



From Kelmscott to Codex: 50 Fine Press Books Spanning the 20th Century

Featured Items:



Vesalius, *Icones Anatomicae*.
See item #5



Hirundo Press, *Johannistag*
See item #22



Kelmscott Press, *Shelley*
See item #25

*Meet Laurelle Swan,
Proprietor of Swan's Fine Books!*

Swan's Fine Books is pleased to announce the publication of its first catalogue, and particularly so since we are able to offer a wonderful array of fine press books.



When we opened our doors, almost three years ago now, I already knew that one of my specialties would be fine press books. I have always been drawn to their incredible artistry; a combination of the perfect binding, paper, typeface, illustrations – all working in concert to support the chosen text, much as the many pieces of an orchestra all weave in and around each other to create the perfect sound.

Herewith, a selection of fine press books from the late 19th-century, represented by the Kelm-scott Press, up through an artist's book just published in 2014 and available to the public at Codex 2015.

I would like to recognize the incomparable assistance of Margueritte Peterson, whom many of you may remember from her time with Tavistock Books, who used her technical wizardry skills to design and publish this catalogue.

Any errors contained herein are mine alone; Swan's Fine Books does offer a 30-day return policy on all items for any reason, so long as the books are returned in the same condition as when sent.

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Institutions may receive deferred billing, please ask.

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If arrangements are made for deferred billing, the books remain the legal property of Swan's Fine Books until payment is made in full.



And so it begins! Alphabetical by Press. (See Index at End to view by Author or Illustrator)

Item 1. [ARNOLD, EDWARD]

Keats, John. *The Eve of St. Agnes*. London: Edward Arnold/Essex House Press, 1900. 7.5" tall; (1)-23, colophon (24), publisher address and limitation statement (25). Bound in full vellum, with decorative blind-stamped image of a rose over the words "Soul is Form", printed on vellum, hand coloured wood engraved frontispiece by Reginald Savage, coloured initials in green, red, and blue, coloured colophon illustration. Limited edition of 125 copies, this no. 53.



The Eve of St. Agnes is considered to be among Keats' finest poems; this version by Edward Arnold was printed at the Essex House Press under the direction of C.R. Ashbee, who purchased the Albion presses from the Kelmscott Press after the death of William Morris. Very good, covers slightly bowed and lightly soiled, pastedown endpapers beginning to lift, prior owner bookplate on the front pastedown of Wanda Frischen-Garus.

\$ 900.00

Item 2. [BARBARIAN PRESS]



***The Seasons: Four Bagatelles*.** [Mission, British Columbia]: Barbarian Press, 2013. 10.25" tall; four separate pamphlets each with eight leaves. The texts of all the pamphlets are Bembo and Fairbanks, but each has a different display face for the titling, has its own second colours, and is printed on different paper, two of them handmade. They are sewn into handmade coloured cover stocks, and sewn with specially dyed silk thread. Unique to each is a selection of ornamental arrangements devised for the edition and set by hand; these vary from small spots to full-page ornaments, and at least one of them in each pamphlet

is printed in two or more colours. The four pamphlets are presented in a clamshell box designed at the press, with four strips of seasonally coloured marbled paper laid in across the lid. Accompanying the pamphlets is a single sheet of four haiku with English versions by Crispin Elsted (N.B., from web page of the Barbarian Press).

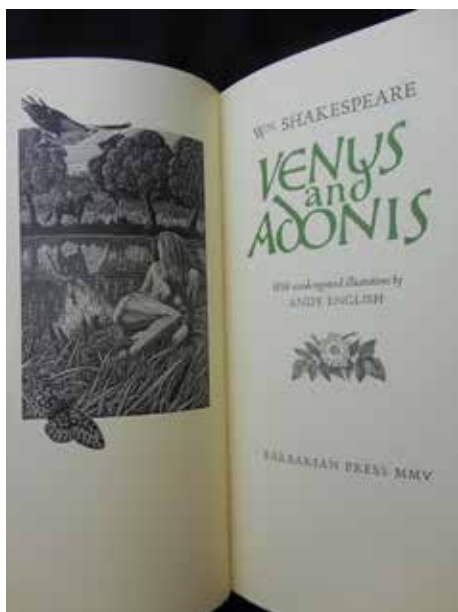
A collection of poetry from authors such as Chaucer, William Morris, Rainer Maria Rilke and Emily Dickinson, with each season presented in a separate pamphlet. Fine in a near fine box.

\$ 400.00



Item 3.

[BARBARIAN PRESS]



Shakespeare, William. *Venus and Adonis*. [Mission, British Columbia]: Barbarian Press, 2005. 10.5" tall; (1)-51, blank (52), Textual Notes (53-54), colophon (55). Ten wood engravings by Andy English. Quarter green cloth with decorated printed paper boards, paper spine label, fore- and bottom edges rough-cut. Limited edition of 135 copies, unnumbered.



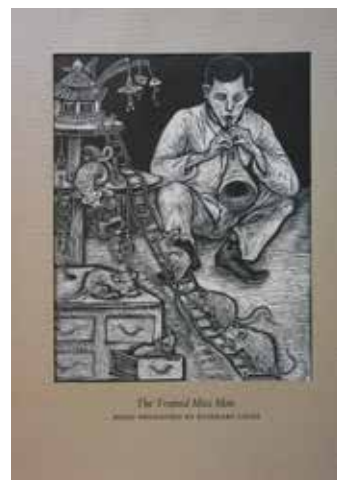
This work was shortlisted for the Gregynog Prize for Letterpress Book Design, Oxford, 2005. Fine.

\$ 275.00

Item 4.

[BIRD & BULL PRESS]

Constant, Samuel Victor. *Calls, Sounds & Merchandise of the Peeking Street Peddlers*. Newtown: Bird & Bull Press, 1993. Wood engravings by Rosemary Covey. 10" tall; (1)-156, blanks (157-158), colophon. Quarter crimson leather with navy blue damask silk boards, black leather spine label with gilt lettering, wood engravings tipped in, additional matted wood engraving laid in. Limited edition of 200 copies, this no. 111. Berger, Bird & Bull 1958-2002, A54.



Henry Morris' presentation of a work done by Samuel Victor Constant, published ca. 1936. Twenty-five new wood engravings by Rosemary Covey. Additional matted wood engraving of The Trained Mice Man laid in. Fine.

\$ 400.00



Vesalius, Andreas (1514-1564). *Icones Anatomicae*. [Munich: Published by the Bremer Press for the] New York Academy of Medicine and the Library of the University of Munich, 1934. Large folio, 21" tall; (i-xii), 1-130, (i-xvi), pagination exclusive of plates, of which there are 277. Half bound in original white pigskin with dark grey boards, brown leather spine label, gilt lettering on front and spine. Limited edition of 615 copies, this no. 170. Separate folio page entitled "To the Reader" laid in. This was the final work published by the Bremer Press.

Contains 227 prints made from the original woodblocks used in the publications of 1543 and the second edition of the *Fabrica* (1552-55); as is stated in the letter to the reader, "no changes or improvements have been made in any of the original blocks and they have been reproduced in our volume just as they were", with the exception of the left hand in the wood block of the eighth illustration of the *Epitome*. It was found that fifty blocks were missing; photographic reproductions were made of those illustrations to complete the book. Printing of the plates was done on the hand press on damp paper manufactured from the best hempen fibres; the text pages in letterpress, but on thinner paper.

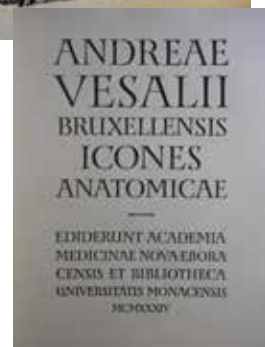
The impetus to publish this volume was the discovery of the original wood blocks in 1932 in the Library of the University of Munich. It was fortuitous that the decision was made to publish this volume, as the 227 original woodblocks were subsequently destroyed in Munich during WWII.

Only 29 years old when his work was first published, Vesalius is considered the founder of modern human anatomy; much of the understanding then current regarding the human body was founded on centuries-old studies of animal bodies, since human dissection was mostly forbidden.

