

Oak Knoll Books & Press

A large, stylized tree graphic in light blue and white, with a thick trunk and many branches, serving as a background for the top half of the page.

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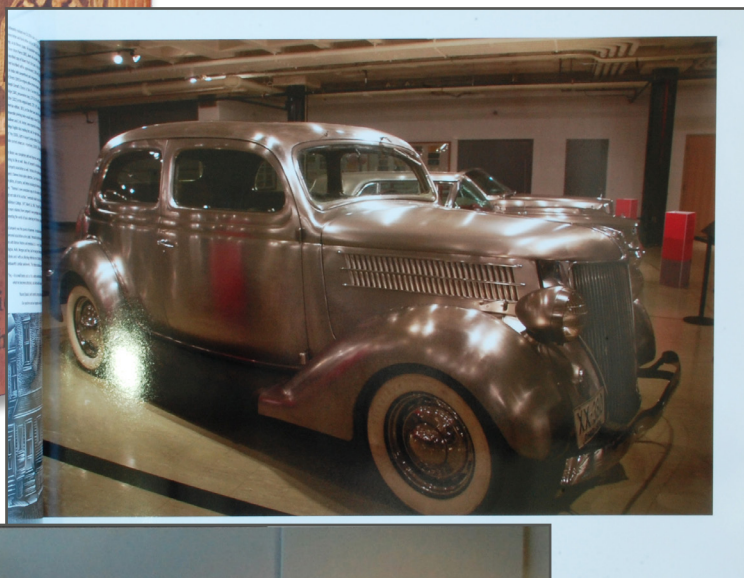
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FIRSTS

O N L I N E

R A R E B O O K F A I R

23 - 26 FEBRUARY 2023



Rowfant Club

FABS 2014

THE FELLOWSHIP OF AMERICAN BIBLIOPHILIC SOCIETIES, SPONSORED BY THE ROW-FANT CLUB, CLEVELAND, OHIO

by Terry Shokey and Philip Anderson

The Rowfant Club: Cleveland, OH, 2014; oblong folio, hardcover, dust jacket; unpaginated. \$100

Condition: Excellent. Mostly illustrated. A commemorative book honoring the Fellowship of American Bibliophilic Societies' yearly seminar. Fully illustrated in color. Beautiful photographs throughout.

[Book # 137924]

Art School Press

SEVEN POEMS

by Dylan Thomas

Art School Press: London, 1974; small folio, in limp vellum with silk ties; 8 leaves. \$385

Calligraphy by Keith Holmes. Part of the Camberwell School of Arts and Crafts, Peckham Rd, S.E.5

Printed in a limited edition of 75 numbered copies signed by the artist. A fine copy with all silk ties present. A very scarce book. Cut in linoleum by Keith Holmes and printed Offset Lithography of Medway hand-made paper from Barcham Green and Company Limited, at Hayle Mill, Maidstone, Kent. [Book # 137916]



WAKING ALONE IN A MULTITUDE OF LOVES WHEN
^{MORNING'S} LIGHT
 SURPRISED IN THE OPENING OF HER NIGHTING EYES
 HIS GOLDEN YESTERDAY SLEPT UPON THE IRIS
 AND THIS DAY'S SUN LEAPT UP THE SKY OUT OF HER THIGHS
 WAS MIRACULOUS VIRGINITY OLD AS LEAVES AND EDGES,
 THOUGH THE MOMENT OF A MIRACLES UNENDING
 LIGHTNING
 AND THE SHIPYARDS OF CHALLEE'S FOOTPRINTS HIDE A
 NAVY OF DOVES.

NO LONGER WILL THE VERGERS OF THE SUN DESIRE ON
 HER DEEP SEA PILLOW WHERE ONCE SHE MARRIED ALONE.
 HER HEART ALL EARS & EYES, LIPS CATCHING THE AVALANCHE
 OF THE GOLDEN GHOST WHO RINGED WITH HIS STREAMS
 HER MERCURY BONE,
 WHO UNDER THE LIDS OF HER WINDOWS HOISTED HIS
 GOLDEN LUGGAGE,
 FOR A MAN SLEEPS WHERE FIRE LEAPT DOWN AND SHE
 LEAPS THROUGH HIS ARM
 THAT OTHER SUN, THE JEALOUS CURSING OF THE
 UNRAILED BLOOD.

IN MY CRAFT OR SULLEN ART
 EXERCISED IN THE STILL NIGHT
 WHEN ONLY THE MOON PACES
 AND THE LOVERS LIE ABED
 WITH ALL THEIR GRIEFS IN THEIR ARMS,
 I LABOUR BY SINGING LIGHT
 NOT FOR AMBITION OR BREAD
 OR THE STRUT AND TRADE OF CHARMS
 ON THE NOXY STAGES
 BUT FOR THE COMMON WAGES
 OF THEIR MOST SECRET HEART.

NOT FOR THE PROUD MAN APART
 FROM THE RACING MOON I WRITE
 ON THESE SPINDRIFT PAGES
 NOR FOR THE TOWERING DEAD
 WITH THEIR NIGHTINGALES AND PSALMS
 BUT FOR THE LOVERS, THEIR ARMS
 ROUND THE GRIEFS OF THE AGES,
 WHO PAY NO PRAISE OR WAGES
 NOR HEED MY CRAFT OR ART.

IT WAS MY THIRTIETH YEAR TO HEAVEN
 WOKE TO MY HEARING FROM HARBOUR & NEIGHBOUR WOOD
 AND THE MUSSEL POOLED AND THE HERON
 PRIESTED SHORE
 THE MORNING BECKON
 WITH WATER PRATYNG AND CALL OF SEAGULL AND ROCK
 AND THE KNOCK OF SAILING BOATS ON THE NET WEBBED WALL
 MYSELF TO SET FOOT
 THAT SECOND
 IN THE STILL SLEEPING TOWN AND SET FORTH.

MY BIRTHDAY BEGAN WITH THE WATER -
 BIRDS & THE BIRD OF THE WINGED TREES FLYING MY NAME
 ABOVE THE FARMS AND THE WHITE HORSES
 AND I ROSE
 IN RAINY AUTUMN
 AND WALKED ABOARD IN A SHOWER OF ALL MY DAYS.
 HIGH TIDE AND THE HERON DIVED WHEN I TOOK THE ROAD
 OVER THE BORDER
 AND THE GATES
 OF THE TOWN CLOSED AS THE TOWN AWAKE.

Rarach Press

PAVLOV

by Richard Neugebauer

Rarach Press: Kalamazoo, MI, 1986; small folio, marbled paper covered boards, leather spine label, slipcase; 14 pages. \$1,200

Printed in a limited edition of 22 numbered and signed copies. Fine in fine slipcase. Bound by Jan Sobota and illustrated / printed by Ladislav Hanka. [Book # 137917]



PAVLOV



Když kreslil rarach ocasem
hranice vejvínku svého
sasáhl Babi chlum a část
lesa telockovského.
Zzochraně ocasu chlupy
uvlily za pařez duhu,
jenž ležel vyvrácen, takže
kořeny jak řada zubů
skroucených ku nobi čňla.
"Proklété a hloupé místo!"
zlosti své ulevil rarach.
Nestane se tak často,
aby čert za ocase všel.
Trávník uvolnil ohon.
Celá však přehlela chlupů
zůstala v kořenech. Blesk, hrom
provázel čertovo klení.
A tak to nášťastné místo
na věky hloupým se stalo.
Na dlouhou bylo tu pustó,
neb se tu usadit nechcel,
kdo v lidavě "Hlilna" nšel.

Až jednou lidé sem čivní
očkudsi z daleka přišli.
Tám se tu hned zalíbilo.
Nový domov tady našli.
Přišli z města Kooourkova
když občané jeho všichni
do světa se roscázeli,
na svůj pávod jouce pyšni.
Osadu zde založili.
Aby jinich rozum zlekal
navsal je dle evatého
apoštola, jenž se blykcal
volikou chytrosti vědycky.
Svítili to jeho umu,
by je před hlouposti chránili,
tím však způsobili jemu
velkou svízal mernou starost.

Jednou když přšelo venku
evatý Petr na vrátnici
aspánil si dlouhou dýmku
s Pavlem used' ke stolečku
hazaný merišš hráli.
Soiva tih hry odbyty so
přilil' ančiččok maly,
jenu Pavlu na kolene
coš jenu v uši šepťá.
Ten so mračí zlostně Hledí,
za to andlíek se chychťá.
"Hrom do toho!" kleje Pavel
kartami pak o sňit praší.
"To byl jistě čert mí dlužen!"
Za kartami ranou plštil

ulehčí si rásný voják.
"Já nemochu ani spát,
býtl vesel v karty hrát,
pro ten bídný patronát!
Co s tím jenom je za práci,
tyhle lidi z Kocourkova
hlídat jako malé děti!
A uhlídat se to redá — —
Teď zas vedli novou hloupost
ne cetsud' budu s nimi
kde kdo si zas bude dělat
ze mně všelijaké šprýmy."
Mnohá se již tehdy vyprávěla zkažka
o těch hloupých kouscích, které provedli.
A také o té obci vňhas krajem lefl
jak o pivu z Plazě, šeském poridli,
či o silovčiči slavné za Slovače,
švestkových knedlicích, či o prašské šunce,
Kmochově dechovce a že venikl nový
Kocourkov zas tady, jasně je jak slunce.

Vědte si je dobráli,
když tak někam přišli
ať to bylo po kostele
na pivo si saší.
Řež tu jich trochu "dlíšťó"
rizně převarosli
a z toho pak směšné zkažky
o nich vyprávěli.
Do pytlů prý naccpavali
v noci čarou tnu
pak ji dali noboštíkům
sebou do hrobu.
Jednou vyšli na procesí
so svatým obrázekem
Byl na hůlce dva ho nosli
Svítil e Pařizkem.
Krášl' sbohrně kolem žit
nilo zleho netuší,
když v tom na ně něco přišlo
zaskočit si muší.
Přilku na něj obrázek byl
do žita zaplohl
v pole zašli, aby dali
věci průběh rychlý.
Když šli nazpět stal so zárazek
svatý se jim ztratil
nemohl ho v žitě najít
Pařizek ni Svítel.
A tak táhli do Vranova
memší obrázek.
Tam se jenom pomodlili
a šli zas nazpátek
A když pa
kde stáva
bylo žito
koukali v
jak tu v
obrázček
a ten eva
sundati oc

Žil tam k
kterému t
že nikdo
než jako



 OAK KNOLL

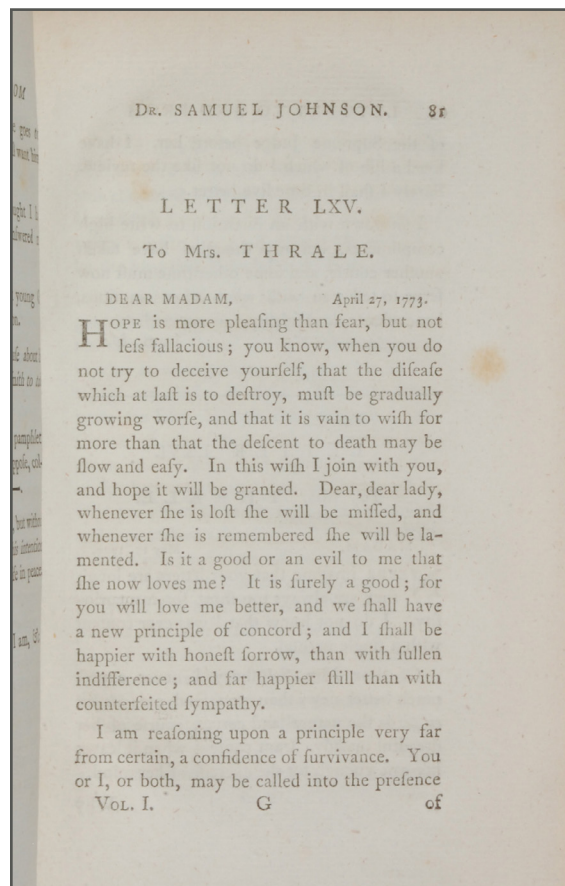
LETTERS TO AND FROM THE LATE SAMUEL JOHNSON, LL.D.

TO WHICH ARE ADDED SOME POEMS NEVER BEFORE PRINTED. PUB. FROM THE ORIGINAL MSS. IN HER POSSESSION

by Samuel Johnson

Printed for A. Strahan and T. Cadell: London, 1788; 2 volumes, 8vo., bound in leather-backed speckled tree calf leather boards, gilt spine label, top edge stained black; (ii), xv, (1), 397; xi, (1), 424 pages. \$450

First edition of Hester Thrale Piozzi's significant selection of Dr. Johnson's erudite and entertaining letters - "the first publication and canonization of a large body of his correspondence". Courtney, p.168. In a lovely rebinding with the preliminary blank in volume one. Ownership marks in ink on title page and recto of title page of both volumes. Errata slip tipped-in at rear of volume two. The first substantial collection of Johnson's letters. Mrs Piozzi, when she was Mrs Thrale, was Johnson's principal correspondent for a decade; her edition of Johnson's letters is the 'first publication and canonization of a large body of his correspondence' (Oxford DNB). The Letters sold well, notwith-

