

# Oak Knoll Books & Press



## Rare Books Palm Springs Virtual Book Fair

Thursday, May 19, 9:00am until  
Saturday, May 21, 6:00pm PDT

(Image is from *Traité d'Enluminure d'Art au Pochoir*, Editions de l'Ibis, 1925 [here](#).)

EDOUARD  
HALOUNE



*Allen Press*

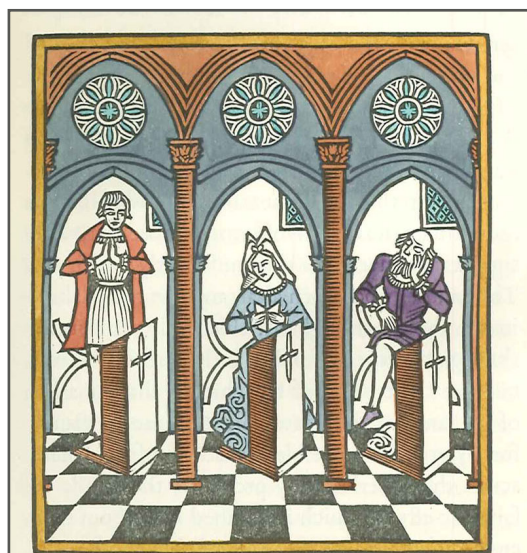
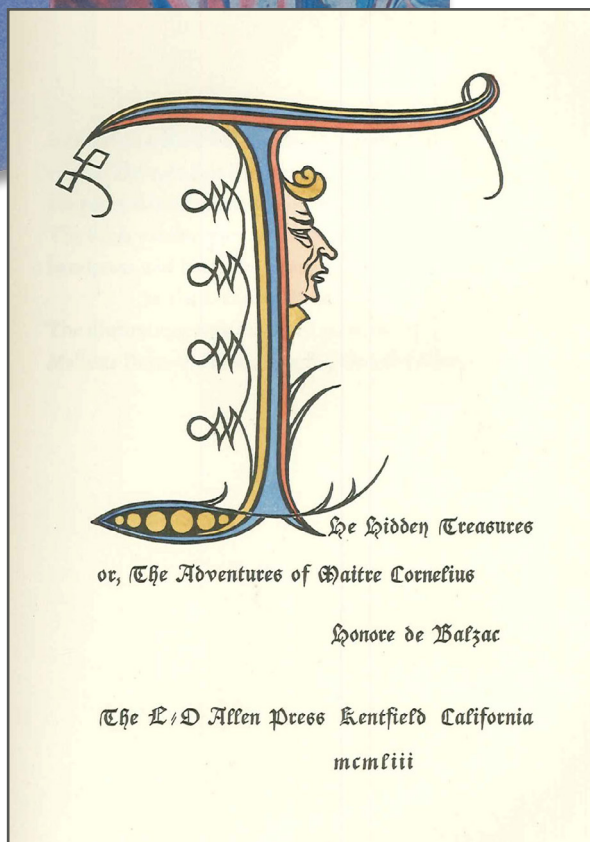
**THE HIDDEN TREASURES  
OR, THE ADVENTURES OF MAITRE  
CORNELIUS**

by Honore De Balzac

L.D. Allen Press: Kentfield, CA, 1953; 8vo., quarter blue paper over French marbled paper boards, author and title stamped in red along spine; 55 pages. \$275

Limited to 160 copies. A fine copy. Printed in blue and black, with title and four wood engraved illustrations by Mallette Dean, each beautifully handcolored by Dorothy Allen.

[Book # 136266]



**C** A Fifteenth Century Church Scene : the Cathedral of Tours on All Saints' Day.

ON All Saints' Day, in 1479, at the moment that this narrative begins, the vesper service was coming to an end at the cathedral of Tours. The archbishop, Hélie de Bourdeilles, had risen from his chair to pronounce the benediction upon the faithful. The





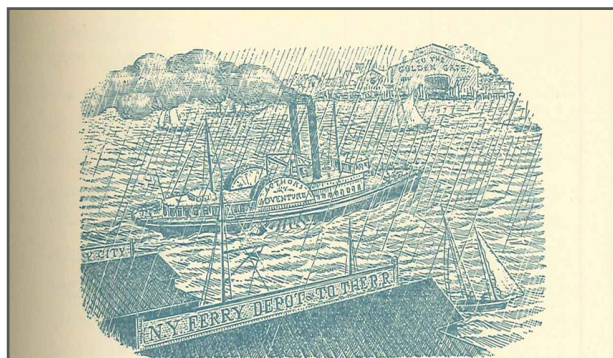
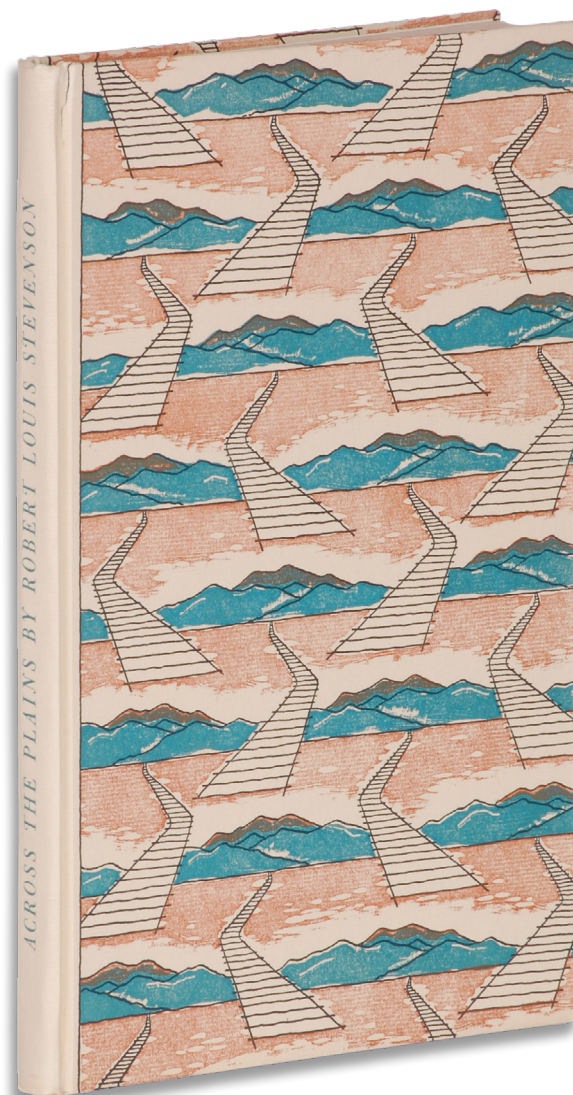
*Allen Press*

## ACROSS THE PLAINS

by Robert Louis Stevenson

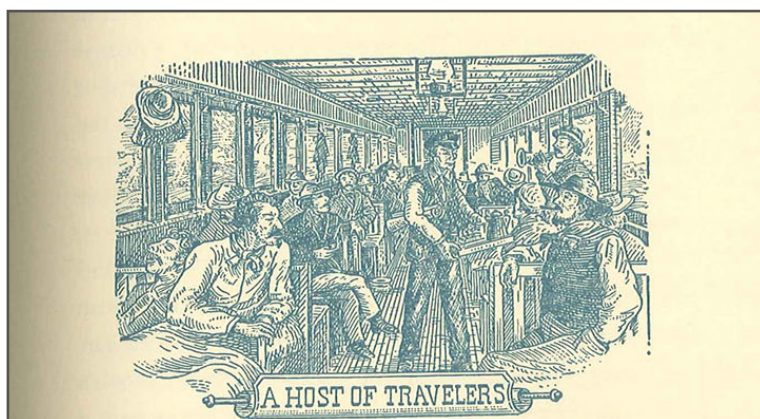
L-D Allen Press: Hillsborough, CA, 1950; 8vo., decorated paper-covered boards; (iv), 76, (4) pages. \$235

Printed in an edition limited to 200 copies (Allen Press Bibliography no.9). A fine copy. Designed, hand-set, printed and bound by Dorothy and Lewis Allen. Pen and ink illustrations by Mallette Dean. Paper boards printed with a repeat design consisting of a railroad track meandering through the plains and mountains. Very fine copy in perfect sympathy with the subject, depicting a ranch in the foothills and displaying the cattle brands used by the ranch at various times over the last 150 years or so. The Book Club of California recently presented the Allens with the Oscar Lewis Award for their lifetime of work in fine printing. [Book # 45009]



### ACROSS THE PLAINS

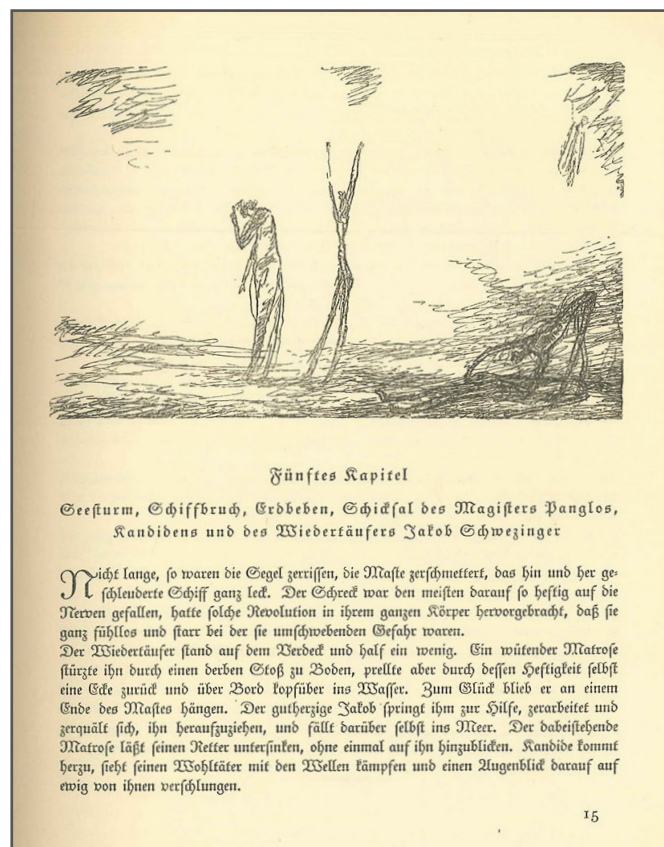
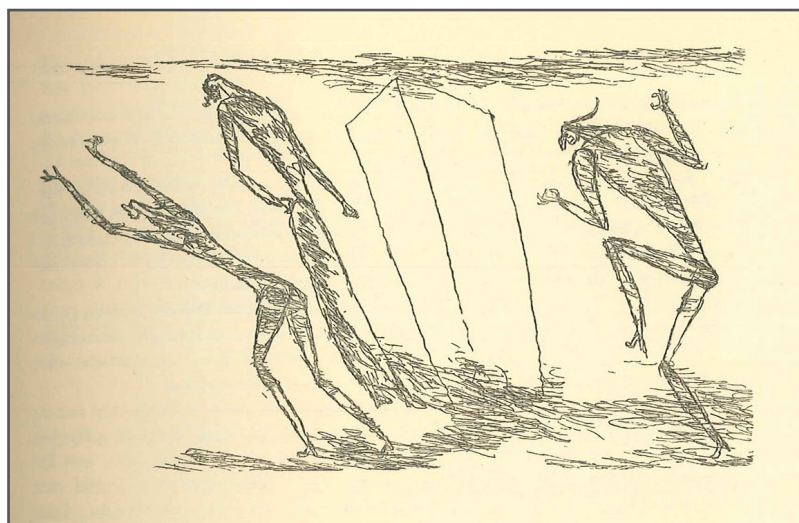
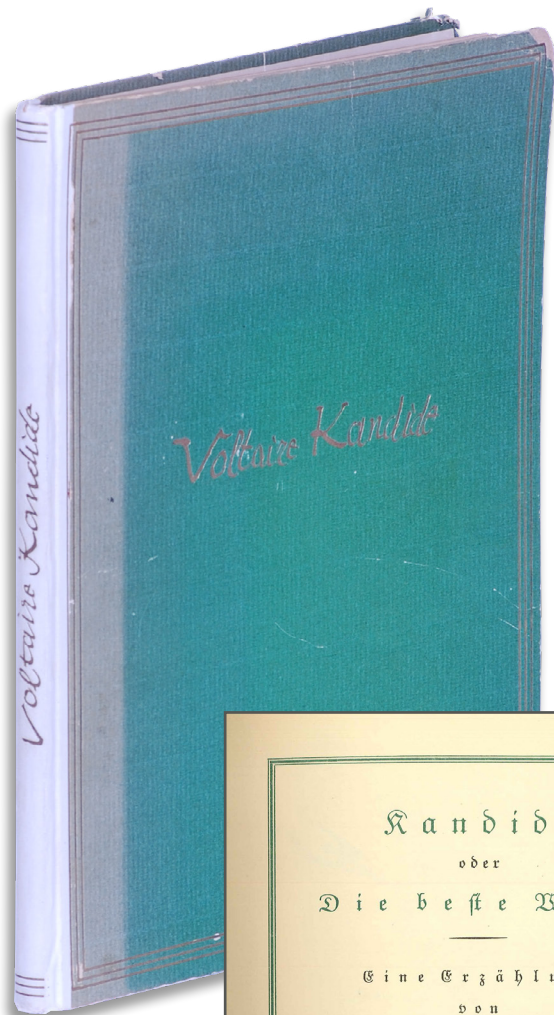
*New York to San Francisco:* MONDAY. It was, if I remember rightly, five o'clock when we were all signalled to be present at the Ferry Depot of the railroad. An emigrant ship had arrived at New York on the Saturday night, another on the Sunday morning, our own on Sunday afternoon, a fourth early on Monday; and as there is no emigrant train on Sunday, a great part of the passengers from these four ships was concentrated on the train by which I was to travel. There was a babel of bewildered men, women, and children. The wretched little booking-office, and the baggage-room, which was not much larger, were crowded thick with emigrants, and were heavy and rank with the atmosphere of dripping clothes. Open carts full of bedding stood by the half-hour in the rain. The officials loaded each other with recriminations. A bearded, mildewed little man,



### The Emigrant Train

ALL this while I had been travelling by mixed trains, where I might meet with Dutch widows and little German gentry fresh from table. I had been but a latent emigrant; now I was to be branded once more, and put apart with my fellows.





