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June 2012



John Howell for Books

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Early Printed and Manuscript Leaves from the library of Francis Colgate Benson, Jr.

Francis Benson (1870-1941), was born in Philadelphia, PA, son of Francis Colgate Benson and Sarah Flagg Godwin. He received a literary education at the Ury House Academy and at St. Luke's Academy; later, Benson graduated from Hahnemann Medical College, in 1894. Dr. Benson was a Senior Surgeon at Hahnemann Hospital and Demonstrator of Surgery in Hahnemann Medical College. He was a member of the Philadelphia Medical and Surgical Association, and other medical societies. Dr. Benson collected medieval manuscripts, incunabula, and early printing, especially Bibles; related material with his bookplate appears occasionally on the auction market.

1 Vellum Manuscript Leaf from Vulgate Bible, France, circa 1230 AD. *Second Maccabees*, Chapters 6 (partial) through 9 (partial). Single Folio Leaf. 330 x 229 mm. 13 x 9 1/16 inches. Double column, 60 lines of text in a compressed Gothic Textualis hand with running heads, marginal chapter numbers, and chapter initials in red and blue. Mounted within a large folding sheet of paper with a window cut out of the front panel to serve as a frame, the front panel of the frame with red rules, the vellum leaf is mounted on its rear with cloth-backed adhesive; the leaf with some marginal tears that do not affect the text, some toning to the paper folder with pencil notation regarding the nature of the leaf at foot of front panel. Very Good.

\$ 450

The Vulgate is a late fourth century Latin translation of the Bible. It was largely the work of Saint Jerome, who was commissioned by Pope Damasus I in 382 to make a revision of the old Latin translations. By the thirteenth century this revision had come to be called the *versio vulgata*, that is, the “commonly used translation,” and ultimately it became the definitive and officially promulgated Latin version of the Bible in the Roman Catholic Church. The Books of the Maccabees are concerned with the leaders of the Jewish rebellion against the Seleucid dynasty (167-160 BCE). Second Maccabees relates the history of the Maccabees down to 161 BC, focusing on Judas Maccabaeus, and talks about praying for the dead and Jewish religious practices of the period.

2 Illuminated Vellum Manuscript Leaf from a Medieval Psalter. *Calendar Leaf*. Circa 1450. 162 x 125 mm. 6 3/8 x 4 7/8 inches. Single column, 16 lines of text in a fine gothic hand, a one-line header on the recto noting the month of May, with a list of saints days for the month. Very Good.

\$ 450

Calendar entries in blue and red, with gold entries on the recto, recto with a two-line “KL (“Kalends”) in colors and burnished gold, 4 single-line initials of burnished gold on blue background with white tracery, both recto and verso with FINE SWIRLING QUARTER PANEL BORDERS featuring flowers, leaves, strawberries on hairline stems, all highlighted in gold, AND EACH PANEL WITH A SNAIL’S SHELL, the verso with a snail emerging from the shell, and on the recto, emerging from the snail shell is a male human torso with arms folded across the chest, the head colored blue with burnished gold details, and blue butterfly wings highlighted in burnished gold. Some light water-staining to the fore-edge, vellum is wrinkled, otherwise in Very Good condition some rubbing to the paint on the verso and a small blue ink smudge (not affecting the text).

A psalter is a volume containing the Book of Psalms, often with other devotional material bound in, such as a calendar, a litany of saints, canticles from the Old and New Testaments, or, as in this case, a calendar for the Saint's lives to aid in worship. Until the later medieval emergence of the books of hours, psalters were the books most widely owned by wealthy lay persons and were commonly used for learning to read. Many Psalters were richly illuminated and they include some of the most spectacular surviving examples of medieval book art.

3 An Illuminated Vellum Manuscript Leaf from a Medieval Psalter. *Psalm 102* [King James Version, partial text]. Circa early fifteenth century. 265 x 165 mm. 10 7/16 x 6 1/2 inches. Single column, 18 lines of text in a fine, clean black letter hand. 17 one-line initials in burnished gold, with blue or blue and red backgrounds, with gilt tracery, line fillers in blue and gilt with fine tracery designs. Extra wide margins. In fine condition with the faintest spotting on the vellum. Very Good.

\$ 450

The text is from the Prayer of the Afflicted (Psalm 102 in the King James Version), beginning with the end of the first line of verse 2 “ad me aurem tuam,” “Incline thine ear unto me;” and continuing with the initial letter “I” in the second half of verse 2, “In quacunq̄ue die invocavero te, velociter exaudi me,” “In the day when I call answer me speedily.” This text ends with Verse 18 “Scribantur haec in generatione altera, et populus, qui creabitur, laudabit Dominum,” “This shall be written for the generation to come: and the people which shall be created shall praise the Lord.” On the verso is a catchword for the first word of verse 19, “Quia.”

The *Psalms* is an Old Testament book containing 150 songs of worship. It served as the central liturgical and devotional text of the Middle Ages. This particular leaf is presented in a very simple and direct manner with only decorative initials for the beginning of phrases and delicately illustrated line fillers in blue and gold, with very attractive, wide margins.

4 Illuminated Vellum Manuscript Leaf from a Miniature Book of Hours in Latin. *Te Deum*. French, circa 1450. 100 x 72 mm. 3 7/8 x 2 13/16 inches. Single column, 14 lines on the recto and 11 lines on the verso in a fine liturgical black letter hand, 4 one-line initials in burnished gold with fine tracery decorations in black, 5 initials in blue with fine red tracery decorations, “vers.” rubricated in red. Handwritten on a fine vellum, with minor toning and spotting. Very Good.

