

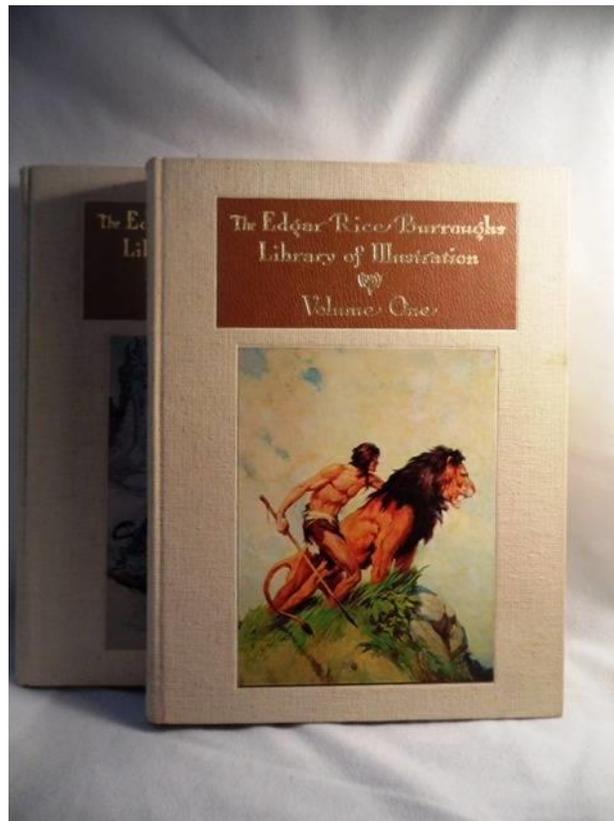
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## CATALOGUE 30 FEATURING ILLUSTRATED BOOKS



While the philosophical – and, indeed, commercial – rhetoric surrounding the question: “What is art?” has been ongoing for millennia, at another level, the related question of “What is *good* art?” is, for most, subjective in nature. It is that artistic endeavor which moves us, which evokes a feeling within us, which speaks to us in a manner that encourages us to return again and again to the image, finding both renewed and new responses with each visit. In the arena of the book arts, there are fine bindings, illuminated manuscripts, cover and dust jacket design, and the illustrations of artists whose work outside of the publishing world has already gained renown. In the offerings of this our 30<sup>th</sup> catalogue, we feature names that may be unknown to many. Such is the world of the *business* of publishing in the last 50 years that the names of both writers and illustrators much-admired in bygone decades, let alone eras, are today no longer discussed in book clubs and libraries. It is our hope that some of these books may resonate with you.

***A number of these titles do not yet appear on our website, or other internet listings, and are offered first to those receiving our emails.***

All items are single copies, and are subject to prior sale; octavo unless otherwise noted. Prices are in \$Cdn, supersede those that may have appeared in previous catalogues, and do not include shipping. Books may be picked up in Mission by appointment. Shipping to North American addresses for single volumes, octavo, is \$14. Order by email or phone quoting item and catalogue number. If not picking up by appointment, payment by PayPal (preferred), Visa, or Mastercard.

**As always, enjoy and consider passing this along to a fellow book-lover.**

**1. [William Blake] Russell, Archibald G. B. The Engravings of William Blake.** Benjamin Blom, New York, 1968. First Thus reprint of the 1912 printing (Boston). Fine in blue cloth with two-colour engraving reproduced on spine; lacing dj. 229 pp.; 32 illustrations; Catalogue of the Engravings. \$40

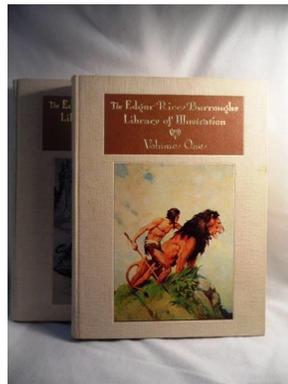
**2. Burk, Dale. A Brush with the West.** Mountain Press Publishing, Missoula, 1980. Quarto; 135 pp.; bibliography; map endpapers. Fine/Near Fine. 16 plates in full colour; 100+ b&w.