*Illustrations by Paul Klee*

**KANDIDE ODER DIE BESTE WELTE**

by Voltaire

Kurt Wolff Verlag: Munich, (1920); 4to., quarter cloth, paper-covered boards, triple gilt band, stamped gilt title; 89, (3) pages. \$125

Text in German. Translation of Voltaire's classic. With 26 pen and ink illustrations by Paul Klee. An important book in German expressionism (Artist and the Book 143). Boards sunned at spine and scuffed at corners. [Book # 107249]



*Bird & Bull Press*

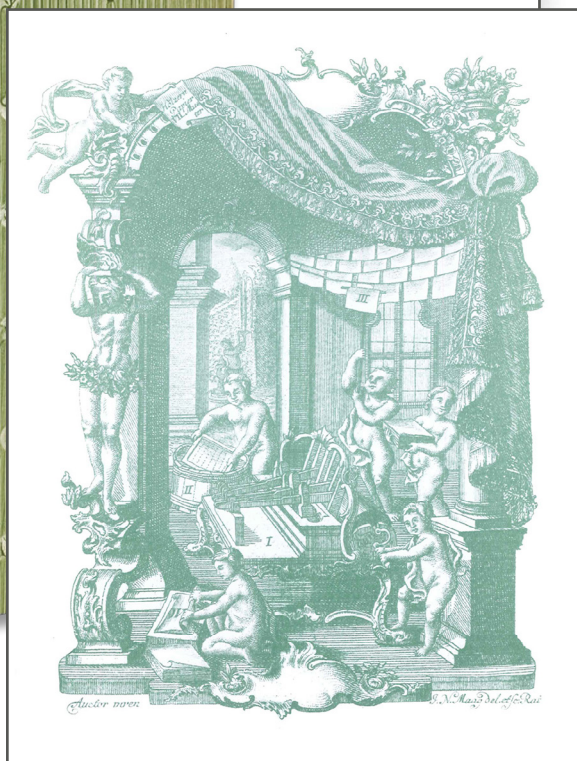
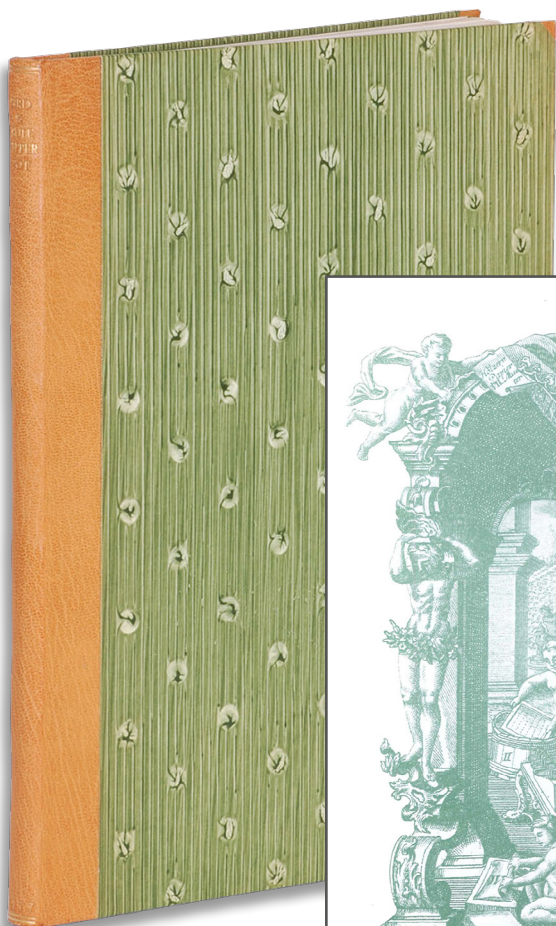
**BIRD & BULL PEPPER POT**

INGREDIENTS, CHOICE BITS OF UNCOMMON PAPERMAKING PUBLISHING AND PRINTING HISTORY SIMMERED IN A TASTY BROTH OF POETRY, CURRENT EVENTS AND AMUSING ANECDOTES. LIGHTLY SEASONED WITH A DASH OF OBSCENITY, AND WITH SELECTED PORTIONS OF TRIPE ADDED AS IN THE OLD ORIGINAL RECIPE

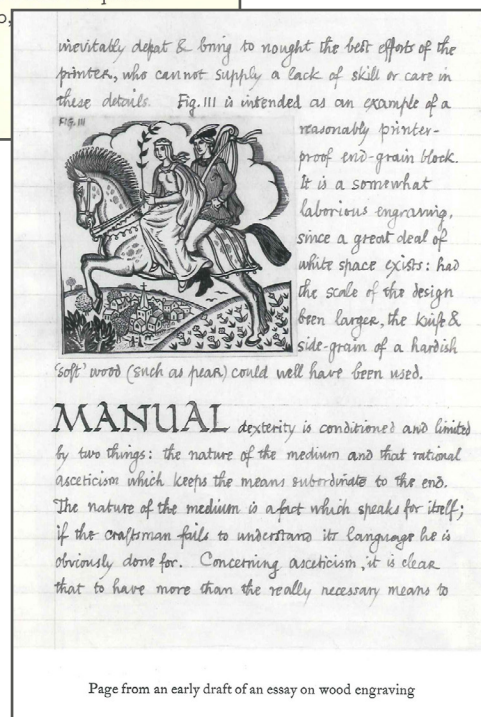
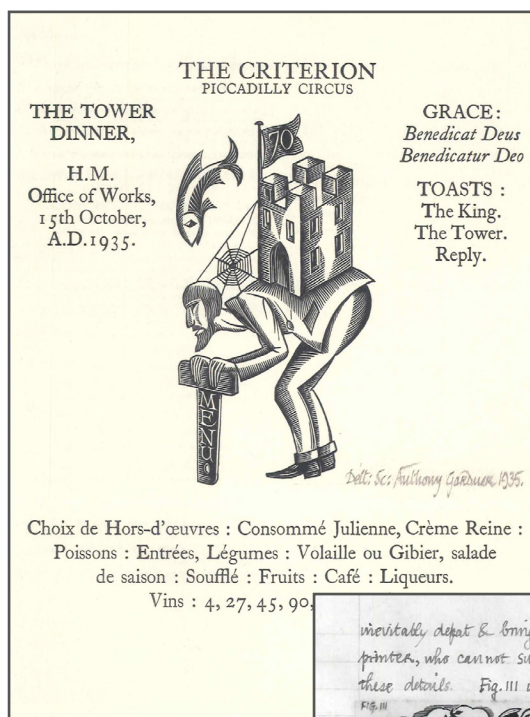
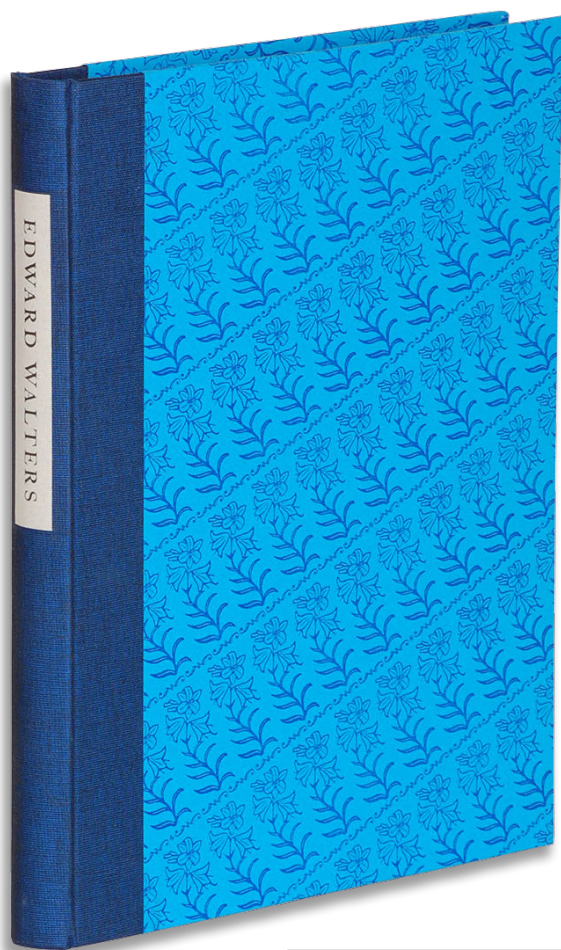
by Henry Morris

Bird & Bull Press: North Hills, 1977; 4to., leather spine, paste paper-covered boards; 86, (4) pages. \$195

Limited to “approximately 250 copies”, of which this copy is numbered. Being the second commonplace book issued by the press. (Taylor A19) Printed by hand by Morris on Green’s handmade Bird & Bull paper. Seven articles including an autobiographical sketch and the first English translation of sections of Jacob Christian Schaeffer’s famous 18th-century text on papermaking. The latter contains four tinted plates showing raw material for papers. Loosely inserted are Henry Morris’ broadsides ‘H.L. Mencken replies to a letter...’ and ‘WANTED by the San Serriffe Justice Dept.’ [Book # 106465]







**Fleece Press**

**EDWARD WALTERS PRINTER & ENGRAVER**

by Tom Walters and Richard Russell

The Fleece Press: (Upper Denby, Huddersfield, England), 2013; 4to., quarter cloth, decorated paper-covered boards, label on spine; 113, (5) pages. \$200

Limited to 240 copies. Includes recollections of Walters as “father and teacher” by the authors, and a checklist of his work by John Gray. Printer’s note and acknowledgments. Frontispiece, fifty blocks printed from wood, forty color illustrations. Some illustrations tipped-in. A fine copy. [Book # 122992]

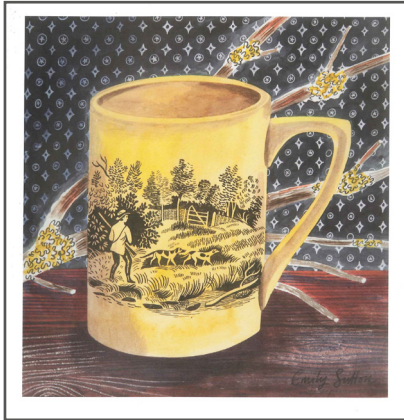


*Fleece Press*

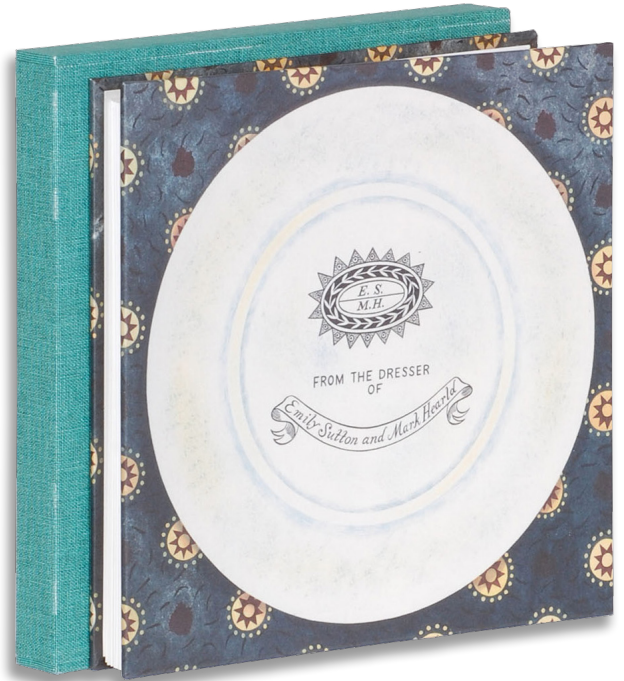
## TRANSFERWARE TREASURES

by Emily Sutton

The Fleece Press: (Upper Denby, Huddersfield, England), 2014; square 8vo., illustrated paper-covered boards, cloth slipcase with illustration; unpaginated. \$225