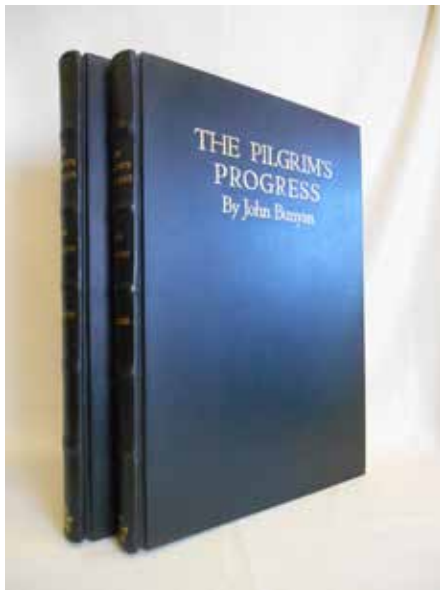
What makes Vesalius's work exceptional was the integration of technical accuracy with the artistic talents of Jan Stephan van Calcar (1499-1546), who, although not named in the work itself, is mentioned in several contemporary works as the artist, as well as by Vesalius himself. Thus, Vesalius' work represented "a turning point in the European understanding of the body and a new level of beauty and accuracy in its depiction in anatomical texts" (Lisa O'Sullivan, posted on 8-22-14 to the web site of the New York Academy of Medicine).



The volume is overall in near fine condition, with strong hinges and text block, the interior is clean and bright, it is free of prior owner markings. There is some minor edgewear to the binding and some light soil marks on the back board.



\$ 7,500.00



Item 6. [CRESSET PRESS]

Bunyan, John. *The Pilgrim's Progress*. London: Cresset Press, 1928. Two volumes; 14" tall; Vol. I: (i-vi), (1)-174, colophon and Vol. II: (i-vi), (1)-162, colophon. Wood engravings by Blair Hughes-Stanton and Gertrude Hermes. Bound in black boards, gilt lettering on front and spine, top edge gilt, fore- and bottom edges uncut. Limited edition of 205 copies total, this no. 20 of 195 copies (10 were bound in vellum). In brown paper dust wrappers, in a black paper-covered slipcase.

Text for first part from eleventh edition, published in London in 1688; for the second part from the second edition, printed in London in 1687. Ten full-page wood engravings, six by Blair Hughes-Stanton and four by Ger-

trude Hermes. Printed for the Cresset Press by the Shakespeare Head Press. Volume I has a shallow horizontal scratch to front board, some color has faded from the corners, else both volumes fine; dust wrappers are fine, slipcase is good plus.

\$ 1,000.00



Item 7. [CRESSET PRESS]

[Bacon, Francis] Francis Lord Verulam Viscount St Alban. *The Essayes or Counsels Civill and Morall*. London: Cresset Press, 1928. 14.75" tall; (i-viii), 1-198, colophon (199). Bound in full vellum, top edge gilt, fore- and bottom edges uncut, title and initial letters designed by Joscelyne Gaskin. Limited edition of 250 copies printed in Batchelor's Kelmscott hand-made paper, this no. 132 (an additional eight copies were printed on vellum).



The first title to be published by the Cresset Press, printed by the Shakespeare Head Press. Visually stunning in the virtuoso handling of the introductory words and initial capitals to the essays, there being over seventy. Near fine binding with the front board having a very slight bow, light soiling to the vellum, bottom corners gently bumped; interior fine.

\$ 500.00

Item 8.

[DESIGNER BINDING / Jan Sobota]



[Pavel, Jakub (Translator)]. *Vita Karoli Quarti / Karel IV. Vlastni Zivotopis [Live of Charles IV / Autobiography of Charles IV]*. [Prague]: Odeon, [1978]. Jan Sobota, binder. Text in Latin and Czech; 10.75" tall; (1)-229, blank (230), colophon (231). Bound in full leather with two recessed panels on the front board, in the center a portrait carved in leather of Charles IV., gauffered edges in dark brown and gold, tan suede endpapers, Jan Soboda's signature stamped on the rear pastedown.



Designer binding by Jan Sobota (1939-2012), one of the foremost designer binders of the Czech Republic. The designer binding, containing the carved portrait of Charles IV., perfectly complements the book. Charles IV. (1316-1378) was the first King of Bohemia also to become Holy Roman Emperor, and during his reign Prague became the capital of the Holy Roman Empire. Fine in like slipcase of marbled paper.

\$ 1,000.00

Item 9.

[DESIGNER BINDING / Julie Stackpole]

Marvell, Andrew. *The Garden*. Boston: David R. Godine, 1970. 9" tall text block, 10.5" tall designer binding; unpaginated with 14 leaves total; signed by illustrator Lance Hidy. Limited edition of 100 copies, this no. 24. A Century for the Century no. 75. Custom binding by Julie Stackpole of green leather shaped at the top in the outline of a tree, gilt ruled decorations and lettering on the spine, suede that has leaf-shaped cutouts serving as paste-down endpapers.

A marvelous blend of an early David R. Godine publication, of a work by Andrew Marvell (1621-1678), considered one of the most famous English poets of the seventeenth century. Perfectly complemented by Lancy Hidy's delicate etchings, custom-bound by noted binder Julie Stackpole, with her signature on the rear flyleaf with the date of "92". Fine in like slipcase of tan linen with light green suede interior.

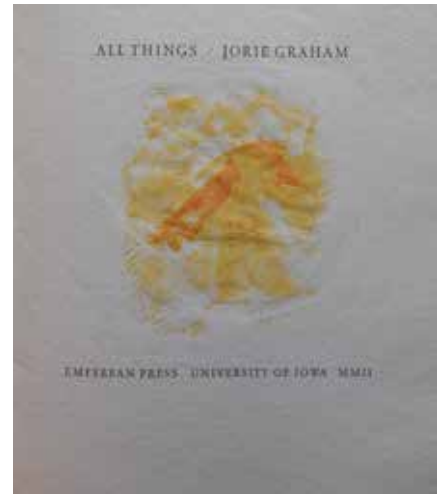


\$ 2,400.00

Item 10. [EMPYREAN PRESS]

Graham, Jorie. *All Things*. [Iowa City, Iowa]: Em-
pyrean Press, University of Iowa, 2002. 11.75" tall,
(i-viii), 1-33, blank (34), acknowledgments (35), col-
ophon (36), signed by author on colophon. Limited
edition of 315 copies total, this one of 15 special cop-

ies printed on Center for the Book
hemp paper, binding is sewn long-
stitch on a spine of vellum and al-
um-tawed pigskin, navy blue leather
boards with fore-edge bands in natural
leather, housed in a drop-spine box.



Jorie Graham (b. 1950) won the Pulitzer Prize for Poetry in 1996 and
took over as the Boylston Professor at Harvard, taking over from Sea-
mus Heaney. Fine in a fine box.

\$ 1,500.00

Item 11. [GOLDEN COCKEREL PRESS]

Fitzgerald, Edward (Translator). *The Rubaiyat of Omar Khayyam*. (London): The
Golden Cockerel Press, 1938. Wood engravings by John Buckland-Wright. 12" tall; blanks
(1-2), title page (3), printing statement (4), 5-100, colophon. The First Edition Reprinted
Together with Fitzgerald's Monk-Latin Version, Now Printed for the First Time, Transla-
tions of the Latin & of the Persian Originals, and a Critical Essay by Sir E. Denison Ross,

Introduction by Charles Ganz. Quarter-bound in tan calf
with blue buckram by Sangorski & Sutcliff, London, top edge
gilt, printed on Golden Cockerel paper. Limited edition of
330 total, this no. 255.



With eight engravings by John Buck-
land-Wright. Near fine with a hint of
rubbing to the corners, very mild rub-
bing to the buckram, toning to paste-
downs over the leather shelfback.

