesting transition from the aristocratic clubs of the eighteenth-century, and the practice of republican ideals with their formal structures of committee meetings, officials, minutes, and social events all as a part of their egalitarian and meritocratic ethos. Many miniature song books have been recorded in France from the beginning of the Restoration of the Bourbon Monarchy (circa 1814). These miniature song books could be used to memorize the songs between meetings, or as an aid to participation during a singalong. REFERENCE: Welsh, *A Bibliography of Miniature Books*, No. 1734 (the copy offered here with the imprint dated 1820 on the title page); Welsh, *The History of Miniature Books*, p. 89.

**25 RICKARD, Kathryn I.** (1917-2006). *My Adventures in Minibiliomania*. Cobleskill, NY: Kathryn I, Rickard), 1993. Miniature Book. 2 7/8 x 2 3/8 inches. [vi], (vi), 187, [1 blank] pp. Half-title, black-and-white frontispiece photographic portrait of Kathryn Rickard, printer's device on title page, 3 tailpieces, ornamental headpiece at colophon; text clean, unmarked. Gilt-stamped dark blue leather, decorative end-papers; binding square and tight, stress marks on the joints, the publisher's technique for applying the end-users to the text block leaves those pages wavy, but this is as issued. BT221-001. Very Good.

\$ 50

LIMITED EDITION of 350 copies, printed in Canada by Assurix, artwork by Affigraff, edited by Roger Huet. Kathryn Rickard takes us along on her adventures as a miniature book collector, highlights the presses she enjoyed and what she acquired from them, and the concluding chapter discusses her decision to stop collecting and how she disposed of her miniature books. Also listed are the books published by Kathryn Rickard. "She built a library of about 5,000 miniature books and then sold them all to other collectors and book dealers. In writing about the adventures related to selling her collection, Rickard discussed the part usually omitted from book-collecting stories. She also made significant donations from her library, and that of Doris V. Welsh (Petit Oiseau Press) that she inherited, to the Robert Goddard Library at Clark University, Worcester, Massachusetts. After befriending Welsh, Rickard published two important reference works by Welsh, *A History of Miniature Books* (1987) and *A Bibliography of Miniature Books* (1989)." Bradbury, p. 245. REFERENCE: Bradbury, *20th Cent. US Miniature Books*, No. 2563.

**26 [Rocket Press] STEPHENSON, Jonathan.** *Rocket Ephemera*. Blewbury, Oxfordshire: Rocket Press, 1994. 4to Clamshell Box. 13 1/4 x 9 inches. 59 ephemeral pieces printed from the early 1980s to the mid 1990s; one piece with a crushed corner, all else in lovely condition. Housed in a clam-shell box covered in brown cloth, colophon pasted-down inside the front cover, printed paper spine, front and rear cover labels; binding square and tight. MM319-039. Fine **WITH: SMITH, John R.** *Jonathan Stephenson & The Rocket Press*. Oxfordshire: Rocket Press, 1987. Offprint from: *The Private Library*, Volume 8, No. 3, 1985. 8vo. 8 x 5 1/2 inches. [2], 97-116, [2] pp. Half-title, 7 full-page illustrations, both facsimile and photo,

throughout, bibliography; text clean, unmarked. Beige cloth over boards with printed cover label; binding square and tight, light foxing to cloth. SIGNED by Smith on colophon. MM319-031. Very Good.