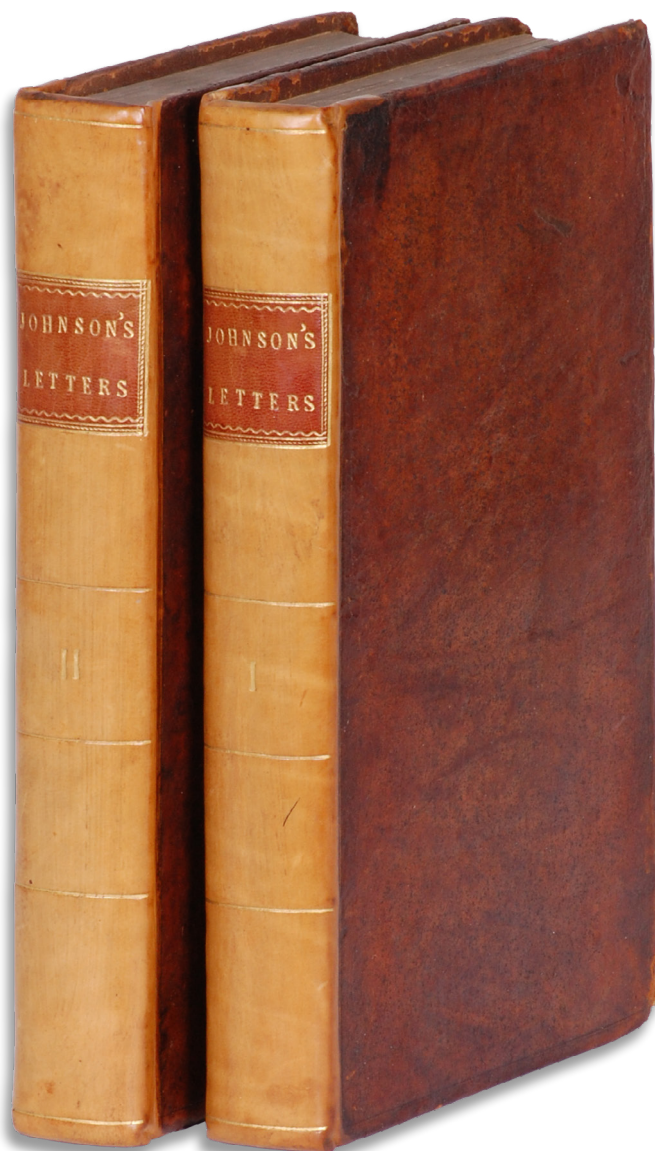


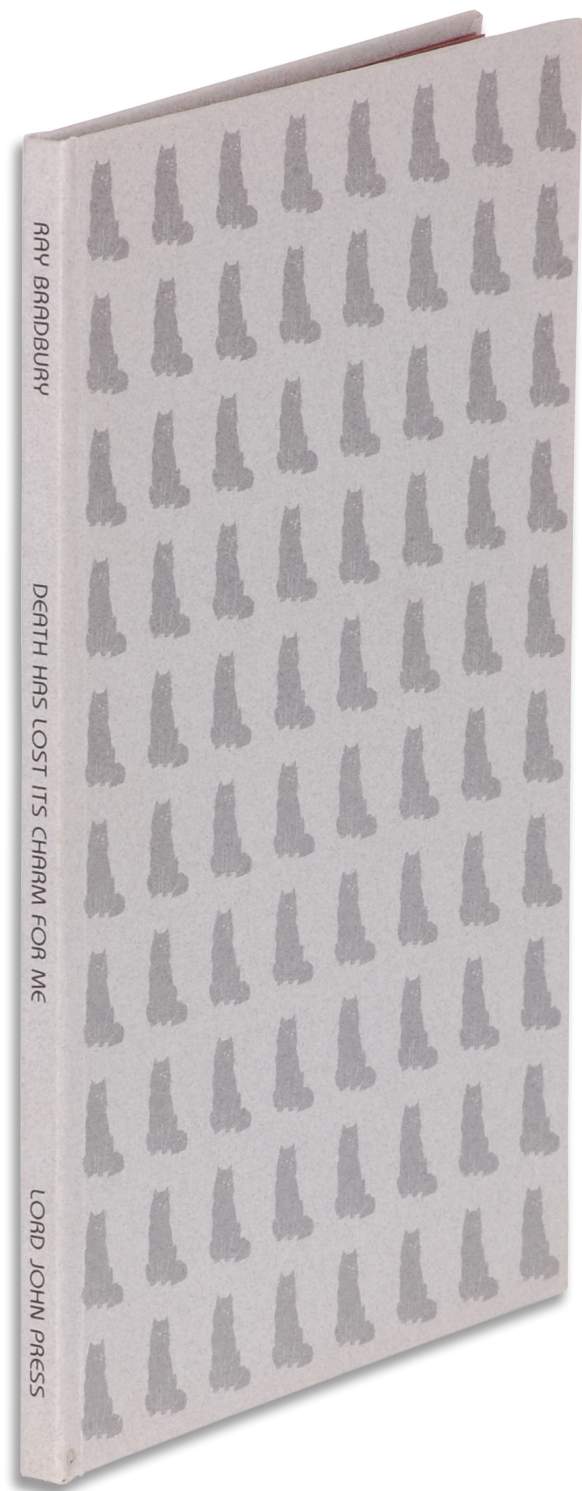
standing some complaints of manipulative editing by Boswell. Arthur

Murphy admirably declared that they show Johnson 'in the undress of his mind'.

Samuel Johnson once hailed Hester Thrale, later Piozzi, as "if not the wisest woman in the world undoubtedly one of the wisest" (Allibone, 1601). She met him in 1765; he became a frequent houseguest, and she "was flattered by the attentions of this literary lion who took her sufficiently seriously as a poet not only to praise and criticize her efforts but also to suggest collaboration. With Johnson she was soon translating Boethius's Consolations of Philosophy She assisted him in the preparation of his Journey to the Western Islands, and Johnson acknowledged that several of the lives in his Lives of the Poets owed as much to her conversation as to her skills as amanuensis.

Fleeman 88.3L/1; Courtney & Nichol Smith, p. 168; Chapman & Hazen, p. 165; Rothschild 1270; Liebert 120. [Book # 137915]





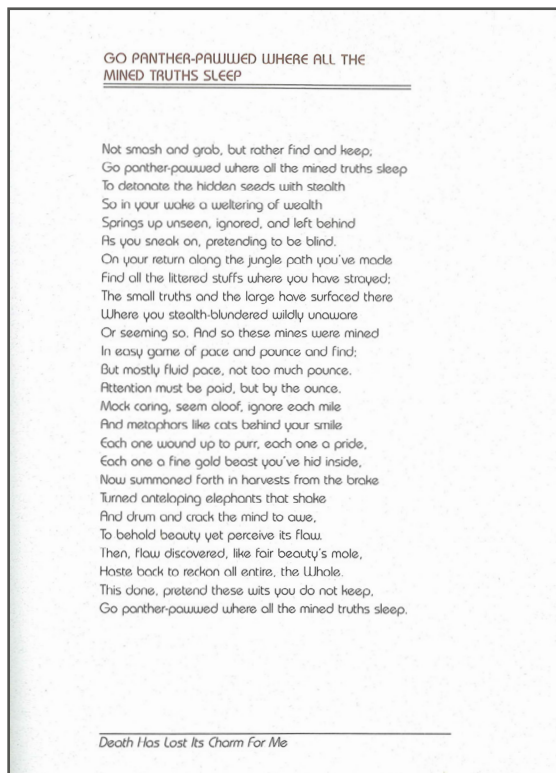
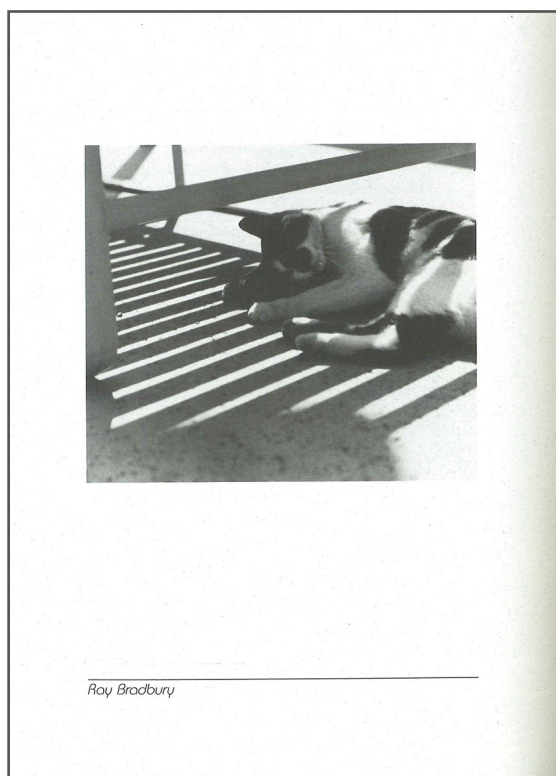
Lord John Press

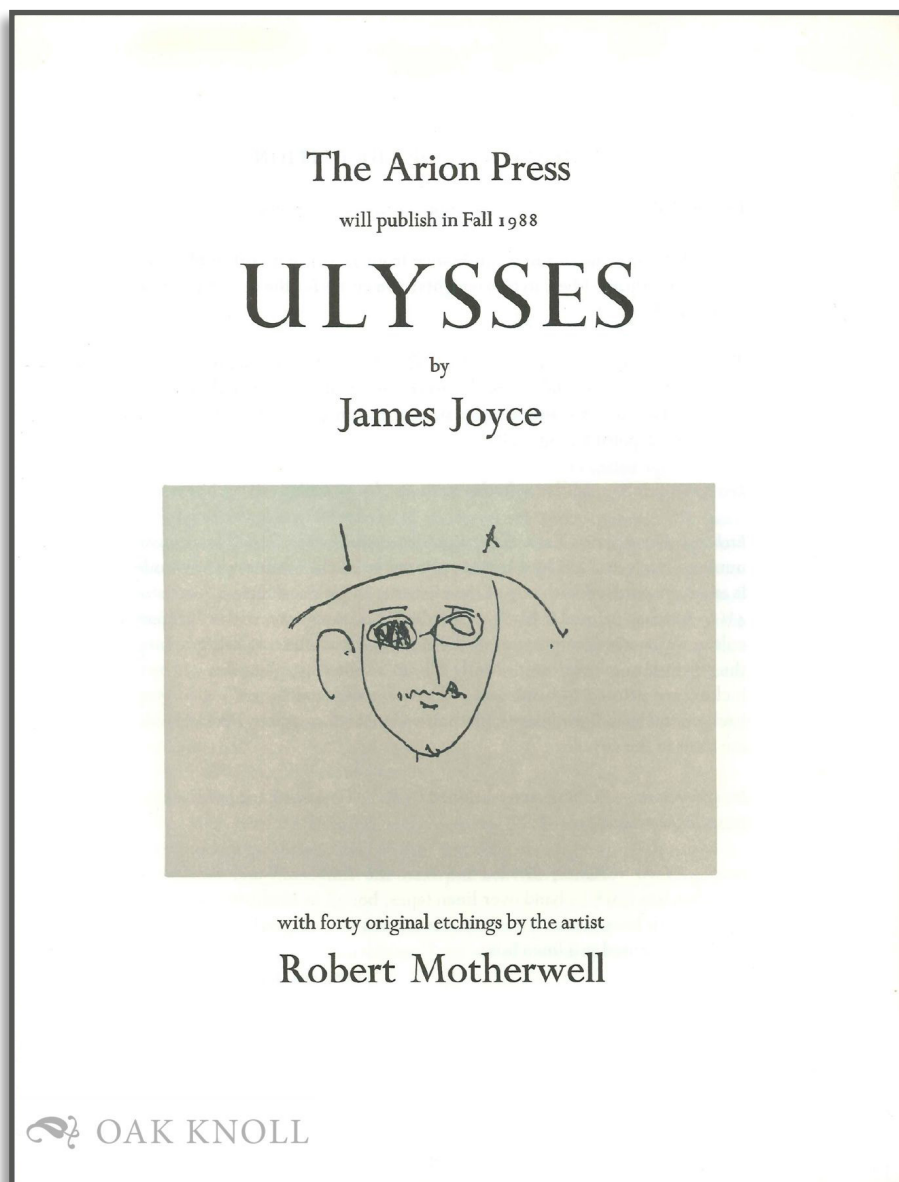
DEATH HAS LOST ITS CHARM FOR ME

by Ray Bradbury

Lord John Press: Northridge, CA, 1987; large 8vo., decorated paper-covered boards; 38 pages. \$200

First edition. A fine copy. Printed on Gainsborough Frost White Text paper and the type is Bauhaus Medium and Light. Designed by Robert Schneider and printed by Carl Bennitt of Pace Lithographers, Inc. Binding by Marianna Blau. [Book # 137941]





Arion Press

Prospectus for ULYSSES

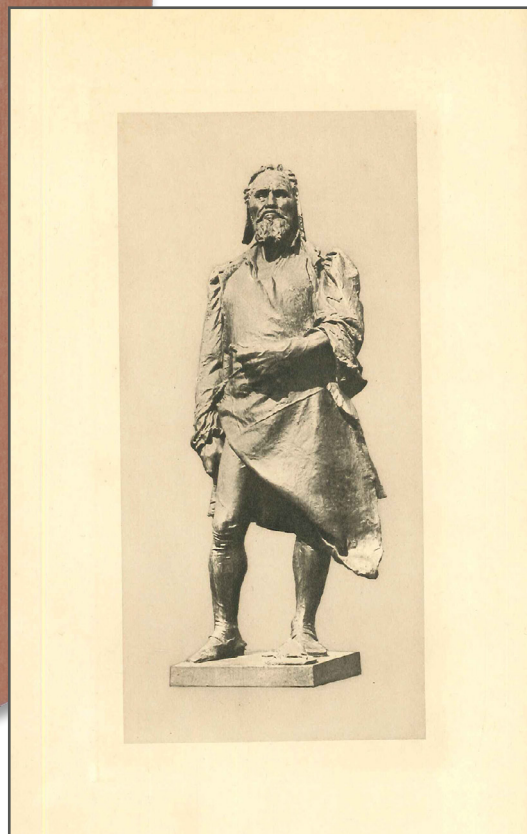
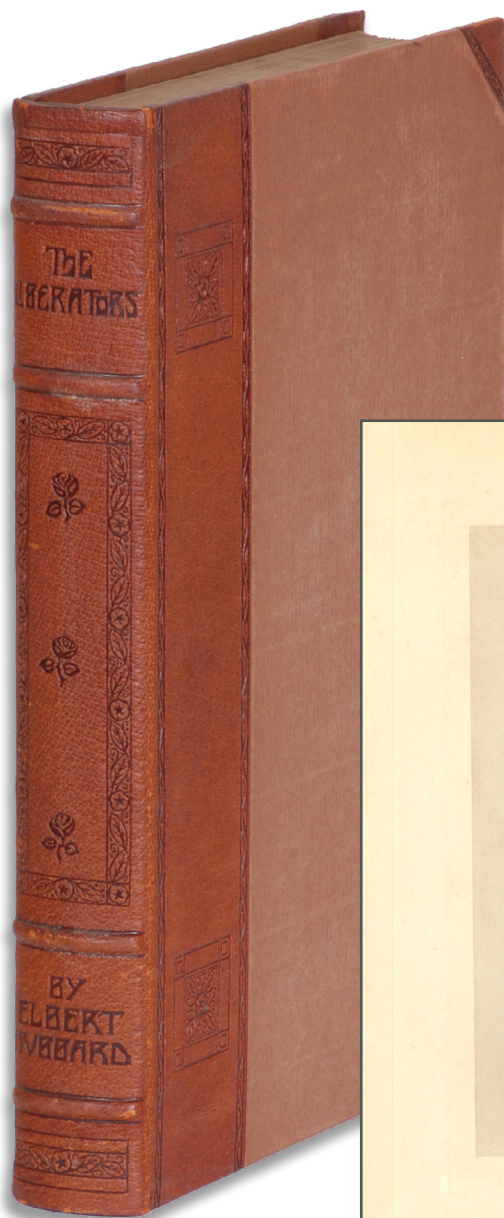
by James Joyce

The Arion Press: San Francisco, 1988; large 4to., single sheet, folded once, with original mailing envelope from the Arion Press. \$120

NOTE: THIS IS FOR THE PROSPECTUS ONLY.

A fine copy. With photo of Motherwell and Hoyem tipped in.

Printed in an edition limited to 150 numbered copies for sale (this being copy No. 21), out of a total edition of 175 copies. Signed by the illustrator. With forty etchings by Robert Motherwell on twenty folded leaves. Printed in Perpetua type on French mould-made Johannot paper. "Considered by many the greatest novel of the 20th century, Joyce's Ulysses deserved this typographical tribute, painstaking craftsmanship, and the artistic contribution of a painter of international stature. Robert Motherwell (1915-1991), a founder of Abstract Expressionism, counted Joyce as his favorite modern author and drew upon the writings for titles to his paintings, drawings, and prints throughout his career. The project was four years in planning and a year and a half in production" ("Checklist of Arion Press Books" 17 in The Arion Press 1992 Catalogue). [Book # 137918]



Roycrofters

THE LIBERATORS

BEING ADVENTURES IN THE CITY OF FINE MINDS

by Elbert Hubbard

The Roycrofters: East Aurora, 1915; 4to., half pigskin over paper covered boards, embossed decorative borders and text along spine, four raised bands, top edge gilt, deckle edged paper; 312 pages. **\$300**

First edition limited to 378 numbered copies signed by the author / printer, of which this copy is not numbered or signed. McKenna 230. With bookplate, "Dorothy Farewell one of her books." A tight, bright, and unmarred copy. Frontispiece with tissue guard. Illustrated throughout. Printed in two colors on Roycroft handmade paper. With revisions by Elbert Hubbard II. Edited and arranged by John T. Hoyle. Illustrations by Charles A. Winter, Otto Schneider, Gutzon Borglum, Paul Barlett, Charles Younger, Jules Maurice Gaspard, and W.S. Lively. Typography by Charles Rosen and Axel Edward Sahlin. Presswork by John Hall and binding by Charles Youngers. Compiled by Hubbard in the aftermath of his parents' deaths on "The Lusitania". [McKenna 230]. The Old Philistine's selected essays, including "The Titanic" -(how ironic!), "John Burroughs," "The Ex-Libris Collector," "A Message to Garcia," "The Book of Job," "The Journal of Koheleth" etc.. [Book # 137912]

Water Mark Press

THE LAST MAGICIAN

by Stephen Corey

Water Mark Press: (Huntington, NY), 1981; 8vo., half cloth, paper-covered boards; 61, (3) pages. \$125

Illustrated by Coco Gordon.

