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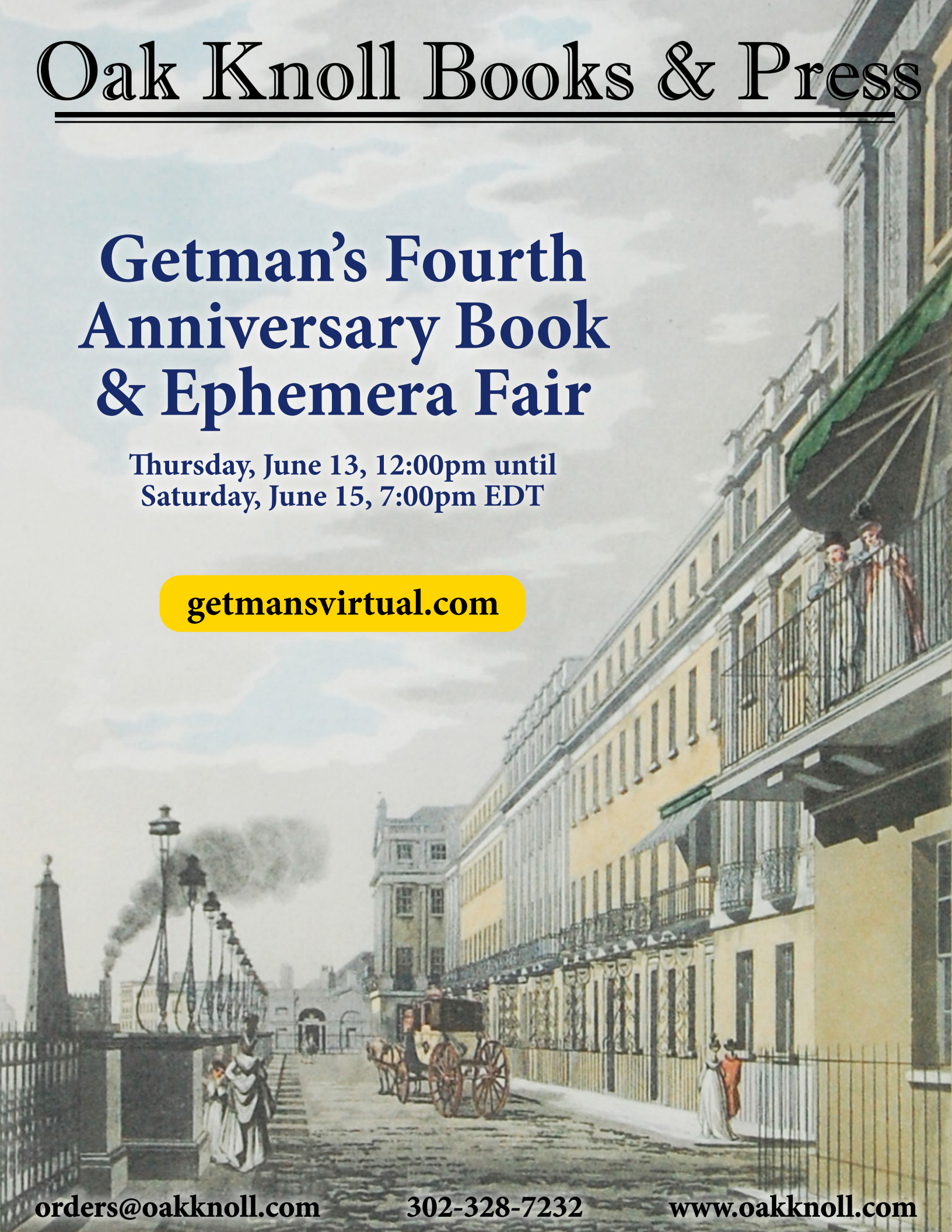
Thursday, June 13, 12:00pm until
Saturday, June 15, 7:00pm EDT

getmansvirtual.com

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302-328-7232

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Barry McCallion**PENELOPE'S WEB**

East Hampton, NY: Barry McCallion, 2024; large 4to (10 1/4 x 13 inches), blue cloth-covered boards, cover design of painted on the front cover, cloth clamshell box, title on paper spine label; thirteen hinged pages, unpaginated, but each is a full-page spread, with one page colophon at rear. \$6,850

Unique foldout Artist Book by Barry McCallion. Fine in fine clamshell box.

“...I began the book by printing each of the speeches, first in black, then in drop-out type, on several colors

of card stock. These printed texts were intended for collage and paper weaving. For the book's pages I chose sheets of heavy beige, brown, and red St. Armand paper. Where appropriate, I treated pages as looms by incising parallel lines, after which I cut the texts into long strips then wove the strips through the incised lines. Other pages were collaged with images and designs made from India ink drawings, metallic inks, acrylic paint, and rubber stamps of farm animals. Sometimes the printed word was legible, often (as in the woven pages) I reduced the text to an abstraction, and it became a pattern.

I assigned each narrator twelve pages and began the sections with a handwritten copy of the speaker's speech. Antinous, the first to be heard, is a living suitor and, as such, has his mind on the worldly benefits of marrying Penelope. I collaged his pages using the objects of his desire: gold and silver coins, outlines of a female form, and the cutout rubber-stamp forms of farm animals. I wanted the viewer to feel his ambition, his sense of urgency, so I cut through some of the pages, supplying the viewer with a rear-view of what has gone before and a preview of what is to come.

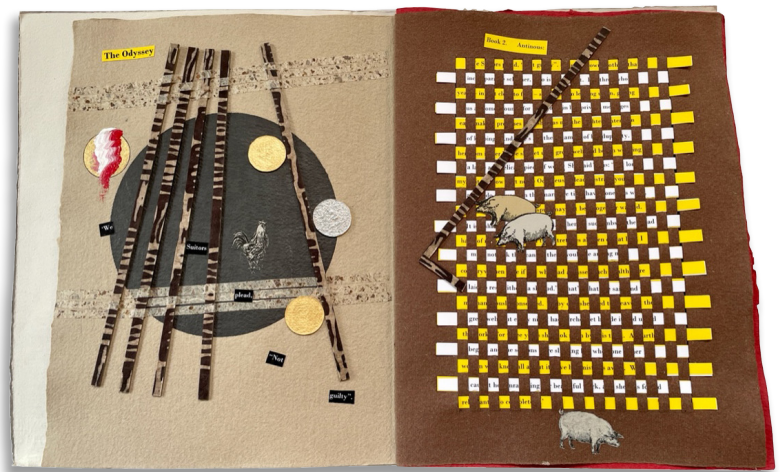
Penelope's twelve pages are quite different. While Antinous and the others go on with their riotous living, Penelope is trapped, a strong woman weakened by circumstance. Odysseus, her long-absent husband, is presumed dead and custom expects a widow to marry. Besieged by suitors, watching the estate's resources plundered, Penelope tells us her plan: “First a god gave me the inspiration to set up a great web on my loom... So, by day I used to weave the great web, but every night I had torches set beside it and undid the work.” Her deception succeeds for three years, but eventually, a maid betrays her to the suitors and her ruse is discovered....

For Amphimedon's pages I conjured the dim, shadowed world of Hades. I removed the red paper used for the Antinous and Penelope sections and substituted a sheet of heavy, black paper. I further dulled the beige and brown pages with areas of gray acrylic paint, and stark black and white type. I drew outlines of a male figure that resembles the chalk outline at crime scenes. Hollowed-out and insubstantial, the splayed figure of Amphimedon tumbles through space. All is underworld: bleak, unregulated and untethered. Words form lines and swirl around the souls of the dead. Twisting and turning on the page, they take a meandering, somewhat aimless journey of their own.

I have made ‘woven’ books before. Lines of interwoven type hold a particular fascination for me; I experience a certain ‘thin-klessness’ and meditative immersion in repetition. *The Odyssey* has always appealed and finding Penelope's story repeated in essentially the same language by different people asked interesting questions, which making *Penelope's Web* helped me address. Then, too, there is the sense that an episode or action, told and retold from different points of view, is very modern. Or is it? We know it as the Rashomon effect: the presentation of multiple, contradictory viewpoints / the fragility of Certainty, and its replacement by a world guided (or misguided) by ambiguity and indeterminacy.

Did you hear that?

What sounds like a new perspective in modern literature may just be a three thousand year old echo.” [Book #140836]



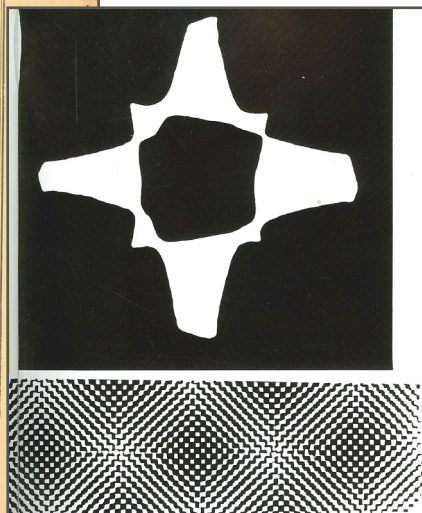
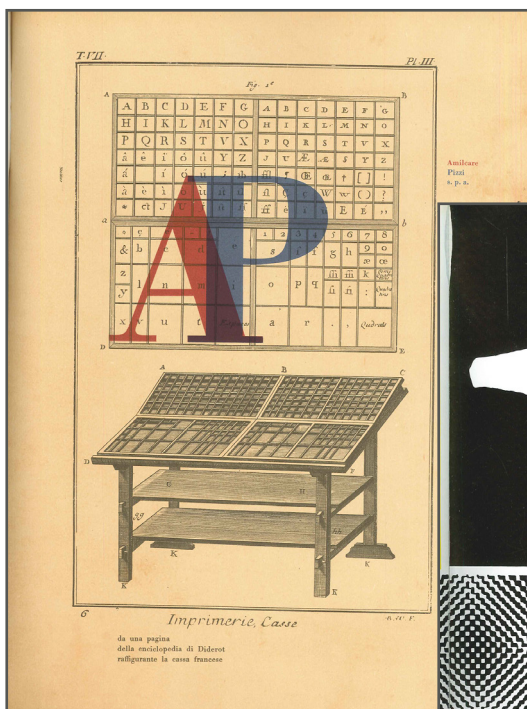
PAGINA

RIVISTA INTERNAZIONALE DELLA GRAFICA
CONTEMPORANEA. NUMBERS 1-7, COMPLETE
edited by Bruno Alfieri

Milano (Milan), Italy: Società Italiana de Grafica (Bruno Alfieri), 1962-1964; 7 volumes, 4to., stiff paper wrappers; (x), 79+(1) pages. \$1,875

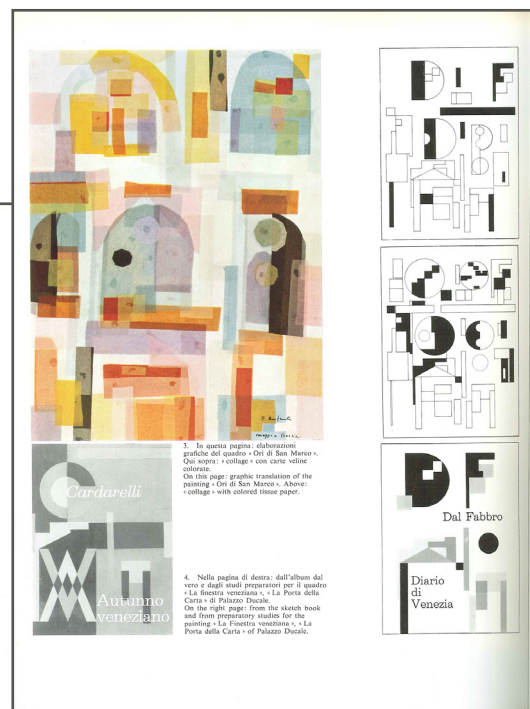
Text in English, Italian, and French. Minor wear to extremities, else a near fine set. A fabulous (and apparently almost unknown) magazine of graphic design from the publisher of Metro. Profusely illustrated (part color) with inserts, various papers, gate-folds. Decorated covers. The periodical is devoted to new developments in graphic design and advertising. Volume 5 features a cover design by Eugenio Carmi, a tipped-in lithographed tin sheet, originally used in printing tests for product labels. Table of contents. Illustrations, mostly black and white but some in color, throughout. Back cover with French-fold, with color poster by Giancarlo Iliprandi and a 45 rpm record commemorating the tenth anniversary of television in Italy (1964).

OCLC locates this title only at the Bibliothèque Nationale and the Gulbenkian Foundation. [Book # 140835]



Questa esplorazione nel mondo del moiré è soltanto uno sguardo dato attraverso uno spregiato in una mattina di febbraio del 1962 e già chiunque può vedere cosa c'è dentro, come si trasformano i rettili, quali forme nascono, forme irregolari nate da un rigore estremo, modulazioni di un unico elemento ripetuto a distanze costanti, sovrapposte con angoli appena scusibili e addirittura di 44 gradi, slittato di pochi decimi di millimetro, superfici appena vacillanti.

This exploration into the world of moiré is only a glance through a peep-hole on a February morning in 1962 and, already, anyone can see what is inside, how the straight are transformed, what forms take shape, irregular forms springing from extreme severity, modulations of a single element repeated at constant distances, overlaid with barely perceptible angles or even angles of 44 degrees, off-centre by a few tenths of a millimetre, its surfaces barely varied.





THE COMPLETE POETICAL WORKS OF WILLIAM WORDSWORTH

by William Wordsworth

Boston and New York: Houghton Mifflin Company, 1910; 10 volumes, 8vo., publisher's cloth, paper spine label; variously paginated. \$1,750

First Large Paper Edition of this monumental work composed of William Wordsworth complete poetical works. Most likely designed by Bruce Rogers (not in Warde or Haas). This set is partially unopened. Spines ever-so-slightly faded, very minor shelfwear to all ten volumes. Else a fine set. Printed by The Riverside Press.