“Western art, both narrative and wildlife, is growing with extraordinary speed and quality. Dale Burk has set the experience in its historic perspective and brings it to the present with an incisive and full discussion, relying on the work and words of leaders in the field.” \$30

**3. Burroughs, Edgar Rice. The Edgar Rice Burroughs Library of Illustration, Volumes One and Two (only, of three).**

West Plains, Mo: Russ Cochran, Limited/Numbered. Cloth. Fine Limited 'Centennial Edition', both being Numbered 1809 of a limited print run of 2000 copies. Large quarto (12") volumes, bound in buckram with gilt titles, leather inlayed titles and colour illustrations on front covers; printed on high-quality glossy paper, and issued without dustjackets. A third volume was published some years later (1984). Both volumes Fine. pp. 271 & 305. Illustrated primarily by **J. Allen St. John**, but also by **N.C. Wyeth**, **Clinton Pettee**, and others.

Laid in is the publisher's broadsheet (8.5" x 11"), dated August 11, 1977, explaining the existence of smoke and water damage to some leaves of Volume Two, and outlining possible printing deficiencies - none of these defects appear in the present volume. Uncommon, then, in Fine condition. Primarily b&w illustrations, but many full-page colour illustrations in each volume. The best collection of art, comic strips, and accompanying explanatory and descriptive text ever published of the author of the 'Tarzan of the Apes' and 'John Carter of Mars' series. Excerpts from the novels accompany the images. Highly desirable for the Burroughs collector. Lacking slip cases. (Sold as a set) [3864] \$295

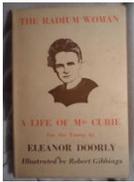


**4. Frankenfield, Henry. Linoleum Block Printing with Color. C. Howard Hunt Pen Co., Camden, N.J., 1941. Second Edition. 48 pp. in stapled card covers; illustrated throughout. Fine. \$20**



*Robert Gibbings, 1889-1958*

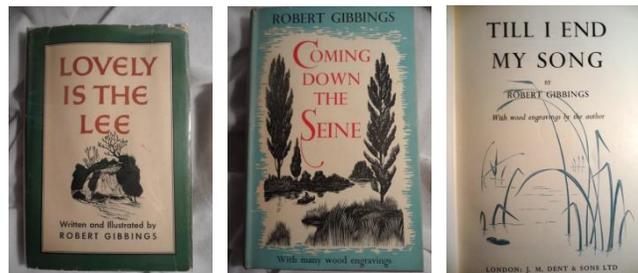
*The Irish-born author and illustrator, whose work is much sought after by book collectors, as well as those who wouldn't see themselves as 'collectors' but simply those who find joy in engravings and woodcuts. Books written and illustrated after various river explorations are especially in demand. He became owner of the Golden Cockerel Press in 1924 and, together with Eric Gill, produced one of the highlights of Private Press work, The Four Gospels, (1931).*



**5. [Robert Gibbings] Doorly, Eleanor. The Radium Woman: A Youth Edition of the Life of Madame Curie.** William Heinemann, London and Toronto; 1946. 12mo, a Fine reprint in Near Fine dustwrapper. 181 pp. with woodcuts by Gibbings. \$20

**6. Gibbings, Robert. Coming Down the Seine.** J. M. Dent & Sons, London, 1953. *First Edition.* One line of underlining (p. 153), Else Fine in price-clipped dustjacket.

Following his works on the Thames and the Wye, Gibbings' wood engravings – more than 50 of them – illuminate his journey down the river that flows through Paris. \$40



**7. Gibbings, Robert. Lovely is the Lee.** E. P. Dutton & Co., New York, 1945. *First Edition.* NF/VG-.

“Here is the simple and ancient life which still exists in Ireland, centered in tiny villages in the southern and western part of the Irish Free State.” \$30

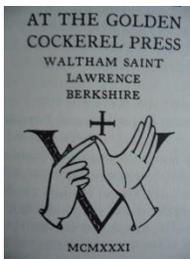
**8. Gibbings, Robert. Lovely is the Lee.** A second copy, later printing. Book plate on front paste down, Else NF/VG-. \$20

**9. Gibbings, Robert. Over the Reefs.** Readers Union with J. M. Dent & Sons, London, 1949. Set in the Pacific islands; a Fine copy in repaired dustwrapper. \$20