First edition. Limited to 562 copies of which this is one of 50 copies with two additional wood engravings (signed A.P. 2) on handmade paper, bound thus. Bound by Alexandra Soteriou, offset printed on manila hemp and cotton handmade paper. Illustrations in text by Gordon. Signed by the author and Gordon on colophon. Acknowledgments, table of contents, foreword by Charles Fishman. Biographical sketch of the author. [Book # 138302]



I CRAFTS

EMBROIDERY

*Nothing less than painting by thread—
needling bawks to cover a cowboy's chest,
nightingales for a regal cloak,
daisies for the pillow of a child.*

*Like the best of lovers,
the threads interweave and overlay
but cannot be fused on any palette—
each bright line unique
as the music of broid.*





Black Sparrow Press

A collection of Black Sparrow Press publications

Black Sparrow Press: Los Angeles & Santa Barbara, CA; 36 volumes, plus greeting cards and monthly newsletters.
\$400

A collection of thirty-six (36) Black Sparrow Press publications, four New Year's Greeting cards, and a nearly complete set of Sparrow, the monthly newsletter of the Black Sparrow Press from October 1972 to September 1978. All volumes are signed and/or the hardcover editions. A complete list of items are available on our website here.

Black Sparrow Press was founded in 1966 by John Martin as a way to help promote avant-garde literature, particularly works by Charles Bukowski.

A nearly complete set of Sparrow. The set contains issues 1-72, lacking only issues 5, 7, 8, 9, 11, 12, 14, 15, 16, 23, and 54. All are the first printing (in two-colors), except issues 4, 6, 10, and 13, which are second printings. Sparrow 61 through Sparrow 72 are bound together (cloth, paper front cover label, acetate dust jacket) without separate title as issued by the publisher.
 [Book # 138293]

Newspapers

TEKHNICHESKOYE OFORMLENIYE GAZETY

[i.e. TECHNICAL DESIGN OF A NEWSPAPER]

by B.A. Vyazemskiy, M.K. Urlaub

Gizlegprom: Moscow; Leningrad, 1933; 25.4 x 17.5 cm, in original illustrated publisher's wrappers; 216 pages, 1 table. \$900

First edition. Illustrated. Wrappers slightly age-toned, a couple of tears of the spine, otherwise a very good, clean cop of this rare book.

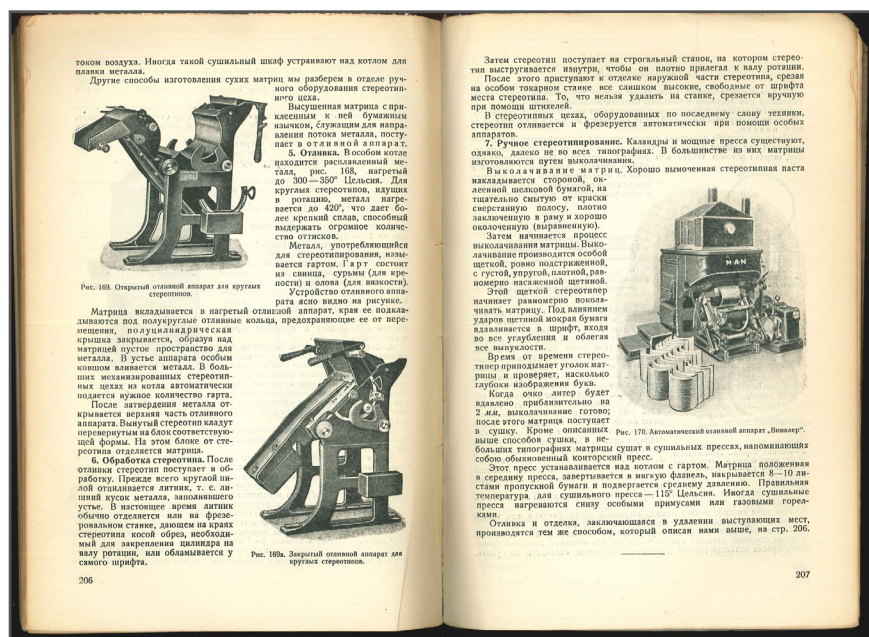
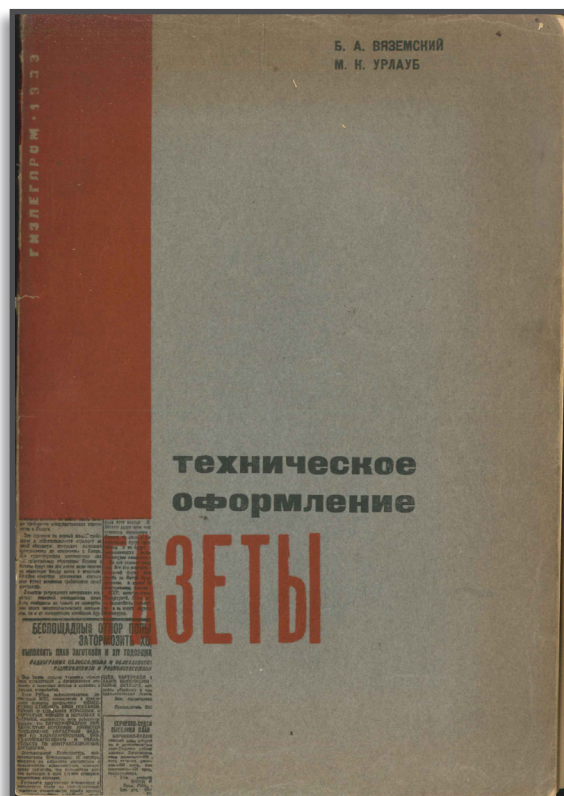
Written by the Soviet art critics Boris Viazemsky (1899-?) and M. Urlaub, this manual provides detailed information on the technical design of the newspaper.

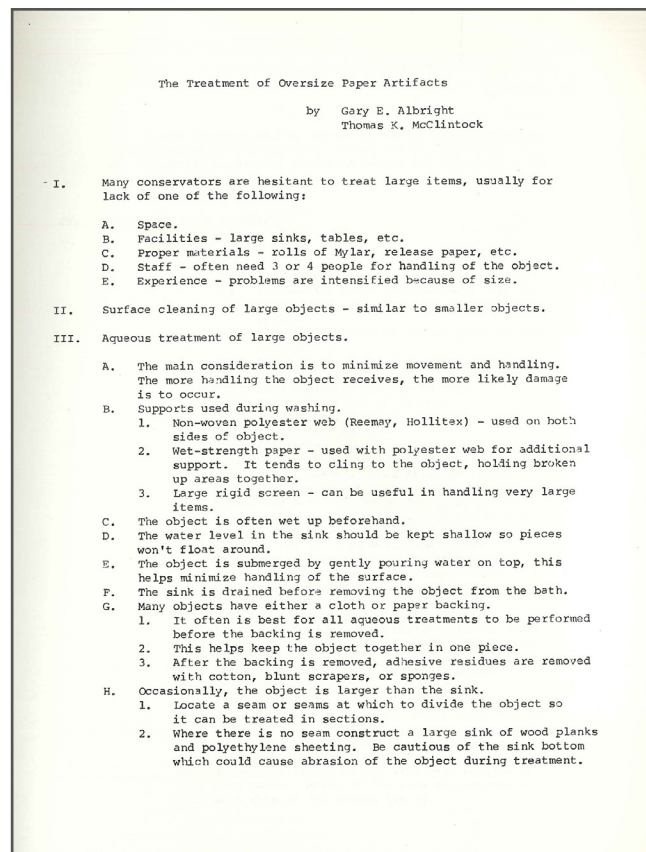
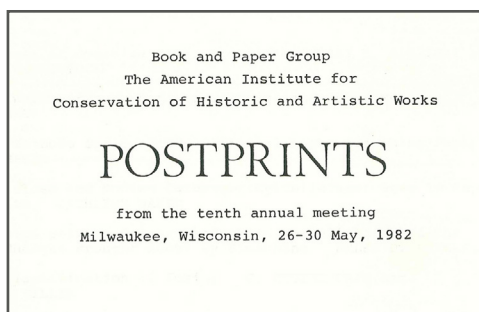
The book is grounded on the concept that the newspaper design constitutes a purely political matter and any type of technical mistake in the arrangement of material can both “kill” a newspaper and become a problem of political importance. In each chapter the authors examine various elements of the newspaper design and scrutinize them on multiple examples from the proletarian, pre-revolutionary and foreign periodicals, such as “Smena” [i.e. A Change], “Novoye vremya” [i.e. New Time], “Pravda” [i.e. Truth], “The Evening News”, “Daily Herald”, “Kölnische Zeitung” [i.e. Cologne Newspaper], “Krasnaya gazeta” [i.e. A Red Newspaper], etc. Every specimen is accompanied by captions that showcase the authors’ assessments of the quality of the newspaper design. The book also elaborates upon the main tricks used by various newspapers to minimize or highlight political importance of specific news: sensational headlines, concealment of specific information, font sizes, etc. The authors pay particular attention to the different types of illustrations (caricature, photograph, photomontage, photolithomontage, diagrams, etc.) and draw a parallel between their use in the Soviet and foreign periodicals. The edition defines a photomontage as a tool that helps to comprehend various aspects of an idea, while concentrating attention on one specific matter. The authors underline the importance of logical and thematic sequence while creating a photomontage and state that a good photomontage is that which has a political goal and does not need a caption to fathom its meaning. The edition features, among other illustrations, examples of photomontages by A. Vasilevich and unidentified artists.

From the basic principles of the newspaper design to the various types of printing techniques, this densely illustrated book focuses on the different topics of the newspaper design: various types of layout, instruments of a typesetter, productions of clichés, techniques of proofreading, design of proletarian and bourgeois newspapers, zincography, models of the newspaper design, headlines, material arrangement, etc.

Worldcat does not locate any copies.

[Book # 138159]





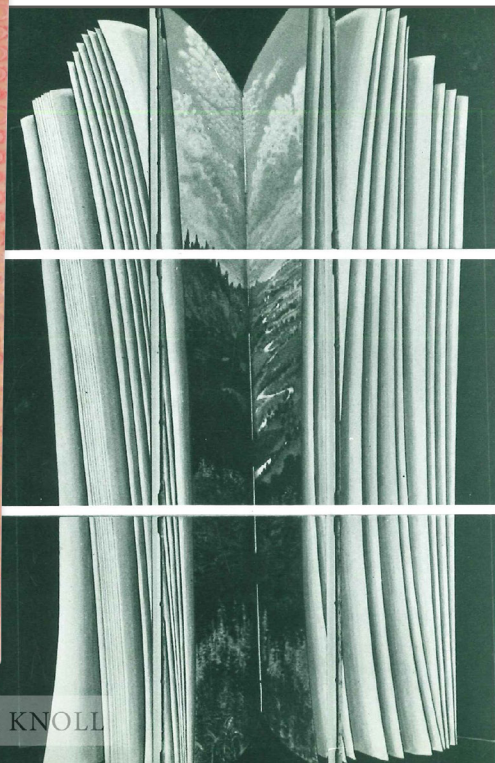
**American Institute for Conservation
of Historic and Artistic Works**

**POSTPRINTS (title for 1st volume) then
THE BOOK & PAPER GROUP ANNU-
AL VOLUMES 2-32**

(American Institute for Conservation of Historic and Artistic Works: Washington, DC), 1982-2013; 4to., stiff paper wrappers; various pagination. \$250

Complete run of the annuals issued by this conservation/preservation group through 2013. 32 volumes. The first volume has a different title than the subsequent volumes. A scarce set.

[Book # 138148]

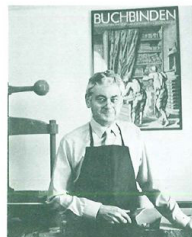


**SATURDAYS'
BOOK ARTS
GALLERY
PRESENTS**

**ASPECTS OF
BRITISH
BOOK ARTS
TODAY**

**GENEVA
OHIO, USA
OCTOBER
1988**

 OAK KNOLL



Trevor Jones, York

I was lucky enough to be in on the beginning of Designer Bookbinders, when the society was inaugurated as The Guild of Contemporary Bookbinders in 1955. Thirty years ago, I suppose I might have been one of the young Avant-garde; now I must be considered one of the Old guard!

The great obsession today is for conservation and restoration, as librarians and the curators of great collections come to realize the enormous task of preserving what they have under their charge against deterioration. Now that all the emphasis goes into refurbishing the past rather than creating for the future, I sometimes feel like the grasshopper confronted by the worker ant as I continue to be the unrepentant designer bookbinder.

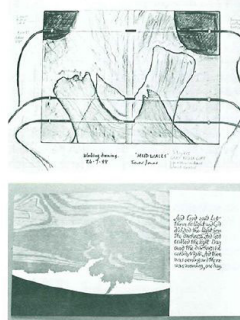
We cannot be continually looking over our shoulder at what has gone before, and if bookbinding is to survive as a living craft the binders must be receptive to new ideas and be prepared to innovate, though the paradox is that even the most modern of us still uses tools, equipment, materials and methods that have changed little over the centuries. Indeed, it is possible that the renewed interest in binding structures and visible sewing supports stems from the researches into past binding techniques by the conservation binders.

My current concerns in binding design are with surface and contour. I enjoy the surface textures of old and distressed leathers, the remains of old gloves and handbags that friends have passed on to me and which are sometimes incorporated into my bindings, and I like to decorate the smoother surfaced leathers with my spirit dyes. I have accumulated a range of techniques with resists, stencilling, and a variety of ways of applying the leather dyes. Another of my preferred ways of working is through the discovery of building a design from the 'found' shapes that come by incorporating in a binding the edges of my chosen skins. I tend to read them as landscape contours when used in this way.

It is no coincidence that the era of the craft binder came after the hand-binding of books ceased to be necessary. Wild, and we try to justify our continued existence by adding something more to our work - 'significance', or a little magic. Whether what we make is art or not is an argument I won't trouble with, but it is undeniable that we use all the apparatus of the artist in making our objects - color, line, form, texture - and we look to stir an aesthetic response to our work, just as the painter or sculptor does.



Title: The Cheerful Warbler **Year of Publication:** (c. 1820)
Illustrator: 14 anonymous wood-engravings **Year of Completion:** 1988
Covered in fair law calf.
100 mm x 78 mm x 4 mm
This small 16 page children's book of rhymes by a renowned 19th C. Viking priar has been sewn onto a stub and give endpaper sections of Japanese and Himalayan handmade paper. The covers are decorated with resist and spirit leather dyes over law calf and white sheep onlay.



Title: Mud Walls - excerpts from the Sermons of John Donne
Year of Publication: 1986
Illustrator: Jane Lydbury
Year of Completion: 1988

Grey Niger goatskin and black calf
260 mm x 170 mm x 10 mm
The book is one of an un-numbered edition of 200 printed in Yorkshire on his handpress by Simon Lawrence in 1986. The top edge is of silver leaf and the endpapers are my own starch-grained paper. The book is sewn on three leather boot-laces and two sunk cords of nylon single filament fishing-line. The covering grey goatskin is modelled over the boards in layers, using the edges of the skin as the design elements. The laces cross the boards, partly under and partly over the covering leather, and are secured at the fore-edge by vellum slips through eyelets.

Title: The First Seven Days
Year of Publication: 1984
Illustrator: E. M. Clarke
Year of Completion: 1988

Various leathers re-cycled from old handbags and gloves, machine-sewn
215 mm x 152 mm x 12 mm
This book of seven fold-out prints of the first days of creation is number 21 in an edition of 100, compiled and illustrated by E. M. Clarke and printed in Colchester, England, by G. C. H. Cooper. The plates are attached with linen guards to stubs which are sewn onto four leather boot-lace thongs. The endpaper sections are of black cartridge and grey starch-grained papers made by the binder.

Title: Memoirs of an Isamaric Spear **Year of Publication:** 1984
Author: George d'Almeida
Year of Completion: 1987

Blue Oasis goatskin, onlaid with natural Niger goatskin and inlaid with brown Niger goatskin.
234 mm x 142 mm x 12 mm
The design is based on a Greek warrior relief from a 6th C. B.C. bronze krater. Warrior and horses were painted with spirit leather dyes and resist, then cut into fragments: 'poisherds'. The inlays were given five linings of handmade paper and moulded over a bowl. Exposed edges were painted with acrylic before inlaying, and some fragments given black calf 'shadows'. Doublures of the same blue Oasis leather as the covers, and endpapers are starch-grained.