Frontispiece in each volume and illustrated throughout with photogravures. [Book # 140059]



*An Extra-Illustrated Copy**A. Edward Newton***THE POSTHUMOUS PAPERS OF THE
PICKWICK CLUB**

by Charles Dickens

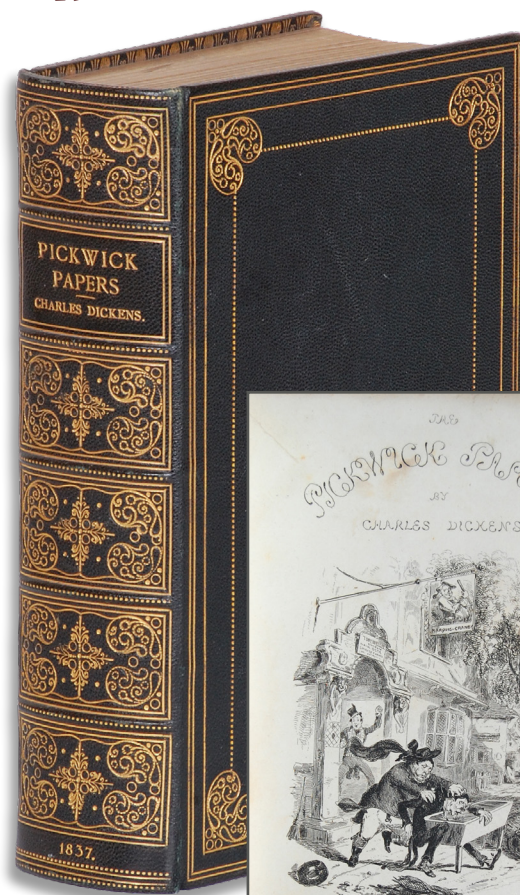
London: Chapman and Hall, 1837; 8vo., full crushed black morocco with gilt borders and ornamentation on boards, gilt decorations on spine with five raised bands, leather turn-ins with gilt, marbled endsheets, all edges gilt; xvi, 609 pages, with numerous plates bound-in. \$1,500

First edition in book, mixed issue points but containing the name "Tony Veller" on the signboard on the engraved title page (Smith I.3.). Private bookplate of Frederic William Bois on front paste-down. Preliminary pages lightly foxed, with some of the preliminary plates showing moderate foxing. This copy is an extra-illustrated copy with 86 total plates bound-in by Phiz (i.e. Hablot Knight Brown), Robert Seymour, as well as one of the two suppressed Robert William Buss plates. A beautiful copy.

Illustrated by Sam Weller. The serial was originally intended to be primarily a vehicle for the cartoons of Robert Seymour, until he died by suicide after the first number was published. Robert William Buss then took over, but he was inexperienced in steel engraving and had to be replaced. The final choice, Hablot Knight Browne ("Phiz"), was to be Dickens's chosen collaborator for the next two decades.

Very uncommon to find with a plate by Robert William Buss.

[Book # 140607]



LE SAVANT DE HUIT ANS

SUIVI DU PETIT COLORISTE

by (Simon-François Blocquel)

(Lille, France: Imprimerie de Blocquel), n.d., but circa 1830; oblong 32mo., contemporary sheep, gilt-stamped; (viii), 96 pages. \$1,500

Text in French. Attributed to Lille printer Simon-François Blocquel. A guide for children, in two sections. The first entitled "Savant de huit ans: sciences, arts et métiers," the second entitled "Petit coloriste: de enluminure." Describes the printing trades. With six color plates entitled Peintre (frontispiece), Sculpture, Graveur en taille-douce, Relieur, Imprimeur en caractères mobiles. Also with color title. Numerous black and white illustrations include the human anatomy and musical scores.



~THE CENTAUR TYPE~



IS AN ORIGINAL DESIGN
OF RARE CULTIVATION &
GRACE. ~ AMONG DEVO-
TEES OF FINE PRINTING
IT HAS BEEN ACCEPTED
AS ONE OF THE GREAT
TYPE DESIGNS.

JOSEPH BLUMENTHAL

Simon-François Blocquel (1780 - 1863) was a Lille printer and bookseller. Born in Douai, he was orphaned and was raised by his aunt, who was married to a printer and bookseller of Lille. He became an apprentice in his uncle's printing trade. He worked in association with Lille bookseller Jean-Baptiste Castiaux from 1809 to circa 1835. Blocquel published a number of works related to geography and foreign cultures (see Roger J.D. Collins, "Simon Blacquel, Imagier et Éditeur Lillois," in the *Journal de la Société des Océanistes* 41 (1985). He was active in the Lille business community, and he also served on the municipal council of that city from 1820 to 1857.

Covers rubbed at edges, worn at extremities of spine. Gilt stamping on front cover partly worn. Outside joints and inside hinges cracked. Front free endpaper loose. [Book # 129509]

Covers rubbed at edges, worn at extremities of spine. Gilt stamping on front cover partly worn. Outside joints and inside hinges cracked. Front free endpaper loose. [Book # 129509]



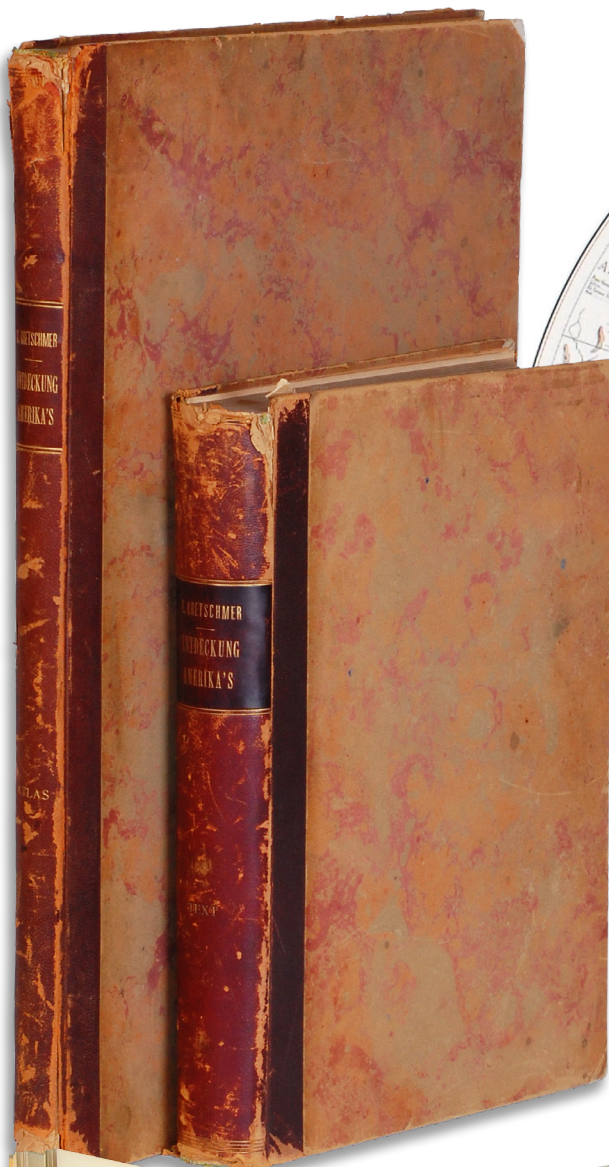
SCULPTEUR.

LE SAVANT DE HUIT ANS.

SCIENCES, ARTS ET MÉTIERS.

DES SCIENCES.

ON nomme SCIENCE, la connaissance certaine et raisonnée de quelque chose. Les sciences sont divisées en *sciences abstraites*, qui ne sont fondées que sur des conventions et des raisonnemens comme les mathématiques; en *sciences naturelles*, que nous acquérons par l'expérience, comme la physi-

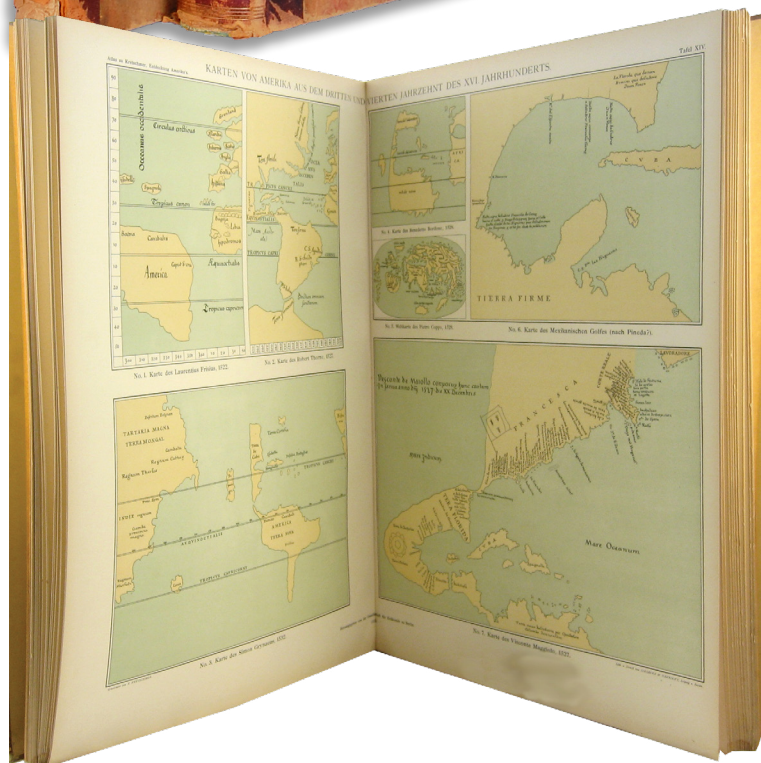


DIE ENTDECKUNG AMERIKA'S IN IHRER BEDEUTUNG FÜR DIE GES- CHICHTE DES WELTBILDES

by Konrad Kretschmer

Berlin: W.H. Kuhl, 1892; 2 volumes, folio, contemporary quarter leather, marbled paper-covered boards; xxiii, 471 pages; (xiv), 40 plates. \$1,500

Text in German, with half title dedication to Kaiser Wilhelm II. Volume one is text and covers early knowledge and exploration of America, with index. The atlas volume has 40 color lithograph maps. One of the early facsimile atlases. Volume one has scratching on the spine with loss of leather to head and tail of spine. The boards are rubbed and faded, with wear to corners. Cracking to the hinge at the half title. Volume two has scratching and wear to the spine with loss of leather at the head and tail. Wear to boards and at corners. Atlas is very slightly cocked. [Book # 104203]

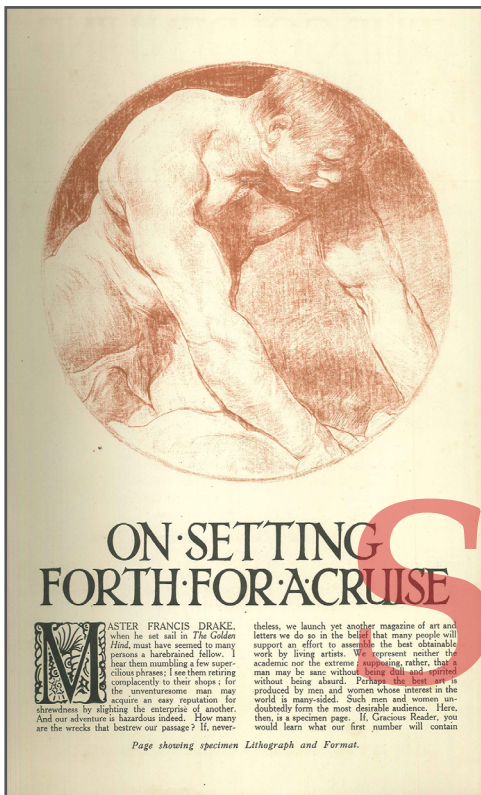


THE GOLDEN HIND

A QUARTERLY MAGAZINE OF ART AND LITERATURE

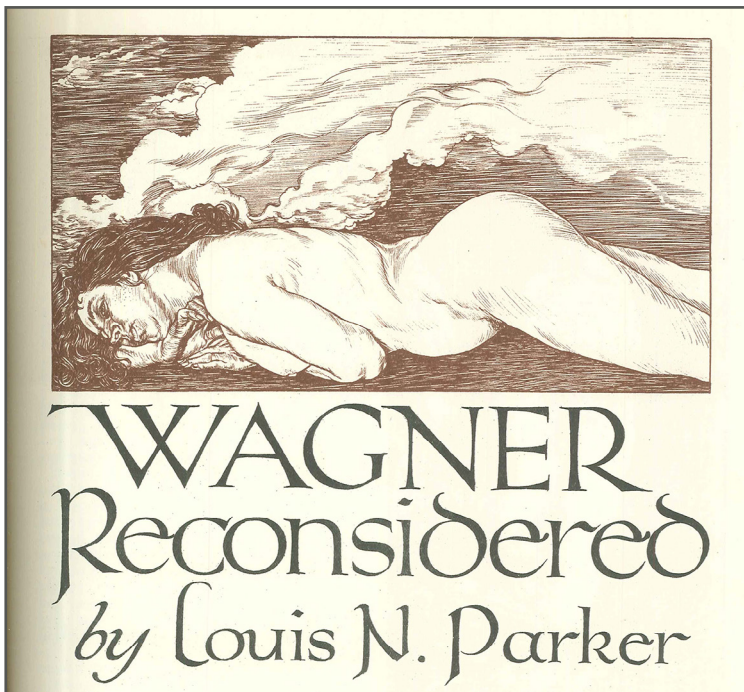
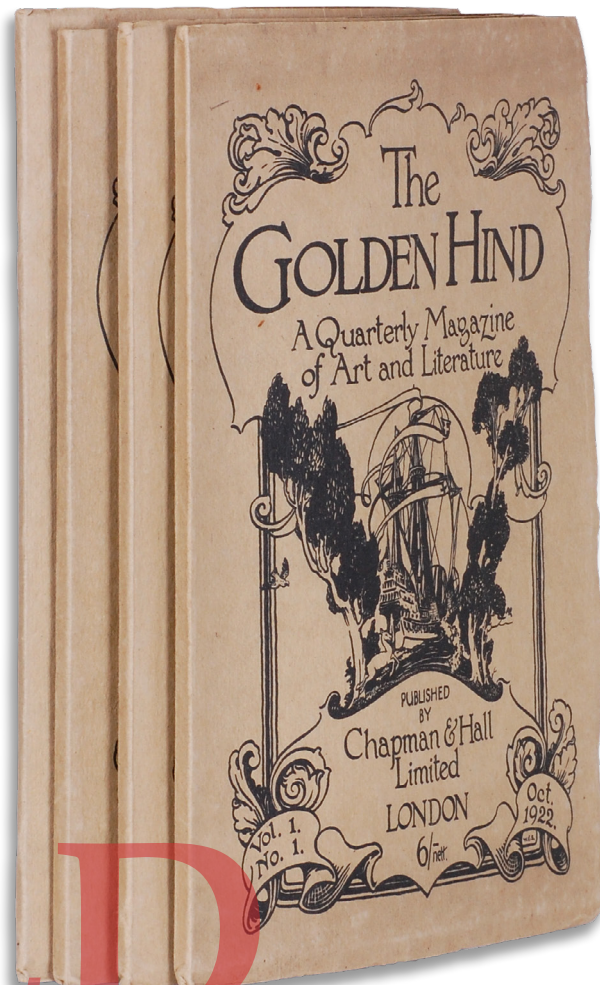
edited by Clifford Bax and Austin O. Spare