\$ 500

The text on this manuscript leaf is from the Latin hymn “Te Deum,” an early Christian hymn of praise. The title is taken from its opening Latin words, *Te Deum laudamus*, “Thee, O God, we praise.” The hymn remains in regular use in the Catholic Church in the Office of Readings found in the Liturgy of the Hours. It is sung either after Mass or the Divine Office or as a separate religious ceremony. Authorship is traditionally ascribed to Saints Ambrose and Augustine, on the occasion of Augustine's baptism by Ambrose in 387 AD. The text on this leaf begins with the last two lines of the traditional text of the *Te Deum* and continues to the end of the text that was added at the end at a later date, mainly from Psalm verses beginning at “*Salvum fac populum tuum*,” “O Lord, save thy people....” It ends with a Latin prayer to Mary, “*Ora pro nobis, Sancta Dei genitrix....*”

"I Have Lifted My Eyes to the Mountains"

5 Illuminated Vellum Manuscript Leaf from a Book of Hours in Latin With Decorative Border on the Verso. *Psalm 120 and Psalm 121.* Circa 1450. 164 x 120 mm. 6 7/16 x 4 3/4 inches. Single column, 17 lines of text in a fine gothic book hand.

\$ 450

11 one-line initials in burnished gold on blue and pink backgrounds with white tracery, line fillers in the same colors in gold with white tracery, 1 two-line initial of similar colors and gold, 1 swirling quarter panel border of hairline stems terminating in colorful flowers with sprouting leafy vegetal elements in blue, pink, and gold. Light toning to the margins, the text is in very fine condition.

The text begins with the second half of the 120th Psalm, "[tri]bularer clamavi, et exaudivit me." The first full line with decorative initial begins "Domine, libera animam..." continuing on the verso to end of the Psalm. The beginning of Psalm 121 on the verso begins with a two line decorated intial, "Levavi oculos meos in montes," and contines for six of the 8 verses of Psalm 121.

6 LOMBARD Peter (1096-1164). Manuscript Leaf on Uterine Vellum. *Sententiarum libri IV.* Circa 1350. 199 x 142 mm. 7 5/8 x 5 5/8 inches. Double-column, liturgical black letter hand with pen-work decorations in red and blue. Written on tissue-thin uterine vellum, made from the skins of unborn or prematurely born animals, usually calves, yields the very finest grade of parchment. Some light discoloration. Very Good.

\$ 450

Peter Lombard was a scholastic theologian and bishop and author of Four Books of Sentences, which became the standard textbook of theology, for which he earned the accolade *Magister Sententiarum*. The *Sentences (Sententiarum libri IV)* was a systematic compendium of theology in four books; from the 1220s until the sixteenth century, no work of Christian literature, except for the Bible itself, was commented upon more frequently.

First Illustrated Book of Heraldry

7 RICHENTHAL, Ulrich von (1365-1436). *Das Concilium Geschehen zu Constanz, Blatt 97.* Augsburg: Anton Sorg, 1483. 4to. 248 x 192 mm. 9 3/4 x 7 1/2 inches. Leaf 97. "The first three coats of arms in the world" on the recto and the arms of the Emperor Julius Caesar on the verso. Single leaf with 6 woodcut coats of arms, hand-colored. Pointed Gothic type; some browning to the paper. Very Good.

\$ 300

70,000 visitors crowded into the small town of Constance (population 10,000) from 1414 to 1418 for the Council of Constance, which ended the Papal Schism, elected Pope Martin V, and burned the heretic Jan Hus at the stake. Because of the international significance of the Schism, the town witnessed daily pageants where popes, emperors, cardinals, bishops and thousands of knights and laymen paraded through the city. A local merchant, Ulrich von Richenthal used the opportunity to document the folderol, and took notes about the coats of arms that were daily paraded through town. His notes became the basis for the publication by Anton Sorg of *Das Concilium Geschehen zu Constanz* (1483). Sorg was a printer in the Swabian Imperial city

from 1475 to 1493 and produced many outstanding examples of early printing. *Das Concilium Geschehen zu Constanz* is famous for its 1,158 coats of arms. “These armorial cuts, which are full of interest as giving a vast number of curious and strange bearings, are no less so, as showing what admirable decoration can be got out of heraldry when it is simple and well done.” William Morris.

A Masterpiece of Typography

8 A Leaf From The Biblia Latina Printed by Adolph Rusch, cir. 1479. Text from *Psalm 147*. [Strassburg: Adolph Rusch of Ingweiler for Ant. Koberger of Nurnberg, [not after 1480]. Folio. 470 x 330 mm. 18 1/2 x 13 inches. Printed in Gothic type Adolph Rusch acquired from Johann Amerbach, printed double column, one text within the another, large initial rubricated in red, paragraph markers in red, red and silver, or silver; text unmarked, leaf folded in half, some light foxing, worm holes, upper corner missing, but does not affect the text as this text has nice wide margins. SCARCE. Very Good.

\$ 450

The leaf is the work published as *Biblio Latina cum glossa ordinaria Walafridi Strabonis et interlineari Anselmi Laudunensis*. This is the only book that can be ascribed definitely to Adolph Rusch, the son-in-law and partner of Johann Mentelin. Rusch is commonly referred to as the “R-Printer” because of the peculiar R in the otherwise regular roman cut by him in 1464. That type is thought to be the earliest roman letter cast - earlier even than that first used by Sweynhem & Pannartz at Subiaco in Cicero’s *De Oratore*. Dr. Ernest H. Voullieme, in his work, *German Printers of the Fifteenth Century* characterizes the typography on this leaf as a “masterpiece” “by reason of its compass, the intricacy of the composition, and the delicacy of the press work.”