\$ 250

TWO ITEMS: 1) *Rocket Ephemera*. Blewsbury, Oxfordshire: Rocket Press, 1994. LIMITED EDITION of 80 sets, each of which contains 55 pieces of ephemera designed and letterpress printed by Jonathan Stephenson at the Rocket Press in Oxfordshire between 1985 & 1994. Different sets contain different numbers of ephemera; this set has 59, including 2 copies of Leonis Limited letterhead. Among the various pieces included here are several birth and death announcements, business cards, letterhead (one with an envelope), bookplates, announcements, invitations, menus, and much more. From 1981 to 1994, The Rocket Press was one of the few modern private presses in Britain that operated full-time. The main function of the press was to create aesthetically unique and high-quality letterpress books both under its own imprint as well as for other publishers. Ephemeral printing was also done to allow for new design challenges and to generate additional cashflow. Most notably, The Rocket Press was commissioned by McMillan Publishers, London, to print Sir John Tenniel's illustrations for Lewis Carroll's *Alice in Wonderland* and *Through the Looking-Glass* from the original 92 wood blocks which were discovered in the vaults of the National Westminster Bank, Covent Garden, London, in 1985. Item 2) *Jonathan Stephenson & The Rocket Press*. Oxfordshire: Rocket Press, 1987. Offprint from: *The Private Library*, Volume 8, No. 3, 1985. LIMITED EDITION of 50 copies printed for private distribution; this is number 35. This volume provides a brief bibliography and history of Jonathan Stephenson's Rocket Press, one of "very few British private presses which operate full-time." The book was written by author and artist John Smith, one of Stephenson's frequent collaborators, and published in *The Private Library* in Autumn 1985. This copy features Smith's signature.

**27 THOMAS, Donna.** *Mono Hot Springs*. Santa Cruz, CA: Peter & Donna Thomas, 1993. Miniature Book. 2 7/8 x 2 9/16 inches. Unpaginated. [18] pp. Contains 8 water-color illustrations [2 double-page] by Donna Thomas; text clean, unmarked. Brown leather over boards, 2 leather tree inlays on the front cover, gilt sun only on the front cover, front cover titled in gilt, raised bands, marbled end-papers, comes with a marbled paper slip case; binding square and tight. SIGNED by Donna Thomas on the colophon. SA1019-011. RARE. Fine.

\$ 1,500

UNIQUE, "A one-of-a-kind sketchbook by Donna Thomas" hand-written on the last page. The text, hand-written in ink, reads: "I did these paintings while our family was enjoying a camping trip at Mono Hot Springs in the fall of 1993. - Donna Thomas." REFERENCE: Not in Bradbury; Peter and Donna Thomas, *Bibliography*, No. B74.

**28 [Donna Thomas] LOGGHE, Joan** (b. 1947). [*The Bed Book*]. [Santa Cruz, CA]: (Donna Thomas, 1995). Miniature Book. 1 1/4 x 2 5/8 inches. Unpaginated. [20] pp., including the paste-downs. Die-cut pages are each individually illustrated in a variety of colors and over-written by hand with a poem by Joan Logghe celebrating the connections of land, family and life; text clean, unmarked. The brown-leather boards are cut in the shape of a bed, the spine is of red leather, the front cover has leather inlays of brown, red mauve and are gilt-stamped and stamped with blue foil, the end-papers are of hand-made patterned paper and these in turn have bed-illustrations mounted upon them; binding square and tight. Housed in a small hand-made clam-shell box made with thin book board which is overlaid with orange paper, and has a patterned paper spine; one of the panels has come loose, but has been glued back into place with archival paste. SA1019-029. Very Good.

\$ 1,500

UNIQUE. This book is cut out in the shape of a four-poster bed. Each page is individually and colorfully hand-illustrated; the bed is illustrated with various occupants appropriate to the text of Joan Logghe's poem, celebrating family and connections to the land and the things the poet finds sacred. Joan Logghe graduated from Tufts University where she graduated as Class Poet and won an Academy of American Poets College Poetry Award. She began volunteering at her children's school thirty years ago and has worked with children, youth, and adults ever since. She works at poetry and arts activism in community, off the academic grid in La Puebla, New Mexico. She was Poet Laureate of Santa Fe from 2010 to 2012. REFERENCE: Not in Bradbury; Peter and Donna Thomas, *Bibliography*, No. B87.