Limited to 250 copies, signed by artist on colophon. A collection of 25 watercolor paintings by Emily Sutton, showing transferware patterns from her own collection of Victorian pottery. In a slipcase made by Smith Settle of Yeadon. Accordion fold pages measure 8 meters when fully extended. A fine copy. [Book # 123488]





*Fleece Press*

**AGNES MILLER PARKER, WOOD-ENGRAVER AND BOOK ILLUSTRATOR, 1895-1980**

by Ian Rogerson

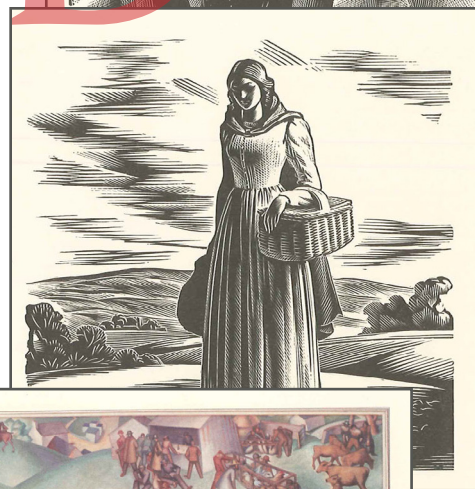
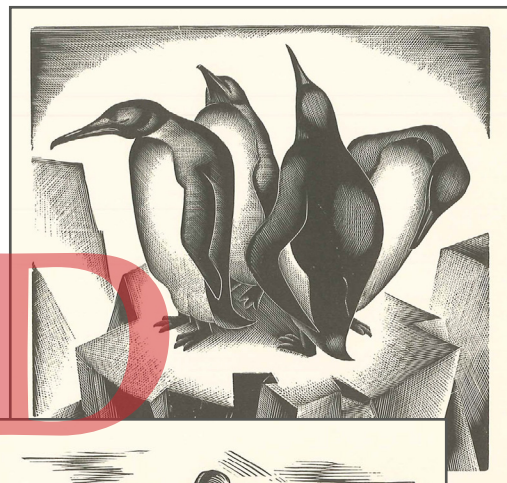
The Fleece Press: Wakefield, 1990; oblong 8vo., quarter cloth with paste paper over boards, printed paper spine label, slipcase with paper label; 88, (2) pages. \$375



First edition, limited to 300 copies. Near fine in near fine slipcase. A beautifully produced book printed by Simon Lawrence on dampened Zerkall mould made paper. Ian Rogerson has written a fine essay on Parker as an engraver and book illustrator and John Dreyfus has provided an equally fascinating assessment of her work. There is a list of the engravings which were editioned as prints, taken from a notebook kept by Parker and containing information on the size of the edition and number of copies sold. Following this is a bibliography of all the books illustrated by Parker. The illustrations are

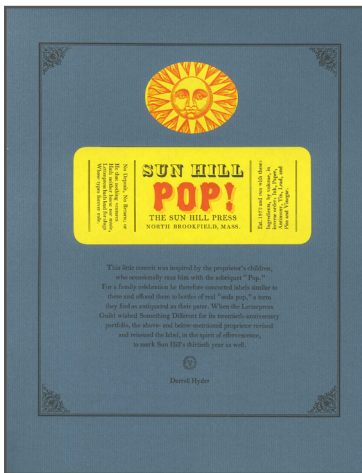
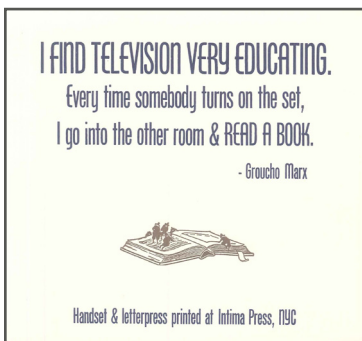
delightful, mainly consisting of well printed examples of Parkers' wood engravings but also containing a number of tipped-in photographs.

[Book # 30965]



**SOLD**

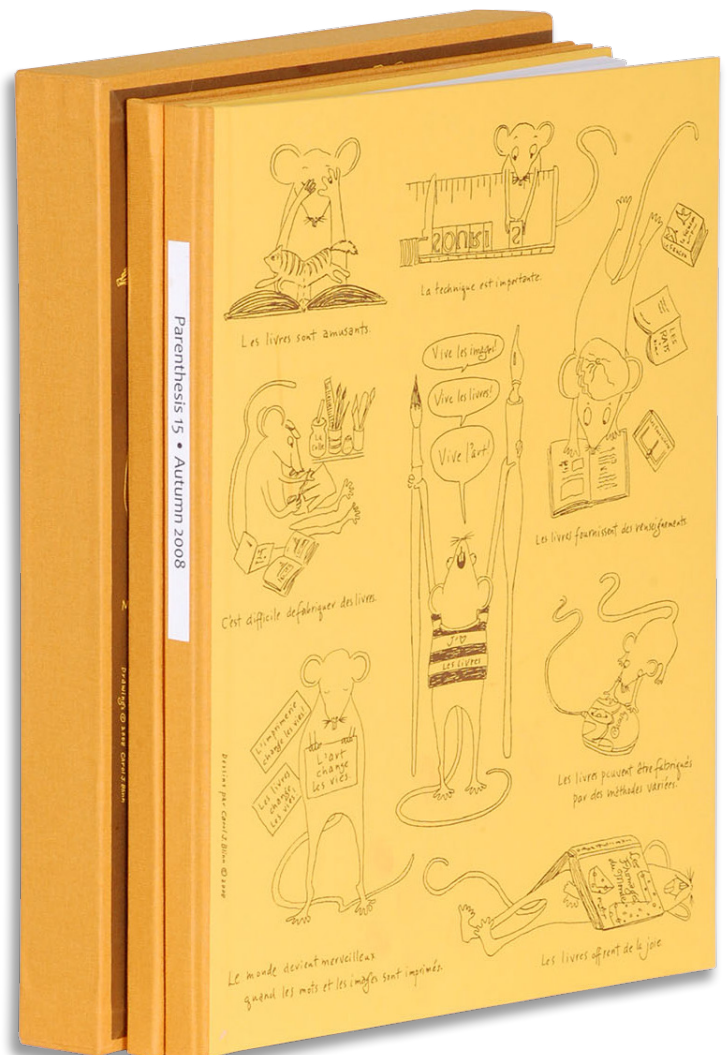




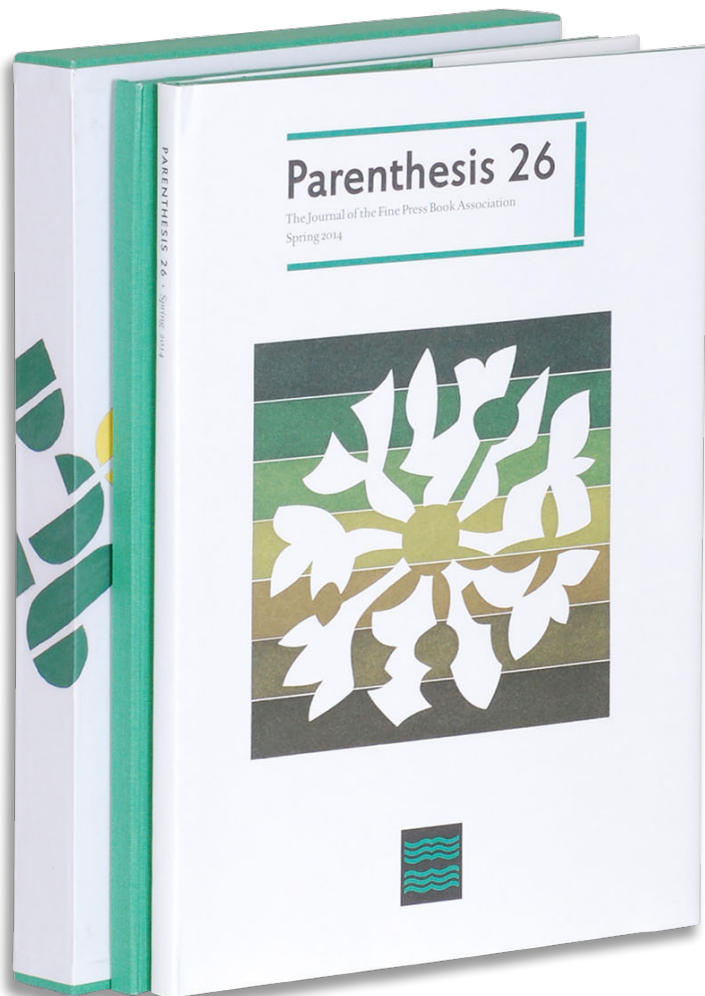
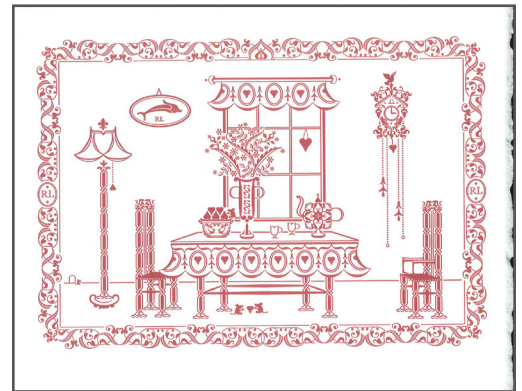
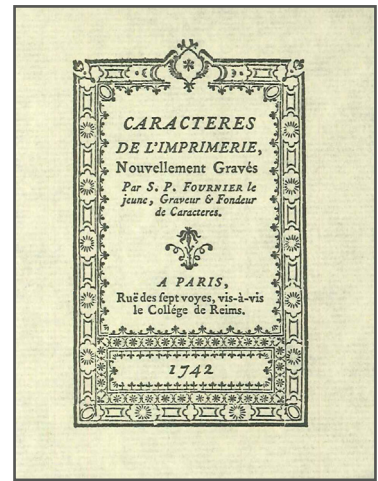
## PARENTHESIS 15 THE JOURNAL OF THE FINE PRESS BOOK ASSOCIATION

FPBA: Vancouver/Sheffield, 2008; small 4to., cloth spine, paper covered boards, cloth portfolio, slipcase; 64 pages. \$100

This is one of an unspecified amount of Deluxe editions, which are bound with a cloth spine over paper covered boards, together with a cloth portfolio containing numerous loose pieces of ephemera and broadsides, all housed in a cloth and paper slipcase. Collections of essays about fine printing. Illustrated. The portfolio contains contributions from: The Belle Weather Press; The Black Rock Press; Indian Mountain Press; Intima Press; Leopard Studio Editions; The Printery; The Ree Heights Institute Press; Shinola Press; Sherwin Beach Press; Sun Hill Press; Tight Squeeze Press; Jim Westergard; David Wolske and Warwick Press. A beautiful production of this ongoing periodical. A fine copy. [Book # 135829]







## PARENTHESIS 26 THE JOURNAL OF THE FINE PRESS BOOK ASSOCIATION

Fine Press Book Association: N.P., 2017;  
4to., cloth, dust jacket, cloth portfolio,  
slipcase; 64 pages. \$100

900 copies were printed, of which 95 copies constitute the deluxe edition, which is cased and has a separate portfolio of samples of printers' and engravers' work. Collections of essays about fine printing. Illustrated. McCamant, Robert (editor). Spring 2014 issue. The portfolio contains contributions from: Printing Historical Society; Counter Press; Hans van Eijk; Herries Press; Incline Press; Old School Press; The Press of Robert LoMascolo; Typographic Design Unit and Evergreen Press. Color and black and white illustrations. A fine copy. [Book # 135831]



ONE OF 25 COPIES SPECIAL COPIES WITH A SEPARATE PORTFOLIO



*Old School Press*

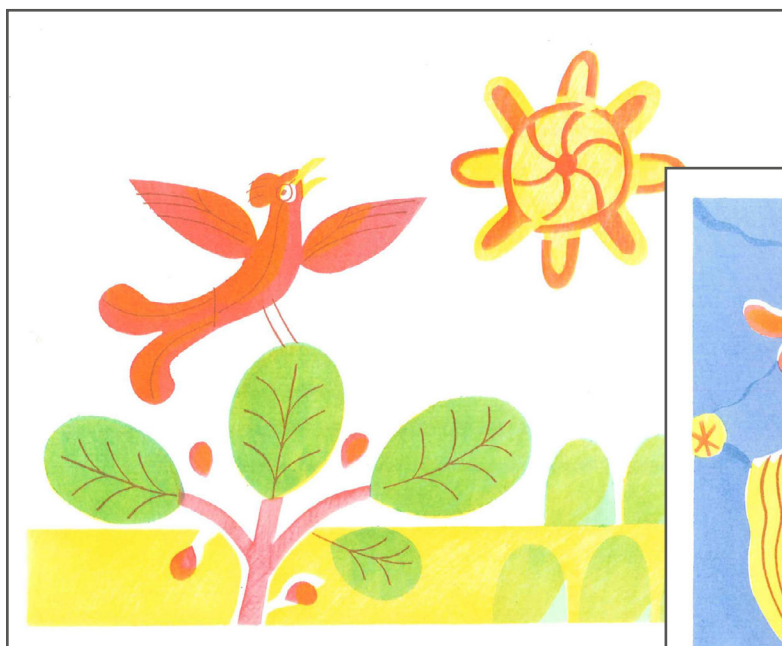
**THE PHOENIX**

A TRANSLATION FROM THE LATIN BY ED-  
DIE FLINTOFF OF 'DE AVE PHOENICE' BY  
LACTANTIUS, WRITTEN IN A CONTEM-  
PORARY HAND BY ALUN BRIGGS, WITH  
AN INTRODUCTION BY DR JOHN McGU-  
CKIN, AND POCHOIR ILLUSTRATIONS  
BY PETER ALLEN

εἰς ἄναγ, beneath the first light, there is a magic land  
where the everlasting sky is a great open gate,  
close neither to the summer nor the winter solstice,  
where, from a sky in spring, the sun floods out its light.  
there a plain spreads out into great open spaces  
with neither swell of rounded mound, nor any garish deep,  
though the trees overshadow by countless feet  
the peaks of mountains we consider high.  
here is the forest of the sun, a wood thickset with trees,  
full of evergreen greenness, leafless foliage.  
when the fires of phæthon made the sky catch light,  
not one single spark changed all that untouched land.