**10. Gibbings, Robert. Sweet Cork of Thee.** J. M. Dent & Sons, London, 1951. *First Edition.* Previous owner small name label on front paste-down, Else Near Fine in Good (only) dustwrapper. Map endpapers; three-colour title page and frontispiece. \$20

**11. Gibbings, Robert. Till I End My Song.** Readers Union and J.M. Dent and Sons; London, 1958. Beautiful Wood engravings by the author. Fine, in dw. "Sweete Themmes runne softly, till I end my Song." (Spenser, Prothalamion) [c25] \$20

**12. Gibbings, Robert. Till I End My Song.** J. M. Dent, London, 1957. *First Edition.* A lovely copy in price-clipped dustjacket, with a Christmas gift inscription by Aimée Gibbings, 1962. \$30

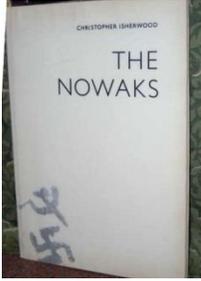


**13. Gill, Evan. Eric Gill: A Bibliography.** Winchester: St. Paul's Bibliographies, 1991. Revised Edition. 8vo. Cloth. Fine / Fine. A Fine copy, in like dw, of this study of the work of Eric Gill, substantially revised from the original edition by D. Steven Corey and Julia MacKenzie. 383 pp., 112 illustrations. The best resource available on Gill's work. (1178) \$40.00



**14. [Illuminated Manuscripts] Brown, Michelle P. Painted Labyrinth: The World of the Lindisfarne Gospels.** The British Library, London, 2003. Quarto, illustrated card covers; 48 pp.; full colour illustrations throughout. Fine. \$15

**15. [Illuminated Manuscripts] Westwood, J. O. The Art of Illuminated Manuscripts. Illustrated Sacred Writings Being A Series of Illustrations of the Ancient Versions of the Bible Copied from Illuminated Manuscripts, Executed Between the Fourth and Sixteenth Centuries.** Bracken Books, London, 1988. Quarto (13"), 340 pp.; 50 colour plates. Fine in like dustjacket. A modern reproduction in full colour of *Palæographia Sacra Pictoria*, 1843-45, London. \$50



**16. Isherwood, Christopher. The Nowaks. Kurt Lob, Illustrator.** Utrecht: De Roos, 1972. Limited Edition, First Thus. 4to. Satin over Boards. An excerpt from Isherwood's novel 'Goodbye to Berlin'. Printed by The Hooiberg Printing Co., set in Monotype Gill 262, with illustrations and book design by Kurt Lob of Amsterdam. There were 175 numbered; ours is an un-numbered copy, *hors commerce*. It is immaculate internally, but the cream satin cover is yellowed at the top on the back boards. A very nice copy overall for Isherwood

*aficionados* of a limited print run. [545] \$55

*Clare Leighton; 1898-1989*

*The wood engravings of Clare Leighton – some almost whimsical or folk art in style – are most worthy of note, and reflect her study of art both in Europe and later in America. 'Chambers Biographical Dictionary' (1997) notes that the "Boston Public Library lists some 789 engravings by her."*



**17. Leighton, Clare. Give Us This Day.** Reynal & Hitchcock, New York, 1943. 86 pp.; illustrated endpapers; full-page chalk drawings. Near Fine in dustjacket. Against the image of a battleship heading off to war, Leighton turns her eyes inland to the farmer and his role: "Man, who can build ships and span the rivers with bridges, does not rule the world. The seed that is dropped into the earth is master of the millionaire and banker, riveter and politician. It controls worker and king. For the seed has the power to grow, and without it we must starve and die." \$20

**18. Leighton, Clare. Sometime – Never.** The MacMillan Company, New York, 1939. A Fine copy, *First Edition*, in price-clipped Near Fine dustjacket; full colour pictorial endpapers. Illustrated with lithograph drawings rather than her usual wood engravings. Booksellers ticket on rear paste-down.

From the dj panel: 'Sometime-Never' is lived on a transatlantic line one New Year's Eve, within the bonus hour of the westward crossing, when the clock each day is put back sixty minutes. . . [It] strives to bring to the confused modern mind joy in living. \$40

**19. [Clare Leighton] Damon, Bertha. A Sense of Humus.** Simon and Schuster, New York, 1943; 250 pp. *Signed* by Illustrator on prelim. VG/VG-.