London, England: Chapman & Hall, 1922-1923; 4 volumes, folio, stiff paper wrappers; 47+(1); 39+(1); 39+(1); 39+(1) pages. \$1,250



Union List 2, 1742. The first four issues of this quarterly artistic and literary periodical. Advertisements at front and following text in some issues. With literary contributions from numerous contemporary persons of letters. Numerous woodcut and auto-lithograph illustrations, including works by V. Voight Alastair, Robert Gibbings, Jack B. Yeats, and others. Each issue also includes book

reviews. Prospectus laid in Vol. 1, No. 1. Advertisement laid in Vol. 1, No. 3. Covers rubbed at spine and around edges, and lightly soiled. Text clean. Overall in very good condition. [Book # 124269]



*NdA Press***PATER NOSTER**

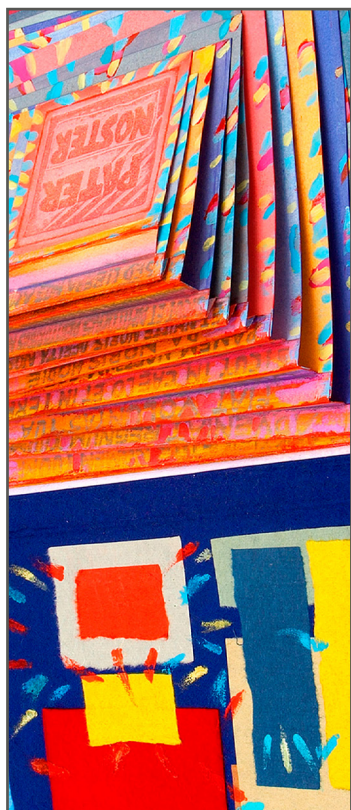
by Natalie d'Arbeloff

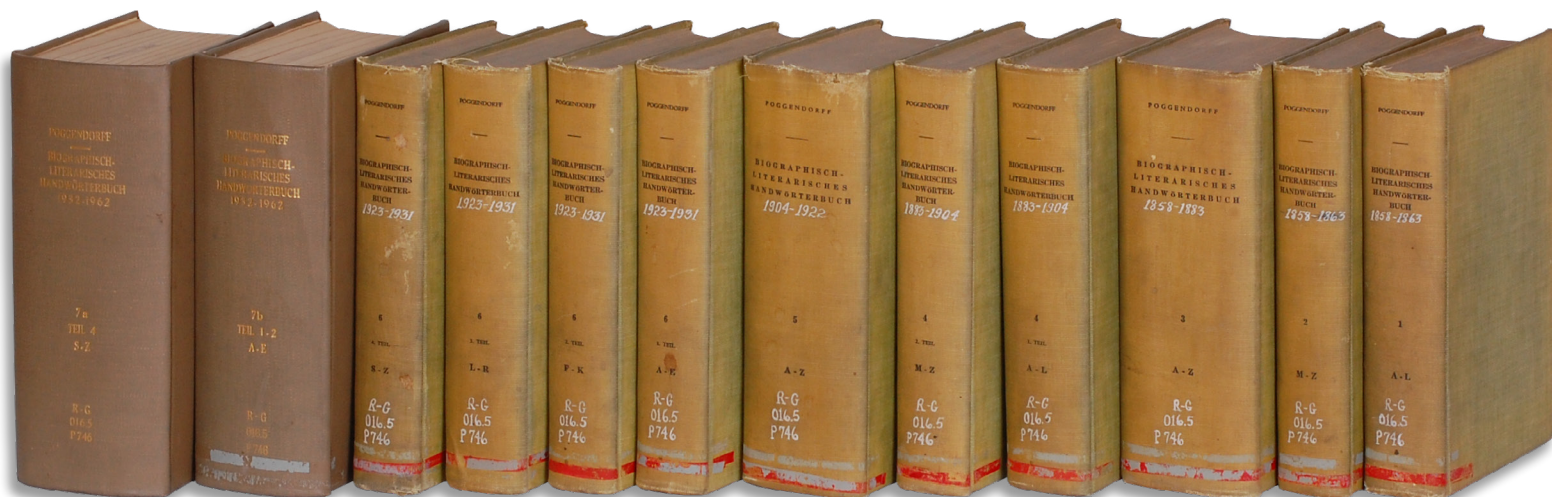
(London: NdA Press, 1988); small 4to., cloth binding painted with abstract design, inserted in handpainted oil cloth with red felt, see-through muslin bag; unpaginated.
\$1,250

No. 3 of in an edition of 5 similar but not identical copies. Signed by Natalie d'Arbeloff, an Artists' book. Printed on Fabriano Satinana paper. Blind engraved text on different sized and color papers. The title-page Pater Noster is the smallest; each page has edges of hand coloring. The book is glued to the back cover which has a painted and decorated wood strip on the side. The title is embroidered in red on a yellow and blue felt strip edged in the same stitching; two presstuds close the book. The inside front cover has a brightly colored collage of paper, felt and painted decorations against a blue cloth background. The book is laid in hand-painted oilcloth with red felt inside on which to place the book. The oilcloth is trimmed with red and yellow cord. This is held closed with red and blue cords. The whole is contained in a see-through muslin bag trimmed with turquoise stitching; metallic muslin top part of bag closes with 2 studs which are hidden between blue and red felt.

Handwritten instructions by the artist for opening, reading, displaying and handling the work are included on a piece of handmade paper with the book. The book can be opened to display as a stepped pyramid, as well as opened in an inverted V form for longer display. Astunning artists book, visually dynamic and with a meaningful and important text. Fine.

[Book # 124138]





VIII Vor- und Schlusswort.

Wenn auch von untergeordneter Bedeutung, so dürfte doch, bei der verschiedenen Gesamtsumme, eine Berechnung, nach pro Mille der letzteren, gestattet sein, um so mehr, als der Umfang der drei Ausgaben nach Jahren auch ein veränderlicher war.

Tabelle II. Die Angaben der Tabelle I nach Promille der Gesamtzahl:

Band	Mathematik	Chemie	Physik	Astronomie	Geologie	Mineralogie	Medizin	Rechtswissenschaften	Philosophie	Ökonomie	Politik	Summe
I-II	168	122	115	94	114	47	55	77	51	119	30	1000
III	188	157	150	143	91	53	78	80	21	54	19	2
IV	283	234	171	198	89	42	84	27	19	22	16	4

Wie zu erwarten war, haben die drei ersten Gruppen den größten relativen Zuwachs erfahren.

Die drei Zahlen in jeder Gruppe der Tabelle I dürfen nicht addirt werden, weil mehrere Verfasser in zwei oder in allen drei Ausgaben vorkommen. In folgender Tabelle sind die Autoren ohne Wiederholung angeführt.

Tabelle III. Anzahl von Autoren der drei Ausgaben (bei einfacher Zählung der in mehreren Bänden vorkommenden Namen):

Band	Mathematik	Chemie	Physik	Astronomie	Geologie	Mineralogie	Medizin	Rechtswissenschaften	Philosophie	Ökonomie	Politik	Summe
I-II	1425	1035	979	797	983	402	471	624	178	1014	172	112
III	835	684	631	624	371	243	256	379	80	226	73	11
IV	844	859	571	494	335	126	63	95	51	66	35	9
I-IV	2992	2528	2081	1925	1569	771	792	1131	309	1861	280	330

Tabelle IV. Fortsetzungen früherer Artikel in Band I-II:

Band	Mathematik	Chemie	Physik	Astronomie	Geologie	Mineralogie	Medizin	Rechtswissenschaften	Philosophie	Ökonomie	Politik	Summe
III	224	240	196	171	135	55	74	54	30	76	80	3
IV	503	435	417	325	230	120	94	96	61	59	50	12

Die Fortsetzungen in Band III beziehen sich auf Poggendorff's Band (den er leider von A bis L mit I, von M bis Z mit II beschnitt). Unser vierter Band hat, wie zu erwarten war, viel mehr Fortsetzungen der Artikel in Band III, als solcher in I (oder II) und III, wie folgende Übersicht zeigt.

Tabelle V. Fortsetzungen von Artikeln im IV. Bande:

Fortsetzung	Mathematik	Chemie	Physik	Astronomie	Geologie	Mineralogie	Medizin	Rechtswissenschaften	Philosophie	Ökonomie	Politik	Summe
von I, II	88	68	68	42	41	9	11	6	6	6	2	0
von III	415	307	349	283	189	111	83	88	53	53	50	10
von IV	415	307	349	283	189	111	83	88	53	53	50	10

BIOGRAPHISCH-LITERARISCHES
HANDWÖRTERBUCH
ZUR GESCHICHTE
DER EXAKTEN WISSENSCHAFTEN
ENTHALTEND
NACHWEISUNGEN
ÜBER
LEBENSVERHÄLTNISSE UND LEISTUNGEN
VON
MATHEMATIKERN, ASTRONOMEN, PHYSIKERN, CHEMIKERN, MINERALOGEN, GEOLOGEN USW.
ALLER VÖLKER UND ZEITEN
GESAMMELT
VON
J. C. POGGENDORFF
MITTHEILUNG DES AKADEMIE VON WISSENSCHAFTEN ZU BERLIN.
ERSTER BAND
A-L.
LEIPZIG, 1863.
VERLAG VON JOHANN AMBROSIOUS BARTH

Vor- und Schlusswort.

Die Summe dieser beiden Reihen ergibt wieder die letzte Reihe der Tabelle IV. Ich lasse noch eine Zählung der Artikel, denen eine Originalmittheilung des Autors zu Grunde liegt, folgen. Poggendorff giebt für seine ganze Ausgabe 8447 Artikel an; ich habe etwas mehr herausgestellt, weil ich die wichtigsten in Anmerkungen erwähnen möchte. Unter den genannten befinden sich 1169 Originalmittheilungen der Autoren (Zeichen O), eine sehr grosse Zahl, wenn man bedenkt, dass Poggendorff alle früheren Jahrgänge in sein Werk mit aufnahm, dass daher die noch lebende Gelehrtenwelt eine verhältnissmässig geringe Zahl abgeben konnte. In unseren Bänden konnten die Originalmittheilungen vorhergehen, besonders in IV. Bande, denn der III. Band, der die Zeit von 1858-1888 umfasste, wurde erst 1896 in den Druck gegeben und erschien vollständig Ende 1897. Zu den gegebenen Tabellen muss noch daran erinnert werden, dass Band IV nur 16 bis 20 Jahre, die Zeit von 1884 bis 1900-04, umfasst.

Tabelle VI. Anzahl von Originalmittheilungen:

	Anzahl von Artikeln	Originalmittheilungen absolut	pro Mille
In Bd. I u. II (bis 1858):	8501	1169	137%
" " III (1859 bis 1883):	5574	2429	440%
" " IV (1884 bis 1904):	3784	4078	786%

Von den 4078 Originalmittheilungen des IV. Bandes konnten nur 3918 als nach 1901 eingebracht in Betracht, da 133 Mittheilungen aus dem Jahre 1896 stammten und 127 aus dem Jahre 1881 und 1882. Wir behalten also im IV. Bande immer noch 3558 oder 660 pro Mille Originalmittheilungen. Diese Zahl stimmt ziemlich gut überein mit einer ganz anders gewonnenen Statistik:

Tabelle VII. Anzahl abgesandter Fragebogen und eingelaufener Antworten zu Band IV:

	Absandt	Beantwortet	Procent
An Autoren, die schon in Bd. I-III vorkommen:	1540	1843	87%
An Autoren, von im IV. Band:	4903	2929	47%
Summa	6443	3653	57%

Die absolute Zahl der Antworten ist hier etwas kleiner ausgefallen als die der im gedruckten Bande gestellten, weil offenbar einige als Correctur eingelaufene Antworten im Laufe der Arbeit zu verzeichnen versäumt worden sind. Bemerkenswerth mag es sein, dass die bereits früher behandelten Autoren zu 87% Antworten einreichten, die den Aufgeforderten nur zu 47%, verhältnissmässig in Folge zweier Umstände: die älteren Autoren kennen bereits das Unternehmen und offenbaren mehr Theilnahme, sind wohl auch leichter zu treffen, als die jüngeren. Man bedenke nur, wie oft Chemiker, Techniker u. d. ihre Stellen wechseln, daher sie die Zuwendung nicht erhalten haben mögen. Zum anderen Theile mag Grund einer verstandenen Antwort gewesen sein. Poggendorff's Werk der bei den jüngeren eine völlige Unbekanntheit mit Poggendorff's Werk der bei den älteren eine verständene Antwort gewesen sein. Poggendorff's Werk der bei den jüngeren eine völlige Unbekanntheit mit Poggendorff's Werk der bei den älteren eine verständene Antwort gewesen sein.

BIOGRAPHISCH-LITERARISCHES HANDWORTERBUCH ZUR GESCHICHTE DER EXAKTEN WISSENSCHAFTEN ... MATHEMATIKERN, ASTRONOMEN, PHYSIKERN, CHEMIKERN, MINERALOGEN, GEOLOGEN by J.C. Poggendorff

(Ann Arbor, MI: J.W. Edwards, 1945); 12 volumes, thick 8vo., cloth; thousands of pages. \$1,250

7 volumes in 10. Accompanied by 19 parts bound in 2 volumes. A total of 12 volumes.