Fine Press:

9 COWAN, Robert Ernest, editor. *The Library of William Andrews Clark, Jr. The Kelmscott and Doves Presses, In Two Parts, Part I: Kelmscott Press, Part II: The Doves Press. Collated and Compiled by Robert Ernest Cowan. Assisted by Cora Edgerton Sanders and Harrison Post. With an Introduction by Alfred W. Pollard.* San Francisco: Printed by John Henry Nash, 1921. 4to. 10 7/16 x 7 3/4 inches. xxxviii, [2 blank], (124), [2] pp. Printed in red and black inks with fleuron on title page, Mr. Clark’s Statement with a decorative initial and headpieces, unopened; text clean, unmarked. Quarter green cloth, green paper over boards, paper spine label printed in two colors; binding square and tight, spine faded. Comes in the publisher’s matching slip case which has 2 neat pencil notations. Fine.

\$ 500

LIMITED EDITION of 150 copies, this in number 2. William Andrews Clark formed a collection of the complete output of both the Kelmscott and Doves Presses, as well as other presses of the printing revival period. William Andrews Clark had an intense interest in fine printing and he became a major patron of John Henry Nash, who printed this and many other pieces for Mr. Clark.

10 GRAY, John (1866-1934). *Spiritual Poems, Chiefly Done Out of Several Languages.* (London: Printed at the Ballantyne Press, Sold by Messrs. Hacon & Ricketts, 1896). 8vo. 8 7/8 x 5 3/8 inches. cxiii pp. Woodcut frontispiece of a nun knocking at a door and first page with border design cut by Charles Ricketts, flower vignettes at the head of each poem; text clean, unmarked, end-papers with

offsetting. Original blue-gray paper over boards, printed paper top cover and spine labels, later mylar jacket; binding square and tight, corners lightly bumped and just peeking through, spine with its label faded. Bookplate of Mark Samuels Lasner. Near Fine.

\$ 1,000

LIMITED EDITION of 210 copies. The text of this volume contains twenty-nine translations

from various poets and religious figures, along with eleven original poems by Gray. Charles Ricketts designed the frontispiece, typography, and the title page.

PROVENANCE: Mark Samuels Lasner is Senior Research Fellow at the University of Delaware Library. Samuels Lasner is a collector, bibliographer, and typographer whose publications include works on the bookplates of Aubrey Beardsley, an Enoch Soames bibliography, a study of the Bodley Head as a literary publisher, and has organized conferences on William Morris and the Pre-Raphaelites, and is an authority on the writers and illustrators of the 1890s. Reference: Watry, *The Vale Press*, B4.

11 MARYATT, Kitty, et al. *Out of Sorts*. (Claremont, CA): Scripps College Press, Spring 2012. 4to. 12 x 9 inches. Unpaginated. [32] pp. Illustrated throughout with moveable type designed and carved in cherry wood by the class and printed in various colors; text clean, unmarked. Text block consists of folded sheets attached together on one edge to form a large accordion-fold, it is housed in a clear smoked acrylic box open on one edge. Fine.

\$ 250

LIMITED EDITION of 103 copies, this is number 67. Designed and produced by the students in the Typography and Book Arts Class at Scripps College. Wood type carved into cherry and digitized by the students, who named it NeoSchmidt in honor of lettering artist Hans Schmidt whose prints they studied. Text printed in metal 12 point Gill Sans, printed on gray Rives BFK. "The experience of designing a typeface and manufacturing it in class proved time-consuming, painstaking, exhilarating, and ultimately rewarding." Kitty Maryatt.

12 PUSHKIN, Alexander Sergeyevich (1799-1837). *Gabriel: A Poem in One Song*. Translated by Max Eastman. Illustrated by Rockwell Kent. New York: Covici-Friede, 1929. 8vo. 9 x 5 3/4 inches. x, 33, [1] pp. Half-title, dove vignette on title page, 4 Rockwell Kent wood cuts in the text; text clean, unmarked. Bound in limp Pergamus sheepskin parchment, gilt dove vignette on front cover, titled in gilt on the spine, edges of pages untrimmed; binding square and tight, corners curled a bit, minor soiling or toning to covers, no glassine jacket or slip case. Very Good.

\$ 150

LIMITED EDITION of 750 copies, this is number 714, handset in Deepdene type designed by Frederic W. Goudy and printed on Arnold unbleached cream wove paper (hand-made). Typography by S. A. Jacobs at the Composing Room of the Stratford Press and bound at the American Book Bindery, New York. *Gavriliada (The Gabriliad)* was written in 1821 and circulated in manuscript in Russian; it was first published in the early twentieth century. It is a sexually explicit, blasphemous work. The poem is a satiric description of the virgin birth and God's ineptness. Although the story is highly blasphemous and satirical, it is not blatantly pornographic and is written in a fine, high-spirited tone.

Alexander Pushkin was a Russian author of the Romantic era who is considered by many to be the greatest Russian poet and the founder of modern Russian Literature. Pushkin was a member of the Russian nobility; he published his first poem at the age of fifteen, and was widely recognized as a major figure by the literary establishment by the time of this graduation from the Imperial Lyceum.