\$800.00





Keats, John. *Endymion, A Poetic Romance*. (London): The Golden Cockerel Press, (1947). 12" tall; blank (1), frontispiece (2), title page (3), full-page illustration (4), 5-151, colophon (152). Quarter-vellum with tan buck-



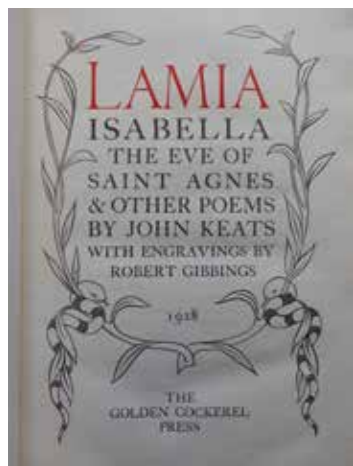
ram boards by Sangorski & Sutcliffe, London, top edge gilt, 58 wood engravings by John Buckland-Wright. Limited edition of 500, this no. 427. Cockalorum 175.



Begun in 1943, this book took over four years to produce; in his illustrations, John Buckland-Wright “is both as classical and as romantic as the poet could have desired” (Cockalorum).

With prior owner bookplate of John Raymond Danson, of the noted family of book collectors, slight bump to head of spine and one page foxed, else fine.

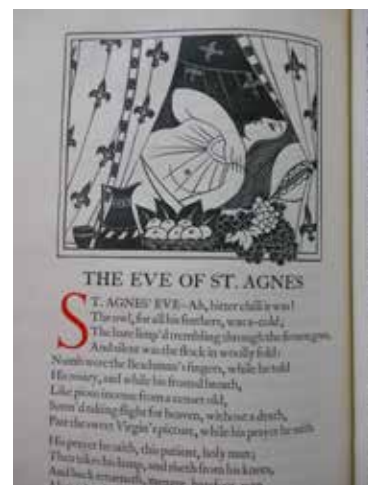
\$1,800.00



Keats, John. *Lamia, Isabella, The Eve of St. Agnes and Other Poems.* (Waltham Saint Lawrence): The Golden Cockerel Press, 1928. 12" tall, Printing statement (i), title page (ii), half-title (iii), 1-101, blank (102), colophon (103). Woodcut engravings by Robert Gibbings. Bound in quarter black sharkskin with black cloth boards by Sangorski & Sutcliffe, top edge gilt, title page in red and black, initial capitals throughout in red and blue. Limited edition of 500, this no. 96.

Very good, minor wear to head and tail of spine, some rubbing to bottom corners, rear hinge starting, prior owner bookplates on front pastedown from Judge Willis Vickery (Shakespeare Association) and Ruth Waldman (designed by Elisha Brown Bird).

\$ 600.00





Item 14. [GOLDEN COCKEREL PRESS]

[Saint Matthew]. *Passio Domini Nostri Jesu Christi, Being the 26th and 27th Chapters of Saint Matthew's Gospel From the Latin Text.*

Waltham Saint Lawrence: The Golden Cockerel Press, 1926. Eric Gill illustrations. 10" tall; Printer's statement (i), title page (1), 2-15, blank (16), colophon (17). Bound in white buckram, title page in red and black. Limited edition of 250 copies, this no. 160.

Six wood-engravings by Eric Gill, including one as part of title page. Near fine, binding slightly dusty, prior owner tipped in a small card with typed info on Eric Gill to the front free endpaper.

\$ 1,500.00

Item 15. [GRABHORN PRESS]

The Book of Job, According to the Authorized Version of MDCXI, Following the Arrangement of the Temple Bible.

[San Francisco: The Grabhorn Press, 1926]. Frontispiece by Valenti Angelo. Large folio (17" tall); (1)-29. Blue patterned paper boards with a black cloth shelfback, paper label on the spine, fore- and bottom edges uncut, full-page color frontispiece by Valenti Angelo, title in blue and red, page numbers and opening phrases in red, colophon in red; other than the opening section, all text in double columns. Type Goudy Antique, handset; paper Unbleached Arnold. Limited edition of 210 copies, this no. 72. Heller Grabhorn Bibliography no. 87.



Signatures of Valenti Angelo, Robert and Edwin Grabhorn, all in black ink, on the flyleaf. Near fine with some gentle rubbing to the corners. The original wrapper is present, good only and severely sunned, but one can see in the protected areas that it was originally a vibrant, royal purple in color.

\$ 600.00



Item 16.

[GRABHORN PRESS]

Grabhorn, Edwin. *A Brief History of Japanese Color Prints and Their Designers, Delivered Before the Members of The Roxburghe Club of San Francisco Monday Evening April 4, 1938.* [San Francisco: The Grabhorn Press, 1938]. Signed by Edwin Grabhorn. 17" tall; (i-iv), (1-12). Tan card boards with brick cloth back, title and decoration on front in brick, with three mounted prints with versos blank. Limited edition of 50 copies printed for complimentary distribution to members of the Roxburghe Club of San Francisco in April, 1938. Heller Grabhorn Bibliography no. 288.



Edwin Grabhorn, in addition to the inspired works he and his brother Robert produced at the Grabhorn Press, was also a knowledgeable collector of Japanese woodblock prints. This keepsake, from a talk Ed gave to the Roxburghe Club, San Francisco, has three tipped-in original woodblocks including a color print by Kitao Manasnobu from "Fifty Humorous Poems" (1786); a woodcut by Nishikawa Sueknobu (1674-1754); and an original drawing by an unknown artist of the Torii Kiyonobu influence. Very good plus, one signature professionally re-inserted.

\$ 600.00

Item 17.

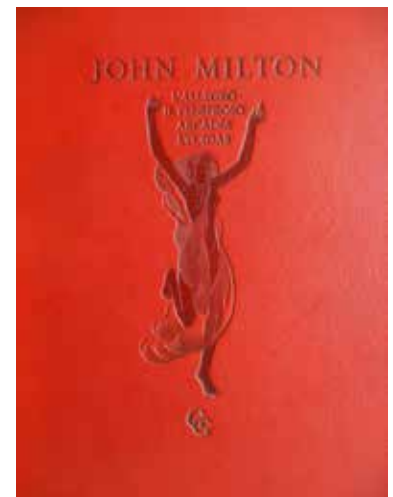
[GREGYNOG PRESS]

Milton, John. *Four Poems by John Milton, L'Allegro, Il Penseroso, Arcades, Lycidas.* [Newtown, Wales]: The Gregynog Press, 1933. Illustrations by Blair Hughes-Stanton. 10" tall; title page (1), blank (2), 3-33, blank (34), colophon (35). Bound in full red leather with decoration and lettering to front embossed in black, printed on Japanese vellum. Limited edition of 250, this no. 197.



Illustrated throughout by Blair Hughes-Stanton, including four full-page illustrations. Near fine with minor soiling to the leather and a shallow warp to front board, vintage bookseller ticket to front pastedown.

\$ 800.00





Item 18.

[GRENFELL PRESS]

Mathews, Harry. *The Way Home*. New York: The Grenfell Press, 1988. Oblong, 9" tall by 11.75" wide; unpaginated with 14 leaves. Signed by both author and artist. Eight black and white drawings by Trevor Winkfield. Bound in black cloth, front pastedown, fore-edge rough-cut and bottom edge

uncut, printed on Arches 88. Limited edition of 90 copies total, this no. 51.

Harry Mathews (b. 1930) is the only American member of Oulipo, the French avant-garde literary society, and is the inventor of "Mathews' Algorithm". Near fine.

\$ 225.00



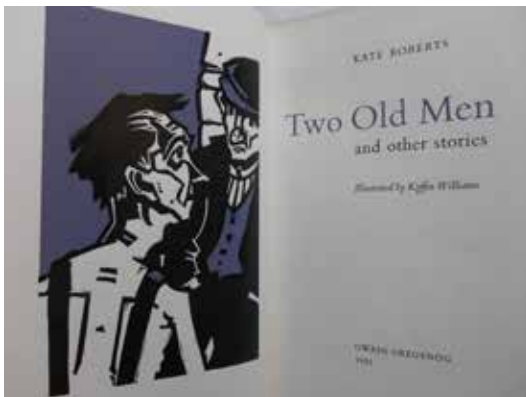
Item 19.

[GWAS GREGYNOG]

Roberts, Kate; Jones, John Gwilym (Introduction).