**29 [Donna Thomas] MUIR, John** (1838-1914). *The Mountains are Calling: A Collection of Quotes by John Muir*. [Santa Cruz, CA]: (Donna Thomas, 1995). Oblong Miniature Book. 2 7/16 x 2 7/8 inches. Unpaginated. [56] pp. An interesting artist's "book" to describe: The hand-written text includes a title page, 5 bifolia of Peter's hand-made papers with Muir's text hand-written, and stitched into the binding, 5 bifolia of translucent artist's paper with Donna Thomas's water color illustrations directly applied by hand and stitched onto stubs, and several blank leaves of Peter's hand-made papers at the front and the rear, one of which contains the handwritten notation (as a colophon) "1995, Donna Thomas"; text clean, unmarked. The covers are of beige paper folded onto themselves with the outer surface with slits through which are laced multi-color braided threads, the fold in the paper serves to secure the braid inside the fold at the fore-edge, the braids are stitched into the open spine; binding a bit loose, but I think this is more a function of the experimental binding than it is a "defect" due to mis-handling, for instance. SIGNED by Donna Thomas on the colophon. SA1019-012. RARE. Fine.

\$ 1,500

UNIQUE, a one-of-a-kind book by Donna Thomas with hand-written quotes from John Muir and Donna Thomas' name hand-written on the colophon. The text contains quotes from John Muir and 5 water-color illustrations by Donna Thomas based on her personal observations of the High Sierras. REFERENCE: Not in Bradbury; Peter and Donna Thomas, *Bibliography*, No. B94.

**30 [Peter and Donna Thomas] FIELD, Dorothy** (b. 1944). *Meditations at the Edge: Paper and Spirit*. Santa Cruz, CA: Peter and Donna Thomas, 1996. Tall narrow volume (not really a standard western imposition). 11 1/8 x 4 3/8 inches. [ii], (32) pp. Half-title, title-page printed in red and black inks with 2 small foil-stamped gold squares, a piece of ceremonial paper with a small gold square tipped-in on preface page, 8 illustrations printed on off-white paper handmade by Dorothy Field from the last of Kim Yeong Yoon's kozo fiber, text paper handmade by Peter Thomas from hemp fiber, foil-stamped gold squares mark section heads; text clean, unmarked. Red cloth over boards, stab-sewn text block, open spine, Bhutanese spirit paper with 6 gold squares affixed to raised panel on front cover; binding square and tight, very minor spot on front cover. BT321-001. Very Good.

\$ 300

LIMITED EDITION of 100 copies, this is number 79 of 86 standard copies. Title page printed from hand-set types, text printed from polymer plates, illustrations printed from photoengravings. The text contains Dorothy Field's observations and ruminations about how paper is used in Asia to connect the physical and spiritual worlds, and contrasts these practices with Western practices. The binding reflects these contrasts between Western and Eastern book making styles, using a stab-sewn text block attached to cloth-covered boards resembling a Western case-bound book. Kim Yeong Yoon was Dorothy Field's mentor in paper making. REFERENCE: Peter and Donna Thomas, *Peter and Donna Thomas Bibliography*, No. A85; 42 copies Worldcat.

**31 THOMAS, Peter and Donna.** *Peter and Donna Thomas, Bibliography, 1974-2020. With Contributions by James P. Ascher, Alice Ladrick, Max Yela.* (Ann Arbor, MI): The Legacy Press, 2021. Square 4to. 8 3/4 x 8 3/4 inches. xxiv, (418) pp. Half-title, color photographic frontispiece portrait of the artists, several color and black-and-white portraits of the artists, color photographic illustrations of the books throughout, Peter's selected writings, summary of professional artistic activities and achievements, lists of authors and titles (i.e.: indexes); text clean, unmarked. Blue cloth, spine titled in silver, dust-jacket; binding square and tight. PL421-001. Fine.