Los Angeles and California:

13 BIDWELL, John, editor. *A Bibliophile's Los Angeles: Essays for the International Association of Bibliophiles on the Occasion of its XIVth Congress, 30 September – 11 October 1985*. Los Angeles: William Andrews Clark Memorial Library, 1985. 8vo. 9 ½ x 6 ½ inches. (x), 168, [2] pp. Folding frontispiece "Map of a Bibliophile's Los Angeles" by Vance Gerry, half-title, title page printed within a blue typographic border, Foreword by Robert Vosper, chapter heads and initials within typographic borders, index; text clean, unmarked. Quarter beige linen, patterned paper over boards, printed paper spine label, no jacket as issued; binding square and tight. Includes the compliments card from the Southern California Planning Committee for the XIVth Congress of the International Association of Bibliophiles. Fine.

\$ 75

LIMITED EDITION of 350 copies, designed and printed by Patrick Reagh, Printers, Glendale, California. Edited by John Bidwell with the assistance of Carol R. Briggs. Muir Dawson was the Chairman of the Southern California Planning Committee for the Congress and undertook and oversaw its publication. Contents include seven articles: Robert Rosenthal, "Los Angeles & Chicago: Two Cities, Two Bibliophiles;" Tyrus G. Harmsen, "Early Book Collectors of Southern California;" Richard H. Rouse, "Medieval Manuscripts & Early Printed Books in Los Angeles;" Charles L. Haskell, "Book Collectors' Clubs of Southern California;" Ward Ritchie, "A Rush of Memories of Printers Past;" Ruth E. Fine, "L. A. Prints;" Alan Jutzi, "Western Americana in Los Angeles Libraries;" and John Bidwell, "Four Founders of Rare Book Libraries."

14 CARPENTER, Edwin H. (1915-1995). *Early Cemeteries of the City of Los Angeles*. Los Angeles: Dawson's Book Shop, 1973. Series: *Los Angeles Miscellany*, No. 2. 8vo. 9 1/2 x 6 1/4 inches. 49, [1] pp. Half-title, black-and-white frontispiece, title printed within a decorative border, tombstone vignettes at the head of each chapter, black-and-white photographic illustrations throughout, including an 1885 map for subdivision of part of the City Cemetery; text clean, unmarked. Quarter black cloth, decorative paper over boards, spine titled in gilt, map in end-leaves; binding square and tight. SCARCE. Fine.

\$ 100

LIMITED EDITION of 300 copies, printed by Richard J. Hoffman. This is the first monograph on the subject of cemeteries within the city limits of Los Angeles up to the year 1885.

15 EVERSON, William (1912-1994). *IN MEDIAS RES. Canto One of an Autobiographical Epic: Dust Shall Be the Serpent's Food. With a Foreword by the Author and Woodcuts by Tom Killion*. San Francisco: Adrian Wilson, (1984). Folio. 16 1/4 x 10 3/4 inches. 24, [2] pp. Half-title, frontispiece illustration by Tom Killion, text printed in black with headings printed in blue, 1 snake design in the text, Adrian Wilson's juggling clown printer's device on the colophon; text clean and unmarked. Quarter blue morocco, linen over boards, blue morocco label on front cover repeats the Tom Killion snake design in gilt,

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spine titled in gilt; binding square and tight, spine very lightly toned. SIGNED BY William Everson, Tom Killion and Adrian Wilson on the colophon. Fine.

\$ 300

LIMITED EDITION of 226 copies, this copy is unnumbered. Designed and printed by Adrian Wilson at the Press in Tuscany Alley, composed in Centaur and Arrighi types by Mackenzie-Harris, and printed on handmade paper made by Barcham Green & Company, Maidstone, Kent, England. Bound by the Schuberth Bookbindery, San Francisco. This poem is the first canto of what was to become Everson's autobiographical epic, *The Engendering Flood (Dust Shall Be the Serpent's Food)*, printed by The Black Sparrow Press in 1990. The Latin "in medias res" means "in the middle of things." In the epic tradition reaching back to Homer, Everson begins his life story in the middle, at the low point in which first his mother and then his father died; his father in 1945 when Everson was at a Conscientious Objector's Work Camp, paid "with a slave's labor." The epic was begun in 1970, and taken up again in 1981. The first Canto was polished for a local writer's group, and was published here "hopeful that even if no other cantos emerge to sweep the epic to apotheosis, it will at least have the substance to stand alone." This is the first collaborative project between Everson and Wilson since the former taught the latter to print in the Conscientious Objector work camp in the 1940s.

16 FAHEY, Herbert (1894-1959). *Early Printing in California: From Its Beginning in the Mexican Territory to Statehood, September 9, 1850*. San Francisco: The Book Club of California, 1956. Series: *Book Club of California Publication*, No. 94. Folio. 13 3/4 x 9 3/4 inches. (x), (142) pp. Black-and-white frontispiece self-portrait of Agustin V. Zamorano, title page with red decoration, 15 plates captioned in red, bibliography of imprints, lists of presses and newspapers, bibliography, index; text clean, unmarked. Quarter black cloth, green cloth sides, red leather spine label titled in gilt; binding square and tight, wear to label. Prospectus included. Very Good.

\$ 125

LIMITED EDITION of 400 copies, printed by the Grabhorn Press in handset Oxford type on machine made paper. Includes pre-Zamorano printing, and other presses and imprints up to statehood; the bibliography of imprints found in this volume is the most extensive to be published to date. References: Magee and Magee, *Bibliography of the Grabhorn Press, 1940-1956*, No. 582; Magee, *The Hundredth Book*, No. 94.