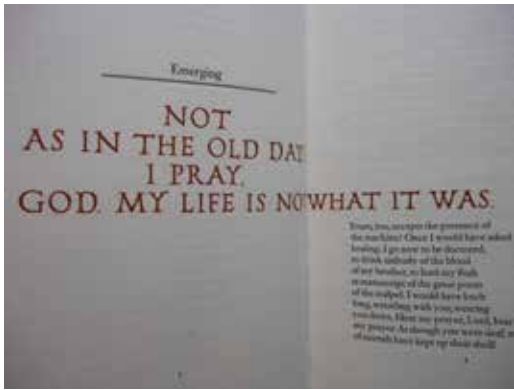
Two Old Men and Other Stories. [Newton, Powys]: Gwasg Gregynog, 1981. Linocuts by Kyffin Williams. 10" tall; half-title (i), frontispiece (ii), title page (iii), copyright page (iv), dedication (v), blank (vi), Contents (vii), blank (viii), ix-xi (Introduction), blank (xii), second half-title (1), blank (2), illustration (3), blank (4), 5-80, colophon (81). Bound in black quarter leather with decorated cloth sides

by Sangorski and Sutcliffe. Limited edition of 265, this no. 101.



Published in celebration of the ninetieth birthday of Dr. Kate Roberts, the most distinguished contemporary prose-writer in Welsh. With prospectus laid in. Fine.

\$ 800.00



Item 20. [GWAS GREGYNOG]

Thomas, R.S. *Laboratories of the Spirit*. [Newton, Powys]: Gwasg Gregynog / [Printed by the University of Wales at Gregynog], 1976. 11.25" tall; half-title (i), title page (ii-iii), copyright page (iv), dedication (v), blank (vi), Contents (vii-viii), second half-title (1), 2-72, colophon (73).

Bound in quarter leather with boards in tan cloth. Limited edition of 190 total, not 215 as stated in the colophon, per a notice laid into the book due to production problems, this no. 68.

By one of the leading poets of modern Wales, whose writing has been called a "cold, telling purity of language." Prospectus and notice laid in. Fine.

\$ 800.00

Item 21. [GWAS GREGYNOG]

von Eschenbach, Wolfram; Re-told by Lofmark, Carl, [Professor, St. David's University College]. *The Romance of Parzival and the Holy Grail*. [Newton, Powys]: Gwasg Gregynog, 1990. Wood engravings by Stefan Mroze-wski. 15" tall; (i)-x, (1)-32, genealogical table (33), colophon (34). Designed by David Esslemont, bound in quarter crimson leather with red cloth patterned boards in a diamond design, fore-edge rough-cut, bottom edge uncut, printed on Zerkall mould-made paper, wood engravings by Stefan

Mrozewski printed by offset lithography.

Limited edition of 210 copies total, this no. 66 of 200 in cloth binding. Prospectus laid in with its own tissue guard.

Stefan Mrozewski began a series of twelve large wood engravings in 1933, but the book was not completed at the time. Published here for the first time are the engravings reproduced from a set of signed proofs which were printed at Gregynog in 1936 from the original woodblocks. Fine.



\$ 1,200.00

Item 22. [HIRUNDO PRESS – ARTIST BOOK]

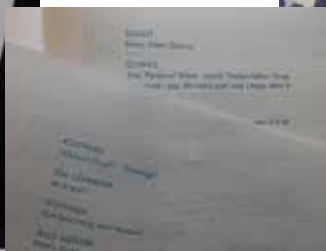
Saltzwedel, Caroline. *Johannistag [Midsummer]*.

Hamburg: Hirundo-Press, 2014. 15” tall; three separate folders that open up like musical scores presenting text and images. The text is hand-set and letterpress-printed on Japanese and French papers in the Museum of Work, Hamburg. The folios are presented in a drop-back box bound in midnight blue silk, with a white paper front paste-down. Limited edition of 25 copies, this no. 6.

Caroline Saltzwedel is a graphic designer and painter in Hamburg, creating artists’ books in small editions. This work combines the text of William Shakespeare’s *A Midsummer Night’s Dream* with Richard Wagner’s *Die Meistersinger von Nurnberge* in a stunning visual feast; when one opens each folio one is presented on the left with Wagner’s musical score printed on transparent Japanese paper, interwoven with the text both in German and in English. On the right each folio contains three of Caroline Saltzwedel’s etchings in three-color technology, with another etching on the cover of each folio for a total of twelve. Fine in a fine box.



\$ 3,600.00





Item 23.

[KAIROS PRESS]

[Alighieri, Dante]; Duncan, Harry (Translator). *The Stone Beloved, Six Poems by Dante Alighieri*. Austin: Kairos Press, 1986. 14" tall; unpaginated with 16 leaves total, excluding lithographs. Includes seven original monochrome full-page lithographs by Peter Nickel. Quarter vellum with grey paper boards, fore- and bottom edges uncut. Limited edition of 150 copies, this no. 17 and one signed by the artist.



The lithographs follow the progression of the poems, with the figure starting as a lovely young woman, the final lithograph showing her as only the bust carved in stone. Fine in like publisher's slipcase.

\$ 325.00



Item 24.

[GUNNAR A. KALDEWEY]

Celan, Paul. *Todesfuge*. New York: [Edition Gunnar A. Kaldewey] Printed in the tower of Poestenkill, 1984. Papercut artwork by Mischa Kuball, signed by him on the limitation page. Text in German; 14.5" tall; unpaginated with 20 leaves total, including both



papercut and text pages. Bound in full vellum, gilt decoration on front, papercuts on C.M. Fabriano paper, text on translucent paper. Limited edition of 65 copies, the first 15 of which are bound in vellum, all unnumbered, this one of the 15 (an additional 5 copies were printed on special Japanese paper). Clemens von Lucius, Edition Kaldewey no. 9.



Todesfuge (Death Fugue) is one of the "great and terrifying literary works" written by survivors of the Holocaust. This

version, published by the Kaldewey Press, unites Celan's moving poetry with the papercut artwork of Mischa Kuball, a Dusseldorf born artist known for his interest in space-related art and graphics. Fine but for lower corners lightly bumped in a very good plus publisher's slipcase covered in black paper.

\$ 2,500.00

Item 25.

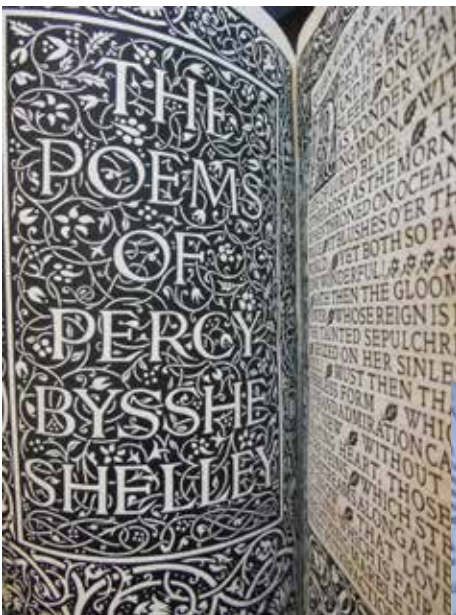
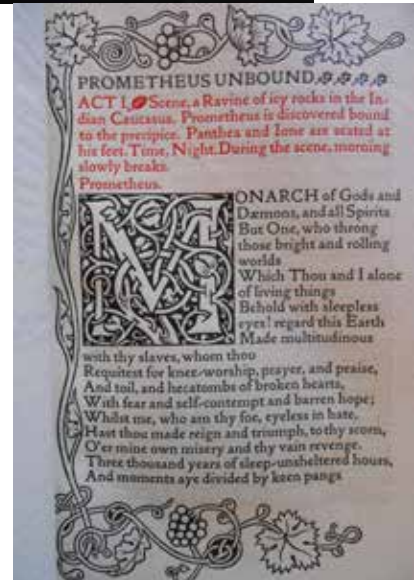
[KELMSCOTT PRESS]