The Old School Press: Bath, 1995; small 4to., cloth, top edge gilt; accompanied by separate portfolio of the five prints by Peter Allen all signed by the author. Both volumes inserted in a slipcase. \$450

Limited to 150 copies of this is one the 25 special copies with the portfolio and special endpapers. Text written in a hand based on a mid fifth century Italian manuscript. With five three-color full page illustrations done in pochoir by Peter Allen to accompany the text. [Book # 43056]





*Officina Bodoni*

ON G.B. BODONI'S TYPE FACES

by Giovanni Mardersteig

Officina Bodoni: Verona, 1968; tall 8vo., stiff green paper wrappers; 34 pages. \$225

Limited to 200 copies and printed as a Keepsake for Gallery 303. (Schmoller no.157). A fine copy. Biographical information on Bodoni and the types of his used by Mardersteig followed by various type specimens.

[Book # 19541]

*Was passt, das muss sich ründen,  
Was sich versteht, sich finden,  
Was gut ist, sich verbinden,  
Was liebt, zusammen sein.  
Was hindert, muss entweichen,  
Was krumm ist, muss sich gleichen,  
Was fern ist, sich erreichen,  
Was keimt, das muss gedeihn.*

60

*Ivrea*, Città Vescovile, e Capo di Provincia in Piemonte. Vi fu Colonia Romana contemporanea a quella di Bene. Bruto scrisse da Ivrea varie lettere a Cicerone. Corrado il Salico ebbe qui un'ambasciata di Rodolfo Re di Borgogna.

(Fournier style)

60

*Ivrea*, Città Vescovile, e Capo di Provincia in Piemonte. Vi fu Colonia Romana contemporanea a quella di Bene. Bruto scrisse da Ivrea varie lettere a Cicerone. Corrado il Salico ebbe qui un'ambasciata di Rodolfo Re di Borgogna.

(Bodoni style)

SOLD

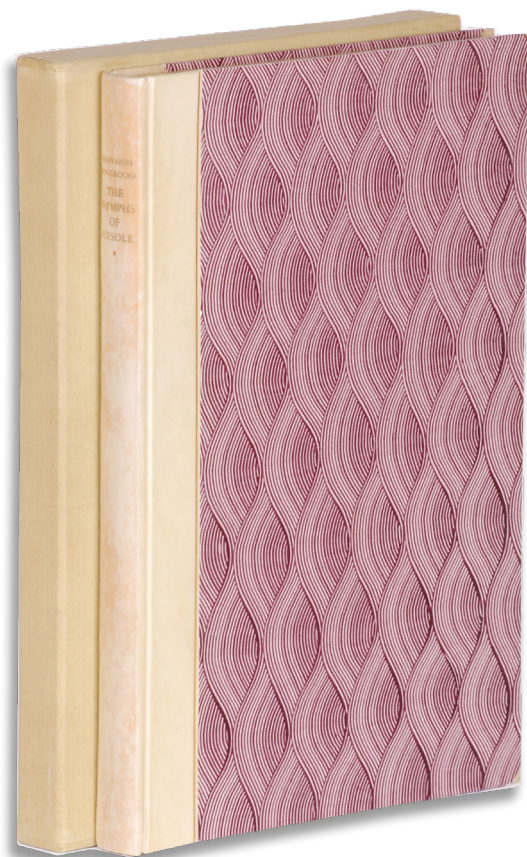


*Officina Bodoni*

**THE NYMPHS OF FIESOLE**

By Giovanni Boccaccio With The Woodcuts Made by Bartolommeo di Giovanni For a Lost Quattrocento Edition, Which Were Used To Illustrate Various Later Texts And Have Now Been Reassembled And Recut by Giovanni Baccaccio

Officina Bodoni: Verona, 1952; small 4to., quarter vellum with purple wave-patterned paper boards, gilt lettering on spine, vellum tips, Un-trimmed around all edges, publisher's slipcase; xi, 127 pages. \$1,100

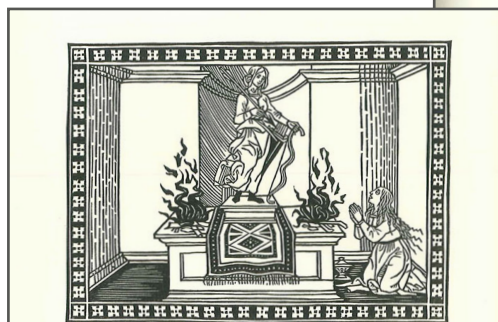
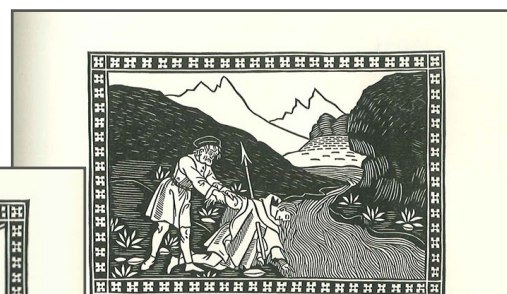


One of 225 copies (Schmoller, 102). Spine spotted and publisher's slipcase tape-repaired along the top and bottom edges. Else a tight and un-marred copy with a pristine textblock and bright gilt on spine. With woodcuts made by Bartolommeo di Giovanni for a lost Quattrocento edition

which were used to illustrate later texts and have now been reassembled and recut.

When Mardersteig printed an Italian edition of this work in 1939, he intended to print an English translation. It was not until he found a unique copy of an English translation - John Goubourne's *A Famous Tragical Discourse of Two Lovers, Affrican and Mensola* (1597) - that he could proceed. Changes in layout and typeface led to the present edition.

Seven woodcuts from the first edition (supplied from reprints of later editions), plus sixteen from the 1568 edition are printed here. The original cuts were photographically transferred to blocks of pearwood and then recut by Fritz Kredel who, according to Mardersteig, "Like the woodcarvers in the days of incunabula, uses a small knife with admirable accuracy and speed to engrave the most delicate lines and drawings..." The illustrations, Mardersteig felt, "were restored to their pristine clarity." This edition was considered "unobtainable", however more copies have risen on the market in previous years. [Book # 107184]



Neptune, Vulcan, Bacchus, Venus, and such like, descended on the earth below at their pleasure, to converse with men, in sundry places (as their fantasies best gave them), some delighting in the Forrest chace, some to swimme in the waters, others shewed themselves in the mountaines neere to the rivers, and oft-times in townes, churches and houses, under divers kindes and formes: for some came shadowed in humane shape of man or woman, and others hid under the similitude of some wilde or tame beast: so that this poore abused people, to honour their supposed Gods, did sacrifice unto them, in those places where they most frequented.

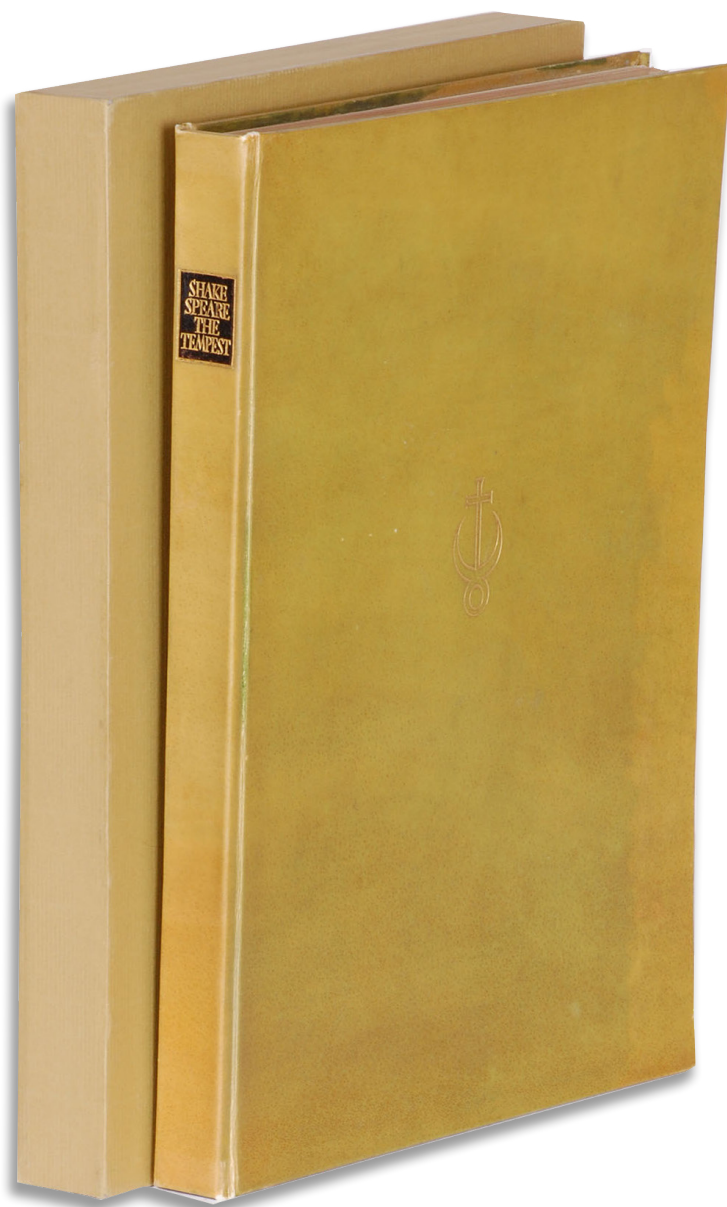
This pagan error was long time observed amongst the rustick and unlearned people, even amongst the inhabitants of Flossolan, who above all other Gods,

he howre and minute of thy unhappy arrivall. Oh my sonne, the sole hope and staffe of mine old age: how desolate hast thou left me by thy untimelic death? What griefe will this wofull and fatall present bring to thy aged mother, hopelesse with my selfe of any more children, by reason of our great age. Vell then may we justly complaine to be left desolate and without comfort of any.

This said, and drawing the dart out of the breathlesse body of his sonne, cast it despitefully to the ground, and said: He that strooke thee into the body of this poore youth, bewraied well his cruell and felonious minde, but I suppose it was Diana, as yet not glutted with our blood.

This old mans sorrow exceeded, so that constrained to rest himselfe by the dead corps of his sonne, bowing down his heade supported by his knees, long





**Officina Bodoni**  
**THE TEMPEST**  
 by William Shakespeare

Officina Bodoni: Montagnola di Lugano, Italy, 1924; 4to., green-dyed vellum over boards, with the Press's device stamped in gilt on the front cover, publisher's paper covered boards slipcase; 151 pages. \$1,000

One of 224 copies. Mardersteig 7. Barr 9. Light fading to the spine, with some slight discoloration to the front panel along the fore-edge. Publisher's slipcase shows light shelf-wear. Else a tight and bright copy. Shakespeare's late, iconic comedy, printed in Catania, an original Bodoni type, on Fabriano handmade paper. Book designed by G. Mardersteig. [Book # 136246]

CHARACTERS IN THE PLAY

ALONSO, *King of Naples*  
 SEBASTIAN, *his brother*  
 PROSPERO, *the right Duke of Milan*  
 ANTONIO, *his brother, the usurping Duke of Milan*  
 FERDINAND, *son to the King of Naples*  
 GONZALO, *an honest old Councillor*  
 ADRIAN and FRANCISCO, *Lords*  
 CALIBAN, *a salvage and deformed slave*  
 TRINCULO, *a Jester*  
 STEPHANO, *a drunken Butler*  
 SHIP-MASTER  
 BOATSWAIN  
*Mariners*  
 MIRANDA, *daughter to Prospero*  
 ARIEL, *an airy Spirit*  
 IRIS  
 CERES  
 JUNO  
*Nymphs*  
*Reapers* } *Spirits*

THE SCENE, AN UNINHABITED ISLAND

SCENE I

*A tempestuous noise of thunder and lightning heard. The waist of a ship is seen, seas breaking over it. A Ship-master; a Boatswain.*

MASTER  
*from the poop-deck* Bos'n!