17 IRVINE, Leigh Hadley (1863-1942). *History of Humboldt County California with Biographical Sketches of The Leading Men and Women of the County Who Have Been Identified with its Growth and Development from the Early Days to the Present*. Los Angeles: Historical Record Company, 1915. 4to. 11 x 8 inches. 1290 pp. Index of biographies, 11 images of buildings and businesses in the county (including logging) on 7 plates, 72 portrait plates (some with tissue guards); pencil underlining or marginalia on a few pages have been removed, bottom corner torn off (not affecting text) of pages 351-352 and 791-792, pages 959-962 present but loose, LACKING pages 955-956 as does the Library of Congress copy assuming this is a portrait because in the first thousand pages of the book the portrait plates are numbered consecutively with the text pages (this pagination scheme changes for the last 200 pages, where the portraits are not numbered with the text). Quarter brown morocco, morocco corners, covers ruled in gilt, cloth sides, spine titled in gilt, marbled end-papers; binding square and tight, corners showing, joints tender, some flaking to the leather, re-backed with repairs to the corners, fore edge of front cover with some light spotting and water stains. Very Good.

\$ 400

FIRST EDITION. The first 170 pages of the text of this volume covers the history of Humboldt County, California, including the discovery of Humboldt Bay, gold mining, Indian relations, the Russians in Humboldt County, Topography Climate and Scenery, Towns and Villages, Schools, Churches, Lumber Industry including data on woodsmen's wages, US Navy, Agriculture, Bench and Bar, and the Eureka Free Library; the rest of the volume consists of short biographies of 100s of early settlers, many of whom have portrait plates included, including those of women.

Hollywood Silent Films

18 KEATON, Joseph Frank "Buster" (1895-1966). 5 Photographs. 10 x 8 inches. Black-and-white photographic prints, with white borders. "Buster Keaton" written in ink on the versos of each. Very Good.

\$ 250

Buster Keaton was an American comic actor, filmmaker, producer, and writer. He is best known for his silent films, in which his trademark was physical comedy with a consistently stoic, deadpan expression, earning him the nickname "The Great Stone Face." This series of photographs includes 3 publicity stills (with PUB 162, 172, and 173 and the photographer "Rice" in India ink on the negative) by Arthur F. Rice (2 in formal dress and 1 in Keaton's traditional pork pie hat, wrapped in curtains); 1 of Keaton with 3 children in Chinese dress (marked K-6-30 in the negative, from the short film "Hard Luck," 1921); and 1 with Keaton standing by an elevator with his co-star, Joe Roberts [1871-1923], marked K-8-11 in the negative from the silent film "The Goat," 1921).

Arthur F. Rice (1857-1922) shot stills for four Metro films in 1921 and 1922. These include Rex Ingram's "The Four Horsemen of the Apocalypse," "The Conquering Power," and Alla Nazimova's "Salome," and "Camille." Rice is perhaps best-known for his iconic production stills of actress Alla Nazimova and Rudolph Valentino. The photographer's works are to be found in the permanent collection of the Los Angeles County Museum of Art. When Rice died of lung cancer in Los Angeles in 1922, his body was returned to New York. These portraits of Buster Keaton are rather uncommon. Information about Arthur F. Rice can be found in Chapter 5, "The Dying Photographer & The New Woman," in David Shields' forthcoming book *Still* (University of Chicago Press, 2013).

19 [PLANTIN] MARKS, Saul (1905-1974). *Christopher Plantin & The Officina Plantiniana. A Sketch by Saul Marks, and a Translation by Peter van der Pas of the Flemish Text Describing the Office Rules at the Golden Compasses, Antwerp, c. 1563*. Los Angeles: The Plantin Press, 1972. 12mo. 7 3/4 x 5 1/4 inches. [x], 44, [4] pp. Large compass vignette at head of title and small decoration printed in brown, portrait of Christopher Plantin with compass and "Labore et Constantia" motto, headpiece and 2 decorative initials printed in blue, section divider for the Office Rules with another compass and "Labore et Constantia" motto in brown, printer's device on the colophon; text clean, some light finger soil on blank preliminary leaf. Printed paper over boards with decorations on front cover and spine titled in brown, dust-jacket in archival mylar printed in red; binding square and tight. INSCRIBED by Saul Marks on the colophon to Charles and Claire Haskel. Fine.

\$ 175

LIMITED EDITION of 140 copies printed by Saul and Lillian Marks on Rives paper. The text consists of a talk given by Saul Marks to the Zamorano Club in the 1960s, a tribute to the great printer, whose name Marks “impetuously” appropriated in naming his own press. The “translation of the ‘Rules’ was first printed by Muir Dawson & Saul Marks at the Plantin Press as a contribution to a keepsake honoring Aldred A. Knopf upon reaching his fiftieth year of publishing in 1965.” Also laid in is a piece of the Plantin Press ephemera, an [8]-page list from Dawson’s Book Shop, offering books printed by the Plantin Press and describing the work of the Plantin Press. 1 of 2,000 copies printed for Dawson’s, whose imprint serves as the colophon. Harmsen and Tabor, *The Plantin Press of Saul and Lillian Marks*, No. 352. Reference to the main entry: Harmsen and Tabor, *The Plantin Press of Saul and Lillian Marks*, No. 355.