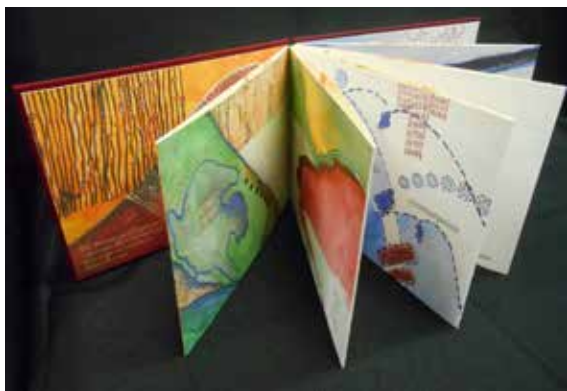
[Shelley, Percy Bysshe; Ellis, F.S. (Editor)]. *The Poetical Works of Percy Bysshe Shelley*. [Hammersmith: Kelmscott Press, 1894-1895]. Three volumes. 8" tall, approximately 1230 pages total. Bound in full limp vellum, yapped edges, without the usual ties (the only such for the Kelmscott Press). Gilt lettering on the spines, fore- and bottom edges rough-cut. Volume I was issued Nov. 29th, 1894; Volume II on March 25th, 1895; and Volume III on October 28th, 1895. Printed using Golden type, the first of three types designed by William Morris himself. Woodcut title page in Volume I, facing page with full-page woodcut border, some three-quarter and smaller woodcut page borders, ten-line and smaller initial capitals throughout. Some red used in Volumes II and III. One of a limited edition of 250 copies issued on paper (six were issued printed on vellum), unnumbered. Tomkinson pg. 114.

While some critics have viewed the rich materialism of Morris's work, with its use of thick paper, elaborate fonts and rich decorative elements as in contrast with the ethereal spirit of the Romantic poets, Damian Judge Rollins came to the conclusion that it "becomes instead a realization of the tensions that are implicit in Shelley's poetics and that alone are capable of engendering communicable accounts of the ineffable".

The three volumes are each in fine condition with some shallow rippling to the back of Volume I, the set is housed in a custom slipcase.

\$ 7,500.00



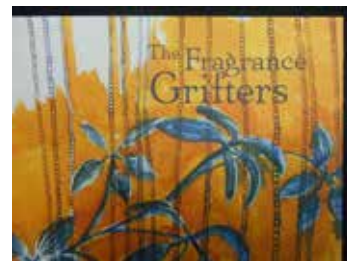


Item 26.

[HILARY LORENZ – ARTIST BOOK]

Equi, Elaine. *The Fragrance Grifters*. Self-published, 2005. Oblong, 5.5” tall by 7” wide; accordion-style book with 12 panels, opens flat to 15.5” long. Artwork by Hilary Lorenz. Bound in boards covered in cranberry Ashai silk imported from Japan with a hand printed, flocked title on the front. All 12 pages are Arches 260 pound watercolor paper imported from France, printed with Epson archival ultra chrome inks.

Published in connection with an exhibition of Lorenz’s drawings in Brooklyn, in 2005. Her work is “based on her own silent observations of patterns in her life. These patterns, derived from counting people, or setting time constraints, feed her drawings, creating abstract and intuitive time-lines of space and memory” (from gallery web site). It was Hilary Lorenz’s drawings that were the inspiration for Elaine Equi’s poem, *The Fragrance Grifters*, and the two collaborated on this book. Fine.



\$ 200.00

Item 27.

[DRUCK DER MAINZER PRESS]

[Koch, Rudolf and Kredel, Fritz] (Illustrators). *Das Blumenbuch*.

[Mainz, Germany: Mainzer Press, 1929-1930]. Three volumes, text in German. 12” tall; each volume contains hand-colored plates printed on the rectos only with a Table of Contents at the rear, a total of 250 plates between the three volumes. Limited edition of 1000 copies, unnumbered (which followed a special edition of only 20 copies). A Century for the Century no. 20.



Printed on rectos only, with each page displaying one flower, some arranged by season (“From Winter to Early Spring” and so on) or locale (“In the Meadow”, etc). The idea for this work came from a trip Koch took in Germany with his young children to gather wildflowers; he drew them, and then enlisted the help of his friend Fritz Kredel to make woodcuts from his drawings (from *A Century for the Century* by Hutner and Kelly). Hand-coloring by Emil Wollner. All three volumes in near fine condition with light wear to the head of the spines, some rubbing to one corner, and a very light, stray mark on the front of Volumes I and III. Volume II has duplicate plate numbers 167-170 bound in, no plates missing. Lacking slipcases.

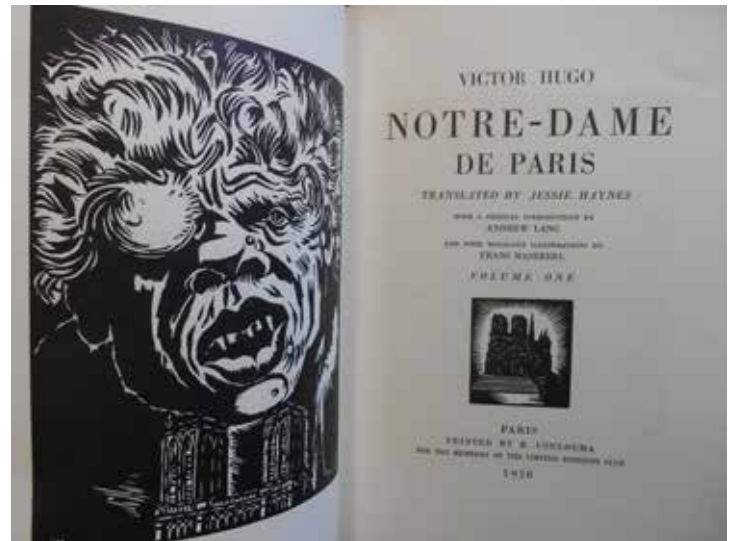


\$ 2,500.00

Item 28. [FRANS MASEREEL]

Hugo, Victor. *Notre-Dame de Paris*. Paris: The Limited Editions Club / Printed by R. Coulouma, 1930. Illustrations by Frans Masereel, signed by him on the limitation page. Translation by Jessie Haynes, introduction by Andrew Lang. Two volumes, softbound (in the French fashion); 10" tall, approximately 680

pages between the two volumes. Bound in pink Ingres paper wrappers, set in monotype Bodoni, Arches paper, in a chemise and slipcase, both of grey and tan mottled paper. Limited edition of 1500 copies, this no. 1317. LEC Quarto-Millenary no. 13.



Frans Masereel (1889-1972) is considered one of the most famous Flemish woodcut artists of his time, and can be counted as one of the fathers of the modern graphic novel. The 1920s saw a revival of the medieval woodcut tradition, with Masereel cited as “the undisputed king” of this revival. He is perhaps best remembered today for his “wordless novels”, particularly *Mon Livre d'Heures* (Passionate Journey). The volumes are fine, with most signatures remaining unopened; they are in the original glassine wrappers, also fine. Both volumes are protected by a matching publisher’s chemise and slipcase, the chemise with the original paper spine label, the slipcase having recently been professionally restored and is now strong and sturdy, with all original components.

\$ 800.00



Item 29. [MERRYMOUNT PRESS]

Milton, John. *The Poetical Works of John Milton, With a Life of the Author and Illustrations*. Boston: R.H. Hinkley Company, [Printed by D.B. Updike at the Merrymount Press, 1908]. Four volumes. 9.5" tall; Vol. One: (i-viii), (1)-284, colophon; Vol. Two: (i-x), (1)-251, blank, colophon; Vol. Three: (i-viii), (1)-274, colophon; Vol. Four: (i-xiv), (1)-247, blank, colophon. Bound in full tan pigskin, front & rear boards and spines richly decorated via blind-embossing, five raised bands on the spines, top edges gilt, fore- and bottom edges rough-cut, printed on hand-made paper. Limited edition of 555 sets, this no. 4. Updike no. 319.



A superb example of the Arts and Crafts Movement in American book arts, of which the Merrymount Press is considered by many to have been the finest. With four decorated title pages designed by W.A. Dwiggins and sixteen plates adapted from Flaxman. All four volumes in fine condition, prior owner bookplate in each volume.