Bookbinding

ASPECTS OF BRITISH BOOK ARTS TODAY

Saturdays' Book Arts Gallery: Geneva, Ohio 1988; oblong 8vo. half-cloth over marbled paper covered boards, with the original paper wrappers loosely inserted; (28) pages. \$100

A catalogue for the exhibition which featured British book arts of today. This copy is one of 40 numbered copies signed by Jan Sobota, who also executed the binding. Signed by Philip Smith. Furthermore, Bookbinders, Trevor Jones, Sarah Firmin, Angela James, and David Sellars were among the exhibitors. Illustrated. [Book #138042]

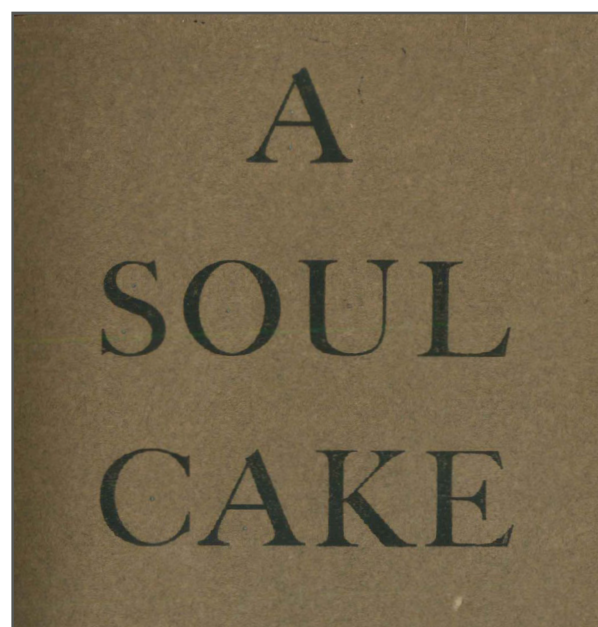
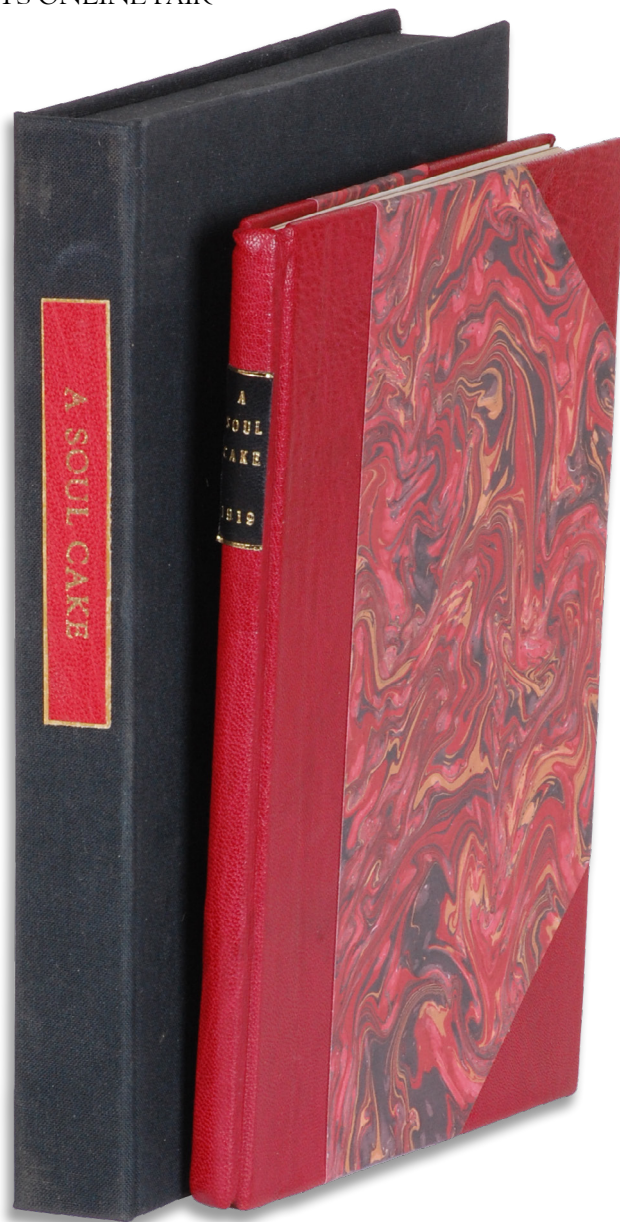
*St. Dominic's Press***A SOUL CAKE**

by Faith Ashford

Printed and Published by Douglas Pepler, S. Dominic's Press: Ditchling, 1919; 8vo., bound in 3/4 red leather, marbled boards, In clamshell box; (viii), 53, (3) pages. \$250

First edition limited to 240 copies. Taylor & Sewell, Saint Dominic's Press: A Bibliography A47. Rebound in an unsigned binding by Jan Sobota. A fine copy in fine clamshell. Original wrappers bound in at rear. Gill's press device in red on title-page.

There are 42 religious verses by Faith Ashford who wrote other things published by the Press - Christ, Things Unseen and Poor Man's Pence. [Book # 138036]



3

BENEDICITE OMNIA OPERA
DOMINI, DOMINO.

WHO hath crisped the little peaks
upon the waves,
Who hath cut their innumerable
facets,
Who hath flashed the blue, the green and the
white upon them,
Who hath scattered their golden stars?
Who hath gathered up the great surges,
Who hath set their rhythm,
To whom is the ocean's ceaseless talk ad-
dressed?
Who hath spread out the purple shadows,
Who hath illumined the warm translucen-
cies?
Who hath laid the white beaches and built
the ruddy headlands
Who hath ripened the chequered fields and
given the land's increase?
Who hath prepared the harvest of the sea and
given men to reap where they sowed not?
Who hath sent forth the winds,
Who hath urged the white horses and
smoothed level ways,
Who hath piled clouds in the height of
heaven,
Who hath uncurtained the blue and called up
the ardent sun?
Who hath taught the sea-birds their flight,
To whom do they cry and who hath provoked
their laughter?

HENRY MOORE

BIBLIOGRAPHY AND REPRODUCTIONS INDEX

Simon & Schuster: New York, 1968; 8vo., cloth; v, (i), 165+(1) and 11 pages of plates. \$700

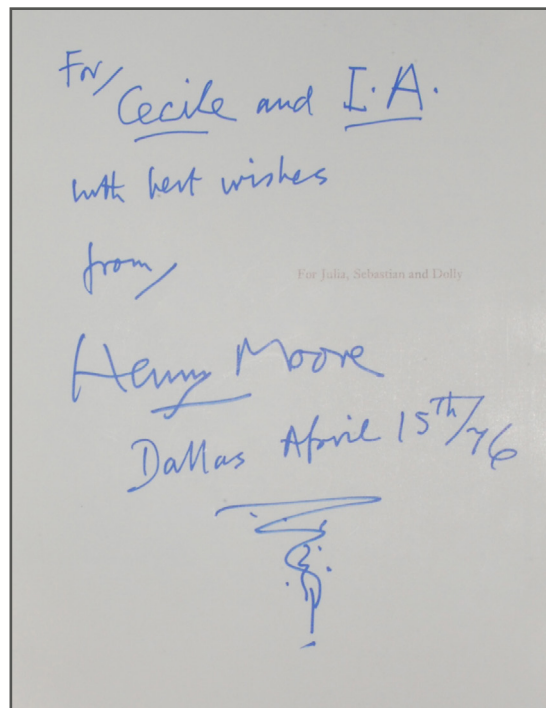
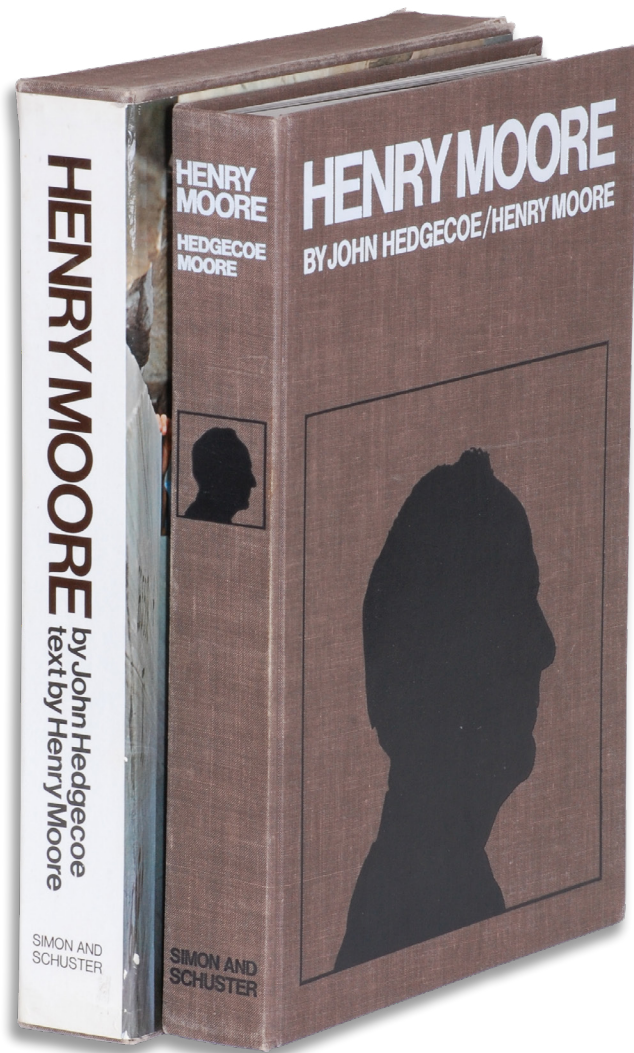


*Photographed and Edited by John Hedgecoe.
Words by Henry Moore.*

First edition. With a signed presentation inscription from the artist on the dedication page, "For Cecile and I.A. with best wishes from / Henry Moore / Dallas April 15th/76." Near fine in near fine slipcase.

Over the last fifteen years John Hedgecoe has taken many thousands of photographs of Henry Moore at work and on holiday, relating the man to the sources of his inspiration—the land, the sea, the sky, natural objects, flintstones, trees, landscapes, and above all to the human form.

The words are by Henry Moore himself. Altogether, the result is an extraordinarily vivid and personal record of the world's greatest living sculptor in his environment. [Book # 138026]



Rowfant Club

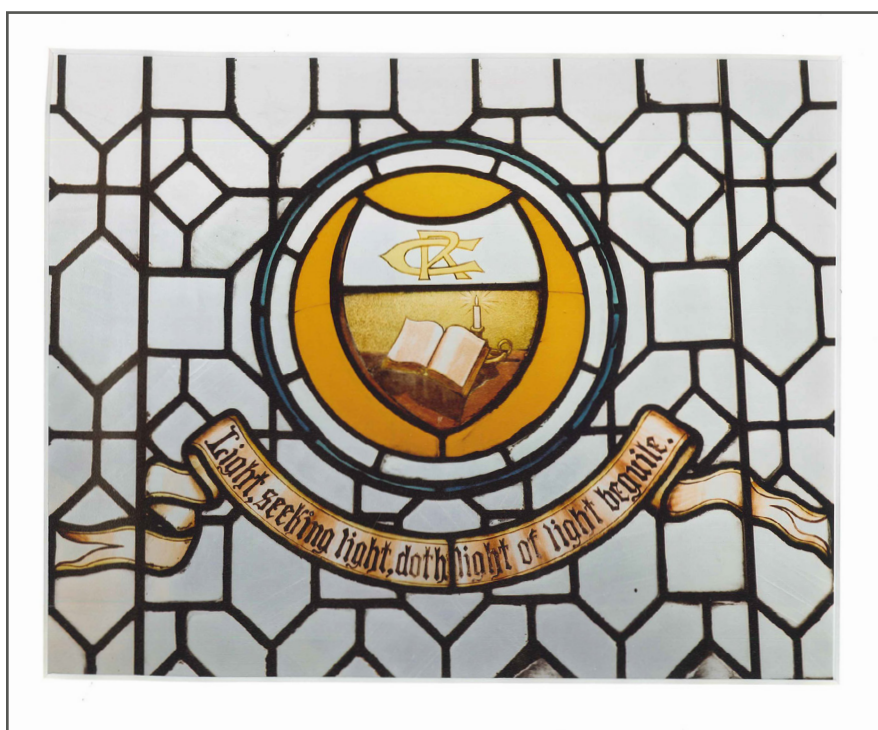
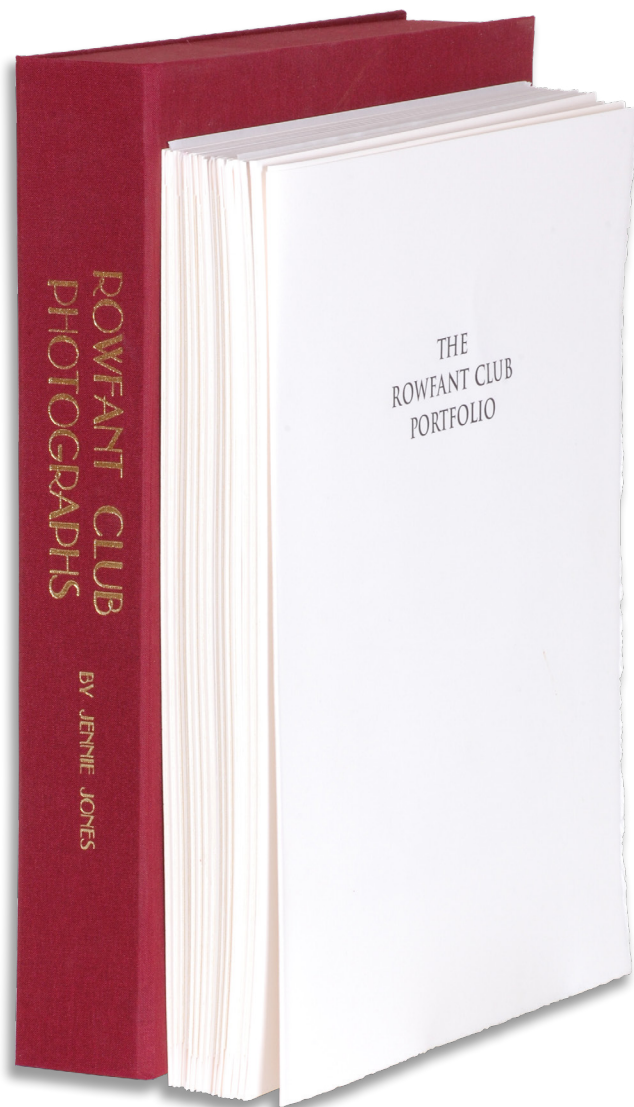
ROWFANT CLUB PHOTOGRAPHS

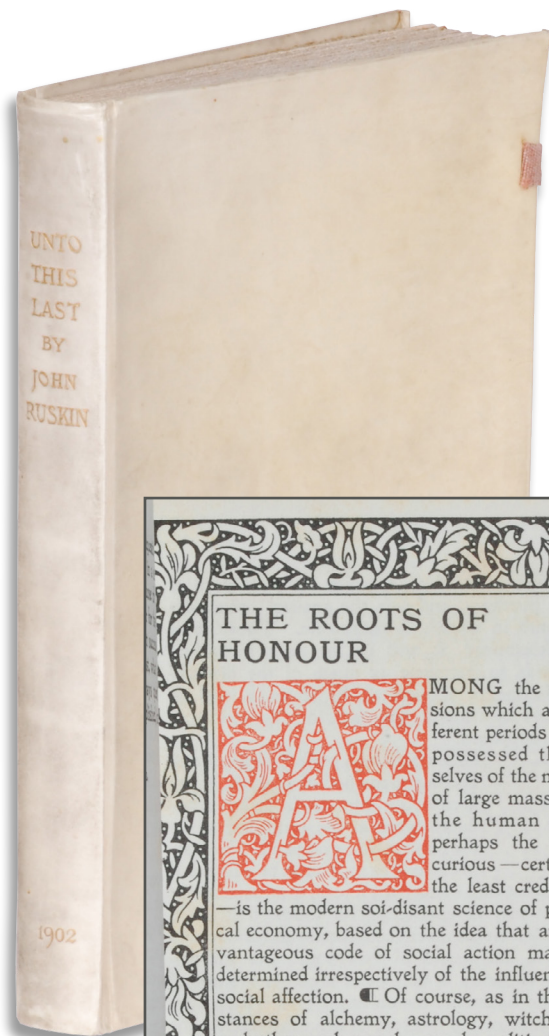
by Jenny Jones

Rowfant Club: Cleveland, 2000; folio, loose matted photographs, clamshell box; (4) pages, followed by 15 photographs. \$1,000

Introduction by Anthony W. C. Phelps.