Reprint of the 1863 and the 1898-1904, editions published by Johann Ambrosius Barth in Leipzig and the 1926, 1936, 1937, 1938, 1940 editions published by Verlag Chemie with two bound volumes of 11 supplements published by Akademie-Verlag (bound in 2 volumes). (Sheehy EA231; Besterman 5638). The set remains the standard and indispensable work for information about the life and works of mathematicians, astronomers, physicists, chemists, mineralogists, geologists and other scientists of all nations. For each scientist, Poggendorff provides a brief bibliography of his writings, including periodical articles. This reprint covers the period 1858 to 1904. Over 140,000 references. Accompanied by the various supplements extending the set up through 1960. Ex library set with markings. [Book # 107834]

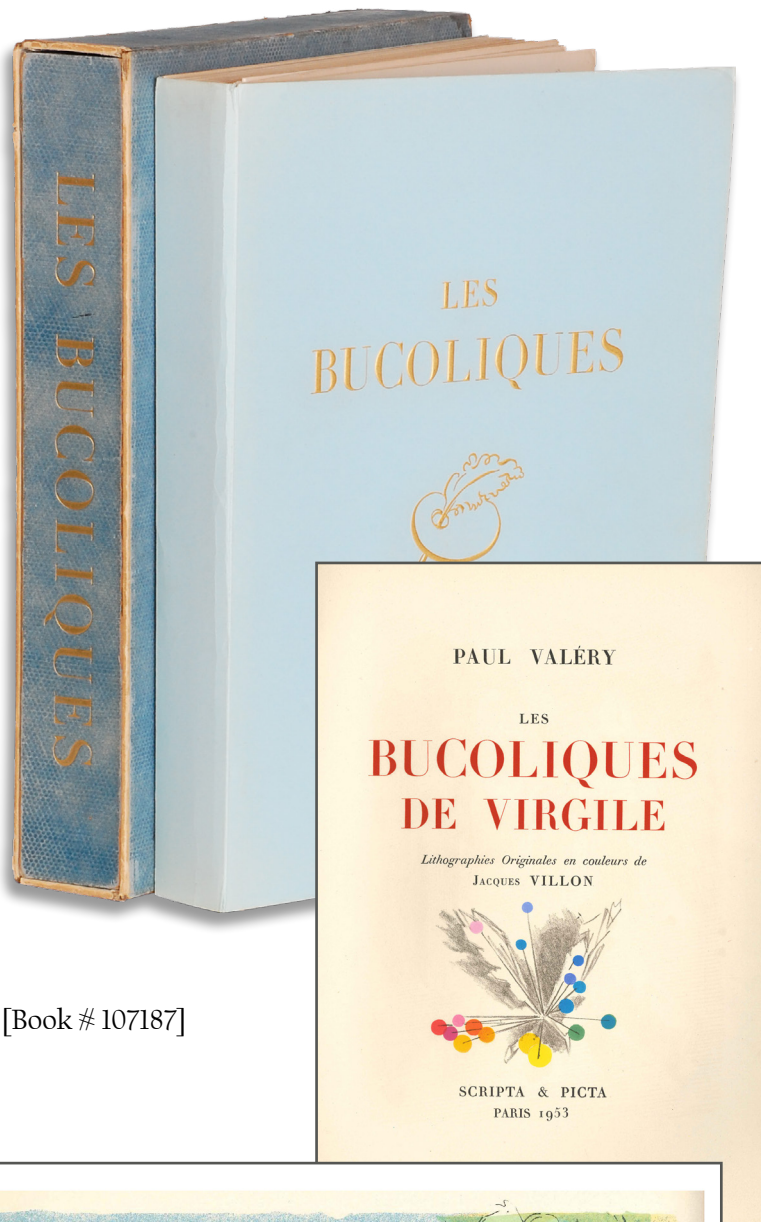
*Author's Own Copy***LES BUCOLIQUES DE VIRGILE**

Lithographies originales en couleurs
de Jacques Villon.

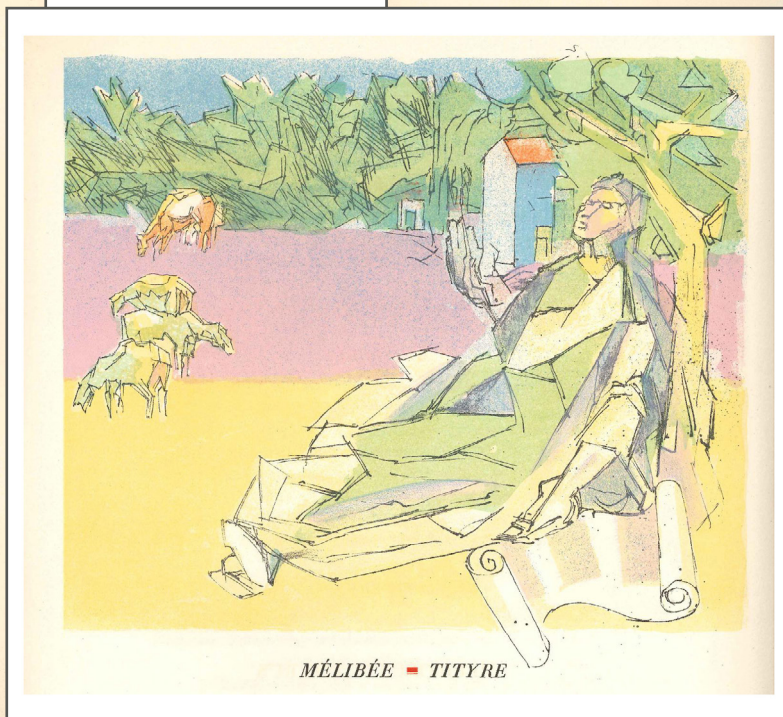
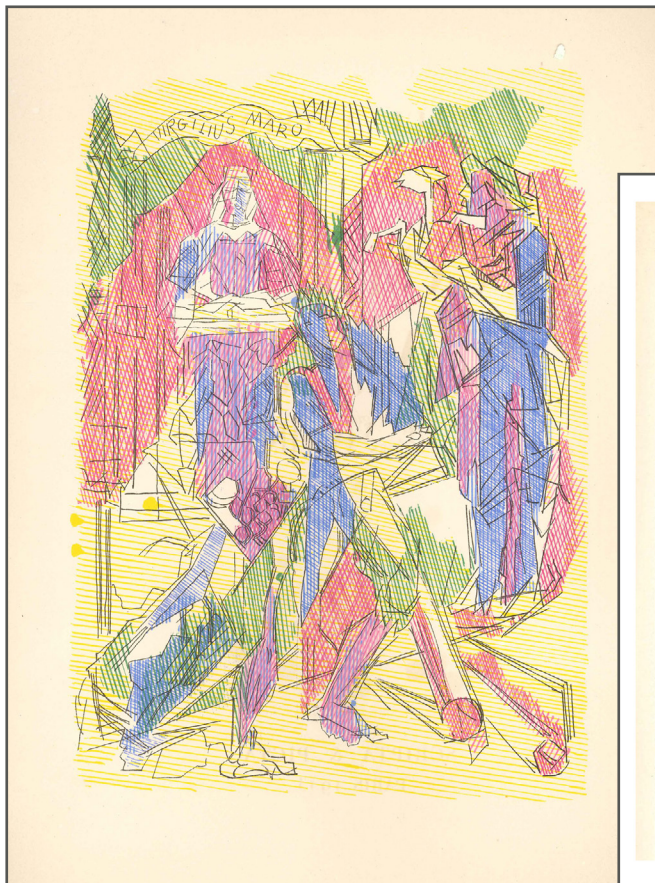
by Paul Valéry

Paris: Scripta & Picta, 1953; folio, text pages loosely inserted in publisher's paper folder, chemise, and slipcase; xxx, 126, (10) pages. \$1,250

First Villon edition, one of 245 copies (total edition). However, this is one of the few copies reserved for the collaborators with their names printed on the colophon page. This copy was Valéry's own with his name printed on the colophon page. This beautifully illustrated book contains 45 (44 in color) original lithographs by Jacques Villon, hors- and in-texte, printed on Arches wove paper by F. Mourlot. Villon himself engraved each color on a separate stone, producing 320 different stone plates. An important book (See Strachan's *The Artist and the Book in France* for various mentions). The outer slipcase is faded and worn along edges. The book is in very fine condition. Bookplate of Margaret Winkelman on inside cover of chemise.



[Book # 107187]



DIE GRIECHISCHE BUCHMALEREI

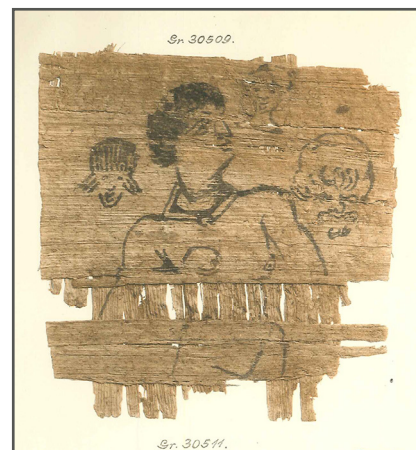
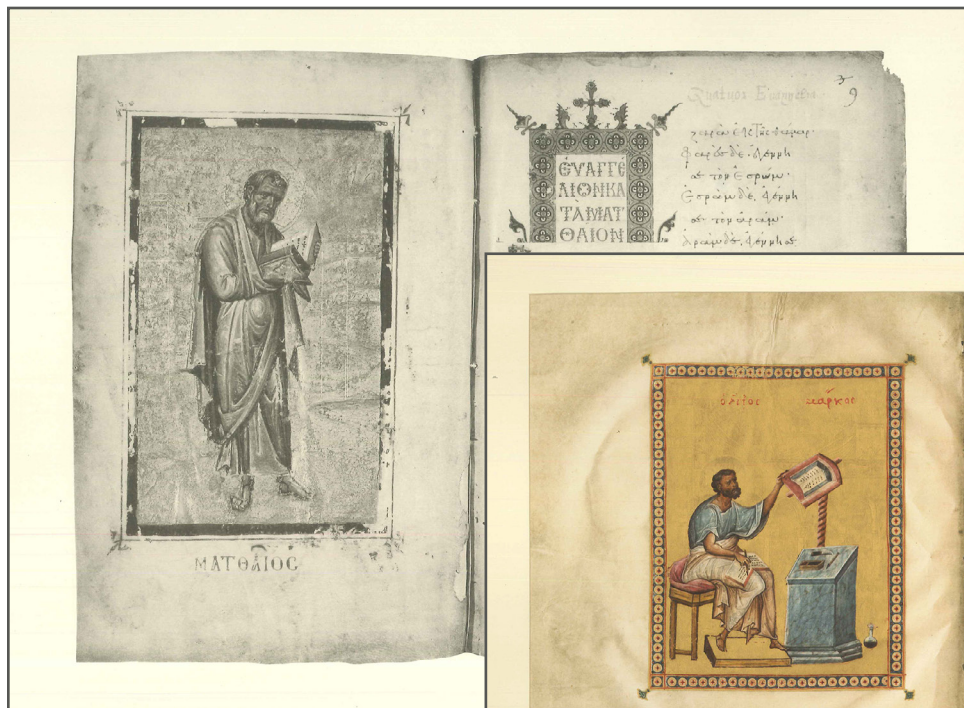
Mit 22 Abbildungen im Textband und 28 Tafeln nach Originalen der Nationalbibliothek in Wien

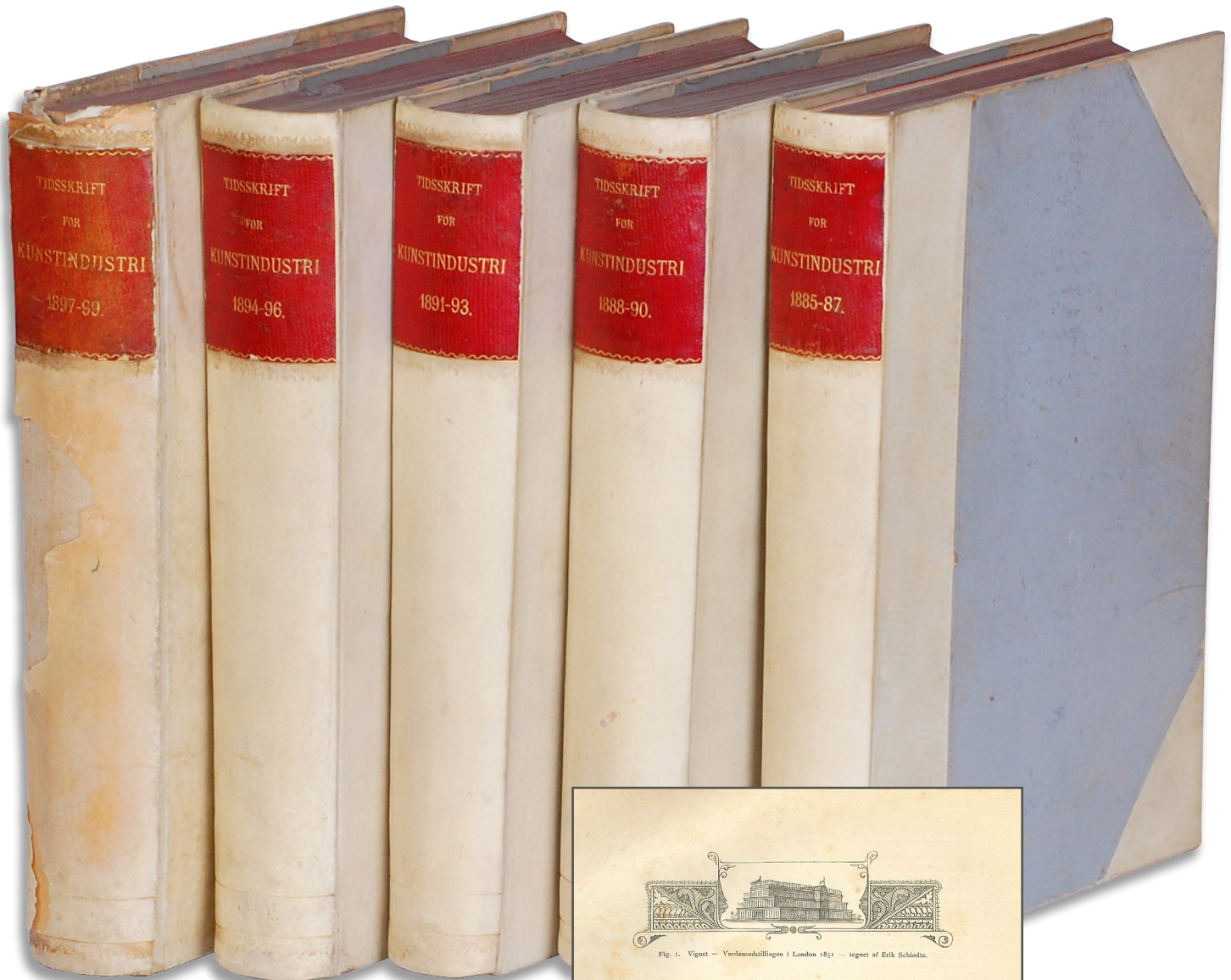
by Hans Gerstinger

Wien (Vienna): Der Oesterr Staatsdruckerei, 1926; folio, 2 volumes in slipcase, paper-covered boards, loose plates enclosed in cardboard box with cloth spine, whole enclosed in patterned paper-covered slipcase; (viii), 52, (4) pages, 5 plates; 1 page, 28 plates. \$1,250