\$ 750.00

Item 30. [NONESUCH PRESS/WESTMINSTER PRESS]

Democritus Junior [Robert Burton]. *The Anatomy of Melancholy*. London: The Nonesuch Press, 1925. 12" tall; (i)-xvi, (1)-300. Illustrated throughout by E. McKnight Kauffer. Bound in quarter vellum with vellum tips with decorative paper boards, black endpapers, colophon page in red and black, limited edition of 790 copies total, this no. 578 of 750 in quarter vellum, in 2 volumes.



Kauffer's illustrations, with their movement towards cubism, neatly complement Burton's text; more honoured during his lifetime in his adopted country of England than his native country of America, he was posthumously awarded the AIGA Medal in 1991. Near fine with prior owner bookplate on front pastedown in each volume, bookseller ticket on rear pastedown in each volume.

\$ 350.00





Item 31. [NONESUCH PRESS]

Marvell, Andrew, Esq. *Miscellaneous Poems*. London: The Nonesuch Press, 1923. 10.5" tall, (i-iv), 1-148, blanks (149-150), contents pages (151-152), publisher's statement ("advertisement") (153). Tan paper boards with brown embossed decorations and lettering on front and back, fore- and bottom edges uncut, printed on Italian hand-made paper with the Nonesuch Press watermark, frontispiece portrait of the author. Limited edition of 850 copies, of which 825 were for sale, this no. 30.

Per the publisher's statement, reprinted from the copy of the first (1681) edition and contains certain pages that were withdrawn for political reasons as the book was being published, and is therefore "closer to the plan of the first edition than was that book itself." Near fine with some sunning to the spine.

\$ 125.00

Item 32. [OLD SCHOOL PRESS]

[Ruskin, John]. *Venice Approached*. [Bath: The Old School Press, 2014]. 12.25" tall; (1)-14, colophon. Bound in paper marbled by Ann Muir, navy blue cloth spine, long-stitched, powder blue endpapers of Hahnemuehle Bugra Buetten, printed on light blue Hodgkinson hand-made paper. Limited edition of 50 copies for sale, this no. 12.

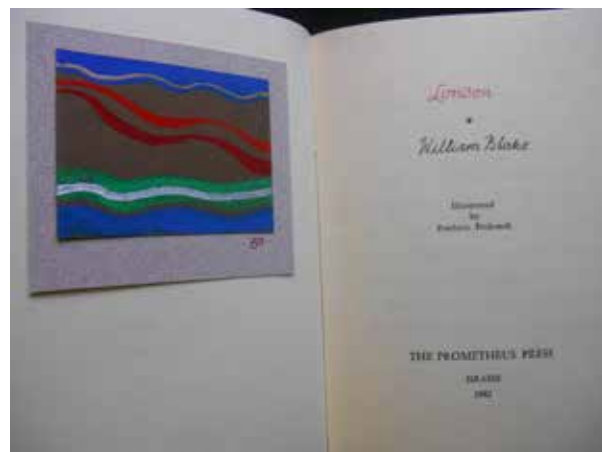
An extract from John Ruskin's *The Stones of Venice*, comprising a portion of Chapter 30 of Book One and Chapter 1 of Book Two; this is an extended reprint of the Press's first published text twenty-two years earlier. Fine.

\$ 125.00



Item 33. [PROMETHEUS PRESS]

Blake, William. *London*. Grasse [France]: The Prometheus Press, 1982. Frontispiece illustration by Frederic Prokosch, signed by him. 6.25" tall; unpaginated with eight leaves total, handwritten text on two middle pages. Softbound pamphlet in black cardstock wraps, Guerimand paper, light blue silk tie, plastic dust wrapper.



The tipped-in frontispiece is an original watercolor by Frederic Prokosch. Copy "alpha" of five handwritten copies, in red and black inks, printed, illustrated and signed ("F Prokosch") on the limitation page in blue ink.



\$ 400.00

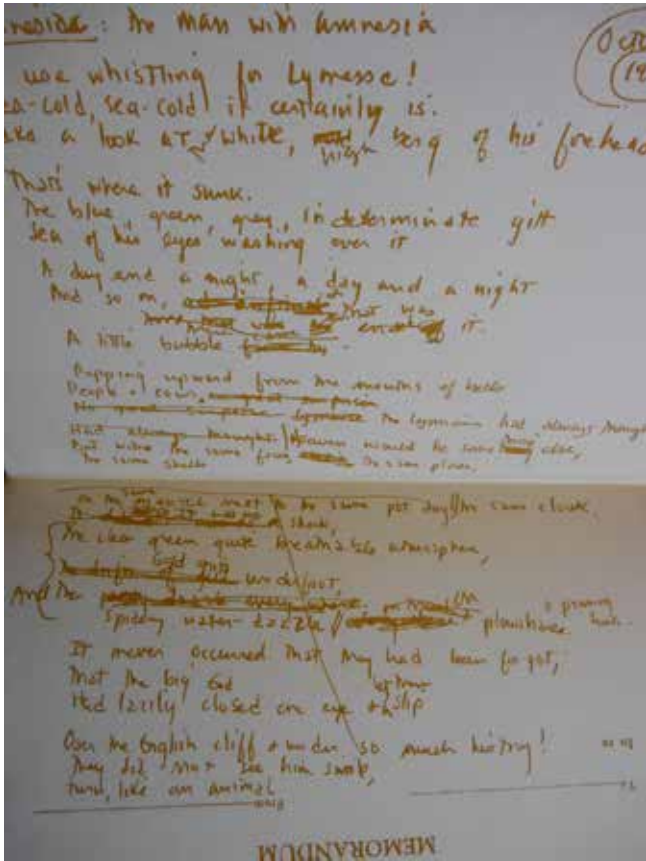
Item 34. [RAINBOW PRESS/Rampant Lions Press]

Plath, Sylvia. *Dialogue Over a Ouija Board*. (Cambridge): Rainbow Press, 1981. 9.75" tall; (1)-30, blank (31), colophon (32). With a drawing by Leonard Baskin. Bound in original full vellum by Alan Winstanley, Salisbury, top edge gilt, gilt lettering on the spine, printed on Barcham Green Canterbury hand-made paper, in slipcase. First, limited edition of 140 copies of which 100 were for sale, this no. 46.

Based from Plath and husband Ted Hughes' own dealings with the Ouija Board and Plath's desire to get in touch with her dead father, this a verse dialogue in seven-line stanzas . Fine in like slipcase.

\$ 700.00





Item 35.

[RAINBOW PRESS/Rampant Lions Press]

Plath, Sylvia. *Lyonnesse*. London: Rainbow Press, 1971. 11.25" tall; (i-vi), 1-31, blank (32), colophon (33). First, limited edition of 400 copies total, this no. 59 of 90 bound by Zaehnsdorf in full calf, top edge gilt, with mylar wrapper, in slipcase, endpapers showing two of Sylvia Plath's MSS slightly enlarged.

A poem dealing with the loss of idealism; in Arthurian legend, Lyonnesse was a mythical place off the coast of Cornwall, here it is a symbol for something beautiful and lost that can never be recovered (N.B. from Susan Bassnett, Sylvia Plath, *An Introduction to the Poetry*). Fine with very good wrapper, both in a near fine slipcase.

\$ 650.00

Item 36.

[RAINBOW PRESS/Rampant Lions Press]

Plath, Sylvia. *Pursuit*. (London): Rainbow Press, 1973. 11" tall; unpaginated: half-title (1), blank (2), title page (3), blank (4), text (5-28), printer's device (29), copyright page (30), colophon page (31), blank (32). With six illustrations by Leonard Baskin, one being an original etching signed by the artist and laid in. Book design also by Leonard Baskin, bound in full leather by Zaehnsdorf of London, top edge gilt, in slipcase. First, limited edition of 100 copies, this no. 66.

Thought to be the most erotic of Plath's poems, written almost immediately after meeting her future husband, Ted Hughes. Fine in near fine slipcase.