Limited to 25 numbered copies, of which this copy is unnumbered. A fine copy in fine clamshell box bound by Esper Bindery. Portfolio of 15 color photographs, matted, with guard sheets. With 4 p. of printed description. [Book # 138024]



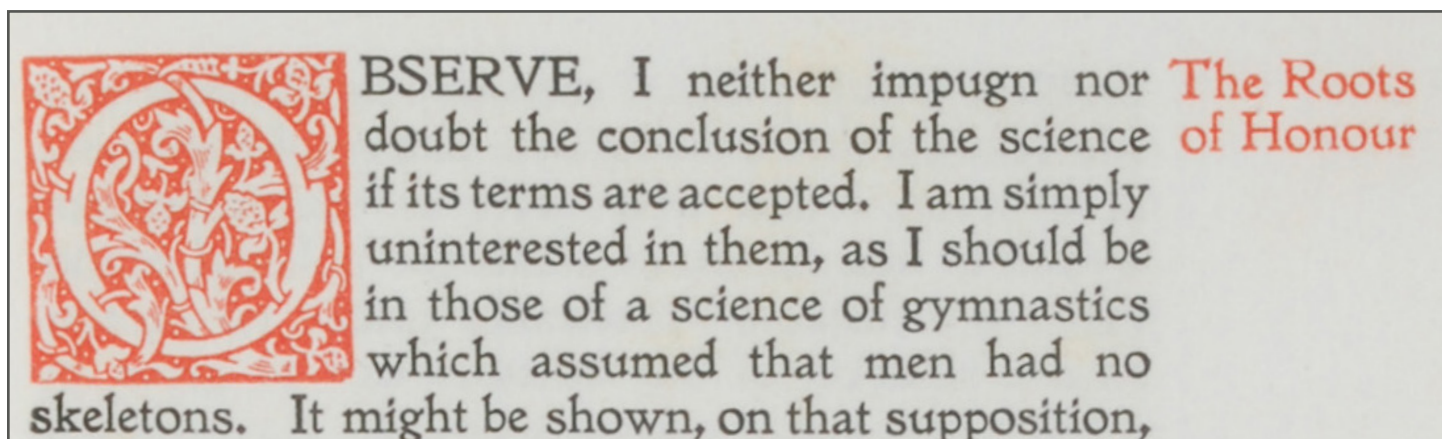
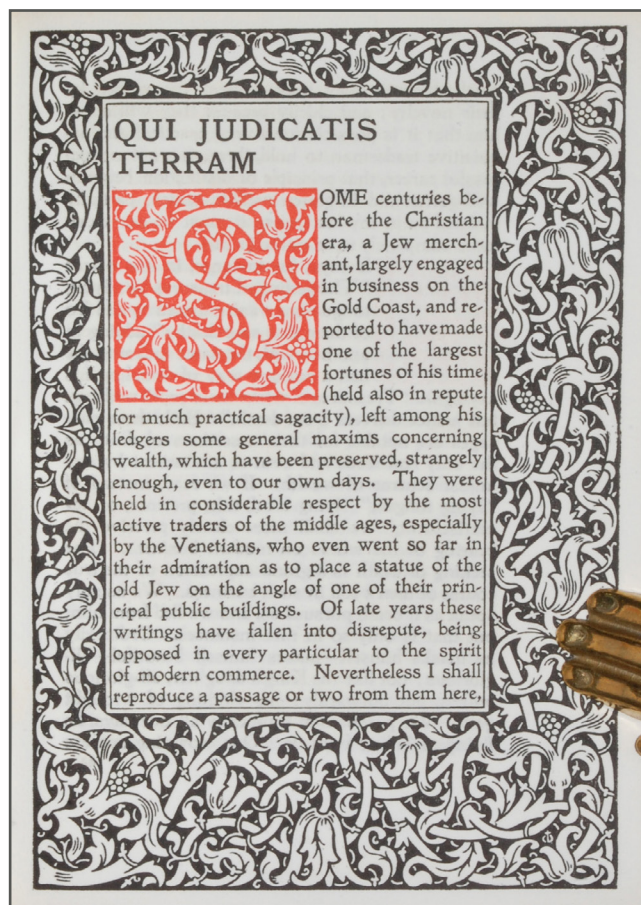
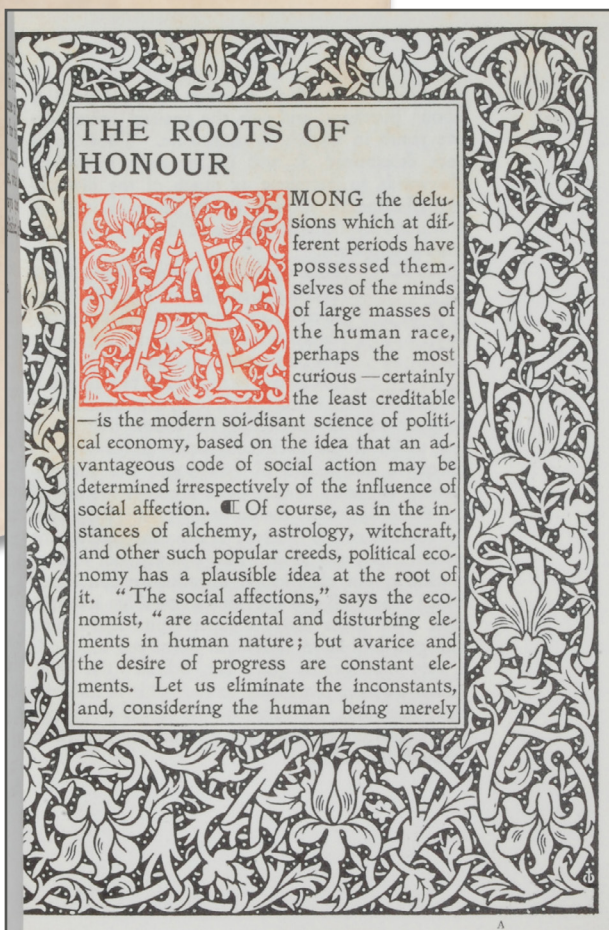


UNTO THIS LAST

by John Ruskin

George Allen: London, 1902; 8vo., vellum boards, gilt on covers and spine, four silk ties; 120 pages. \$100

Limited to 411 copies of which this is one of 400 printed on paper. One silk tie lacking, else a tight, bright, and unmarred copy. A beautiful book printed in black and red by the Ballantyne Press. [Book # 138013]



AN ACCOUNT OF RUSSIA AS IT WAS IN THE YEAR 1710

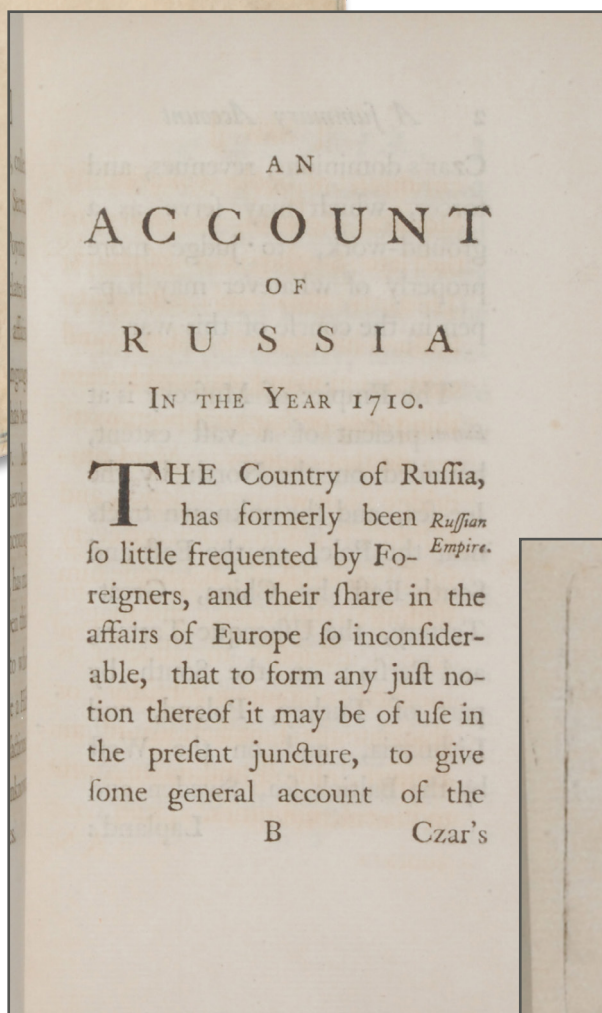
by Baron Charle Whitworth

Printed at Strawberry-Hill: [Twickenham, Surrey], 1758; 8vo., full vellum, black leather spine label, marbled pastedowns and endpapers, all edges gilt; xxiv, 158 pages 1 errata leaf at rear. \$800

First Edition, of which 700 copies were printed. Boards slightly bowed. Vellum very lightly rubbed and soiled, else a fine copy. With bookplate, "John A. Spoor." With bookplate, "Blanche Harvey."

The prefatory advertisement was written by Horace Walpole. The noted English diplomat served as envoy-extraordinary to Russia from 1704 to 1710, at the end of which term the czar Peter presented him with his portrait set in diamonds. He later served as an envoy again to Russia, as well as to Prussia, Germany, and other countries. The original manuscript for this account was obtained by Walpole from Richard Owen Cambridge, who in turn had secured it from the Russian book collection of Monsieur Zolman, a secretary of English diplomat Stephen Poyntz. "Summary though Whitworth's treatment is of a subject so interesting, his book is of value, and is not unjustly compared by Walpole to Molesworth's account of Denmark. The author infers great feats for the Russian arms from the 'passive valour' and endurance of the peasantry. The account of the Russian naval yards (of which the personnel was almost entirely English) at the end of the volume is specially curious." (DNB) Cox I p. 195. Hazen, Strawberry Hill Bib., 5. Hazen, Walpole, 48. Nerhood 75. Rothschild 2560. [Book #138008]

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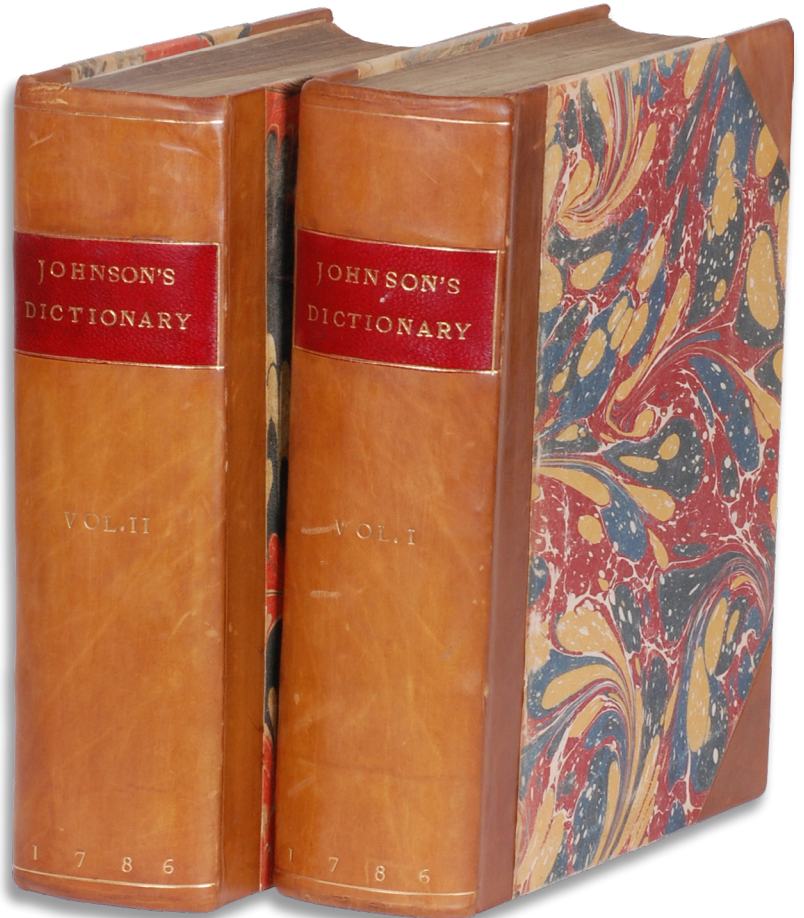


DICTIONARY OF THE ENGLISH LANGUAGE

IN WHICH THE WORDS ARE DEDUCED FROM THEIR ORIGINALS, AND ILLUSTRATED IN THEIR DIFFERENT SIGNIFICATIONS BY EXAMPLES FROM THE BEST WRITERS, TO WHICH ARE PREFIXED, A HISTORY OF THE LANGUAGE, AND AN ENGLISH GRAMMAR.

by Samuel Johnson

Printed by John Jarvis, and sold by John Fielding... London, 1786; 2 volumes, 4to., bound in contemporary half-leather with publisher's marbled boards, red leather spine label, spine title gilt; [74] plus unpaginated lexicon in triple column; [2] & unpaginated lexicon; bound with the half-title in vol. I. \$1,750

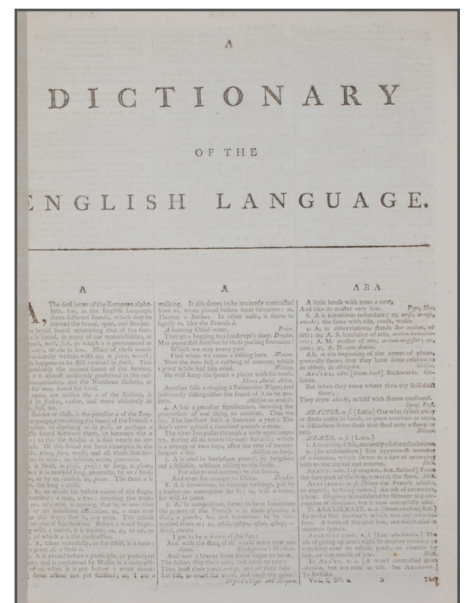
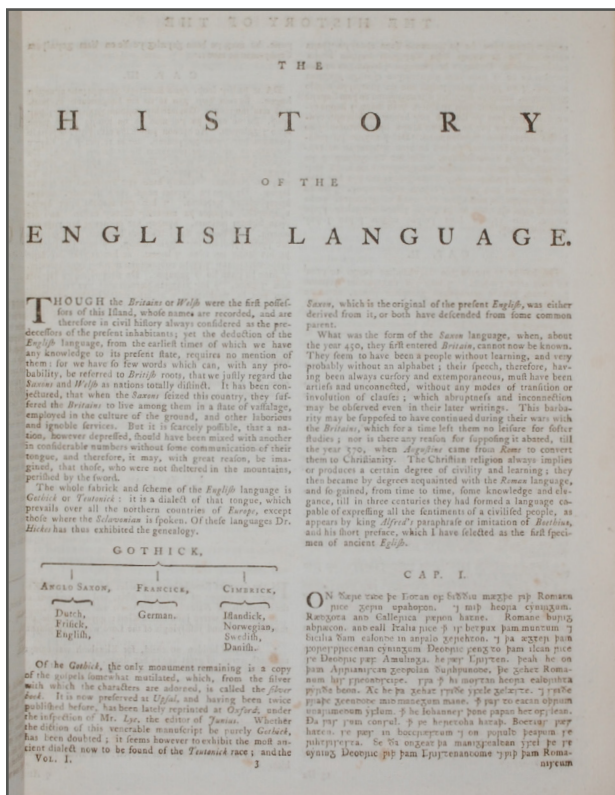


No edition stated, possibly the sixth edition. Only the slightest rubbing to the marbled paper boards and soiling to preliminary pages, else a tight, bright, and unmarred copy. Includes the Preface, Life, History of the English Language, and Grammar, in double column; the dictionary in triple; and the Appendix in tripple at rear of Vol. II. Engraved frontispiece of Samuel Johnson after Bartolozzi. Contains a Life of Johnson, the original preface, and the History of the English Language, with the grammar. Includes a 6-page Appendix of Words either totally

Omitted from Johnson's Dictionary, or used in senses in which he gives no Instances of their Application. In this edition the title-pp. are Fleeman's variant C. "The variant title-pp. are variously attached to the volumes, and no pattern is yet established. There is no half-title in vol. 2.