Text in German. First edition, first printing. Hans Gerstinger was an expert on Greek and Byzantine papyri and he became a professor at the University of Graz in 1941, and, from 1948, at the Institute of Archaeology in Vienna. There are 28 plates included in the box of leaves, 9 of which are in full color and are mounted on white matte-board. The accompanying text is well-researched and informative. Bound book has mild wear around the edges with moderate rubbing to head and heel of spine, corners are lightly bumped. Clam shell case with the plates is worn around the edges, the spine is

worn and fragile. The 9 color plates have minimal wear to the edges of the matte-boards. Slip case is worn and fragile. [Book # 92773]





TIDSSKRIFT FOR KUNSTINDUSTRI

15 volumes bound in 5

Kjøbenhavn: G.E.C. Gad, 1885-1899; 5 volumes, 4to., contemporary half parchment, red leather spine labels, all edges stained red; thousands of pages. \$1,250

Complete run of this periodical devoted to the decorative arts. Each volume is profusely illustrated. A study of the arts throughout the world but concentrating on the Scandinavian countries. Includes chapters on bookbindings. Text in Danish. Parchment spine of the fifth volume is damaged. [Book # 72753]



SCENERY OF GREAT BRITAIN AND IRELAND IN AQUATINT AND LITHOGRAPHY 1770-1860. With LIFE IN ENGLAND. With TRAVEL

4 volumes, complete set.

by J.R. Abbey

London: Privately printed at the Curwen Press, 1952, 1953, 1956, 1957; 4to., cloth, spine labels, top edges gilt, leather spine labels, dust jackets; xx, 399; xxi, 428; xiii, 300; xiii, 301-675 pages. \$1,200

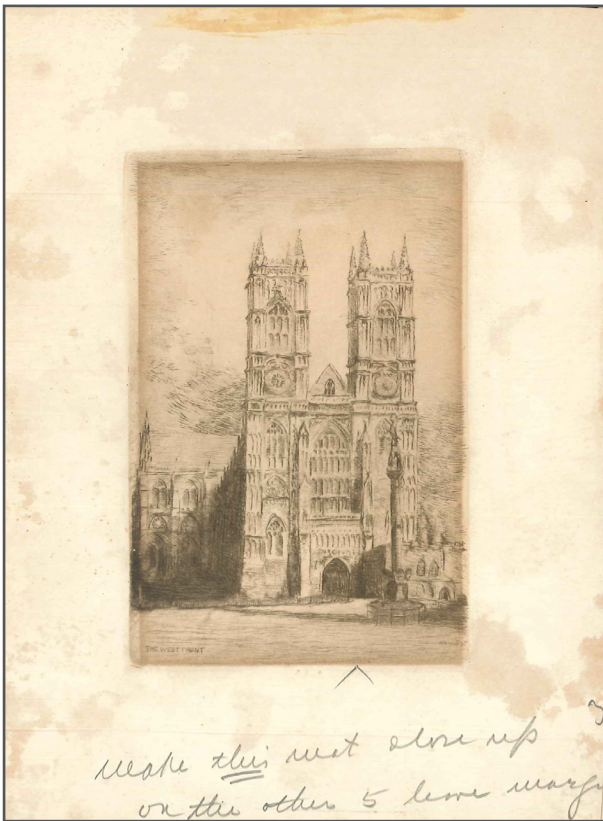


First editions, limited to 500, 400, and 400 copies respectively. Filled with bibliographical descriptions of the color plate books published in England during this period and containing many plates in color. The great reference set of the subject. Jacket on second volume has spotting on back cover of jacket and a small piece missing at tip. Unusual to find preserved in jackets. [Book # 123769]



A. Edward Newton**Three etchings by John Sloan for the series of etchings entitled Westminster Abbey**

N.P.: n.p., 1891; broadsides. \$1,075



John Sloan (1871-1951) was forced to drop out of school at the age of 16 due to the mental breakdown of his father. He got a job as a cashier at Porter and Coates, a local stationery store where he met A. Edward Newton, a fellow employee. When Newton established his own stationery business in 1890, he hired Sloan. Sloan designed greeting cards and calendars, and etchings which were used in various gift books published by Newton. Peter Morse, in his catalogue of Sloan prints, describes one of John Sloan's earliest efforts as this Westminster Series of 13 etchings and provides great detail, noting that only one complete surviving example of the booklet and etchings has survived to his knowledge which is held by The Philadelphia Museum of Art. The Delaware Art Museum holds signed copies of the etchings through the kind donation of Helen Farr Sloan. Any of these early Sloan works are extremely scarce. We have the following three etchings from this series:

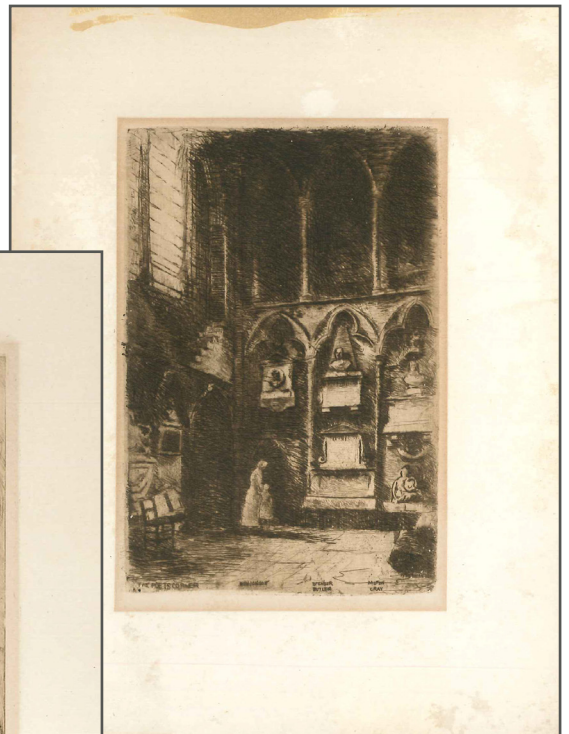
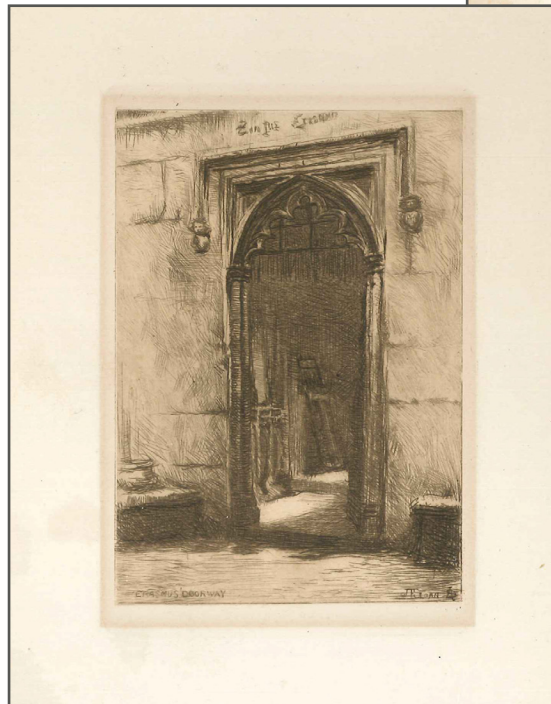
Morse 13. The West Front.

Morse 17. Saint Erasmus' Doorway.

Morse 21. The Poets Corner.

Morse notes that A. Edward Newton's name does not appear anywhere in the booklet or on the etchings, but assigns them to Newton on their similarity to other projects executed by Sloan for Newton.

The three etchings have been removed from an older framing (By Schneider Art Galleries of Seattle) and measure 7 5/8 x 5 7/8 inches with the etching itself varying in size. There are remnants of glue along the top edge of the white outer border where they were mounted and framed. The margins of the outer border are foxed and stained in places. One etching has notes in pencil beneath the etching giving instructions to the framer. The etchings themselves are well preserved. [Book #108953]



Considered by Many to be the Beginning of Bruce Rogers's Luxurious Typographical Style

LOG OF THE COLUMBIA

SEASON OF 1899

by Herbert Corey Leeds

(Cambridge, MA: The Riverside Press), 1900; 4to., black cloth with paper label to front, deckled edges; 61, (1), followed by 16 blank pages. \$1,000



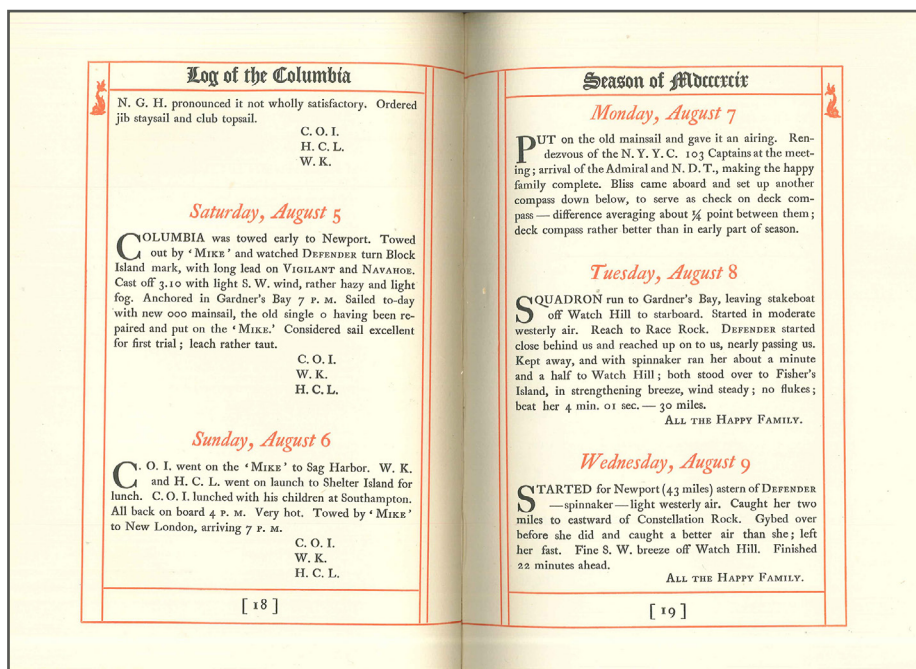
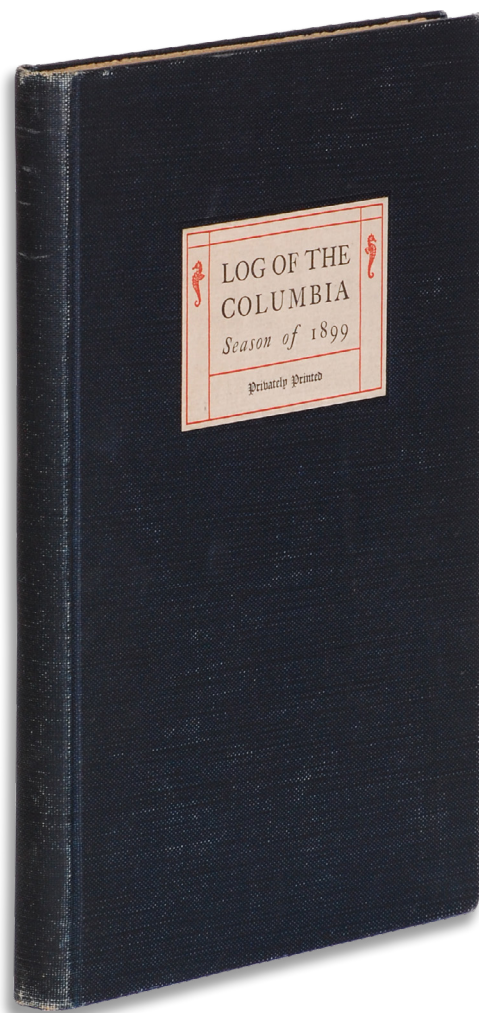
Limited to 50 copies designed and printed by Bruce Rogers at the Riverside Press. (Warde 15; *The Work of Bruce Rogers*, #49, page 11). While called to be signed by signed by publisher Henry Oscar Houghton, this copy is marked in red ink on the limitation page “printer’s sample copy” in Bruce Rogers’ hand, which is indistinguishable. Light rubbing to the rear board, spine ends and hinges, else a near fine copy of this extremely scarce book.

This book probably represents Bruce Rogers’ first attempt to do a

luxurious effort in typography. The colophon at rear is of The Riverside Press.

The contents of the book give an account of the October 1899 America’s Cup races between the New York Yacht Club’s Columbia and Sir Thomas Lipton’s Shamrock, of the Royal Ulster Yacht Club. The crew of the Columbia included noted Spanish-American War Rough Rider Woodbury Kane, as well as the first woman to compete in the America’s Cup, Hope Goddard Iselin., Cambridge, Massachusetts: Printed for the Author by H. O. Houghton and Company, 1900.

The typography is by the notable American book designer Bruce Rogers (1870-1957), who “was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession of book designing in the United States” (ANB). Francis Meynell stated that Rogers was “the greatest artificer of the book who ever lived”. [Book # 139738]



Windhover Press

GISTS & PITHS

A MEMOIR OF EZRA POUND

by James Laughlin

Iowa City, IA: The Windhover Press, 1982; 8vo., quarter leather and paper covered boards, gilt lettering on spine, slipcase; (ii), 22, (2) pages. \$1,125

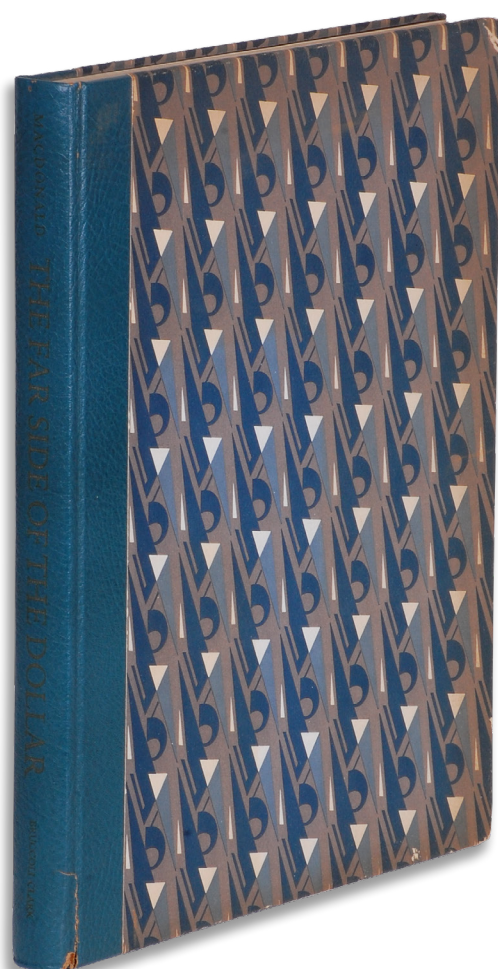
Limited to 250 copies, of which this is one of 25 deluxe copies bound thus and contains a postcard from Ezra Pound to James Laughlin (Berger p. 75). Signed by Laughlin on the colophon.