\$ 1,200.00





Item 37.
[SHERWIN BEACH
PRESS]



Poisonous Plants at Table. Chicago: Sherwin Beach Press, 2006. Illustrations by Audrey Niffenegger. 9.25" tall. Incorporating: selections from *Poisonous Plants in Field and Garden*, by the Rev. Prof. G. Henslow (orig. pub. 1901); with *Poisonous Plants at Table*, selected menus and recommendations by Dr. E. Coffin, "irregular practitioner"; and *Prudence, the Cautionary Tale of a Picky Eater*, by Audrey Niffenegger (original short story). SIGNED by artist and bookmakers, limited edition of 75 copies, this no. 5.

Three books in one, enclosed in a Japanese fabric-covered case which drops away to expose the sewing and non-adhesive binding, with a plant collection sleeve containing pressed Colchicum blossoms. The original story also has ink drawings and four watercolours on 3-panel foldouts. Fine.

\$ 1,000.00

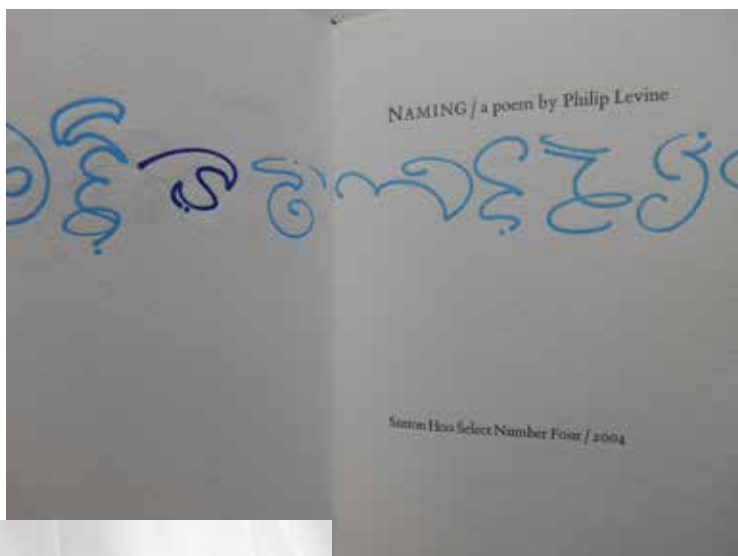
Item 38. [SUTTON HOO PRESS]

The Book of Ruth, King James Version. [Winona]: Privately Printed at Sutton Hoo Press, [2002]. 7" tall; (i-ii), 1-28. Engravings by Ladislav Hanka. Bound in a handmade flax papercase from Cave paper, long stitch, endsheets hand made, hand-set type of Lutetia italic with roman capitals and small caps. Limited edition of 100 copies, unnumbered.

An "experimental precursor" to other biblical texts that the Sutton Hoo Press plans for the future. Powerful wood engravings by Ladislav Hanka throughout the text. Fine.



\$ 350.00



Item 39. [SUTTON HOO PRESS]

Levine, Philip. *Naming, a Poem by Philip Levine, Sutton Hoo Select Number Four.* [Winona: Sutton Hoo Press,] 2004. 7.5" tall; unpaginated with 32 leaves printed on the rectos only, calligraphic ornaments by Cheryl Jacobsen on versos, signed by the author. Blue paper boards with a navy blue leather spine and fore-edges, decorated endpapers

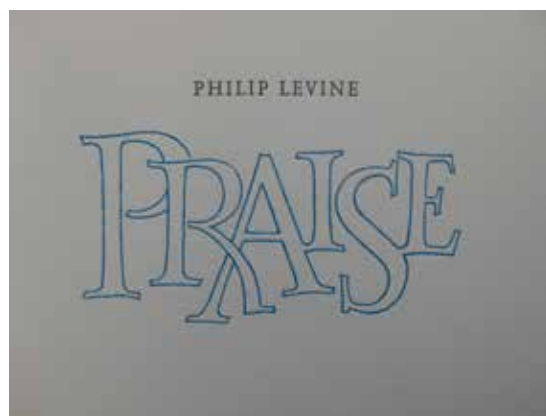


Limited edition of 200 copies plus artist's proofs, this one of 13 special copies, lettered in Greek, this copy "B" (beta), printed on Johannot with special binding and housed in a clamshell box by Judi Conant. Fine in a near fine box.

\$ 750.00

Item 40. [SUTTON HOO PRESS]

Levine, Philip. *Praise.* La Crosse, Wisconsin: Sutton Hoo Press, 2000. 11.5" tall; unpaginated with 12 leaves total. Signed by the author. Quarter cloth with paste paper by Lucy David on boards, type handset, calligraphic display by Cheryl Jacobsen. Limited edition of 200 copies, unnumbered.



Philip Levine (1928-2015) won the Pulitzer Prize for Poetry in 1995, the Ruth Lilly Poetry Prize in 1987, and was named the Poet Laureate of the United States for 2011-2012. Fine.

\$ 175.00

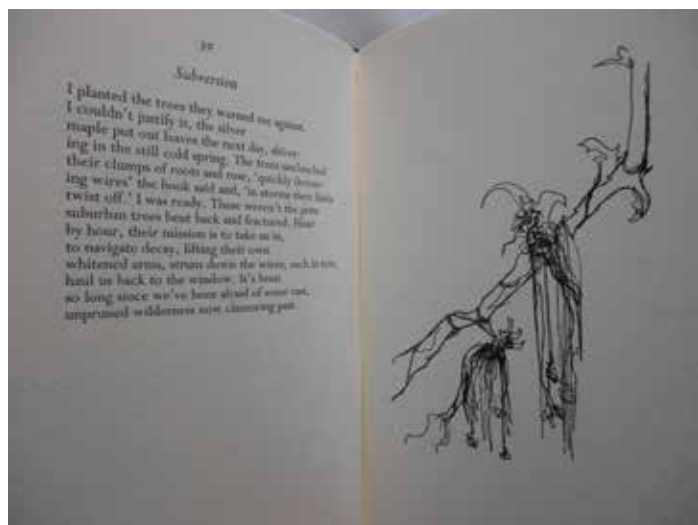
Item 41. [SUTTON HOO PRESS]

Matthews, William; Matthews, Sebastian (Editor). *Provisions, Lost Prose by William Matthews.* Winona, Minnesota: Sutton Hoo Press, 2003. 8.5" tall; (1)-79, blank (80), colophon (81). Illustrations by Cris Cristofaro. Bound in navy blue cloth, front pastedown, contains ten original two-color images done especially for this book. Limited edition of 200 copies, unnumbered.



William Matthews' (1942-1997) poetry explores the themes of life cycles, the passage of time, and the nature of human consciousness. He was the poet in residence at The Frost Place in Franconia, New Hampshire and in 1997 was a recipient of the Ruth Lilly Poetry Prize. Matthews only included one prose poem in the books published during his lifetime; upon his death, it was felt that his prose work was too compelling not to be published, and thus this volume containing eight short stories and fourteen prose poems. Fine.

\$ 425.00



Item 42. [SUTTON HOO PRESS]

McClure, Pamela. *Sweet Geometry and Other Poems.* [Winona, Minnesota]: Sutton Hoo Press, (2005). Drawings by Kim Van Someren. Signed by both author and artist. 8" tall; (i-viii), (1)-46, limitation page (47), blank (48), signature page (49). Bound in boards covered with patterned paste papers, black cloth shelfback, Perpetua type on Somerset paper. Limited edition of "fewer than" 174 copies, unnumbered.

Includes twenty-seven hitherto unpublished poems by Pamela McClure, who taught creative writing at Columbia College and whose poetry won an Academy of American Poets prize. Fine.

\$ 275.00



Item 43. [SUTTON HOO PRESS]

Scott, Herbert. *In the Palm of Space, A Poem by Herbert Scott, Sutton Hoo Select Number Three.* [Winona, Minnesota]: Privately Printed [Printed and Bound by C()M(ichael)O(ness) at S(utton)H(oo)P(ress)], 2001. 6.75" tall; unpaginated, consisting of seven eight-page signatures. Handset Lutetia italic types with roman capitals, bound in-house in a variety of styles. Limited edition of 126 copies (per the limitation statement) or 136 copies (per the Press's web site).

This copy is one of 50 printed on Somerset 175gm book paper, with the naked spine sewn onto UICB handmade paper case tabs pulled to the outside of thick boards covered in marbled Zerkall Frankfurt paper.