BOATSWAIN  
*in the waist* Here, master: what cheer?

MASTER  
 Good: speak to th' mariners: fall to't—yarely—or we run ourselves aground. Bestir, bestir.  
*he returns to the helm.*  
*Master's whistle heard. Mariners come aft.*

BOATSWAIN  
 Heigh my hearts! cheerly, cheerly my hearts...yare, yare...take in the topsail...tend to th' master's whistle...to the gale Blow till thou burst thy wind—if room enough!  
*Alonso, Sebastian, Antonio, Ferdinand, Gonzalo, and others' come on deck.*

ALONSO  
 Good boatswain have care...Where is the master? Play the men.

9

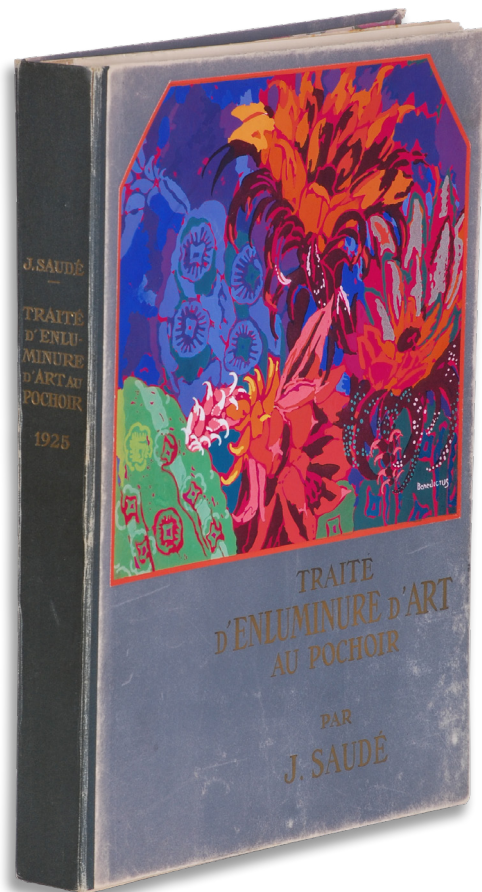


# TRAITÉ D'ENLUMINURE D'ART AU POCHOIR

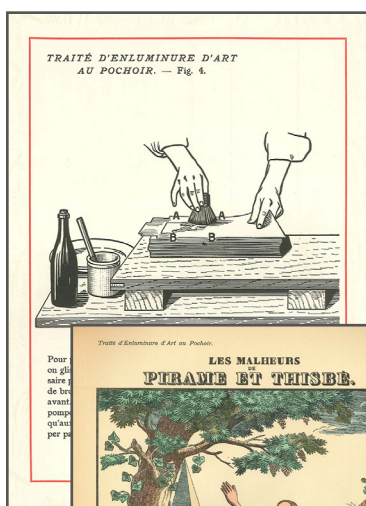
by Jean Saudé

Editions de l'Ibis: Paris, France, 1925; 4to., illustrated chamis cover; xxv, 75 pages, 20 plates. \$6,500

One of 500 numbered copies, of which this is one of 415 copies numbered and signed by the author. Portfolio somewhat faded and rubbed, the pochoir cover illustrations remain bright. Three owner's bookplates on a front blank. Lacking three plates. Else a well preserved copy housed in a later cloth clamshell box.

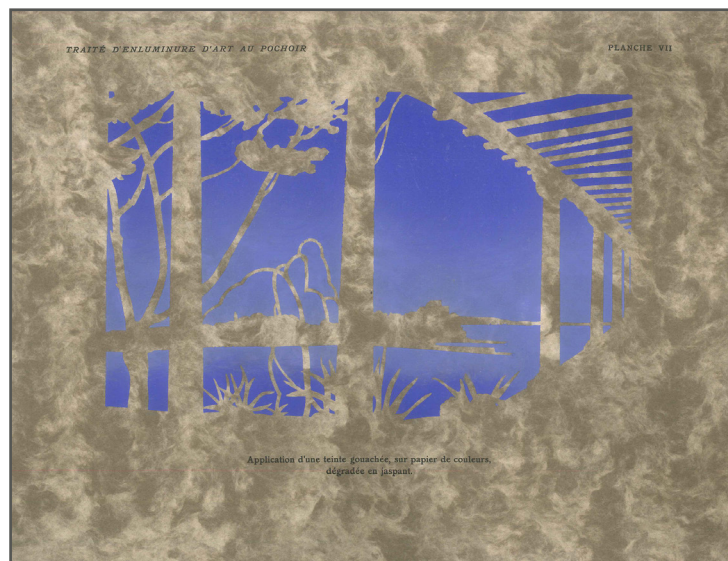


The plates include work by Lepape, Rodin, Albert Besnard, Halouze, Andre-Morisset and others. The introductory remarks on the technique of pochoir printing are by Antoine Bourdelle, Lucien Descanves and Sem. "Jean Saudé took over the Ibis studios in Paris and set up the Editions de l'Ibis as a publishing art. Saudé specialized in fine illustrated books and collector's pieces. Above all he is remembered for his *Traité d'Enluminure*, an illustrated manual and historical treatise on the art of pochoir, which is the hand coloring of illustrations through stencils. This was, in fact, the only published work of any length on the subject. Printed in an edition limited to five hundred copies and lavishly illustrated, the *Traité* is now a rare and valuable work" (Elizabeth Harris, "Pochoir," *Smithsonian*, 1977, p.3).



Twenty pochoir plates (in thirty states), plus illustrations, some color, in the text by Benedictus, Brunetta, & Chapuis. The three plates that are lacking are VIII (fourth state), XII, and XIX.

Unsewn as issued in folder with pochoir by Benedictus, pochoir endpapers by Chapuis. A wide range of applications are shown, including a hand-colored facsimile of a Rodin watercolor and a watercolor by Bourdelle on a violet lithographic base. [Book # 136240]





*Trajanus Press*

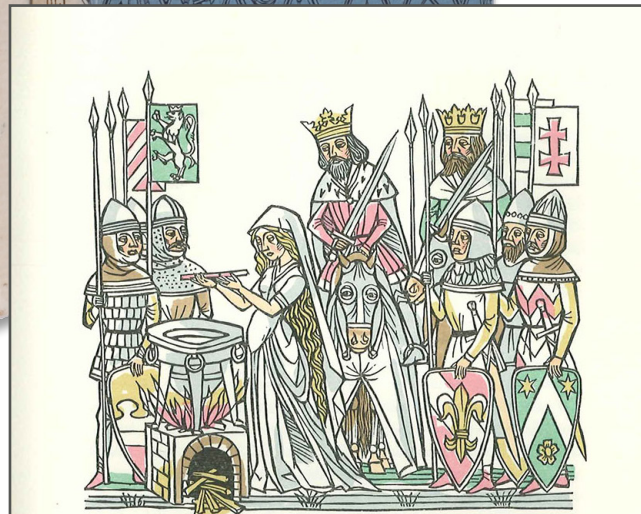
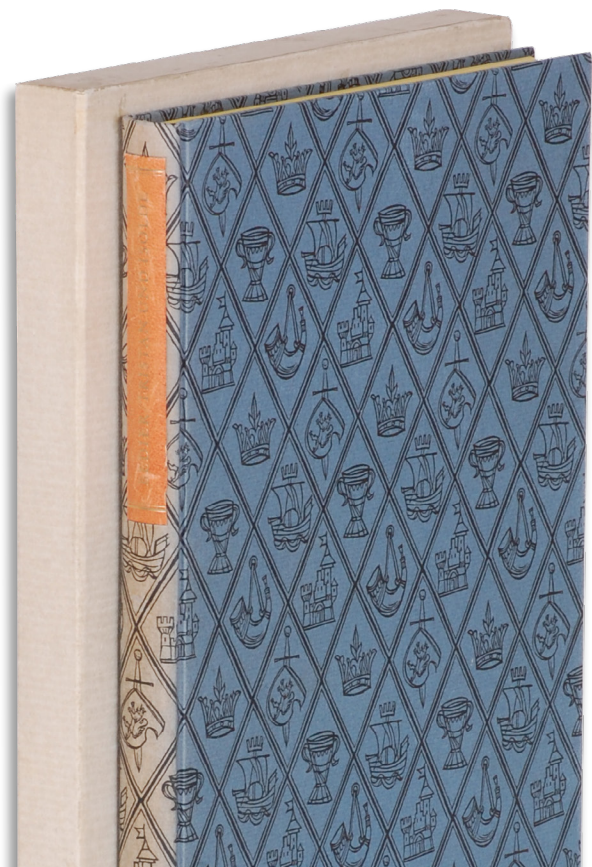
**DER ROMAN VON TRISTAN UND ISOLDE IN DER ÜBERTRAGUNG RUDOLF G. BINDINGS**

MIT VIERZEHN HOLZSCHNITTEN VON FRITZ KREDEL. EINE LIEBHABER-AUSGABE DER TRAJANUS-PRESSE

by Joseph Bédier

Trajanus Presse: Frankfurt, Germany, 1966; small 4to., decorated paper covered boards, leather spine label with author and title stamped in gilt, publisher's paper covered boards slipcase; 112, (4) pages. \$150

Limited to 300 numbered and signed copies. Spine lightly faded, slipcase lightly spotted, else near fine in near fine slipcase. Signed by the printer, Fritz Kredel. Kredel's woodcuts were made by the Silwar coloring workshop in Pfungstadt. [Book # 136260]

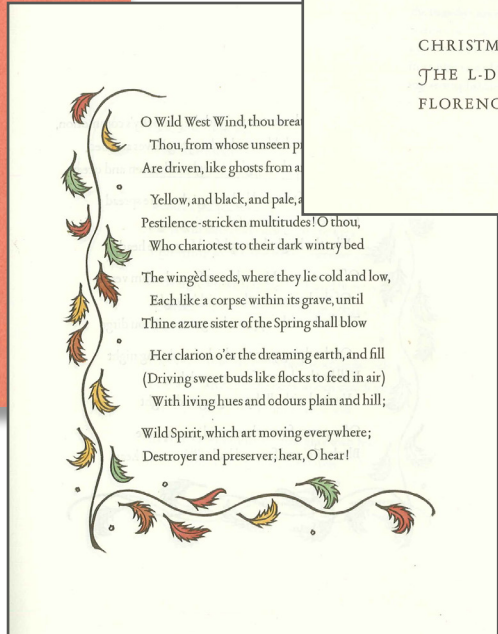
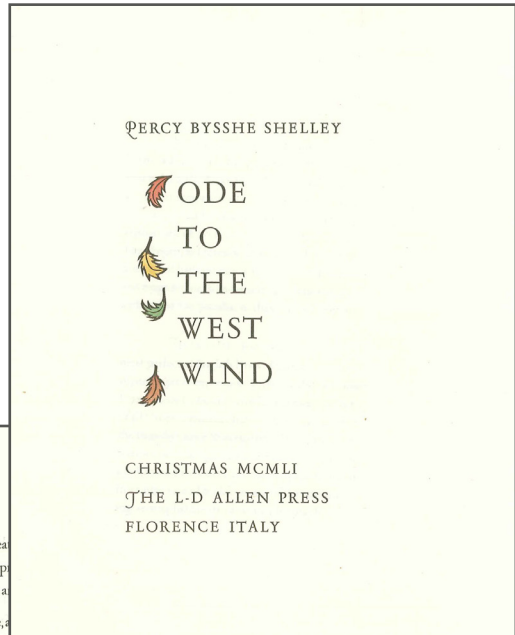
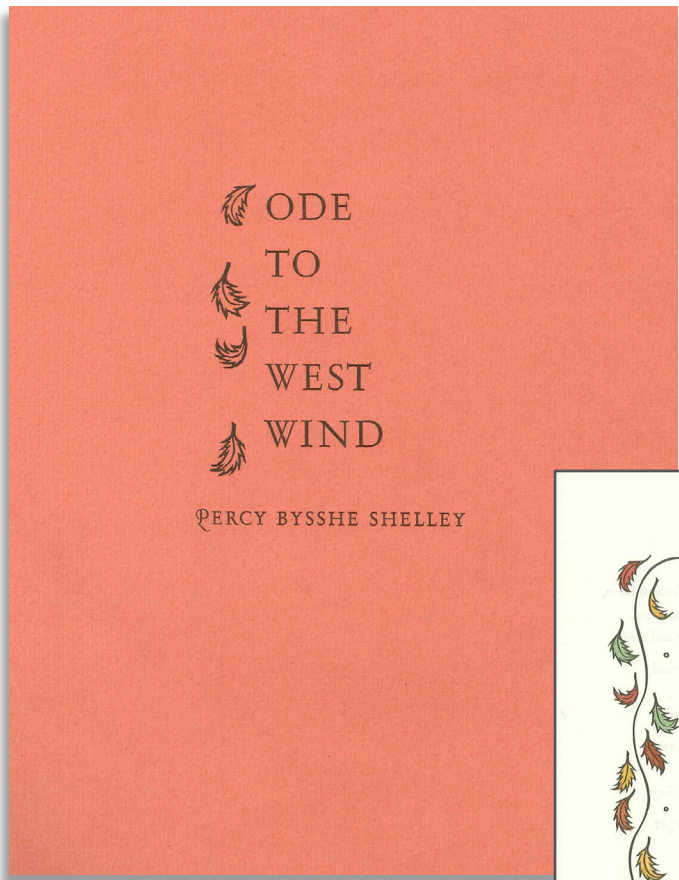