20 ROBINSON, William Wilcox (1891-1972). *Maps of Los Angeles, From Ord’s Survey of 1849 to the End of the Boom of the Eighties*. Los Angeles: Dawson’s Book Shop, 1966. Folio. 13 1/4 x 9 1/2 inches. (xvi), 87, [3] pp. Half-title, title page printed in red and black, chapter numbers and initials printed in red, 27 color maps bound in (many folding, 1 double-page), 1 picturesque Whittier broadside reproduction bound in, chronological lists of Surveys of Los Angeles, large color folding map inserted in pocket inside rear cover; text clean, unmarked. Gray cloth, yellow and red medallion printed on front cover, red leather spine label titled and decorated in gilt, added mylar jacket; binding square and tight, fore-edge lightly foxed. SIGNED AND NUMBERED by W. W. Robinson on the colophon. Lacks the scarce original slip case and chemise. Fine.

\$ 225

LIMITED EDITION of 380 copies printed by Saul and Lillian Marks at the Plantin Press. Beginning in 1849 with Los Angeles City Map No. 1, known as Ord’s Survey, this book tells the story the growth of the City of Los Angeles and its surrounding cities through the stories of the surveyors who created the maps of Southern California. Based on sources held in private, public and institutional collections. Reference: Harmsen and Tabor, *The Plantin Press of Saul and Lillian Marks*, No. 255.

Miniature Books:

21 FLEECESTREET, Jason Augustus [pseudonym for **CHENEY, William Murray** (1907-2002).] *Fleecestreet’s Improved Pig Latin Grammar For Modern Scholars*. *Adapted From Gen. Cyclops Stonebone’s Four Basic Dialects of Pig Latin by Judge Jason Augustus Fleecestreet*. Los Angeles: The Press in the Gatehouse, 1963. Miniature Book. 2 7/16 x 1 11/16 inches. 30, [4] pp. Title page printed within a ruled border in several type faces, running heads above the text, bibliography, index; text clean, unmarked. Quarter brown calf, marbled paper over boards, spine titled in gilt; binding square and tight. Fine.

\$ 200

LIMITED EDITION of 200 copies, printed letterpress by William M. Cheney and bound by Bela Blau. “Cheney’s typography stands out in his miniature books. ‘Of the fine printers of the Southern California Renaissance, Cheney is arguably the most unusual,’ wrote Bruce Whiteman. ‘He is devoted to type.... His obsessions are thankfully tempered by a fine sense of irony, and he clearly knows very well that a life devoted to printing small editions of small books about recondite subjects (Pig Latin, pocket knives, Greek, etc.) is an odd life indeed,

however fulfilling.” Bradbury, p. 47. References: Bradbury, *20th Century US Miniature Books*, No. 686 and page 60; Jones, *A Los Angeles Typesticker*, # 54.

22 CHENEY, William Murray (1907-2002). *ABC for Tiny Schools*. [Los Angeles]: (Dawson’s Book Shop), 1975. Miniature Book. 11/16 x 9/16 inches. Unpaginated. Schoolhouse vignette on title page, each opening with a text on the verso illustrating the usage of the letter on the printed recto; text clean, unmarked. Brick red calf, spine titled in gilt; binding square and tight, signature with letters C and D loose. Very Good. SCARCE.

\$ 225

FIRST EDITION, printed letterpress by William M. Cheney and bound by Bela Blau (limitation not stated). “The Miniature Book Society presented Cheney with an award that praised him as: ‘A 20th century pioneer in designing and printing fine miniature books and California’s most prolific printer of miniatures.’” Bradbury, p. 47. References: Bradbury, *20th Century US Miniature Books*, No. 680 and page 64; Jones, *A Los Angeles Typesticker*, # 88.

23 CHENEY, William Murray (1907-2002). *Autobiography of W. M. C. Downey*: (Dawson’s Book Shop), 1983. FIRST EDITION. Miniature Book. 3 x 2 9/16 inches. 26 pp. Black-and-white frontispiece illustration of a slate cut by David Kindersley done in March 1967, Auk Press vignette on title page, black-and-white photographic illustrations throughout, including a photo-essay entitled “How to Print in One Easy Lesson” with photography by Grant Dahlstrom taken in September 1955 with 5 photographs of Jake Zeitlin and William Cheney in a print shop, with an additional photograph of Cheney and Dahlstrom taken by Jake Zeitlin at the same date; text clean, unmarked. Brown cloth, black-stamped Auk Press vignette on front cover, spine stamped in gilt and black; binding square and tight. Very Good.

\$ 75

LIMITED EDITION of 190 copies, printing by William M. Cheney. William Cheney was the beloved Los Angeles fine press printer who entertained with his mock scholarly essays and frustrated collectors with his random imprints. “William’s printing career was over a fifty year period from 1933 to 1983. He had periods of employment with the Artesia News, Douglas Aircraft, Saul Marks and Grant Dahlstrom, but most of the time he was self-employed.... For many years William printed for Dawson’s Book Shop; sale announcements, business cards, stationary, bookplates, and all kinds of job printing.” Glen Dawson as quoted in Bradbury, p. 47. Reference: Bradbury, *20th Century US Miniature Books*, No. 682 and page 65.

24 DAWSON, Thomas (1907-2002). *Early Events in the Life of Thomas Dawson*. Los Angeles: Dawson’s Books Shop, 1973. Miniature Book. 1 7/8 x 1 15/16 inches. 36, [3] pp. Photographic frontispiece portrait of Thomas Dawson, numerous pictorial decorations in the text; text clean, unmarked. Bound in full brown leather, spine titled in gilt; binding square and tight. Fine.