Herbert Scott (1931-2006) was widely published by various presses and was also the founding editor of New Issues Press. Fine.

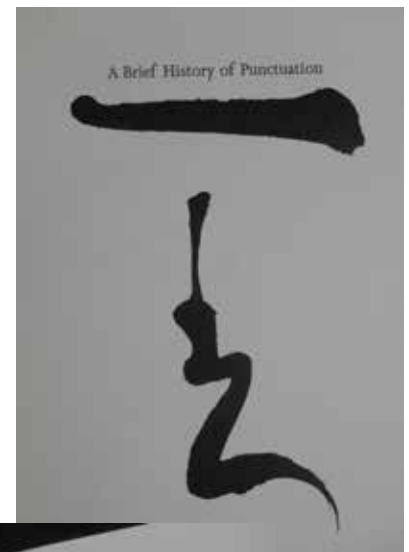
\$ 230.00

Item 44. [SUTTON HOO PRESS]

Simon, Maurya. *A Brief History of Punctuation.* Winona, Minnesota: Sutton Hoo Press, (2002). 14.25"; unpaginated with 26 leaves total. Signed by the poet and the artist. Abstract calligraphic images by noted calligrapher Cheryl Jacobsen. Binding of sumi-nagashi marbled papers with applications of handmade Japanese vegetable rush paper and Cave Paper case tabs pulled outside of the boards. Limited edition of 136 copies, unnumbered.

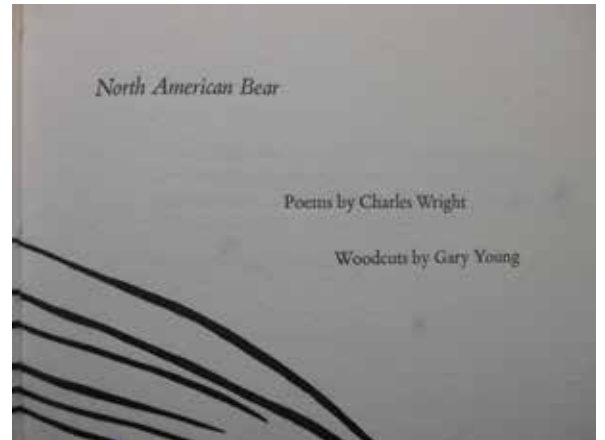
Maurya Simon's poetry often combines the natural world with spirituality and metaphysics; she was a Fulbright Fellow and currently teaches at UC, Riverside. Fine.

\$ 200.00



Item 45. [SUTTON HOO PRESS]

Wright, Charles. *North American Bear.* [Winona, Minnesota]: Sutton Hoo Press, (1999). Woodcuts by Gary Young. 9.75" tall; unpaginated with 16 leaves total. Bound in navy blue cloth boards, fore- and bottom edges uncut, printed from hand-set Bembo types on Johannot & Somerset papers. Limited edition of "approximately" 136 copies, unnumbered.



Signed on the limitation page by both the author and the artist. Charles Wright (b. 1935) is considered one of the best American poets of his generation, and was named Poet Laureate of the United States in 2014. Fine.

\$ 325.00

Item 46. [SUTTON HOO PRESS]

Young, Gary. *No Harm Done.* [Winona, Minnesota]: Sutton Hoo Press, (1999). Both poems and woodcuts by Gary Young. 8.75" tall; 5 gatherings of six leaves each of Iyo Glazed, a Japanese handmade paper, bound with a chain stitch between boards covered in black and grey Japanese papers, the front board with an original woodcut. Limited edition of "around" 200 copies, unnumbered.



Signed by Gary Young on the limitation page, who designed and cut twelve original woodcuts for this edition. Mr. Young has earned numerous awards for his poetry, including the Shelley Memorial Award (2009) and the Lucille Medwick Memorial Award (2013); his print work is represented in institutions such as the Museum of Modern Art and the Victoria and Albert Museum. Fine.

\$ 250.00

Item 47.

[TYSLANDER PRESS]

Wegner, Armin T. *Das Antlitz der Städte*. Berlin: Tyslander Press, 1989. Woodcuts by Felix M. Furtwangler. All text in German. 9.5" tall; unpaginated with 30 leaves; signed by illustrator. Decorated paper boards with a tan linen cloth spine, separate chemise of linen over boards enclosing a separate color woodblock print, both enclosed in publisher's slipcase with decorated paper boards and spine to match volume. Limited edition of 120, this no. 14 of 40 copies with a separate color woodblock print, signed by the artist, which folds out accordion-style with six panels.



Armin Theophil Wegner (1886-1978), a pacifist, served during WWI as a nurse and witnessed the Armenian genocide, about which he publicly spoke out, even writing an open letter to President Woodrow Wilson. In 1933 he wrote a letter to Adolf Hitler condemning the persecution of the Jews, for which he was imprisoned and tortured. For his heroism in speaking out he is included as one of the Righteous Among the Nations by Yad Vashem. Lightly rubbed corners, else fine in like slipcase.

\$ 1,000.00





Item 48.

[UNIVERSITY OF IOWA CENTER FOR THE ARTS]

Clampitt, Amy. *Manhattan, An Elegy, and Other Poems*. Iowa City: The University of Iowa Center for the Book, 1990. Woodcuts by Margaret Sunday. 15.25" tall; unpaginated with 32 leaves total. Signed by both author and artist. Bound in decorated paper boards designed by Pamela Spitzmueller, type handset, printed on Reves Heavy mouldmade paper. Limited edition of 130 numbered copies and 10 unnumbered proofs, this no. 93.

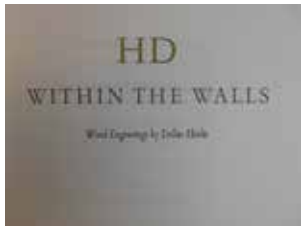


Amy Clampitt (1920-1994) published her first poem in 1978 and her first full-length collection in 1983, at the age of sixty-three. She was a recipient of the 1982 Guggenheim Fellowship, a MacArthur Fellowship (1992), and she was a member of the American Academy of Arts and Letters and the American Academy of Poets. Fine.

\$ 400.00

Item 49.

[WINDHOVER PRESS]



HD [Doolittle, Hilda]. *Within the Walls*. Iowa City: The Windhover Press, 1993. Wood engravings by Dellas Henke. 11" tall; (i-viii), 1-58, illustration page (59), blank, (60), colophon (61). Bound in changeable silk of mauve and taupe over boards, printed on Johannot, a French mouldmade paper.

With 37 wood engravings, which were inked by hand and printed separately from the type. Limited edition of 300 copies, this no. 71.



Hilda Doolittle (1886-1961) "created a unique voice and vision that sought to bring meaning to the fragmented shards of a war-torn culture"; her life and work recapitulate the central themes of literary modernism: the emergence from Victorian norms and certainties, the entry into an age characterized by rapid technological change and the violence of two great wars, and the development of literary modes which reflected the disintegration of traditional symbolic systems and the mythmaking quest for new meanings" (N.B., quotes from poetryfoundation.org). Fine.



\$ 125.00

Item 50.

[WINDHOVER PRESS]

Pound, Ezra; Ward, Charlotte (Editor); Laughlin, James (Introduction). *Forked Branches, Translations of Medieval Poems*. Iowa City: The Wind-

hover Press, 1985. Wood engraving frontispiece by Dellas Henke, based on a watercolour by Dorothy Shakespear. 11" tall; (i-vi), i-xvi (Introduction), (1)-85, blank (86), colophon (87). Bound in mottled grey paper over boards with a light grey cloth shelfback, fore- and bottom edges rough-cut, frontispiece wood

engraving in colour tipped in, printed on Rives Heavy, a French mouldmade paper. Limited edition of 200 copies, unnumbered.



Published in the year marking the centennial of Pound's birth, the book brings together the unpublished translations of Medieval poetry from the 9th to the 14th centuries done by Ezra Pound, who studied the language of Provence, in which the Troubadours wrote their poems, at Hamilton College beginning in 1904. Fine.

\$ 225.00

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