Ruhe Isots. Gewiß, er mußte ziehen; und es war das letztmal gewesen, daß er unter seinem Pilgerkleid auf der Weißen Heide Isots schönen Leib in seinen Armen gefühlt hatte. Drei Tage noch zögerte er, da er sich nicht losreißen konnte von dem Land, in dem die Königin lebte. Als jedoch der vierte Tag kam, nahm er Abschied von dem Förster, der ihn beherbergt hatte, und sprach zu Gorvenal: ›Elder Meister, die Stunde für einen langen Abschied ist da: wir werden ins gälische Land ziehen.‹

Sie machten sich auf den Weg, traurig, zur Nachtzeit. Aber ihre Straße führte an dem mit Pfählen eingeschlossenen Baumgarten entlang, in dem Tristan dereinst seine Freundin erwartet hatte. Die Nacht strahlte in einem durchsichtigen Glanz. Wo der Weg sich wendet, nicht weit von der Palisade, sah er den starken Stamm der hohen Tanne sich am klaren Himmel abzeichnen. ›Elder Meister, warte im nächsten Wald auf mich; bald werde ich zurück sein.‹ ›Wohin willst du? – Tollkühner, willst du so leichtfertig den Tod suchen?‹ Doch schon hatte Tristan mit sicherem Sprunge die Pfahlpalisade übersprungen. Er trat unter die hohe Tanne auf die weiße Marmorplattform. Was würde es jetzt nützen, wohlgeschnittene Schnitzel in den Springquell zu werfen? Isot würde nicht mehr kommen! Mit wei-





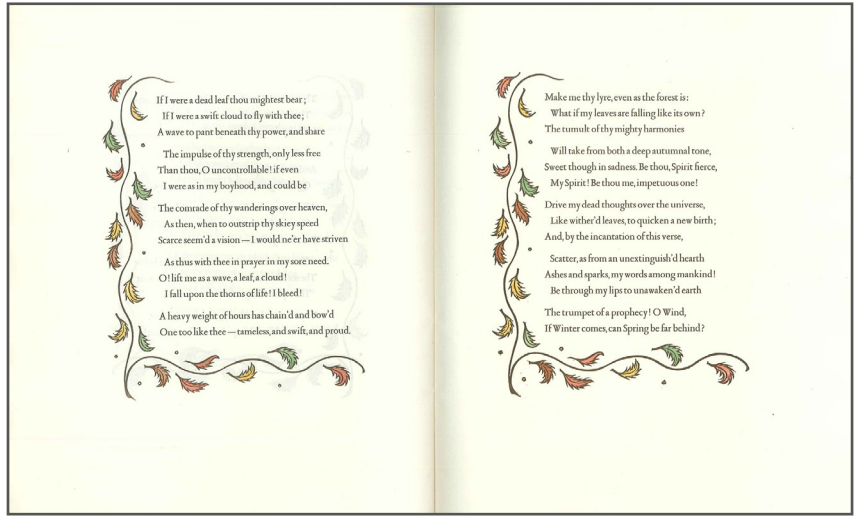


**Allen Press**  
**ODE TO THE WEST WIND**  
 by Percy Byshe Shelley

The L-D Allen Press: Florence, Italy, 1951; 4to., Original pink wrappers, front cover titled in black; unpaginated. \$400

Limited to 100 copies. A fine copy. Printed by Lewis and Dorothy Allen as a Christmas keepsake for their friends from their hand press. The type face is Romanée, hand-set; the paper is English hand-made, printed damp; and the cover paper is from the Fabriano mill which is situated not far from Florence. Printed in brown with hand-colored floral decorations to every page by Dorothy Allen.

From the introduction: "This ode, described as the most perfect of English lyrics, illustrates Shelley's superior gift of expression. In 1819 he also composed Prometheus Unbound (cited as the most radiant of all Utopian visions), and The Cenci (greatest of the tragedies since Shakespeare). That these three poems, each taking a supreme place among its own kind, should have been produced by one man and in a single year of his life, is one of the astonishing accomplishments of literary biography." [Book # 136271]





**AN EXTRA-ILLUSTRATED COPY OF THE SPECIAL 1/20 LIMITED EDITION SIGNED BY THE AUTHOR**

***Guild of Women-Binders***

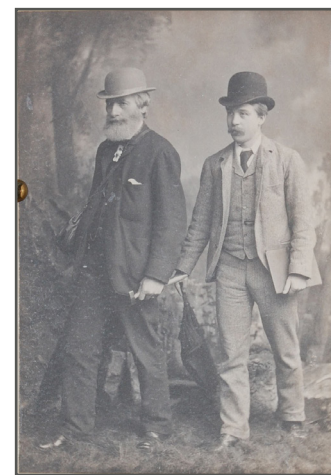
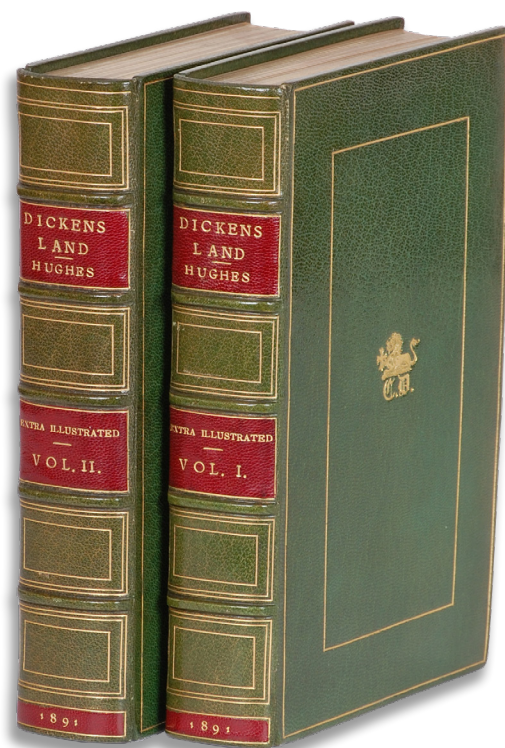
**A WEEK'S TRAMP IN DICKENS-LAND  
TOGETHER WITH PERSONAL REMINISCENCES OF THE  
'INIMITABLE BOZ' THERIN COLLECTED**

by William R. Hughes

Chapman & Hall: London, United Kingdom, 1891; 8vo., leather, five raised bands, chamise, half leather and cloth slipcase with five raised bands; xx, 160; [1], iii, 161-432 pages. \$5,500

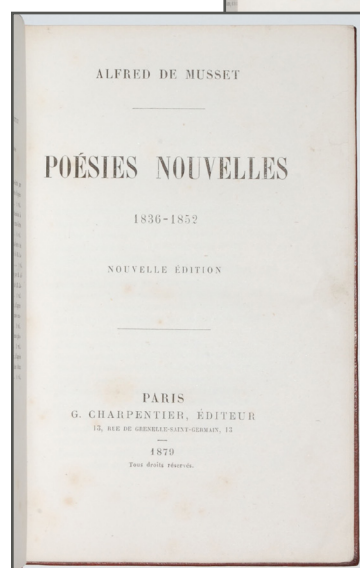
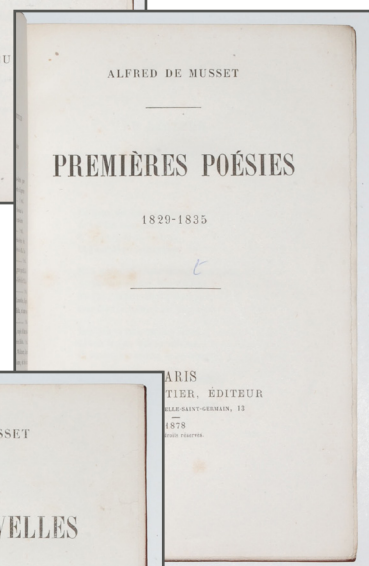
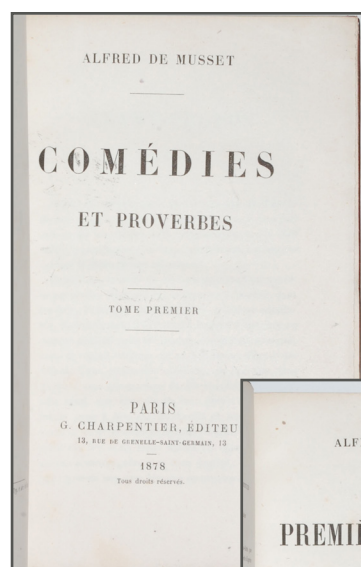
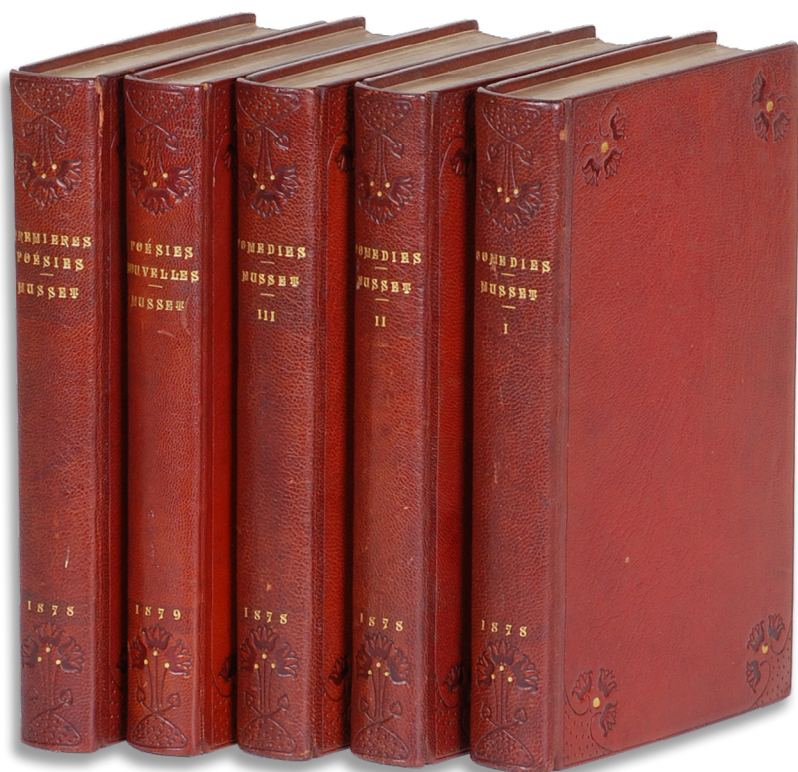
First edition, of which this is one of twenty limited edition copies with over a 130 extra illustrations (many india proofs, steel plate engravings & etchings), 16 of which are hand-colored, five illustrations of the author and Kitton, and signed by the author William R. Hughes. Additionally, this copy is inscribed by the author to Dickens' publisher, Frederick Chapman, as well as comes extra adorned with 7 A.L.s. by George Augustus Sala, Douglas Jerrold, George Hogarth, Dante G. Rossetti, Charles Roach Smith, Mark Lemon, and John Ruskin. Also adorned is a CDV signed by Rev. Dr. Wordsworth, Bishop of London.

Although the binder is unknown, this copy is expertly bound in a signed Guild of Women-Binders' binding in full green morocco with stamped borders in gilt, with Charles Dickens' bookplate design of a lion holding a star stamped in gilt on the front cover above 'C.D.' Five raised bands with gilt borders in all six compartments, with the second, fourth, and sixth compartments having red morocco under the title, author, and date in gilt of both volumes. Leather turn-ins over marbled paper paste-downs, Guild of Women-Binders stamp on the lower turn-in of both volumes. Marbled free endpapers. Purple cloth covered boards chamise housed in half-morocco and purple cloth covered boards slipcases with cloth pull-tags. Five raised bands along spine, with the title, volume number, author, 'extra illustrated', place of publication, and date stamped in gilt. Books are tight and bright, with the edges of the morocco boards showing only the slightest hint of wear, which proves that the chamise and slipcase really did an outstanding job of protecting the books. The chamises and slipcases are in good condition, with some sunning, scuffs, and wear to the spines.