Jarvis's printing shop was damaged by fire, 7 June 1787 with some loss of stock ... Since the work was published in 48 weekly numbers at 1s. each, there was perhaps occasional demand for title-pp. which were supplied ad hoc" (Fleeman). Alston V, 187a-b (locating only 5 copies); not in Courtney & Smith; Fleeman 55.4D/10; Sledd & Kolb, p. 128.

[Book # 137967]



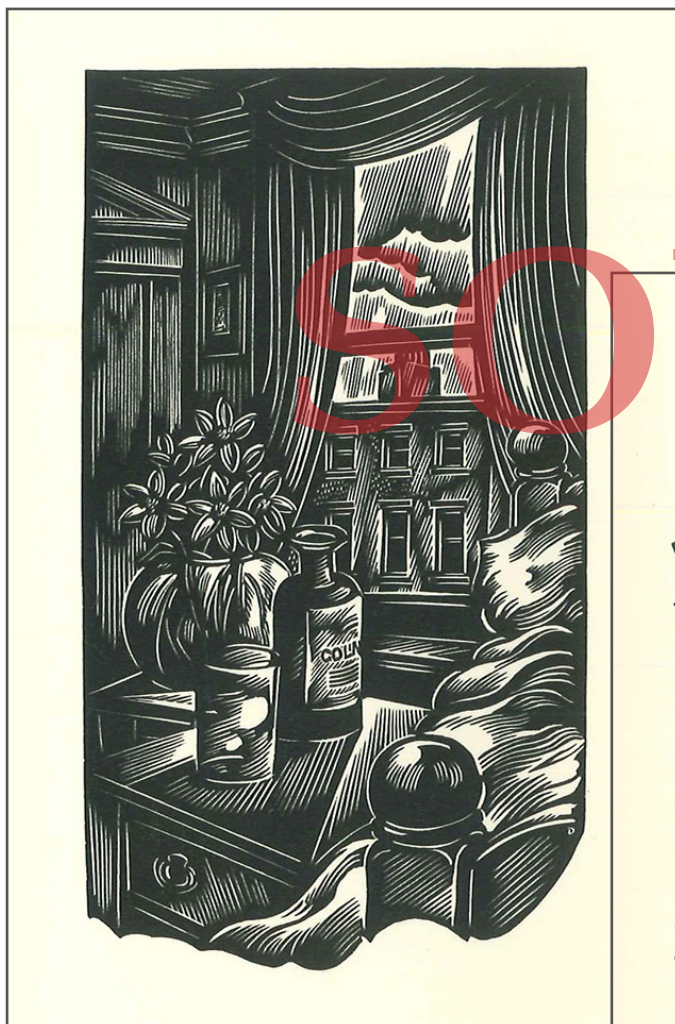
*Yellow Barn Press***DID SHERLOCK HOLMES MEET HERCULE...**

by Julian Symons

The Yellow Barn Press: Council Bluffs, IA (1988); 8vo. quarter cloth with Curwen patterned paper over boards, paper spine label; (viii), 28 pages. \$115

Wood Engravings by John De Pol.

First edition, limited to 200 numbered copies. This copy is inscribed, "For Tom Slavin / Neil Shaver / For Tom With Best Wishes John DePol / 4.12.90.", on the colophon page. A fine copy. Title page printed in red and black, wood-engraved frontispiece and 4 other small wood engravings in the text. [Book # 138035]



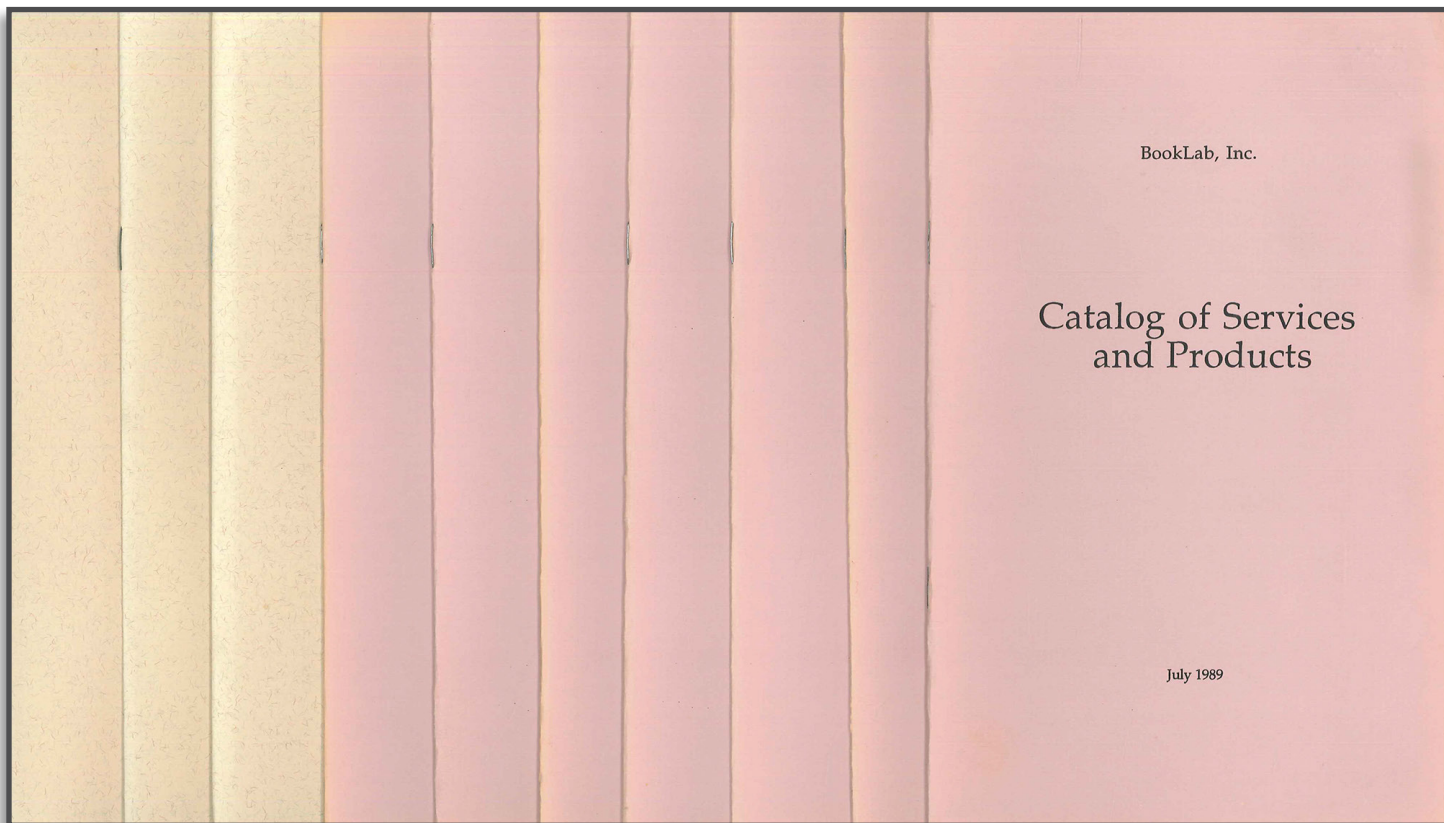
SHERLOCK HOLMES would shake his head when I mentioned the name of Mulready, and say the world was not yet prepared to hear about an affair that involved a chief Minister of the Crown, secret papers, and the threat of war. Yet it can do no harm to set down the extraordinary series of events involving the inhabitants of Mulready House, while they remain fresh in my mind.

It was an autumn morning a couple of years before Holmes's retirement, and I had spent the night with my old friend in Baker Street. Breakfast was finished, he had done with the papers, and was roaming about the room talking discursively as was his wont, when he stopped at the window.

"Halloa, Watson. Our humble lodgings are about to be unusually honoured."

"Holmes, if you are going to give me some of those far-fetched deductions about—"

[[7]]



Booklab, Inc.

Ten issues of Booklab, Inc. 'Booknote' periodicals

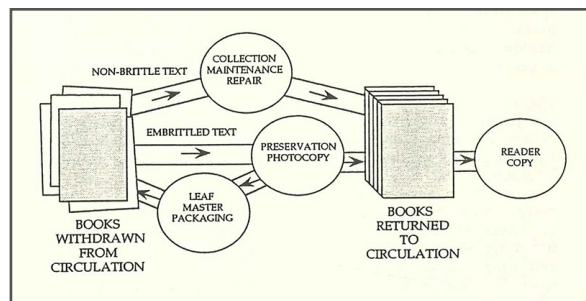
Booklab, Inc.: Austin, TX, 1989-1990; 8vo., paper wrappers; variously paginated. \$100

SOLD

Ten issues of the *Booknote* periodical. Near fine. Issues include:

- 1) Catalogue of Services and Products
- 2) Salvage of Library Materials from Water or Insect Damage
- 3) Collection Maintenance Repair for Publishers' Cased Books
- 4) Safe Handling and Exhibition of Books
- 5) Advantages of Protective Enclosures: The Drop-Spine Box
- 6) Survey, Assessment and Planning for Library Conservation
- 7) A Glossary for the Structure and Action of Bookbindings
- 8) Catalog of Services: Booklab
- 9) Historical Prototypes For Conservation Binding
- 10) Preservation Photocopying.

[Book # 138134]



Catalog of Services and Products

Boxmaking

BookLab specializes in the construction of protective boxes for books, prints and manuscripts. We have produced boxes for individuals and institutions nationwide. Our box customers include the National Archives, The Walters Art Gallery, The University of Texas Humanities Research Center, and the Huntington Library. We provided boxes for purchasers of the Whitney Museum "Artists & Writers" series offering for 1989, and will bind and box the 1990 edition. We have a reputation for quality, precision and timeliness. Whether for a single box, a group of different sizes, or a production run of identical boxes, BookLab is equipped to meet your needs.

Cover of Box

The BookLab standard box is a double tray drop-spine box consisting of a lid tray, base tray and case. In order to assure precise fit and attractive appearance at a reasonable price, BookLab has developed software, equipment and techniques to streamline the cutting and assembly of boxes. Routine processing includes:

- Computer generated dimensions for all board, cloth and paper
- Materials calculated and cut to 1/10th millimeter accuracy
- Refined techniques for adhesive application and tight bonding
- Accurate mitering of all cloth corners
- Tray-to-case attachment in BookLab's unique air press
- Laser printed labels on archival quality paper
- Rigid quality control and careful packing

MORTE D'ARTHUR

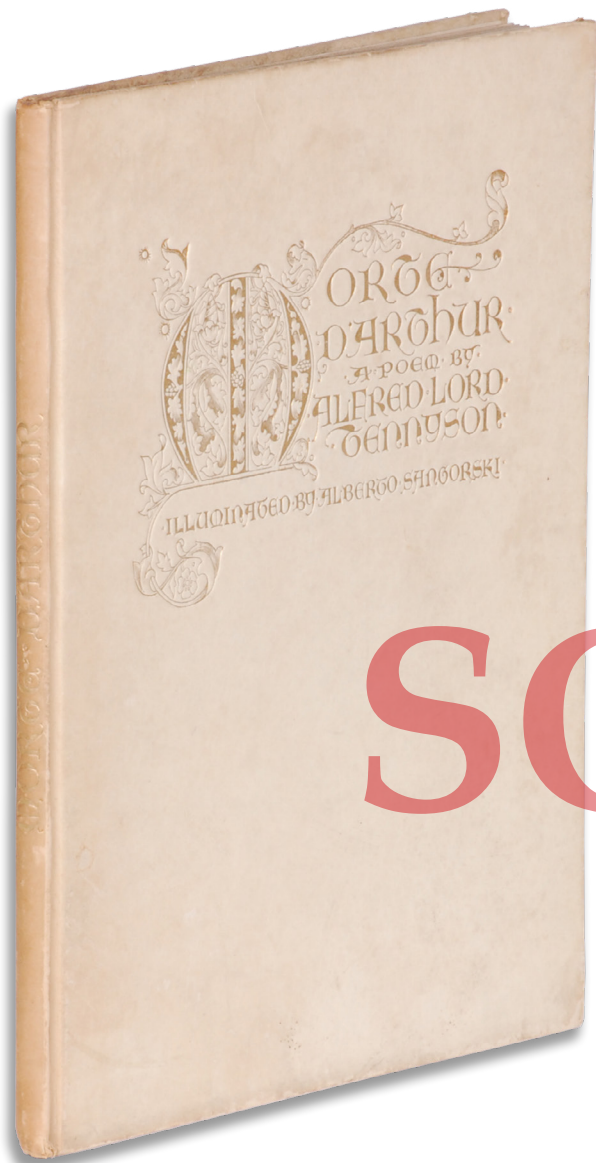
A POEM

by Alfred Lord Tennyson

Chatto & Windus: London, 1912; 4to., publisher's paper covered boards, gilt on cover and spine; unpaginated. \$135

Illustrated By Alberto Sangorski.

First edition. Minor soiling to the covers. Very minor discoloration to endpapers, else a fine copy. A scarce and vibrantly illuminated edition of Alfred, Lord Tennyson's mournful poem about the death of King Arthur. A scarce edition of Alfred, Lord Tennyson's *Morte D'Arthur* with fully illustrated and illuminated pages throughout from accomplished illuminator and calligrapher Alberto Sangorski. Written as early as the spring of 1835, this poem was a retelling of the Thomas Malory's *Romance* about the legend of King Arthur, and the Knights of the Round Table. Detailing the death of the King, and response of his loved ones, it serves also as an allegorical work depicting the grief experienced by Tennyson at the death of his great friend, Arthur Hallam. The man responsible for this beautiful edition, Alberto Sangorski, was the elder brother of luxurious bookbinder Francis Sangorski, of Sangorski & Sutcliffe. Alberto Sangorski himself began work for British bookbinder Riviere in 1910. [Book # 138146]



SOLO



[ARCHIVE OF DESIGN WORK BY THIS WELL RENOWNED ARTIST]

by Ladislav Sutnar

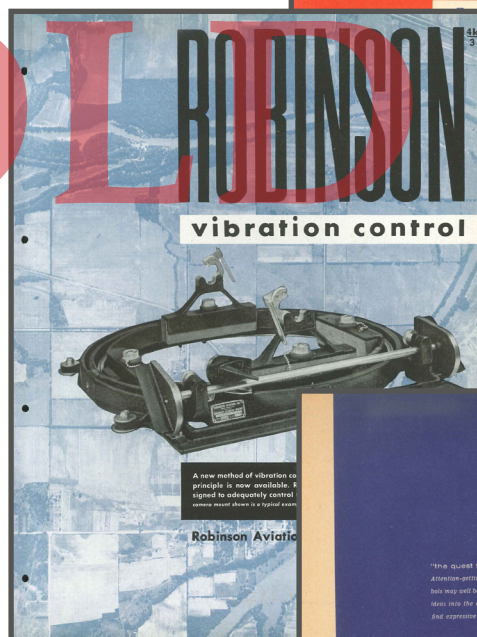
Typografia: Prague, 1934; various sizes, but mostly 4to., monograph is cloth, dust jacket, paper specimens; variously paginated. \$4,000

This archive consists of (17) pieces that relate or were designed by the famed graphic artist and author, Ladislav Sutnar. Most in pristine condition, with only a few signs of very minor wear. Very rare.