\$ 100

FIRST EDITION. "In 2020, Peter and Donna marked the forty-sixth year of their remarkable collaboration. This *Bibliography* features more than 163 editioned books by them, 374 one-of-a-kind books by Donna, and 63 unique books made by Peter, as well as books made by them in collaboration with other artists and during workshops, all illustrated in full color. This compendium of the output of their press includes not only bibliographic entries and production notes, but also personal commentaries for many of the entries, transforming a straightforward bibliography into a kind of memoir. These annotations provide a distinctive window into the lives of these two working artists, enriching our understanding of their works in ways that go far beyond the descriptive. This *Bibliography* not only offers the scale and scope of their production and their evolution as distinctive American book artists, but also insight into the development of their lives as a couple, as parents, and as colleagues and

professional partners.” Max Yela, Special Collections Librarian, Golda Meir Library, University of Wisconsin-Milwaukee, Introduction, p. 1.

**32 THOMAS, Peter** (b. 1954) and **THOMAS, Donna** (b. 1957). *Evidence: Overruns and Ephemera*. Santa Cruz, CA: Peter and Donna Thomas, 2021. Housed in an Archival Box. 16 1/2 x 12 1/4 x 2 inches. Printed front cover label with lino cut illustration of the artists, printed paper spine label. Inside is an 8-page pamphlet, 15 x 10 1/2 inches. [8] pp. Title page printed in colors with a lino cut self-portrait of the artists, multi-color printed headpiece using wood types, and lino cut showing the artists at work, colophon with another multi-color lino cut showing the artists posing before their book arts gypsy caravan; text clean, unmarked. Wrappers of blue-gray hand-made paper, front cover printed label stitched into place, binding is hand-stitched; binding square and tight. Also included are 2 4-flap portfolios, 1 labelled Overruns, and the other labeled Ephemera. These both measure 15 1/2 x 11 3/4 inches. Both with printed paper labels stitched onto the front covers. *Overruns* contains 52 sample pages from their printed books with a 2-page inventory of the contents keyed to the numbers of the publications in the new bibliography; text clean, unmarked. *Ephemera* contains 59 items of ephemera printed on various occasions, including prospecti, post cards, business cards, broadsides for various occasions and much more, many of which contain pencil notations and dates, and signatures including one SIGNED by William Everson. RARE. FT421-001. Fine.

\$ 1,850

LIMITED EDITION of 30 numbered copies, this is number 25, letterpress printed on Peter’s handmade paper using hand set Centaur and Gothic wood type, lino cuts by Donna. This is a gathering of samples of printed pages from the Thomas’s limited edition books and press ephemera, made as a companion to The Legacy Press’ recently published trade book, *Peter and Donna Thomas: Bibliography, 1974-2020*. The title, Evidence, is due to the contents being evidence of what the Thomases have been doing over the last 40 years. The 8-page pamphlet describes the project. *Overruns* contains examples of printed pages from their books, and each copy has a list of the items included. *Ephemera* contains ephemeral items that the Thomases printed or had printed; the ephemera is not numbered or described, nor are the contents listed. The lower the copy’s number in the edition, the more samples and ephemera in the portfolios. The Thomases sold out copies 1 through 24 upon announcing the project, and kept 2 copies for themselves. Only 4 copies have made it into the market.

**33 WILDE, Jacob de** (1645-1721). *Signa Antiqua e Museo Jacobi de Wilde, Veterum Poetarum Carminibus Illustrata et per Mariam Filiam Aeri Inscripta*. Amstelaedami: Sumptibus Auctoris, 1700. **WITH: WILDE.** *Gemmae Selectae Antiquae e Museo Jacobi de Wilde, Sive L. Tabulae diis Deabusque Gentilium Ornatae, Per Possessorem Conjecturis, Veterumque Poetarum Carminibus Illustratae*. Amstelaedami: Sumptibus Auctoris, 1703. Two Volumes in One. 1) *Signa Antiqua e Museo Jacobi de Wilde*: 4to. 9 1/2 x 7 1/2 inches. [xiv] pp. followed by 60 engraved plates. Engraved title page, printed title page with engraved vignette “Virtute” designed and engraved by Adriaan Schoonebeeck (1661-1705), folding engraved plate of the Wilde’s museum depicts a meeting between Jacob de Wilde and Peter the Great in the library,