Of an edition limited to two hundred and fifty copies, twenty-five are numbered and signed here by the author, and include a postcard written to him by Ezra Pound.

2

Laughlin

A memoir of Ezra Pound. Typed in Spectrum and Spectrum Italic types on Rives paper. Japanese laid-in paper slip. Spine lightly sunned, else a fine copy. [Book # 132942]

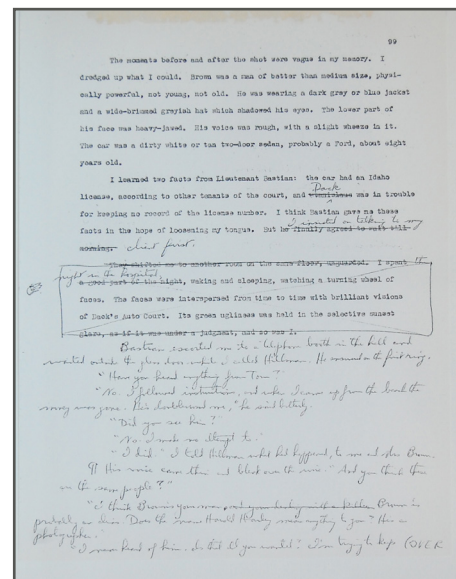


THE FAR SIDE OF THE DOLLAR

by Ross Macdonald

Columbia, SC and Bloomfield, MI: Bruccoli Clark, 1982; 4to., quarter leather, patterned paper-covered boards, spine gilt-stamped; (x), 194 pages. \$1,000

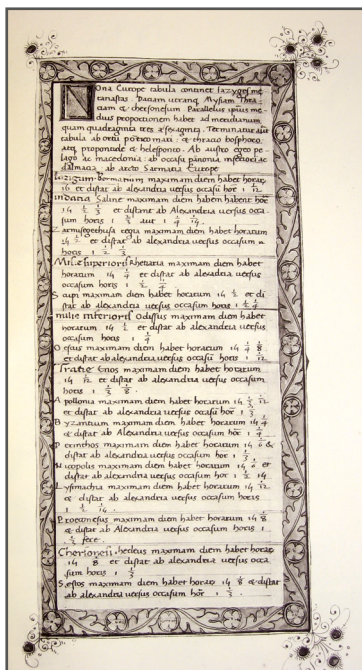
Limited to 221 numbered copies. This is a unnumbered copy, marked "Out of Series" and "Review Copy" on colophon. With a leaf of the author's revised typescript. Appendix with the final manuscript chapter, not in the original novel published by Alfred A. Knopf in 1965. According to the publisher, "The printer spoiled the copies, and I destroyed them. I decided not to start over because by that time Ken (i.e. Russ Macdonald) was unable to sign copies." The book was thus never issued and only a handful of unnumbered review copies exist. Publisher's advertisement laid in. Covers slightly rubbed and scuffed at edges. Gilt stamping on spine faded. [Book # 124096]



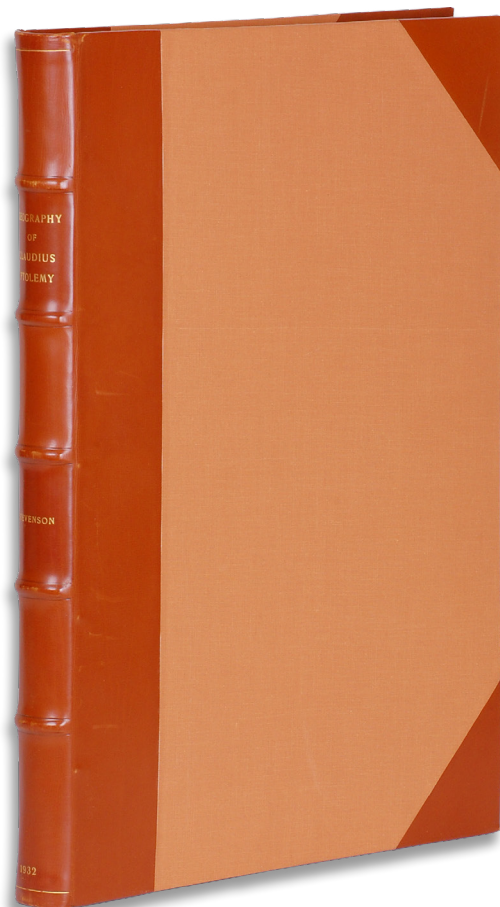
GEOGRAPHY OF CLAUDIUS PTOLEMY

edited and translated by Edward Luther Stevenson

New York: The New York Public Library, 1932; folio, half leather, cloth, five raised bands, cardboard box with paper cover label; xvi, 167 pages, and 29 plates. \$1,000



Limited to 250 numbered copies. Based upon Greek and Latin Manuscripts and Important Late 15th- and Early 16th-Century Printed Editions, Including Reproductions of the Maps from the Ebner Manuscript, ca. 1460. Printed on Charing handmade paper. Designed by John Archer. Collotypes by Max Jafée. Introduction by Professor Joseph Fischer. This is the first English translation of "Geography". This volume covers 8 books by Ptolemy, added to it are 27 maps of the Codex Ebnerianus, the Ruysch Map from the 1508 printed edition of "Geography," and the New World Map from the 1522 edition. The box for the volume is soiled, worn, and split at the joints and corners. Very minor wear at spine ends. [Book # 104064]





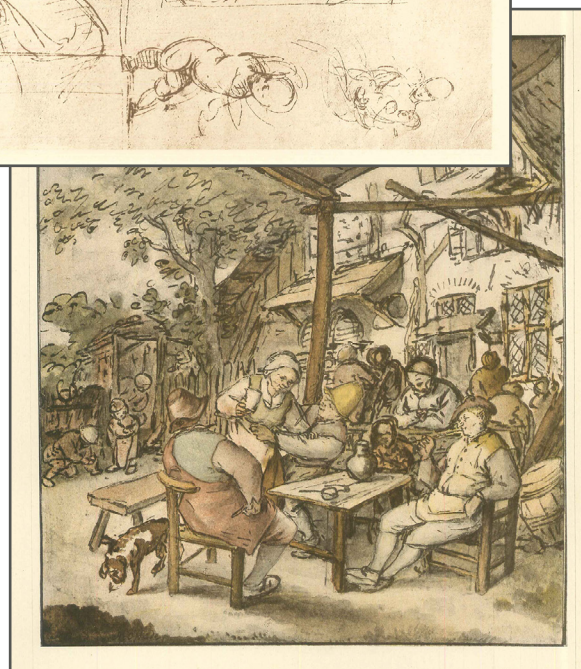
HANDZEICHNUNGEN ALTER MEISTER AUS DER ALBERTINA UND ANDEREN SAMMLUNGEN

12 volumes.

by Jos. Schönbrunner and Jos. Meder

Wien: Gerlach & Schenk, 1896-1908; 12 volumes, folio, half calf portfolio, with cloth backed boards, gilt stamping and illustration on upper boards with tipped-in illustration; hundreds of plates. \$1,000

First edition. Text in German. This complete multi-volume set contains over 1,400 large plates of drawings (many color) in the Graphische Sammlung Albertina, Vienna, and other European collections. Includes titlepage printed in color, foreword and table of contents for each volume. Representing drawings by Old Masters such as Dürer, Rembrandt, Raphael, Rubens and others. Volumes 11 and 12 compiled by Jos. Meder. Lacking title page for Volume 5. Minor rubbing to extremities of portfolios. Some cracking and weakening to hinges of some of the portfolios. Paper labels affixed to spines. A commemorative booklabel which indicates that this set came from the reference library of H.P. Kraus purchased by Oak Knoll Books at the auction sale is loosely inserted. [Book # 76178]



*Village Press***THE HOLLOW LAND**

A TALE

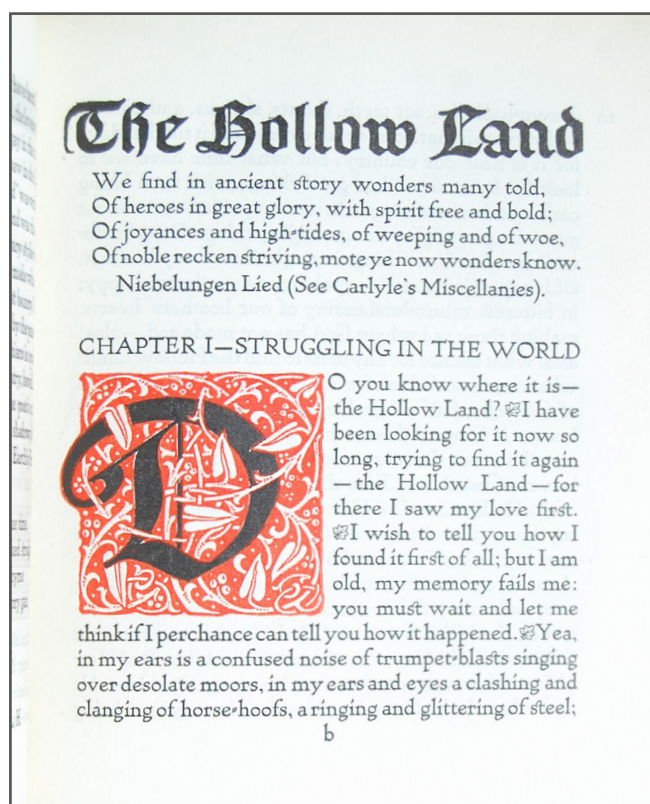
by William Morris

(Hingham, MA: The Village Press, 1905); large square 8vo., publisher's gray laid paper over boards, holland cloth spine, red-orange title on front cover; 67, (1) pages. \$995

Privately printed in an edition of 225 copies by Frederic and Bertha Goudy at the Village Press. Minor rubbing to the covers, else a fine copy. Reprinted from the Oxford and Cambridge Magazine. A very scarce book. Beautiful double-page frontispiece / title page by Walter J. Enright and a single wood engraving in the text by Bror. J. Olsson Nordfeldt.

The Note by Hooper and double border title and large ornate rubricated initials by Frederic Goudy, who also designed the fount; composition by Mrs. Goudy. Large ornate rubricated initials. The Hollow Land was the tenth book issued by The Village Press while they were located in Hingham, Massachusetts.

The first collected edition was printed at the Chiswick Press in Morris's Golden Type. It was a reprinting of the first writings of William Morris, the famed nineteenth-century designer and founder of the Kelmscott Press. These eleven short stories and five poems first appeared in the Oxford and Cambridge Magazine in 1856, when Morris was only twenty-two. [Book #140751]



*One of 10 with Coin in Silver****Bird & Bull Press*****TRADE TOKENS OF BRITISH AND AMERICAN BOOKSELLERS & BOOKMAKERS**

With Specimens of eleven Original Tokens
Struck Especially for this Book

by Henry Morris

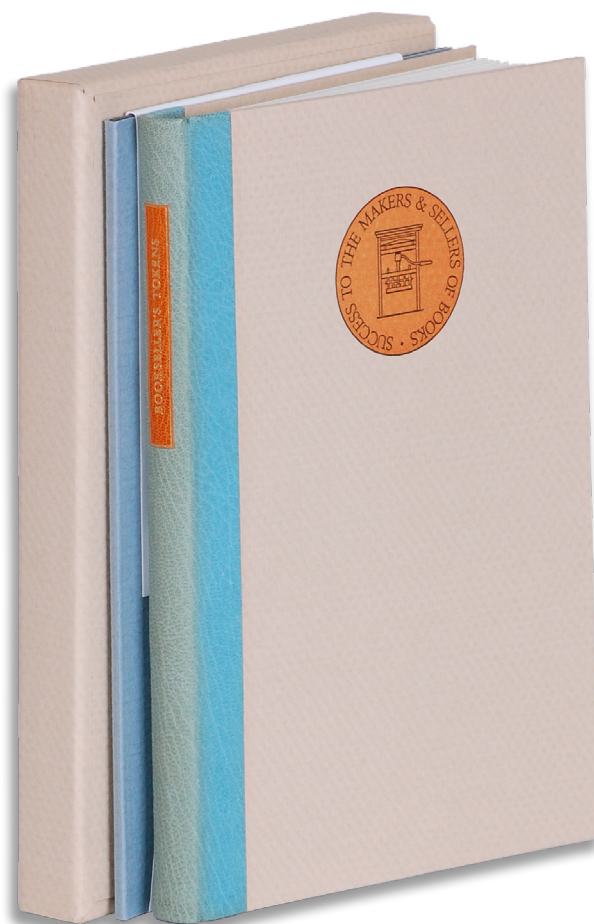
Newtown: Bird & Bull Press, 1989; 8vo., quarter blue leather over boards with leather spine label and accompanied by separate folder containing the tokens, all inserted in a slipcase; 83, (3) pages. \$875

Limited to 300 numbered copies of which this is one of 10 special copies meant for the printer, Henry Morris, and containing that notice in the colophon along with a specially minted Bird & Bull token in silver (Berger A47). This is copy K-2, for George Frederic Kolbe, one of the participants for the book, along with the facsimile letter from Longman to Arthur W. Waters loosely inserted. With the bookplate of George Kolbe on the front pastedown. Spine lightly faded, else a near fine copy in near fine slipcase.

Bound by Barbara Blumenthal. Eleven participants collaborated with this book, including Robert D. Fleck, Jr. of Oak Knoll Books & Press. Contains numerous b&w plates, including one folding plate. The text was composed in Van Dijck types by Othmar Peters at Mackenzie-Harris Corp, in San Francisco. The book is accompanied by eleven copper tokens and one silver token. The tokens were made under the supervision of Meyer Katz at the Unity Mint in Ambler, PA., from dies engraved by Kenneth Douglas in Olive Branch, MS. The composition of the tokens is 95% copper and 5% tin and zinc, the same as was the U.S. cent prior to 1982. The Bird & Bull Press silver token is 100% silver. With bibliography describing tokens and a short history of the firms who contributed tokens to the book.

From the prospectus: "The purpose of this book is to acquaint the reader with these book-related collectibles which have been sporadically issued by British and American booksellers and bookmakers from the 17th to the 19th centuries. A study of the history of the making and uses of these metal tokens will lead the reader down pleasurable and instructive byways of the history of the Book, many of which seem to have been long unnoticed."