Items in the archive include, but not limited to: *Visual Design in Action* (1961), *Transport* (1950), *Adventures with a Logotype* (1959), *How to Show Telephone Numbers on Letterheads* (Circa 1960), and many others, including trade catalogues and brochures for Sweet's Catalog Service, Fiat Metal Manufacturing Company, Celotext, Robinson Aviation, Penn/Brite, etc. Also includes a nice copy of the designer's important 1961 monograph. One of the specimens was co-designed by K. Lönberg-Holm.

These items were apparently donated to an institution in New York City by the designer's son, but were later sold as duplicates to materials already held in the collection. Many of the pieces included here are described and depicted on the MoMA website. As it stands, this is a widely representative archive of the designer's American period, following his departure from his native Czechoslovakia in 1939.

Ladislav Sutnar has won acclaim both in Europe and the United States. He was the Chief designer for Czechoslovakia at the 1939 World's Fair and had his own firm in New York City. He was the winner of innumerable design awards during the early part of the 20th century, as well as being a successful author on type and graphic design. [Book # 138162]



Cresset Press

THE GENTLEMAN'S RECREATION

HUNTING

by Nicholas Cox

The Cresset Press: London, 1928; 8vo., full vellum; xxiv, 136 pages. \$300

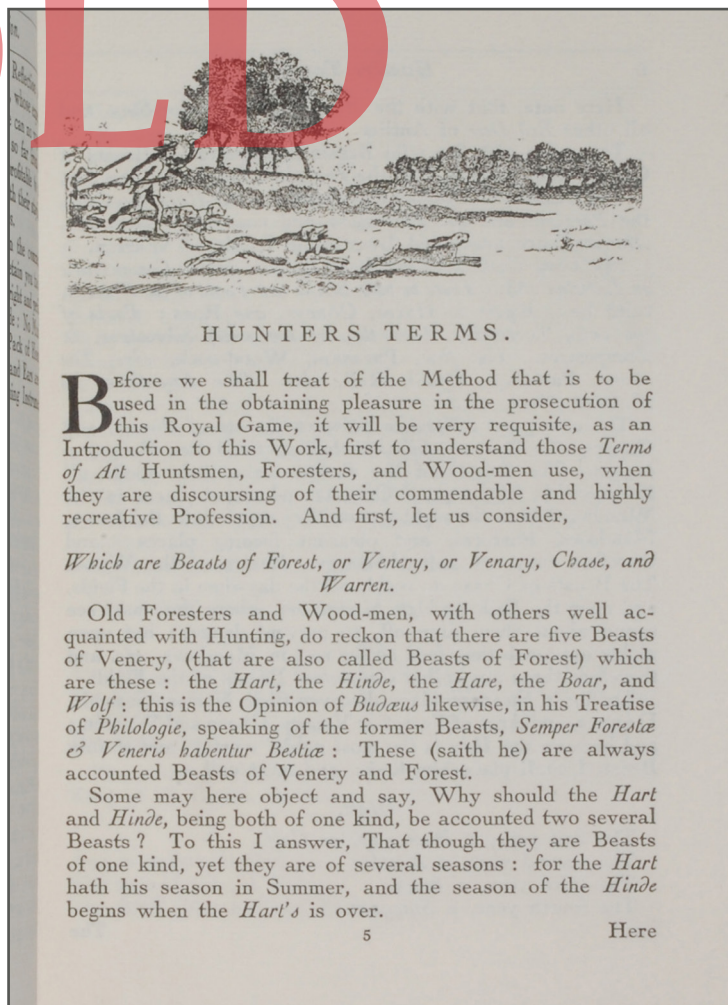
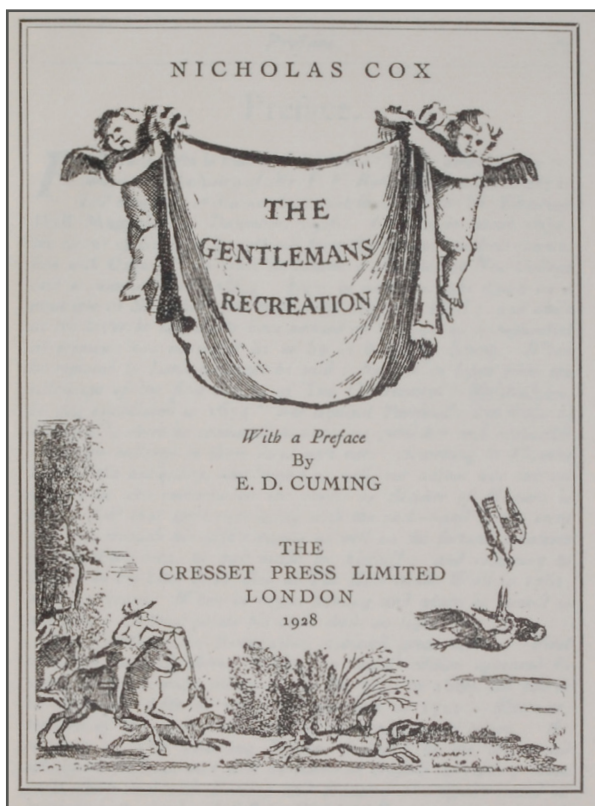
Preface by E. D. Cuming,

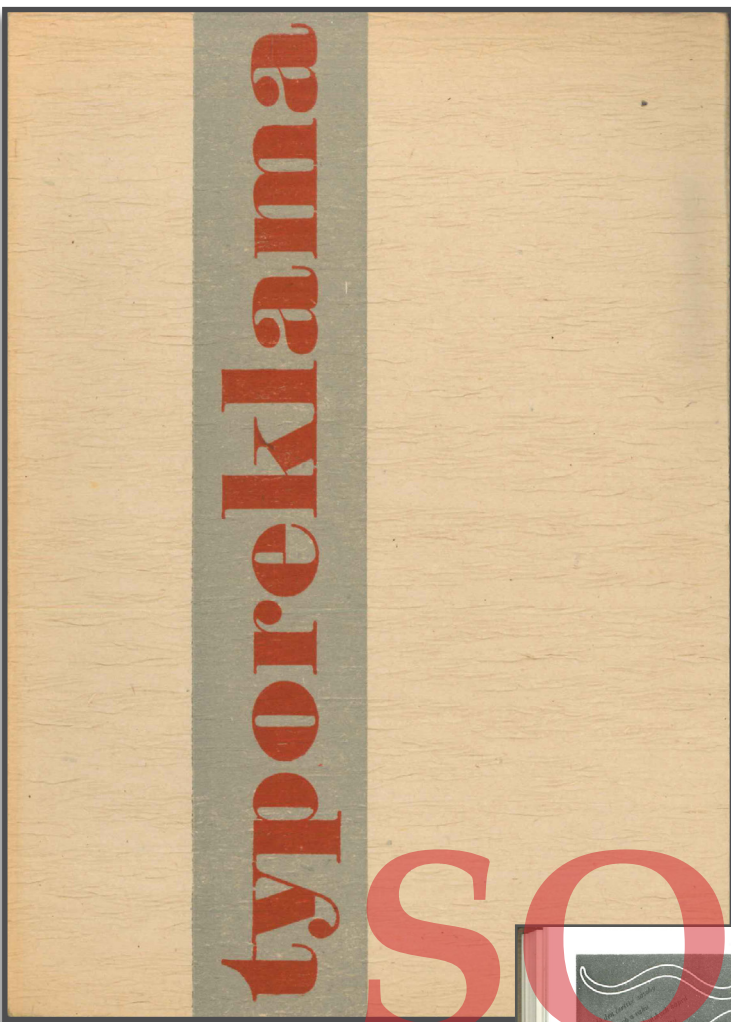
Limited to 650 numbered copies, of which this is one of 50 Roman Numerial copies printed on Arnold hand-made paper and bound in limp vellum. A fine copy. Reprint of the 1697 fourth enlarged edition (the original edition was 1674), cfGee p. 69. cfHigginson Smith p. 408. cfRobb p. 208. Illustrated with a large foldout frontispiece. Chapters on hunter's terms, dogs, coursing, hunting roe and red deer, hare, badger, otter, fox, wild cats, boar, beaver, elk, the wolf in Ireland, wild goat in Wales, etc.

[Book # 137940]



SOLED





TYPOREKLAMA

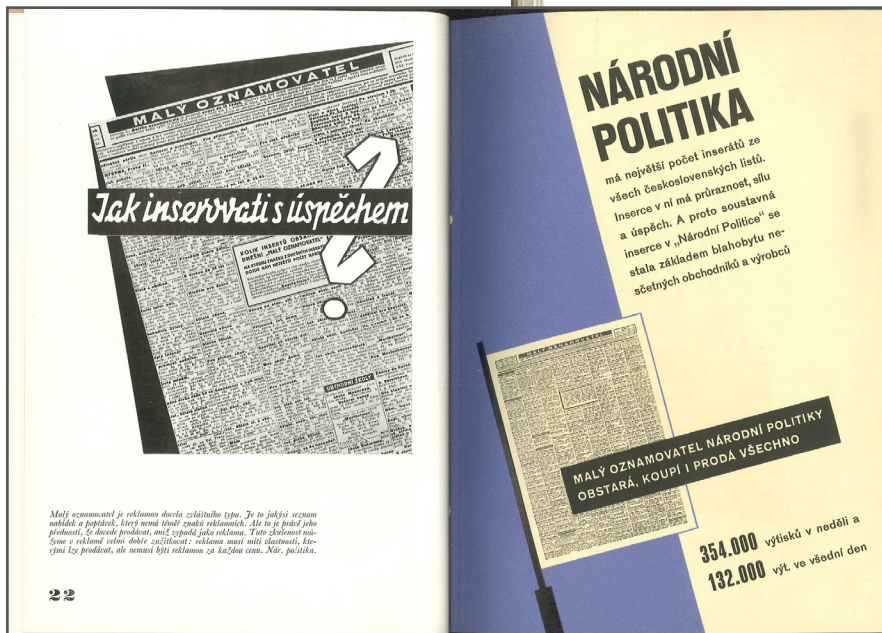
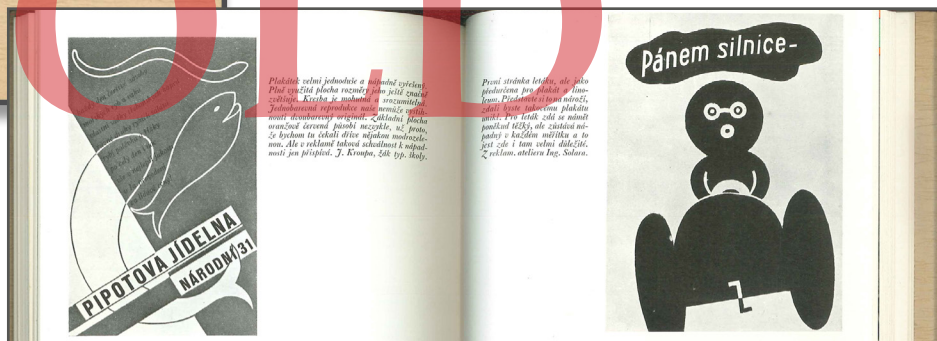
by Jindra Vichnar

Typografia: Prague, 1934; 21x15 cm, card wrappers, textured paper dust jacket, paper slipcase; 153, (3) pages. \$750

SIGNED and inscribed on the colophon by the author to Method Kaláb, one of the most important graphic designers, typographers and designers of typefaces working in Bohemia in the first half the 20th century. A pristine copy in a near fine publisher's cardstock slipcase. Very rare.

A lavishly printed volume issued under the auspices of the Czech typography journal Typografia, with financial support provided by the best Czech printing and design firms, each of which contribute printing and design samples which are bound-in throughout. A superb artifact from the highest peaks of modernist graphic design in Centra Europe. [Book # 138161]

SOLD



velmi mnoho nadějných plakátů. Návrh musíme pověsit na nároží mezi ostatní plakáty, na dvě, na tři místa, chceme-li vidět, co skutečně zmůže. Ale nejenom plocha plakátu musí být dostatečně velká, i celkové řešení má být ve velkém měřítku - lapidární, co nejmohutnější. Třídné podrobnosti na plakát nepatří. Uplatňují-li se dnes velmi dobře zvětšené výšky fotografických obrázků v drobných reklamních tiscích, je to tím žádoucíjší pro plakáty. Složitý děj a zbytečná stafáž se na plakátu neosvědčují. Plakát je výkřik ulice! Stručnost se netýká jen textu, nýbrž ještě více obrazové výzdoby. Zvolíme-li námět pro plakát, zbavme jej vši přítěže. Postříháme vše přebytečné a zvětsíme důležité detaily do rozměrů neobvyklých. Na plakát nám udělá lepší službu

Leaf Book

A LEAF FROM THE KELMSCOTT CHAUCER WITH AN ESSAY ON ITS COMMERCIAL HISTORY

by John Windle

Self published: San Francisco, 1994; folio, one folded sheet, protecting the leaf; not paginated \$400

This very scarce keepsake is one of an unknown number of copies presented to members of the Colophon Club, The Roxburghe Club of San Francisco, and the Zamorano Club. There was also an Arion Press production which was one of 100 copies containing leaves embellished with woodcuts (Leaf Book - Chalmers 208) and signed by John Windle, of which this is NOT.

The leaf that is present is from 'The Knyghtes Tale'. While not illustrated, it is quite attractive with four woodcut capitals and one extra-large woodcut capital on the verso, with ten woodcut capitals on the recto. Printed in black and red. The leaf is pages 25/26 (which is numbered on the reverse). The text printed in red has bled staining the surrounding paper and seeping through to the opposite side of the leaf (as is often the case with the leaf in this book).

Windle's essay on the commercial history of the Chaucer is primarily taken from auction and catalogue information beginning with the original prices of the various forms of the book. The back page lists auction prices from 1966 through 1993 comparing the Kelmscott Chaucer to the 1611 King James Bible, 1499 Hypnerotomachia Poliphili, 1493 Nuremburg Chronicle and the 1623 Shakespeare First Folio. [Book # 138158]



Explicit tertia pars. Sequitur pars quarta.