engraved portrait of Maria de Wilde, decorative initials, 60 engraved plates of antiquities in the de Wilde museum; text clean, unmarked. 2) *Gemmae Selectae Antiquae e Museo Jacobi de Wilde*: [xviii], 177, [7 index] pp. plus 50 elaborate engraved plates of ancient engraved gemstones, each with 4 gems in decorative borders with a deity from antiquity at the center of each plate. Engraved title page signed in the plate by Aadrian Schoonebeek, title page with engraved "Virtute" vignette, engraved portrait of Jacob de Wilde drawn from life by P. V. D. Berce, messotint portrait of Jacob de Wilde, decorative initials; text in general is clean and unmarked, pencil notations in the margins of plates 37 and 40 of the second volume, pencil notations on rear paste down. Bound together in full contemporary vellum, manuscript spine title, edges speckled in red; binding square and tight, covers soiled, corners softened. Bookplate of George Weare Tracy, with his pencil notations on rear paste-down and in the margins of a couple of plates. TM621-002. Very Good.

\$ 1500

FIRST EDITIONS. "Jacob de Wilde was a citizen of the Dutch Republic. Of modest stock, he married well and rose socially to become *ontvanger-generaal* (or collector-general, responsible for collecting taxes) of the Admiralty of Amsterdam. He is better known, however, as a collector of coins, medals, antique statues, and scientific instruments, whose collection was housed in a museum built behind the property he owned in Amsterdam; the Museum Wilderanus drew many important international visitors." Wikipedia. "The collection included coins, medals, statuettes (many of 'pagan' symbols, including a bust of Isis and a pair of statues of Venus and Mars), and scientific instruments. Two catalogs exist, both with engravings by his daughter Maria de Wilde: *Signa Antiqua e Museo Jacobi de Wilde* (statuettes, 1700) and *Gemmae Selectae Antiquae e Museo Jacobi de Wilde* (coins and gems, 1703)." The collection was known internationally, and was visited twice by Peter the Great of Russia. On a visit on December 13, 1697 Maria "made an engraving of the meeting between Peter and her father, providing visual evidence of 'the beginning of the West European classical tradition in Russia,' which she presented to Peter on his second visit, on the same date in 1717. In the engraving, two men sit facing each other across a table surrounded by book cases and scientific instruments ... the tsar, on the right, can be identified by the double-headed eagle at his feet, an element of the coat of arms of Russia." Wikipedia. This engraving is present in this volume as the folding plate in *Signa Antiqua e Museo Jacobi de Wilde*. Roger Tavernier (*Russia and the Low Countries: An International Bibliography, 1500-2000*, 2006) indicates that Peter the Great acquired de Wilde's statuary collection; the gems went to William IV, Prince of Orange and eventually found their way into the collection of the Geldmuseum, Utrecht. The de Wilde family obviously could afford the best. Maria had access to the collection and drew the images for the material in the collections. But some of the front matter, such as the frontispieces, the vignette on the title pages, and the portraits were done by important Dutch engravers. For example, Adriaan Schoonebeek (1661-1705) designed and engraved the title page vignettes. He was a well-known Dutch engraver, who moved his workshop to Russia to work with Peter the Great. Another draftsman and engraver whose work appears in these volumes is Pieter van den Berge (1659-1737).

While well-represented institutionally, these two volumes are scarce in the market (5 copies at auction 1922-2009) for *Signa Antiqua e Museo Jacobi de Wilde*, and 3 copies at auction of *Gemmae Selectae Antiquae e Museo Jacobi de Wilde*, 1904-2007.