[Book # 140254]



**TRADE TOKENS
of British and American
Booksellers & Bookmakers**

WITH SPECIMENS OF ELEVEN
ORIGINAL TOKENS STRUCK
ESPECIALLY FOR THIS BOOK

COMPILED AND EDITED BY
HENRY MORRIS

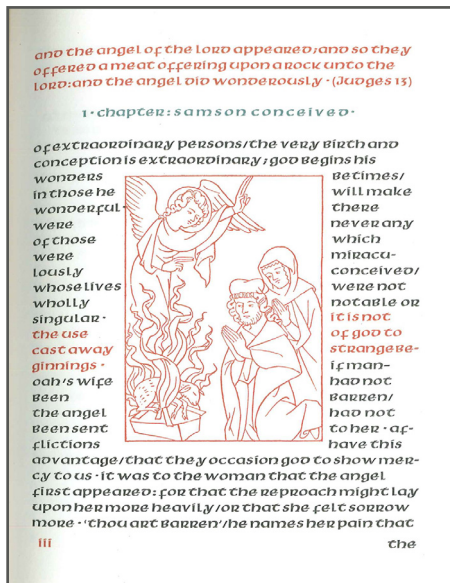


Anvil Press

SAMSON

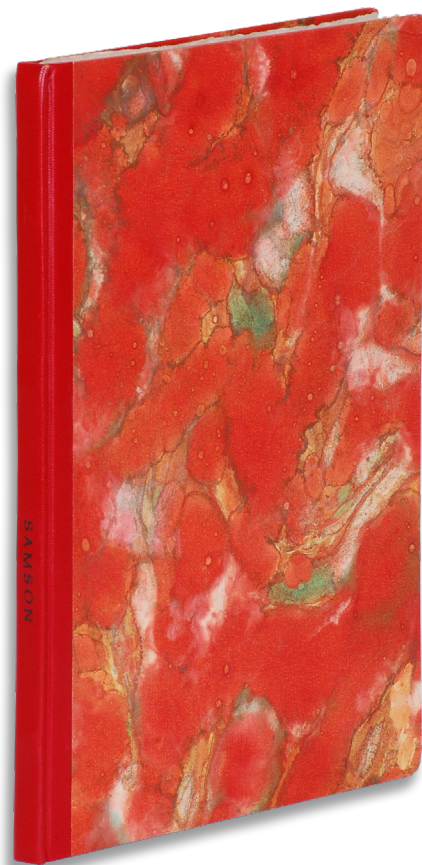
Selections from a Contemplation on an Historical Passage in
the Old Testament

by Joseph Hall



(Lexington, KY): Stamperia del Santuccio, 1972; 4to., quarter leather over marbled paper-covered boards, edges uncut; 19, (2) pages. \$850

First edition limited to 60 numbered copies signed by Fritz Kredel. Prospectus loosely inserted. A near fine copy of this rare book. Originall published in London in 1612-1626, with these selections from an Edinburgh edition from 1770. With illustrations by Fritz Kredel. Printed by Victor Hammer in black, red, and blue on handmade Magnani paper. Eight illustrations by Fritz Kredel after the Biblia Pauperum. [Book # 140551]



Marbling

A COLLECTION OF HISTORICAL DECORATED PAPERS

A Miniature Book with Forty Three Historical Decorated Paper Samples. Two Volumes.
by Nedim Sönmez

Izmir: Nedim Sönmez, 2024; 2 volumes, miniature book (6 x 7.5 cm), marbled paper boards, paper cover label, marbled box; (23) pages of text, followed by 43 marbled paper specimens split up across two volumes. \$425

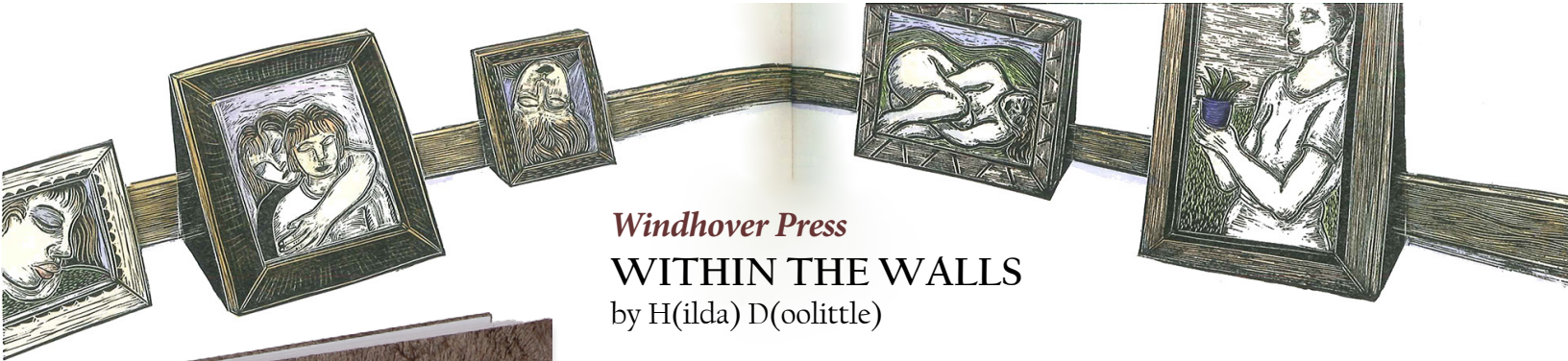
Limited edition of only 30 numbered sets signed and bound by Nedim Sönmez. A fine set housed in decorated cloth, loosely inserted into a marbled paper-covered box. Each decorated paper sample tipped-in measures 3.5 x 5 cm and covers a wide variety of styles.

“...the works in this book are a very small part of an important collection of thousands of pieces, which were gathered as a result of hard auctions and long years of research. I am pleased this book is valued and loved in private and public libraries as a small, yet valuable collection of decorated paper. The book will have a very important function for recognizing and analysing historical papers as well as being used as a reference source.”

-Nedim Sönmez

[Book # 140626]





Windhover Press

WITHIN THE WALLS

by H(ilda) D(oolittle)

Iowa City, IA: Windhover Press, 1993; small 4to., quarter leather, paste-paper covered boards, gilt lettering on spine; (viii), 58, (4) pages. \$750

One of 300 numbered copies, of which this is one of 25 deluxe copies hand-colored by the artist and bound by Pamela Spitzmueller. 14 wartime prose pieces by the modernist poet Hilda Doolittle. Finely printed on French mould-made paper, with 37 hand-inked wood engravings by Dellas Henke. Some engravings in color. A tight, bright, and unmarred copy. [Book #132985]

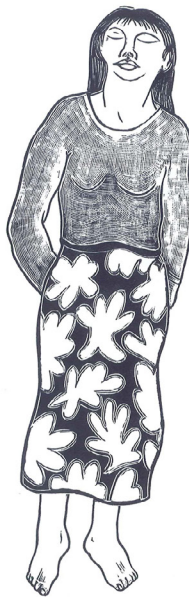


Within the Walls (January 1941)

THE whole conception of time must be revalued. To me, this day has its special significance, for all of us, within the walls, it is first and foremost a quiet day after an unbombed night. That in itself sets it apart, sets us in another time sequence. Those without the walls, *extra muros*, even here in England, have already separated themselves or mercifully perhaps, been separated, from this particular crowd, that has endured for such a long time, at such intensity, unprepared (as certain Eastern peoples, by their very fatalism are prepared) to meet the eventuality of death. Simple people, dull, many villainous at heart, hypocrites, granted, yet there is the difference, there are those *extra muros* and those *intra muros*.

We enter life, observe, feel. Bee met a former Bloomsbury intellectual, now turned warden in the pioneer corps; he had been working in a demolition sector and remarked that for his part, he considered that the horrors of being buried alive, for him at least were mitigated by the fact that death came suddenly, and when it did not come, for the most part, the rescued were hearty and happy, probably simply glad to be alive.

He said there seemed to be little of the in-between states, either you were killed outright or cushioned in the debris, with air of sorts to breathe. He felt that so far, those rescued, were amazingly balanced; weak, shaken, of course, but with notable excep-



this obvious original. Carefully—O, nothing of these words formed any thought in her head, as she stood on the square of carpet. But careful, something whispered; though she was acquainted with the voice, it came from a cavity. It came from a vacuum, it came from nowhere.

She did not step to the right, she did not test the mirror. She did not test herself; it was all a charade, a masque here. Here, it was more than a game of keeping one's head up, it was more than a trial of unrecorded endurance. There was no note-book, no text-book, no religious manual, no prayer-book to show them here how to direct knees, how to conduct hands, how to correlate elbows. The whole skeleton had become alive, a skeleton in a cupboard; everyone in London had it.

A curious thing, a mechanical and so far dependable instrument was in the top part of the skeleton; that round ball or box was like the pine-cone set upon the rod of the god, Hermes. It was set there, a head, a brain, for the receiving and the recording of sound, of thought, of vision. That was what the round pine-apple or pine-cone of the head, was meant for. But it had been devoted for the last year or year and a half, to quite another function. It directed, within a body, a set of bones, it jerked a wrist upward or directed extremely clever knee-joints and ankles to perform cleverly the act of walking. It opened lips, cleverly so that you did not hear the

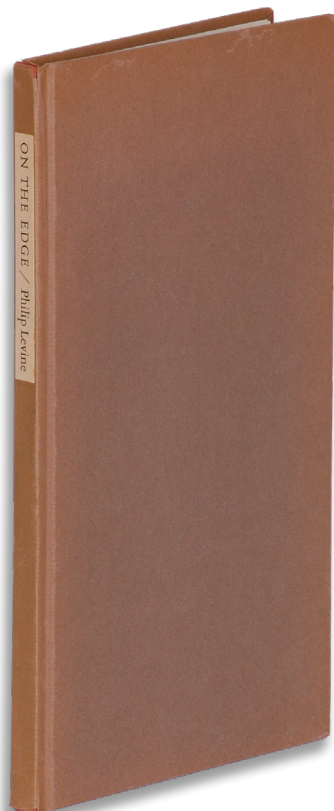
wooden clatter of the lips when talking, of the Ventriloquist's dummy that you were. The thing talked. You heard it talking. You forgot to be astonished any more, at its ingenuity.

It was important that this doll, this dummy, this recording instrument that received, through delicate sets of receiving stations, wave-lengths of sound, vibrations of light, should not be broken. Ironically she thought, or perceived through that medium for which we have few descriptive phrases or even defining names, that if only for the recording of the sound of the voice, speaking as it were off-stage, though in reality projecting its tones and half-tones a few feet behind her shoulder in that small room, it would be a pity if it were lost. It had endured fifty odd years, a half century and it was not yet worn out.

Oddly it was only just now, she felt tuned or toned or weathered or seasoned like a violin. She could record a whisper or a breath, could differentiate good or bad, kindness or indifference, intolerance or mere casual acceptance. She was there for recording—who was it had once called her a Recording Angel?

Indifferent, tired to death, she knew the ultimate indifference. It was there in that glass. What she saw, would see, might blaze such a heady trail of realization that even she might be blinded by it. That sort of blinding would cauterize

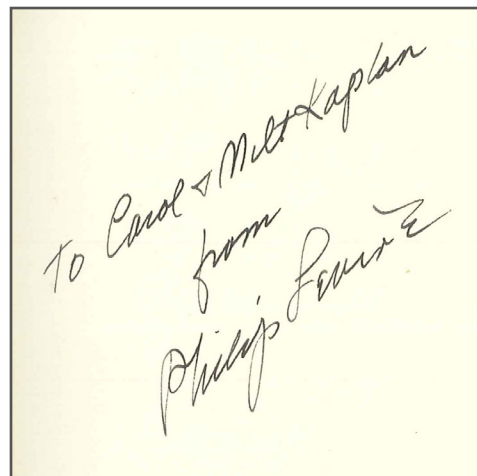




Stone Wall Press
ON THE EDGE
by Philip Levine

Iowa City, IA: Stone Wall Press, (1963);
8vo., paper covered boards; 62 pages. \$750

Limited to 220 numbered copies, of which this particular copy is inscribed by Levine to Carol and Mitt Kaplan. Printed by K.K. Merker. One of the leading American poets of the 20th century, Levine was also a teacher in California. Only the lightest sunning to the spine and very minor scuffing to the bottom of the spine and top edge of the front board, else fine condition. [Book # 132938]

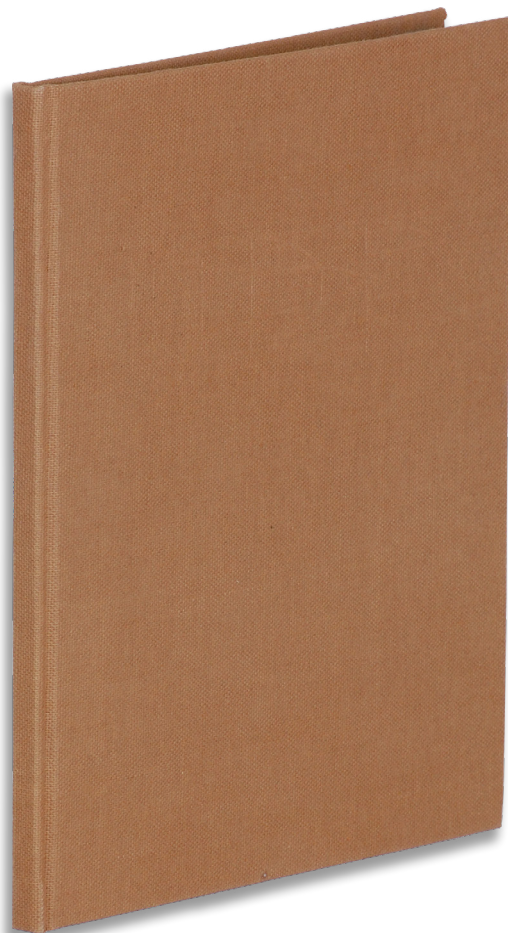
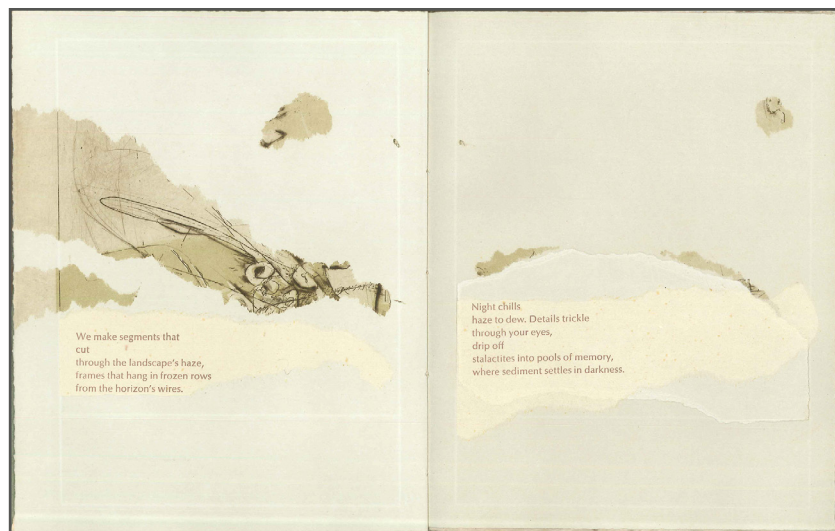


EDGES

by Debra Weier and Bill Bridges

(Madison, WI): Emanon Press, 1979; small 4to., cloth; unpaginated.
\$750

Limited to 15 numbered copies signed by Weier and Bridges. Designed and illustrated at the University of Wisconsin-Madison. The intaglio images were printed on Rives BFK and Arches. Text mounted on separate paper paste-ons. The third work published by the Emanon Press. The endpapers reproduce the handwritten explanatory texts on the theme of the book.