Incredibly well-written account of travels by the author and fellow Dickensian, Frederic George Kitton, through areas of Kent (UK) that inspired and shaped Dickens and his writings. [Book # 134409]





*Guild of Women-Binders*  
**COMEDIES ET PROVERBES with  
 PREMIERES POESIES  
 with POESIES NOUVELLE**  
 by Alfred de Musset

G. Charpentier: Paris, France, 1878-1879; 5 volumes,  
 5 x 7.5 inches, full embossed morocco with gilt  
 tooling on covers and spine; variously paginated.  
**\$3,000**

A set of uniformly bound works by this nineteenth century French dramatist, poet and novelist. Fabulous and scarce set of five volumes by Musset, bound by the Guild of Women-Binders. Each volume signed by the Guild in their characteristic gilt pallet on front dentelle: "Guild of Women Binders." Marbled endpapers. Top edges gilt.

Deep brown morocco with tooling in blind with subtle gilt accents, and with covers featuring a stippled flower design at each corner in blind punctuated with a single gilt nailhead. Spine lettered in gilt with title and author, as well as flowers and heart design in blind with three gilt dots. Dentelles tooled with gilt hearts at corners. Bumped corner of the Poesies Nouvelles volume. Minimal edgewear, a few spots; a wonderfully preserved set, rarely seen in this manner. [Book # 134203]



*Presentation copy by King Edward VII*

***Guild of Women-Binders***

**SEYMOUR'S HUMOROUS SKETCHES COMPRISING NINETY-TWO CARICATURE ETCHINGS**

by R. B. Peake

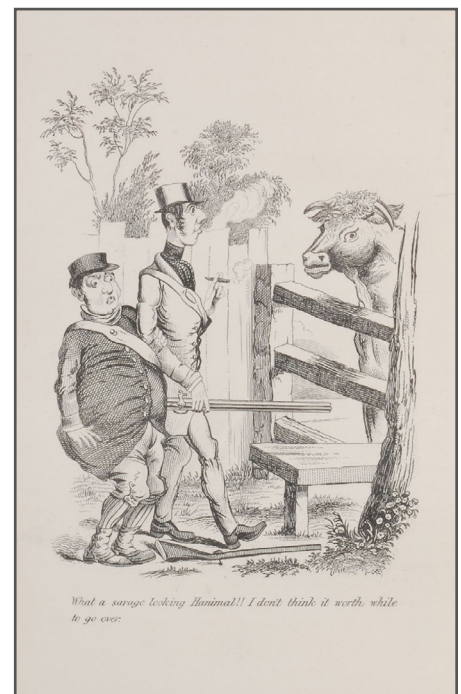
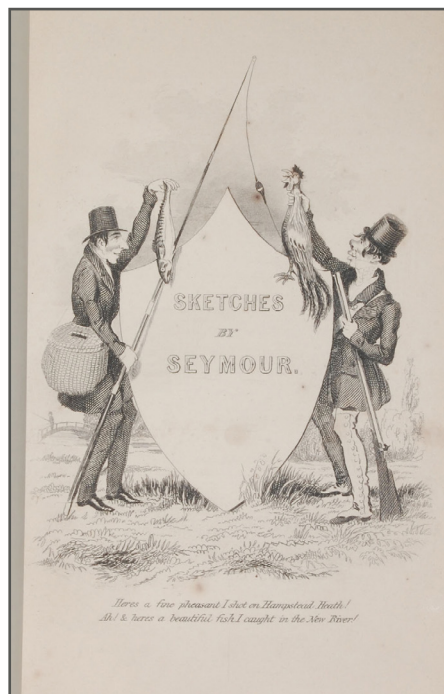
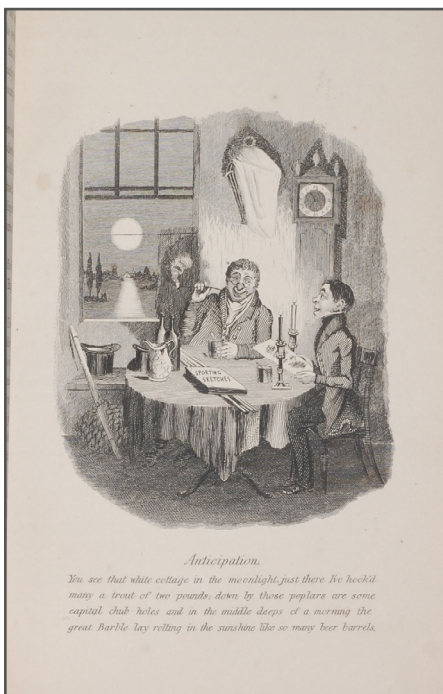
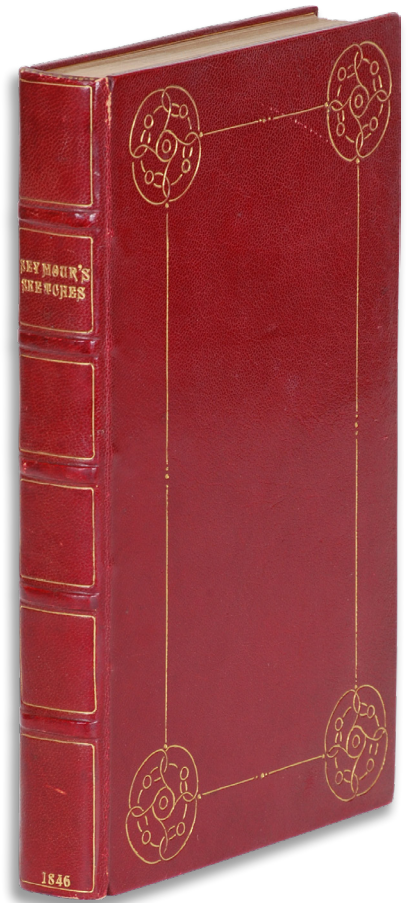
George Routledge: London, UK, 1846; large 8vo., full leather, gilt tooling on covers and spine, five raised bands; viii, 104 pages. \$2,950

Later edition. Beautiful full burgundy morocco, covers tooled in gilt panel design with floral motif at corners built up from small gouges and circles, by the Guild of Women-Binders, with stamp in gilt on front turn-in and label on verso of front free endpaper.

A most desirable copy with a royal association. Inscribed on the front free endpaper: "To Harry Hanson / from / Edward R / Xmas 1902." Loosely inserted is a card bearing the Royal crest "Dieu et mon droit." King Edward VII ruled as the King of England from 1901 to 1910 and was a noted book collector, as well as a noted book gifter around the holiday season.

The Guild of Women-Binders was established by a collection of women binders and Frank Karslake in 1898 primarily as a commercial venture. It lasted until 1904 and boasted the likes of Helen Schofield, Frances Knight, Constance Karslake, Edith de Rheims, and Annie C. MacDonald among its ranks.

Very light rubbing along the edges and top 1" of the front hinge. A few small scratches on the front and rear cover. Leather turn-ins have caused discoloration on the front and rear free endpapers. Else a tight and bright copy. [Book # 134222]





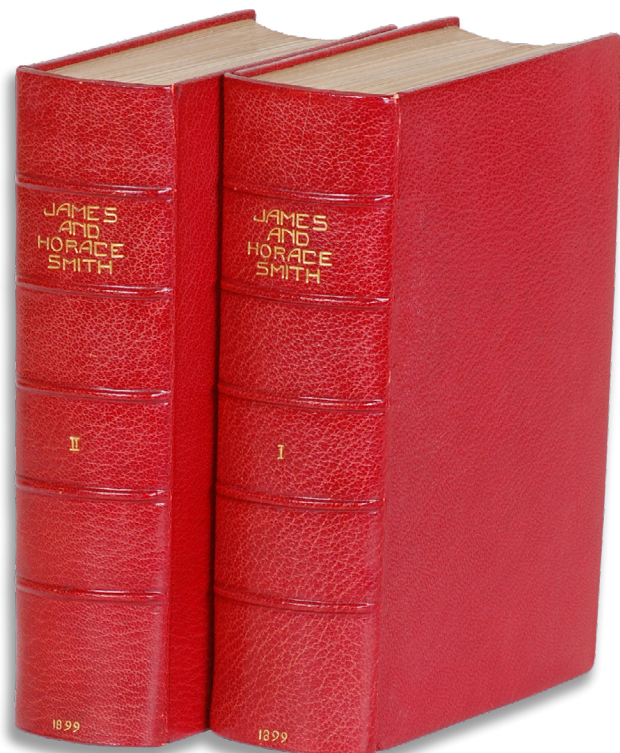
*A lovely Extra-Illustrated copy!*

*Guild of Women-Binders*

**JAMES AND HORACE SMITH**

JOINT AUTHORS OF "REJECTED ADDRESSES". A FAMILY NARRATIVE.

by Arthur H. Beavan



Hurst and Blackett: London, UK, 1899; 8vo., full leather, gilt lettering on spine, five raised bands; (v), xii, 128, (1), (ii), 312 pages. \$2,500

Extra-illustrated with 133 engravings (13 colored), 126 portraits (18 colored), a bookplate of David Garrick, and 1 autograph letter, signed, of George Smart. Full red morocco gilt, a.e.g. by the Guild of Women-Binders. Bookseller's ticket of Paul Elder, San Francisco, on rear pastedown.



Superbly bound extra-illustrated set of the joint biography of James and Horace Smith, whose "Rejected Addresses" (1809), on the reopening of the Drury Lane Theatre, was "one of the cleverest volumes of parody to be published in the Romantic period" (ODNB).

Horace Smith befriended Percy Shelley in 1816, and it was in the spirit of literary competition with Smith that Shelley wrote *Ozymandias* in 1818. Smith's own sonnet was titled *On the Stupendous Leg of Granite*. Before he left England, Shel-

ley, with the utmost confidence in Smith's integrity and discretion, "placed his pecuniary affairs in his hands" (139).



A glimpse of nineteenth-century literary life, in a choice binding by the Guild of Women-Binders (see *Women Bookbinders: 1880-1920* - Tidcombe, 1996).

[Book # 134230]



*Guild of Women-Binders*

**THE COMIC HISTORY OF ROME**

by Gilbert Abbott à Beckett

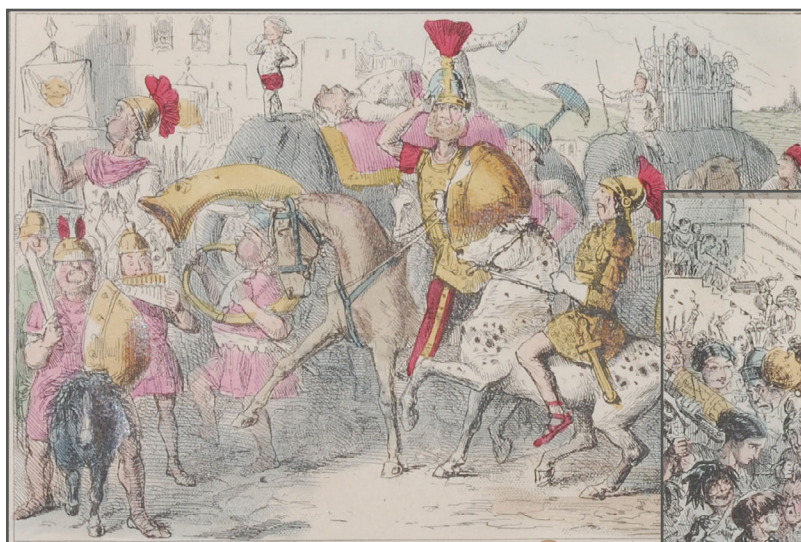
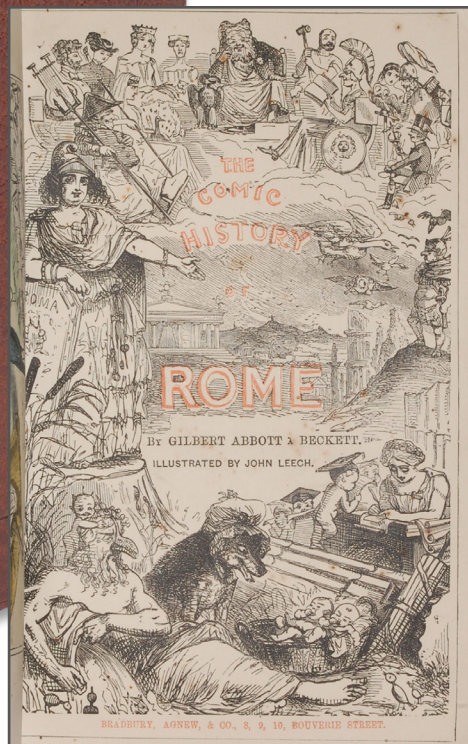
Bradbury, Agnew and Co. Ld.: (London), n.d. (but 1851); 8vo., leather, edges gilt, five raised bands, gilt lettering on spine; (iv), xii, 308 pages. \$1,250

First edition (Tooley 298. Not in Field). Illustrated by John Leech with 10 full-colored etchings and 98 woodcut vignettes.