REEET was the feeste in Athens that day,
 And eek the lusty seson of that May
 Made every wight to been in such plesaunce,
 That al that Monday justen they and daunce,
 And spenden it in Venus heigh serveyse;
 But, by the cause that they sholde ryse
 Erly, for to seen the grete fight,
 Unto hir reste wenten they at nyght.
 And on the morwe, when that day gan sprynge,
 Of hors and harneys, noyse and claterynge
 Ther was in hostelryes al aboute,
 And to the paleys rood ther many a route
 Of lordes, upon steedes and palfreys.
 Ther maystow seen devisynge of harneys
 So unknouth and so riche, and wroght so weel
 Of goldsmythrye, of browdynge, and of steel;
 The sheeldes bright, testeres, and trappures;

The Knyghtes Tale

FIFTEEN boys of peple touchede the hevene,
 So loude cried they, with muric stevene,
 God awe swich a lord, that is so good,
 He willeth no destruction of blood.
AD goon the trompe and the melodye
 And to the troyes wit the compaignye
 By ordynance, thourhout the cite large,
 Fung with clooth of gold, and nat with sarge.
Full til a lord this noble, due gan ryde,
 Thise two Chebanes upon either side;
 And after rood the queene and Emelye,
 And after that another compaignye
 Of gon and oother after hir degre;
 And thus they passen thourhout the cite,
 And to the troyes come they by tyme.
 It was nat of the day yet fully pryve,
 Whan set was Cheuseus ful riche and hye,
 Ypolla the queene and Emelye,
 And othere lady in degre above,
 Unto the setes presseth al the rout;
 And westward, thurgh the gates under Mart,
 Ardeite, and eek the hondred of his parie,
 With banner red, is entred right anon.
And in that sete moment Palamon
 Ya under Venus, estward in the place,
 With banner whyt, and hardy chere and face.
An al the world, to selen up and down,
 So evne withouten varicion,
 Ther nere swiche compaignyes tweye;
 For ther was noon so wys that koude seye
 That any haddes of oother advantage
 Of worthynesse, ne of estat, ne age.
 So evne were they chosen, for to gese,
 And in two venges faire they ben dresse,
 Whan that hir names rad were everichoon,
 That in hire mores eyes were ther noon.
 Cho were the gates shet, and cried was loude,
 Do now youre devyse, senege knyghtes proude!
And heraldes left hir prilyng up and down;
 Now ryngen trompe loude and clourous;
 Ther is nammed to seyn, but west and est,
 In goon the speres ful astly in arrest.
 In gooth the almayn senege, and the grede,
 Ther seen men who kan juste, and who kan ryde;
 Ther ghyghren shaftes upon sheldes thikke;
 The fecteth thurgh the heres upon the grilke,
 Up spryngen apertes twenty foot on highte;
 Out gooth the swerdes as the silver brighte;
 The helmes they toshewen and toshrede;
 Out brest the blood, with siterne arteries rede;
 With mighty maces the bones they tobeste,
 De, thurgh the thikkeste of the throng gan threste,
 Cher stowben stedege, and thurgh and down
 gooth al;
 De, polteth under foot as dooth a bul,
 De, foyteth on his feet with his troncheoun,
 And he, bym burthich with his hors adoun;
 De, thurgh the body in herte, and sithen take,
 Maugree his heed, and broght unto the atake,
 As forward was, right ther he moste abyde;
 Another laid on that oother ayde.
 And som tyme dooth hem Cheuseus to reate,
 Hem to refreshe and drynken, if hem leste.
 26

ful ofte a day han thise Chebanes two,
 Coptere tyme and wroght his felawe wo;
 Unward hath ech oother of hem tweye,
Cher nas no tye in the wale of Galgoppeye,
 Whan that hir whipe is stoke whan it is litte,
 So erect on the hunte, as in threite
 For jalous herie upon this Palamon;
 Ne in bedmarie ther wys so fel icoun
 Chat hunted is, or for his hunger wood,
 Ne of his praye deseth as the blood,
 In Palamon to selen his fo; Ardeite,
 The jalous strokes on hir helmes byte;
 Out renneth blood on bothe hir eyes rede,
SOM tyme an ende ther is of every dede,
 For er the somme unto the reste wente,
 The stronge byng Emelye gan hente
 This Palamon, as he faught with threite,
 And made his swerd depe in his flech to byte;
 And by the force of twenty to be take
 Unyolden, and yvane unto the atake,
 And in the rencoun of this Palamon,
 The stronge byng J. ryngne is born adoun;
 In born out of his asaid a swerd to lengthe;
 So hitte him Palamon er he were take;
 But al for hope, he was broght to the atake,
 His hardy herie myghte bym helpe naught,
 He moore abyde, whan that he was caught,
 By force, and eek by compolicion,
Chat moost namore goon agayn toghte;
And whan that Cheuseus hadde seyn this
 sighte,
 Unto the folk that fогhten thus echon
 He cried, thos! namore, for it is don!
 I wol be rewe juge, and no partie;
 Ardeite of Chebe shall have Emelye
 That by his fortune hath he fore ywonne.
NON ther is a noyse of peple bigonne,
 For crye of this, so loud, that heith withalle,
Ther healdes, that ful loud yolle and crye,
HTC kan now faire Venus doon above;
What seith othe now? what dooth this
 queene of love?
 But wepeth so, for want of his wilie,
 Cui the hir lere in the breste fille;
She crye, I am ashamed dootlees,
Sturmus seide, Dooth thou shalt be withalle,
 Mars hath his wilie, his luyght hath all his boone,
 And, by myn heed, thou shalt ben exact scone.
Ther herades, that ful loud yolle and crye,
 Seen in hire wete for joye of daun Ardeite,
 But berheth me, and at tyneth now a litte,
 Which a mynake the bifet anon.
Nis here Ardeite hath of his helm ydon,
 And on a courser, for to shewe his face,
 The grethith endon the lurge place,
 Lohynge upward upon this Emelye;
 And she agayn hym castre a frendlich eye,
 For wommen, as to speken in comne,
 Chet fowen al the favour of fortune,
 And was al his, in chere, as in his herie.

Samuel Johnson**THE LIFE OF SAMUEL JOHNSON**

by James Boswell

J.M. Dent and Sons Limited; E.P. Dutton & Co.: London; Toronto, New York, 1926; 8vo., bound in 3/4 maroon leather, raised band, decorative gilt panels, gilt spine author and title, cloth boards, marbled endpapers, top edge gilt; 458, 464, 466 pages. \$125

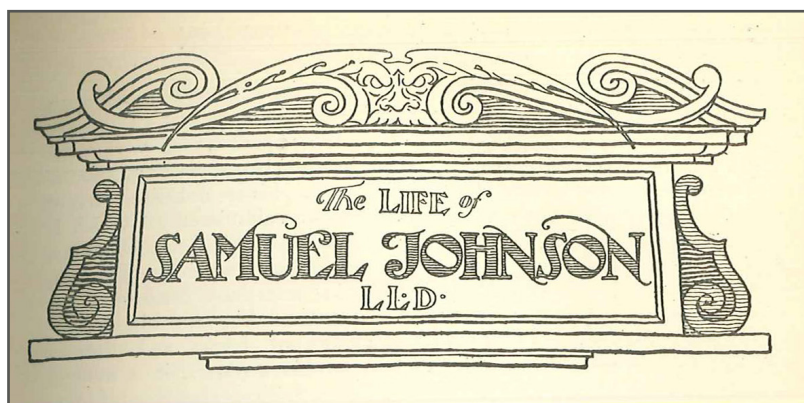
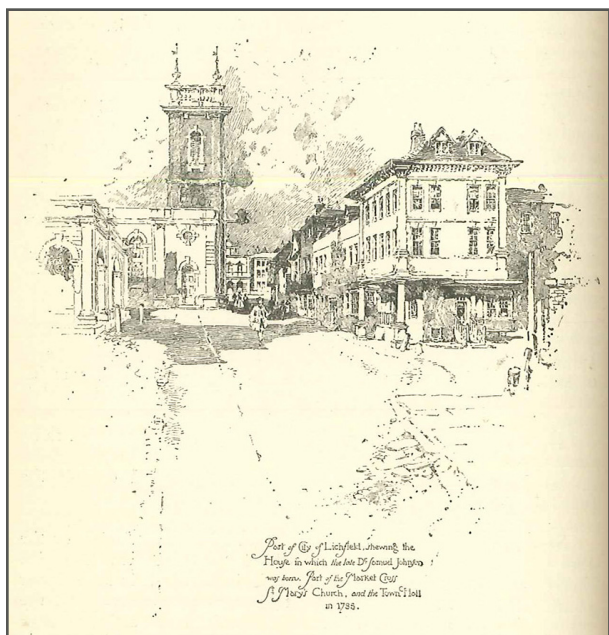
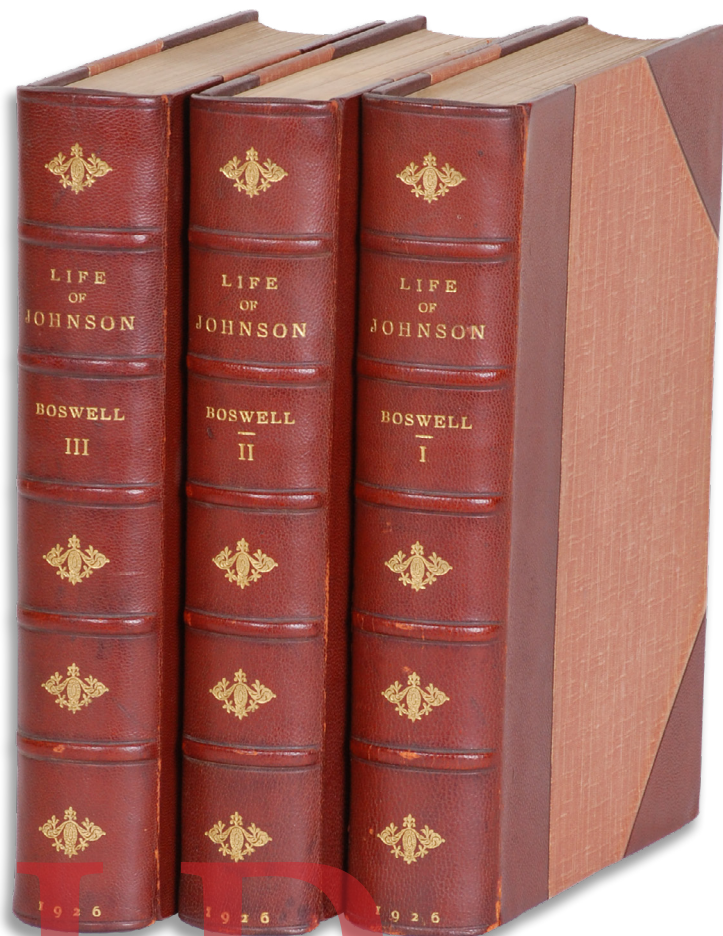
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A copiously illustrated copy of James Boswell's notable biography of Samuel Johnson, in an attractive binding by Zaehnsdorf. Collated complete with numerous illustrations by the English artist and leading black and white illustrator of books Herbert Railton, and: Eight photogravure plates to volume I. Six photogravure plates to volume II. Eight photogravure plates to volume III. With an introduction by the notable English poet and essayist

Henry Austin Dobson, and edited with notes by Arnold Glover. Boswell's biography of Samuel Johnson is often claimed to be the greatest biography written in English, and the text played an important role in the development of the modern genre of biography. Whilst Boswell's personal acquaintance with his subject began rather later in 1763, when Johnson was fifty four years old, Boswell covered the entirety of Johnson's life by means of additional research. The most admired and best remembered portions of the book though are Boswell's first-hand accounts of Johnson from the last twenty-one years of the subject's life. However, the text has not escaped criticism. Boswell took many critical liberties with Johnson's life, making

various changes to quotations, and even censoring comments made by the writer. Nonetheless, modern biographers have found Boswell's biography an important source of information on Johnson and his times. [Book # 138031]

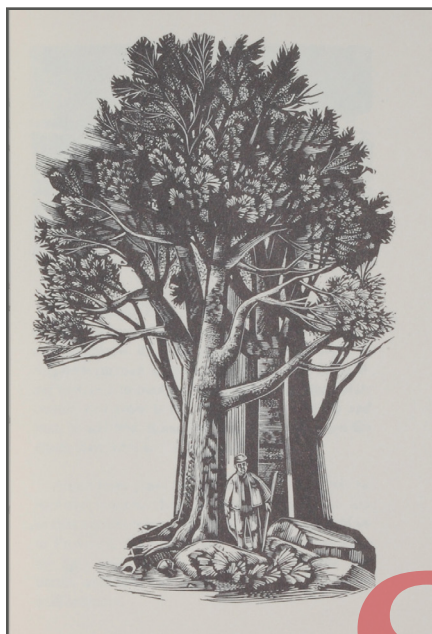


Michael McCurdy

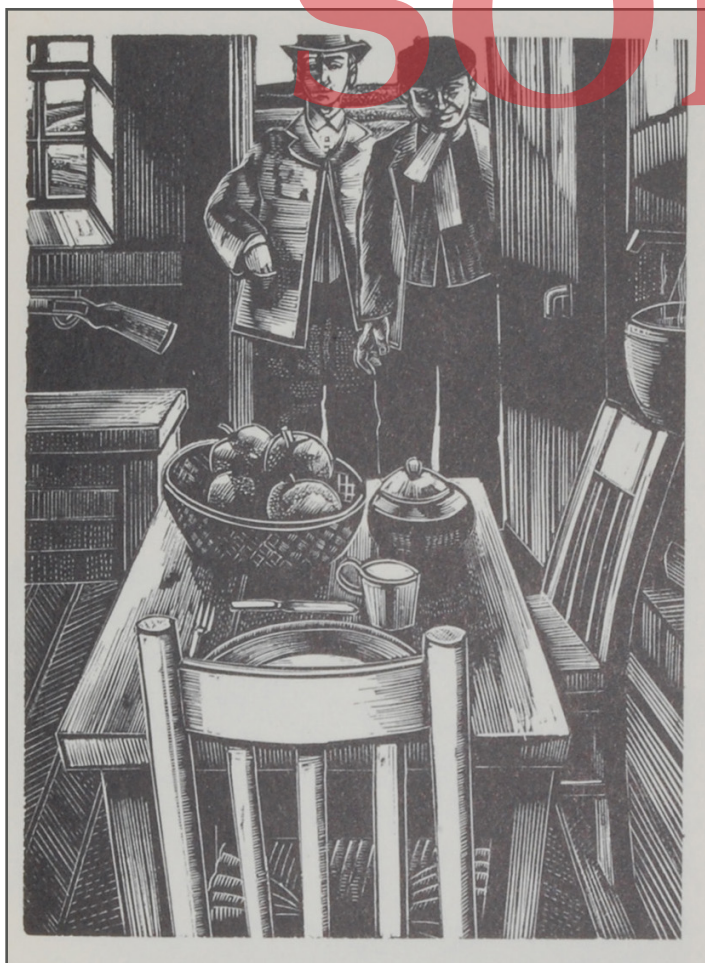
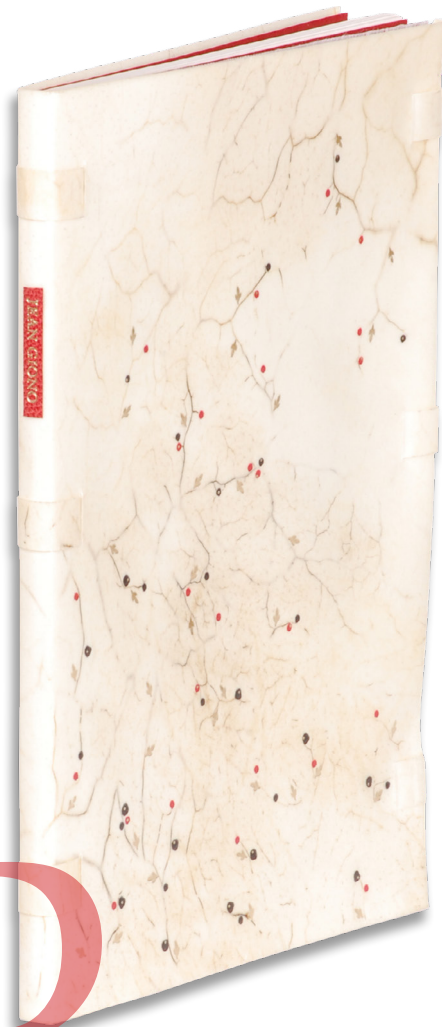
THE MAN WHO PLANTED TREES

by Jean Giono

Chelsea Green Publishing Company: Chelsea, VT, (1985); small 8vo., full vellum, red leather spine label; 52, (4) pages. \$150



First edition, first printing. In a lovely full vellum rebinding, with gilt fleurons and circles stamped in red and black with original paper wrapper covers bound in. This copy is further inscribed by Norma L. Goodrich to Thomas P. Slavin at the end of the Afterword. Inscribed, "To Thomas Slavin from Norma Goodrich, Nov. 10, 1987." A fictional account of a man who planted a hundred acorns a day in France, reclaiming and beautifying the land by creating a forest. With an afterword about the author by Norma L. Goodrich. More than twenty wood engravings by Michael McCurdy beautifully illustrate this moving book. [Book #138011]



FOR a human character to reveal truly exceptional qualities, one must have the good fortune to be able to observe its performance over many years. If this performance is devoid of all egoism, if its guiding motive is unparalleled generosity, if it is absolutely certain that there is no thought of recompense and that, in addition, it has left its visible mark upon the earth, then there can be no mistake.

About forty years ago I was taking a long trip on foot over mountain heights quite unknown to tourists, in that ancient region where the Alps thrust down into Provence. All this, at the time I embarked upon my long walk through these deserted regions, was barren and colorless land. Nothing grew there but wild lavender.