[Book # 124432]

Elston Press

POEMS SELECTED FROM THE HESPERIDES OF ROBERT HERRICK

by Robert Herrick

New Rochelle: The Elston Press, 1903; tall 8vo., cloth-backed boards, paper spine label; 154, (4) pages. \$700

Limited to 260
numbered copies
(Ransom no.17).
Private book-
plate of Lew Ben-
nison on front
hinge starting.
Small soiled spot

on the front cover, paper spine label with a hint of rubbing,
else a near fine unopened copy and a better copy than av-
erage for these fragile bindings. Printed by Clarke Conwell
at his Elston Press and with initials and decorations cut on
wood after designs by H.M. O'Kane. [Book # 32920]

WAREWELL thou Thing, time-past
so knowne, so deare
To me, as blood to life and
spirit: Neare,
Nay, thou more neare then kindred,
friend, man, wife,
Male to the female, soule to body: Life
To quick [our] action, or the warme soft side
Of the resigning, yet resisting Bride.
The kisse of Virgins; First-fruits of the bed;
Soft speech, smooth touch, the lips, the Maidenhead:
These, and a thousand sweets, co'd never be
So neare, or deare, as thou wast once to me.
O thou the drink of Gods, and Angels! Wine
That scatter'st Spirit and Lust; whose purest shine,
More radiant then the Summers Sun-beams shows;
Each way illustrious, brave; and like to those
Comets we see by night; whose shagg'd portents
Fore-tell the coming of some dire events:
Or some full flame, which with a pride aspires,
Throwing about his wild, and active fires.
'Tis thou, above Nectar, O Divinest soule!
(Eternall in thy self) that canst controule
That, which subverts whole nature, grief and care;
Vexation of the mind, and damn'd Despaire.
'Tis thou, alone, who with thy Mistick Fan,
Work'st more then Wisdome, Art, or Nature can,
To rouse the sacred madnesse; and awake
The frost-bound-blood, and spirits; and to make
Them frantick with thy raptures, flashing through
The soule, like lightning, and as active too.
'Tis not Apollo can, or those thrice three
Castalian sisters, sing, if wanting thee.
Horace, Anacreon both had lost their fame,
Hadst thou not fill'd them with thy fire and flame.

33

COME down, and dance ye in the toyle
Of pleasures, to a Heate;
But if to moisture, Let the oyle
Of Roses be your sweat.

Not only to your selves assume
These sweets, but let them fly;
From this, to that, and so Perfume
E'ne all the standers by.

As Goddess Isis (when she went,
Or glided through the street)
Made all that touch't her, with her scent,
And whom she touch't, turne sweet.



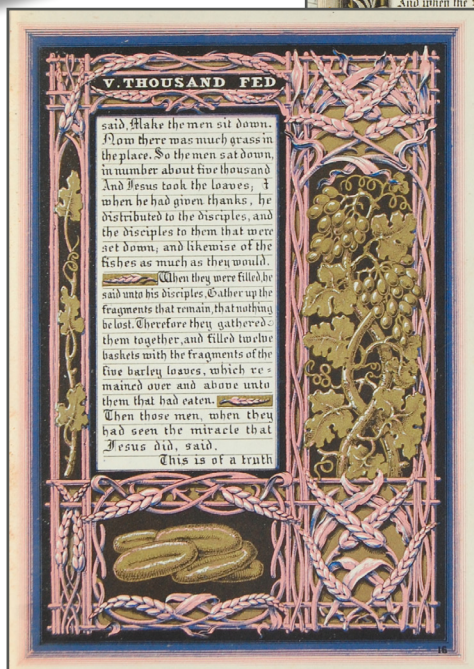
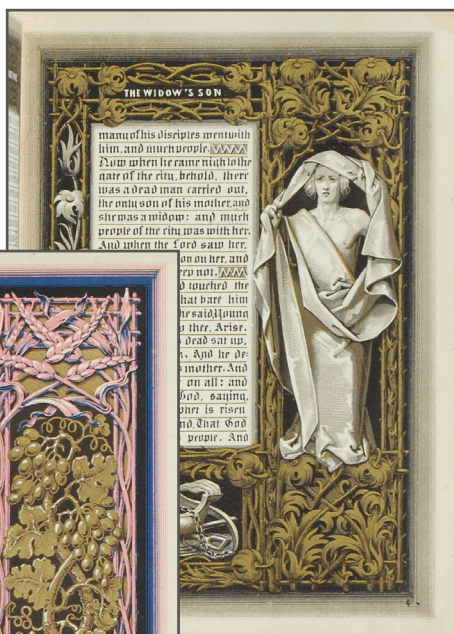
*Color Printing***MIRACLES OF OUR LORD**

by Noel Humphreys

London: Longman & Co., 1848; small 8vo., papier mache binding, all edges gilt; 32 plates, (iv) pages. \$650



First edition of the second of a series of original illuminated books by Noel Humphreys. Wear to spine ends, else a near fine copy of this scarce book. Although no firm documentation exists, this book was probably printed by Owen Jones. McLean regards Humphrey's papier mache books to be "the supreme examples of Victorian Gothic and perhaps the biggest triumph among all the ingenuities of Victorian commercial bookbindings." The thirty-two illuminated pages have alternately hot, rich color schemes and cold, soft colors, some approaching grisaille. [Book # 5165]

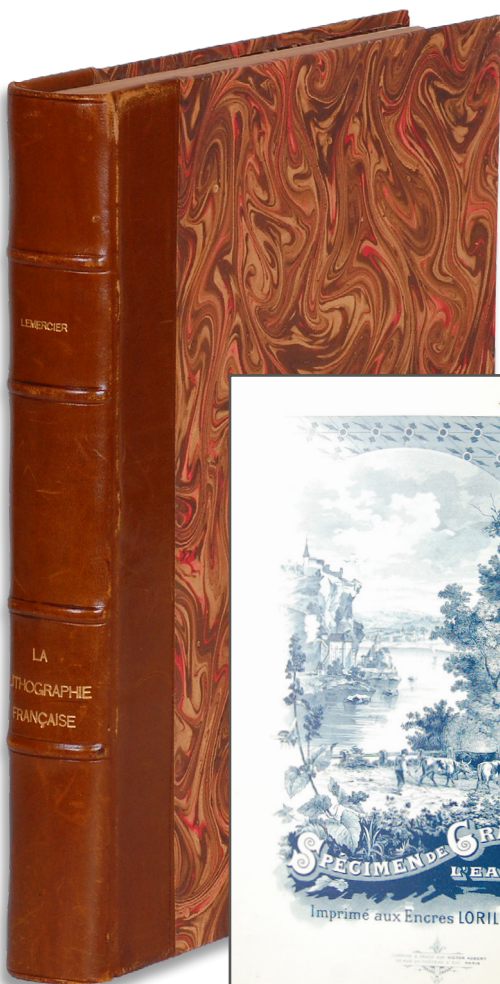
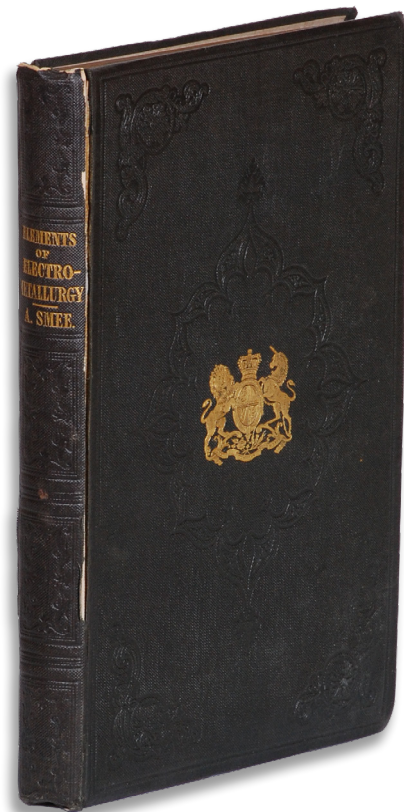


ELEMENTS OF ELECTRO-METALLURGY OR THE ART OF WORKING IN METALS BY THE GALVANIC FLUID...

by Alfred Smee

London: E. Palmer; Longman, Rees, Orme, Brown, and Longman, 1841; 8vo., original cloth, all edges gilt; xxviii, 163+(1), (ii), iv, 64, (2) pages. \$625

First edition. (Bridson & Wakeman A113 - "the first appearance of a key work on this subject"). Illustrated with electrotypes and woodcuts. The author was the inventor of the improved battery, which was the mainstay of electrotyping until replaced by the dynamo in the late 1870s. Illustrated with woodcuts. With the bookplate and pencil signature of Gavin Bridson. Faint stain mark on front pastedown and endpaper. [Book # 97794]



LA LITHOGRAPHIE FRANÇAISE DE 1796 À 1896 ET LES ARTS QUI S'Y RATTACHENT MANUEL PRATIQUE S'ADRESSANT AUX ARTISTES ET AUX IMPRIMEURS

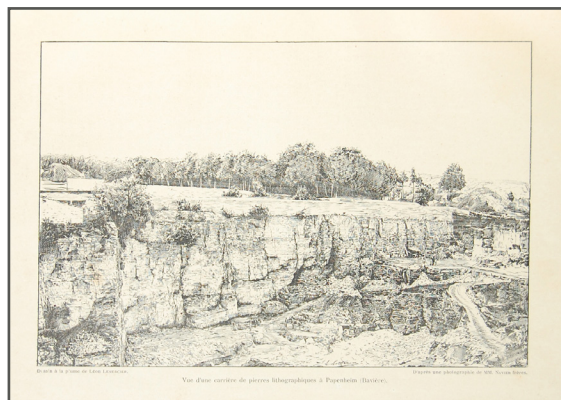
by Alfred Lemerrier

Paris: Ch. Lorilleux & Cie., 1896; 4to., modern quarter calf, marbled paper-covered boards; xxiv, 358 pages. \$625



Twenty-eight plates, some in color, and many illustrations in the text. Originally published in 12 parts; here bound together. Some

internal spotting. Contains information regarding the history of lithography, chromolithography, photogravure, and zincography. Illustrations focus on both art work reproductions and handwritten documents and manuscripts. [Book # 99477]



Dan Sigros**One of Only Three****DIALOGUES DES COURTISANES**

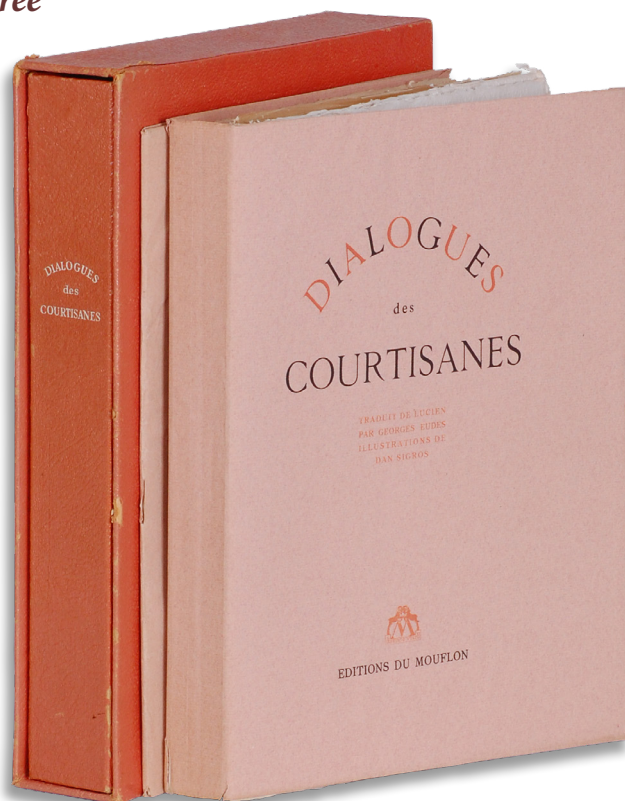
Traduction nouvelle de Georges Eudes; Gravures et ornements de Dan Sigros.

by Lucien

Paris: Éditions De Mouflon, 1946; 4to., unbound signatures as issued, held in stiff paper wrappers, suites of illustrations in original glassine chemises, all housed in a portfolio & slipcase; (viii), 140, (4) followed by illustrations. \$625



One of three bound thus “sur vélin d’Arches teinté, comportant une suite des états, une suite sur chine, une sur vélin du Marais, un dessin original.” The signed original drawing is a design that was not used in the book and was done “en sanguine.” It is signed in pencil and inscribed in ink “par Miraim Breton.” The signed proof is of the illustration appearing in the “cinquième dialogue.” The total edition was limited to 590. Slipcase lightly worn at the corners, portfolio slightly worn at fore-edge. [Book # 93553]

**Bruce Rogers****FIFTIETH ANNIVERSARY OF DR. MAX LANDSBERG AS RABBI OF CONGREGATION BERITH KODESH**

Rochester, NY: Privately Printed, 1921; large 4to., quarter cloth over marbled paper-covered boards, paper cover label; ii, IV, (1) pages. \$600

Limited to “a few on paper”, although it is estimated to be between 3-6 copies, and one copy on vellum, designed by Bruce Rogers (Warde 153). Very minor bump to corner, else a near fine copy of this extremely scarce book. Bodoni type within typographic borders. With the inscription in Bruce Rogers’ hand “Designed by Bruce Rogers” on the rear free endpaper. Blind embossed stamp on bottom of page IV “William Edwin Rudge, New York”. The typography is by the notable American book designer Bruce Rogers (1870-1957), who “was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession of book designing in the United States” (ANB). Francis Meynell stated that Rogers was “the greatest artificer of the book who ever lived”. [Book # 140332]