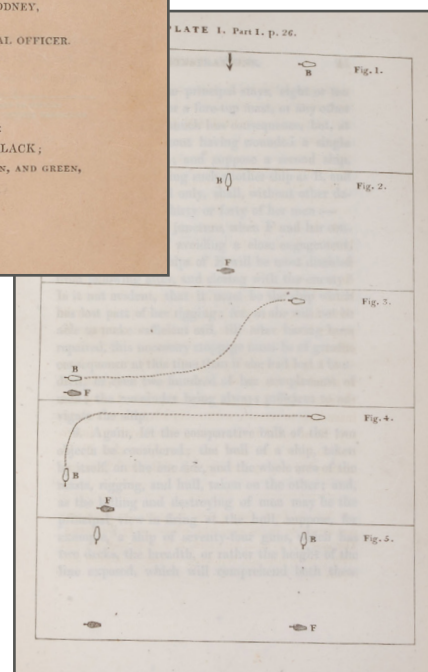
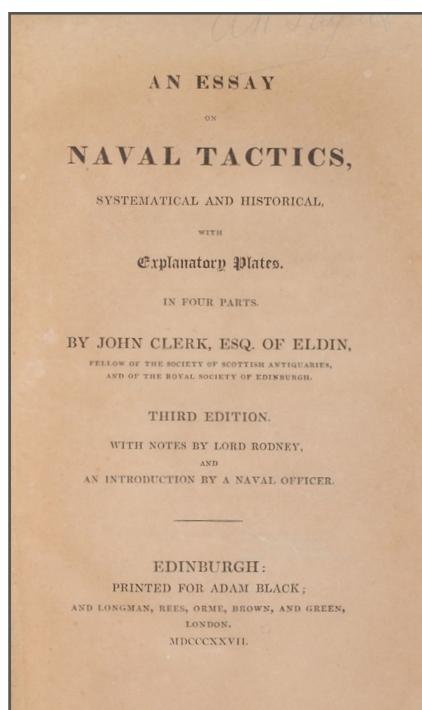
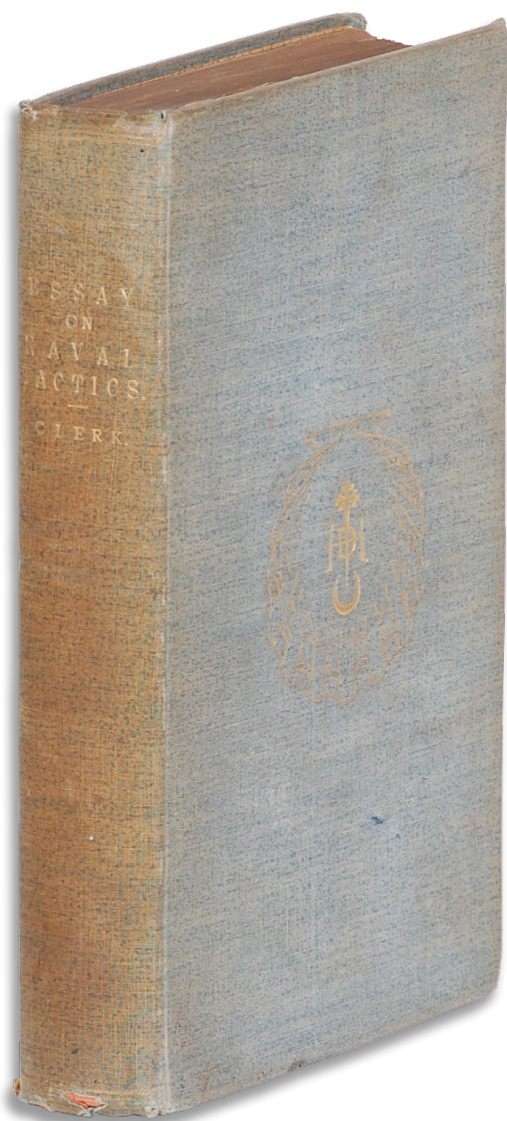
John Leech was a staff artist for "Punch" from its early issues in 1841. Gilbert Abbott à Beckett was one of the original staff members for "Punch." One of the Victorian era's best-known comedies.



This particular copy is bound in full Chocolate Crushed Morocco, both covers blind ruled, with five raised bands. Marbled endpapers and pastedowns. Title in gilt lettering on the spine between the first and second band from the top. Guild of Women-Binders ticket in gilt on the lower leather turnin on the front pastedown. Two faint scratches on the front cover. Spine lightly sunned. Leather offsetting onto free endpapers. Moderate foxing on preliminary pages, with a majority of the text and colored plates being uneffected. Title page has small chip in top right corner. The binding, while austere, but, as one would expect from the Guild of Women-Binders, it is well executed. [Book # 94242]







### *Guild of Women-Binders*

## AN ESSAY ON NAVAL TACTICS SYSTEMATICAL AND HISTORICAL by John Clerk

for Adam Black: Edinburgh, Scotland, 1827; 8vo., cloth, front cover and spine gilt-stamped, top edge gilt; xlvii, 331, (3) pages. \$1,000

Third edition. Advertisement to the first edition, table of contents, introduction, author's preface. Notice to the binder follows text. Black and white plates throughout text. Binder's tag on front pastedown attributes binding to the Guild of Women-Binders (Tidcombe 115-130). The Guild of Women-Binders very rarely used cloth covered boards for their bindings, which gives evidence that this book could have been used as practice by some of the newer, more novice, binders. The gilt inlays on the front and rear panels are in the shape of a scallop shell, with the initials "D H" in the center, which, according to the pencil notation on the front free end-paper, was David Hannay (1853 - 1934), English naval historian and author of *Rodney: English Men of Action* (1891, MacMillan, London).

Covers soiled, rubbed and scuffed at edges. Endpapers tanned. Edges of text tanned. Very minor foxing in small sections of the text block, else a lovely near fine copy of this very rare edition. [Book # 134071]



*Guild of Women-Binders***THE BINDINGS OF TO-MORROW**

A RECORD OF THE WORK OF THE GUILD OF WOMEN-BINDERS  
AND OF THE HAMPSTEAD BINDERY

Printed for the Guild of Women-Binders & Williams & Norgate: London, UK, 1902; small 4to. (10" by 7.75"), later half morocco over marbled paper covered boards, all edges stained brown, gilt lettering on spine, four raised bands; [i-vii], viii-xxxii pages followed by 50 full page chromolithographs of bindings each accompanied by a page of text. **\$1,000**

S-K 5468. First edition, limited to 500 numbered copies. (Mejer 645). With a Critical Introduction by G. Elliot Anstruther, who provides a very detailed explanation on the forming of the Guild, using the plates in the second portion of the book as evidence of their superior craftsmanship. The plates in this book were printed by Griggs & Son and were executed to be facsimiles of the original bindings even down to the original colors used in the inlay work. This copy has the ownership signature and date "Leonard Witting, 1905" on the front free endpaper.

The Guild of Women-Binders, founded in 1898 by Frank Karslake, promoted the work of women bookbinders and provided training to women wishing to learn the craft; a bookseller himself, Karslake was the financial backer of the Hampstead Bindery, and he printed this volume at his own expense in order to advertise the work of the women in the Guild.

For all of the reasons stated above, bindings made by The Guild are today collectable in and of themselves, and this volume provides a fascinating insight into some of their best work done as of this printing, with fifty facsimiles of different bindings, often in the Art Nouveau and Art Deco style.

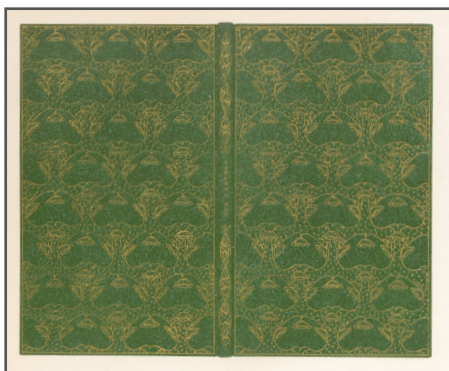
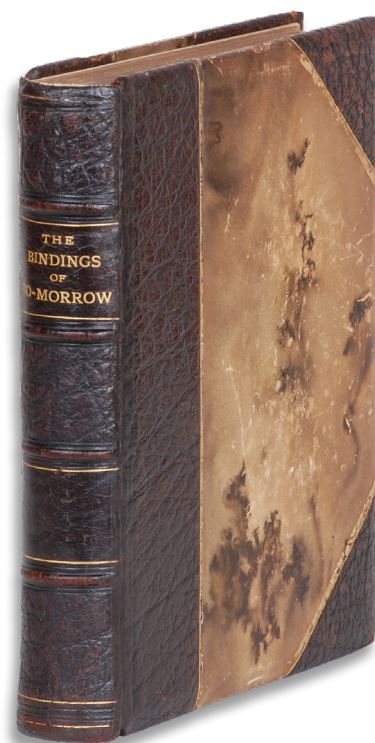
This particular volume has the signature of Leonard L. Witting on the front free endpaper, with the date of 1905: Leonard was the "Witting" of Reed & Witting, whose binder's ticket is on the rear paste-down. The firm is still in existence today as printers; at the time this book was published they were primarily binders, which brings an interesting association to this volume.

Custom binding of half brown morocco with marbled paper boards, gilt rules along the edges of the leather, bevelled boards, the spine with four raised bands, gilt rules, and gilt lettering, all edges stained dark brown, frontispiece a color facsimile of a binding of Green morocco with purple floral design, with tissue guard, fifty (including frontispiece) color facsimiles of bookbindings, with tissue guards throughout; In a custom binding by Reed & Witting.

Better than very good, the leather smooth and supple, the boards clean (although with slight rubbing to the paper), straight corners (only the rear bottom corner slightly bumped), a strong, square text block with solid hinges, the interior

is clean and bright, and the only prior owner marking being the name and date referred to above; light rubbing to the marbled paper boards, bottom corners rubbed, some off-setting to the free endpapers from the leather turn-ins, several tissue guards with small closed tears or creases, the tissue guards lacking for one plate (no.37). Professional restoration work was done to the head and tail of the spine, as well as a very professional recasing. Becoming a scarce book.

[Book # 123956]

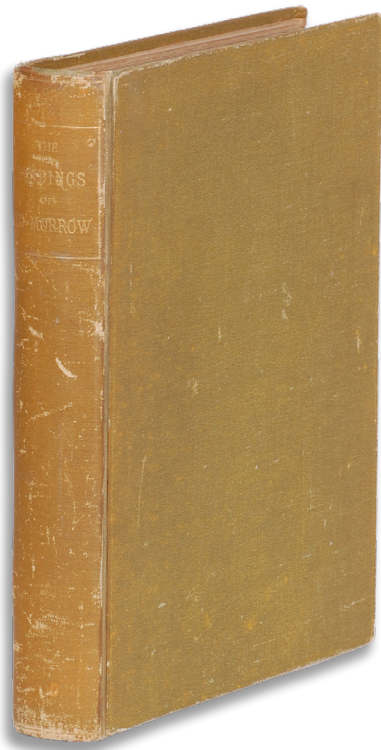




*Guild of Women-Binders*

**THE BINDINGS OF TO-MORROW**

A RECORD OF THE WORK OF THE GUILD OF WOMEN-BINDERS AND OF THE HAMPSTEAD BINDERY



Printed for the Guild of Women-Binders & Williams & Norgate: London, UK, 1902; small 4to., original cloth, gilt lettering on spine; xxxii pages followed by 50 full page chromolithographs of bindings each accompanied by a page of text. \$800

S-K 5468. First edition, limited to 500 numbered copies. (Mejer 645). With a Critical Introduction by G. Elliot Anstruther, whom provides a very detailed explanation on the forming of the Guild, using the plates in the second portion of the book as evidence of their superior craftsmanship. The plates in this book were printed by Griggs & Son and were executed to be facsimiles of the original bindings even down to the original colors used in the inlay work.



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Bindery, and he printed this volume at his own expense in order to advertise the work of the women in the Guild.



In many ways ahead of its time, “[a]t the guild women received instruction in hand-bookbinding, and were offered employment after the completion of their training. Guild binders set a standard of merit and produced some fo the most detailed work of the time. The guild not only extended the work of women into a field that allowed them to make a livable wage, but also encouraged women to express themselves artistically” (n.b., from “The Bindings of To-morrow” by Alex Post and Amelia Grounds, published October 22, 2014, on the web site of the Bookbinders Museum).

22, 2014, on the web site of the Bookbinders Museum).

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Original covers have been rebound over the original textblock and the spine has been rebacked. Occasional foxing, but only barely effecting a handful of plates. Moderate foxing on the front and rear pastedowns / free endpapers. Covers scuffed at edges. Spine shows minor age darkening and scuffing. Tissue guards are all present, except for two. [Book # 134218]