\$ 55

LIMITED EDITION of 250 copies printed letterpress by William M. Cheney for Glen and Muir Dawson. Thomas Dawson was born on July 19th, 1848. He was the grandfather of Glen and Muir Dawson. This book tells the story of the patriarch of the great Los Angeles book selling clan. It recounts how one young man struggled to make a living, alternating residence between England and the United States, how he married, how his children were born, and how Buffalo Bill shot a hole in the top of his hat. Reference: Bradbury, *20th Century US Miniature Books*, No. 874 and page 63; Jones, *A Los Angeles Typesticker*, # 84.

25 FORD, Alla Tchikoff (1910-1994). *The Joys of Collecting Children's Books*. Hong Kong: Ford Press, 1968. Miniature Book. 2/38 x 1 15/16 inches. [vi], 106, [2] pp. Black-and-white frontispiece of the title page for an American edition of Janeway's *A Token for Children*, and 15 other black-and-white illustrations from vintage children's books, front free end-paper and colophon embellished with hand-drawn flower illustrations; text clean, unmarked. Gilt-stamped red cloth; binding slightly askew, front paste-down beginning to come up. SIGNED BY THE AUTHOR on the colophon. Very good.

\$ 100

LIMITED EDITION of 500 copies, this is number 166. The FIRST EDITION in book from an essay that first appeared in *The Book Lover's Answer*, July, 1965. This book is an extended mediation on the pleasure that can be gained from the ownership and study of children's books published in ages past. Alla T. Ford was born in the Ukraine, the daughter of a Czarist general. She was educated at the Sorbonne, and later, in 1957, was one of the original 16 members of The International Wizard of Oz Club. She helped establish science-fiction and children's book collections at the Universities of George and South Florida.

26 LATHOURAKIS, John P. *The Great Tungus Catastrophe*. Pasadena, CA: Grant Dahlstrom, 1974. 64mo. 3 1/8 x 2 1/4 inches. 57 pp. 2 illustrations, bibliography, 3 graphs, 1 double-page map; text clean, un-marked. Patterned paper over boards, spine title printed on the paper; binding tight. Vroman's bookseller's ticket on front free end-paper. Very Good.

\$ 45

FIRST EDITION. Provides a summary account of a series of expeditions from 1927 through the 1950s to study the Tungus Event. This is the first English-language review of the scientific literature about a bright flash of light and a mushroom cloud that appeared in the Tungus region of Siberia in 1908.

27 POWELL, Lawrence Clark (1906-2001). *The Desert As Dwelled On*. Los Angeles: Dawson's Book Shop, 1973. Miniature Book. 2 1/4 x 1 13/16 inches. 30, [2] pp. Title page printed in gold and black, 7 illustrations by Don Purcell printed in gold; text clean, unmarked. Gray paper over boards, printed top cover and spine labels, slip case covered in matching paper; binding square and tight. Fine.

\$ 150

LIMITED EDITION of 250 copies, printed by William M. Cheney at the Press at the Gate House. An extended mediation on the meaning and beauty of the desert upon moving to a desert region. Reference: Bradbury, *20th Century US Miniature Books*, No. 2413, and p. 63; Jones, *A Los Angeles Typewriter*, # 85.

Typography:

28 DRUCKER, Johanna (b. 1952), et al. *Ampersand. A Portfolio Containing....* N.p.: 1972. Portfolio. 15 1/2 x 11 inches. Typographic title page, 12 broadsides (as called for on the title page, including two copies of "Particular Problems and Evasive Solutions," each with 2 etchings, but the collage varies on the two copies), most with illustrations of varying types, and 3 additional broadsides not called for on the title page; generally clean and unmarked, although the broadside entitled "Runtnies" by Ted Falconi was printed on newsprint, is toned and produced offsetting to the verso of the Drucker broadside, some offsetting to the title-page from the portfolio folds. Housed in a red cloth covered portfolio with an abstract design in white and

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black cloth onlays, the inside of the portfolio has marbled paper end-leaves and brown paper fold-overs to hold the broadsides in place; shelf wear to portfolio, brown cloth fold frayed at top of the fore-edge. Most SIGNED. Very Good. RARE.

\$ 1,500

LIMITED EDITION of 20 copies. This portfolio is a collaborative student project by the students at the California College of the Arts, San Francisco, where Johanna Drucker took her BFA in 1973. Faculty advisors were Betsy Davids and Ken Rignall. In addition to the title page, the contents include: 1) "Flat Cat Sunday Morning," by Thomas Walther, SIGNED; "Are You There," by Nelson Hee, SIGNED; "Thoughts Come Crashing," by Lisa Schwartz, SIGNED; "An Even Greater Unreal," by Jim Dandegrift, SIGNED; "Montezuma's Revenge," by Charlie Briggs; 2 copies of "Particular Problems and Evasive Solutions," both with the same 2 etchings but with different collages with moveable parts; "Two Raindrops," by Carol Skinger, SIGNED; "Figment," by Diane Kuhn, SIGNED; "The Times of Ice Cream," by Susan Solomon, SIGNED; "Remembering," by Don Baker, SIGNED artist's proof; "Runtnies," by Ted Falconi; "He Was Servitor Unto," by Johanna Drucker, SIGNED. In addition to the broadsides listed on the title page, this portfolio also includes: "If I Ribbened Moon to Mountains," by Ellen Stollman, SIGNED; "Nelson, Girl Following," by Marc Stactton, SIGNED; and "I Like Bugs," by Marc Stactton, SIGNED.

29 Printers' Chappel of Santa Cruz. *The Printers' Chappel of Santa Cruz. Printed as a Companion to the Book Arts Exhibition at the Santa Cruz City Museum with a Forward by William Everson.* Santa Cruz: The Printers' Chappel of Santa Cruz, 1986. 4to. 11 3/4 x 9 inches. [viii, 24] pp. Foreword by William Everson, 11 sheets printed on one side with examples of the work of the listed presses, including marbling samples by Polly Fox and a color illustration by Tom Killion; text clean, unmarked. Printed wrappers of patterned paper; binding square and tight, light foxing and water-stains to the wrappers. Very Good.

\$ 75

LIMITED EDITION of 200 copies, this is number 86, composed with handset types, printed on a variety of presses, hand bound. The catalog committee printed the title page, William Everson's Foreword, and the colophon; all other pages were printed by the individual Chappel members, including Nick Zachreson of the Blackwells Press; Peter and Donna Thomas of The Good Book Press; Gene Holtan and Elizabeth Sanchez of Green Gables; Gary Young of the Greenhouse Review Press; Tom Maderos and Michael Gant of the Hammer / Terminator Press; Constance Hunter of the Hand Bookbinder; Samuel Amico of Middle Earth Books; Polly Fox of Mountain Marbling; Felicia Rice of the Moving Parts Press; Bob and Judy Belanger of the Owl & Butterfly Press; and Tom Killion of the Quail Press.

30 STAUFFACHER, Jack Werner (b. 1920). *Janson: A Definitive Collection.* San Francisco: The Greenwood Press, 1954. Oblong 8vo. 6 3/4 x 9 3/4 inches. [vi], 7 pages of text, 49 pages of specimens. Printed in two colors throughout with numerous illustrated cuts, ornaments, and specimens of Janson type faces, 3 folding plates with 5 figures showing examples of seventeenth- and eighteenth-century printing with Janson types in use; text clean, un-marked. Quarter vellum, brown paper over boards, top cover label printed in two colors, spine titled in gilt; binding square and tight, some minor water-staining to corners, a few minor flaws on the vellum at the foot of the spine on the rear panel. Very Good.

\$ 250

LIMITED EDITION of 350 copies printed on French Rives paper by Jack Werner Stauffacher. This is a specimen book of Janson types acquired by the Greenwood Press from D. Stempel AB in Frankfurt am Main. It is accompanied by a brief "history on the Janson letter and the particular spirit from which it grew." Jack Werner Stauffacher is an American printer, typeface designer, and fine book publisher. He established the Greenwood Press in 1936, named after the street on which it was located, in a small building he and his father built behind the family home in San Mateo, California. This book was printed at the end of the early period of the Greenwood Press. In 1955 Stauffacher received a Fulbright grant for three years of study in Florence, Italy. After Stauffacher returned to the United States, he became assistant professor of typographic design at Carnegie Mellon, which led to the formation of the New Laboratory Press. Stauffacher reopened the Greenwood Press in 1966 in San Francisco and resumed producing books and limited editions.

Two Hermann Zapf Specimen Book Titles in Outstanding Condition

31 ZAPF, Hermann (b. 1918). *Typographic Variations designed by Hermann Zapf on themes in contemporary book design and typography in 78 book- and title-pages*. New York: Museum Books, Inc., 1964. Small Folio. 12 1/4 x 8 1/2 inches. [iv], 78, [iv] ff. Title page and text printed in three colors, English preface by Paul Standard, German preface by G. K. Schauer, and French preface by Charles Peignot, 78 leaves with typographic specimens either printed on one side or tipped-in, full descriptions of the design at the rear in English; text clean, unmarked. Quarter vellum, plain blue-green paper over boards, spine titled in gilt, dust-jacket; binding square and tight. In the original shipping box and as fresh as the day it was issued. SIGNED BY HERMANN ZAPF on the colophon. Fine.

\$ 350

FIRST AMERICAN EDITION, LIMITED to 500 numbered copies, this is number 442, printed on Hahnemuhle paper, printed by the printing office of the Stempel Foundry, Frankfurt am Main under the supervision of Leonhard Keller and Arthur Wetzig. *Typographic Variations* is a study of the title page, its relationship to the contents of the book, and the typographer's role in integrating the whole. Hermann Zapf created the Dingbat and Zapf Chancery fonts, Optima and many other faces; he is one of the most respected and creative typographers and type designers of the twentieth century.

32 ZAPF, Hermann (b. 1918). *Manuale Typographicum* [title in German and English]: *100 typographical arrangements with considerations about types, typography and the art of printing selected from past and present, printed in eighteen languages*. Frankfurt and New York: Z-Press, 1968. Small Folio. 12 1/4 x 8 1/2 inches. [iii], 119, [1] ff. Half-title, text printed in two colors, 100 typographic specimens printed on one side, leaves numbered in blind in lower corner, alphabetic list of authors; text clean, unmarked. Quarter white parchment, blue silk over boards, front cover and spine titled in gilt, slip case; binding square and tight, a few small flaws on the vellum spine. In the original shipping box. SIGNED BY HERMANN ZAPF on the colophon. Fine.

\$ 450

LIMITED EDITION of numbered 800 copies, this is number 337, printed on Hahnemuhle Kupferdruckpapier. *Manuale Typographicum* is a breathtaking *tour de force*, a monumental work on types and typography. 100 typographic pages with quotations from the past and present on types and printing in 16 different languages.



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