“The pleasures of living in the country, the necessitudes of gardening, the small, lovable satisfactions of working on one’s own land. . .”. “The way them Old-Timers et their apples was in cider, and ‘tws a good ‘un. I’ve hear tell how President John Adams used ter drink his reg’lar mug of hard cider before breakfast every day ‘s long ‘s he lived. Cider was a sort of staff of life, ez yer might say.” (p. 9) \$30

**20. [Clare Leighton] Damon, Bertha. A Sense of Humus.** A second, unsigned copy, as above. \$15

**21. [Clare Leighton] Mulgan, Alan. Home: A Colonial’s Adventure.** With five Wood-cuts by Clare Leighton. Longmans, Green and Co.; London, New York and Toronto, 1929. [xii] + (3)-226 pp. Prefatory Note by J. C. Squire. A Very nice copy in dusty, but scarce, dustjacket of the ‘New Edition’.

Mulgan was a New Zealand poet and journalist, who recounts his ‘pilgrimage’ to Great Britain. “As far back as I can remember, it was ‘Home’ In the little New Zealand country community in which we lived, it was as natural to talk of England and Ireland as ‘Home’ as it was to call New Zealand a colony.” (p. 3) Apart from London, his trek takes him to Devon, and English Wood, Oxford and Cambridge, the Valley of the Wye, with a game of Cricket thrown in for good measure. \$40

**22. [Claire Leighton] Parker, Elinor. The Singing and the Gold: Poems Translated from World Literature.** Thomas Y. Crowell, New York, 1962; wood engravings. *Signed* gift inscription from Leighton on front free endpaper in bold hand.

Poems by Baudelaire, Dante, and Euripides, amongst others. About Fine in price-clipped, bright dustjacket. \$30

**23. [Clare Leighton] Plotz, Helen (Compiler). The Earth is the Lord’s: Poems of the Spirit.** Thomas Y. Crowell, New York, 1965, *First Edition*; 223 pp. A Very Good copy, with a thin line of staining along portions of the endpapers, in VG, price-clipped, dustjacket, illustrated with wood engravings by Clare Leighton, and *signed* by her on the half-title page.

Includes works by John Updike, Theodore Roethke, John Donne, the King James Bible, and Dag Hammarskjöld. \$40

**24. [Clare Leighton] Plotz, Helen (Compiler). Untune the Sky: Poems of Music and the Dance.** Thomas Y. Crowell, New York, [1957]. A later printing. F/VG+

Wood engravings by Leighton, with a personal gift inscription *signed* by her on the front free endpaper. \$30

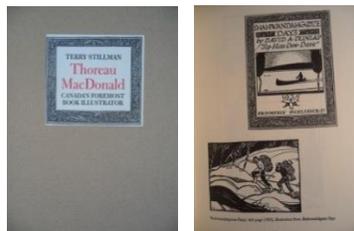
**25. [Clare Leighton] Roberts, Elizabeth Madox. The Time of Man.** The Viking Press, New York, 1945. A Twentieth Anniversary Edition of Roberts' first novel, with Seventeen Wood Engravings by Leighton, set in Baskerville type on specially made rag paper. Bound in a coarse-grain tan cloth with paper illustration in double-paneled border; gilt titles on blocked dark brown panel on spine all housed in a slip case. Fine.

Roberts (1881 – 1941) won international acclaim for this work. “Although her novels are graphic portrayals of Kentucky life, they are most impressive for their timeless qualities. Her strongest characters have an authentic life on the soil and her work is memorable for its depiction of the intimate relationships that exist between man and nature.” *Concise Dictionary of American Biography*, 4<sup>th</sup> Ed., p.963) \$100



**26. Linklater, Eric. Sealskin Trousers and Other Stories. Wood Engravings by Joan Hassall.** Rupert Hart-Davis, London, 1947. *First Edition.* Fine, in price-clipped dustjacket. 127 pp. Stories told with a ‘gentle humour’. The illustrator was the daughter of British artist John Hassall, founder, in 1900, of the New Art School and School of Poster Design in Kensington. \$25

**27. [Thoreau MacDonald] Stillman, Terry. Thoreau MacDonald : Canada's Foremost Book Illustrator.** Vancouver: Alcuin Society, 2005. Limited Edition. Small 8vo. Card Covers. Fine.

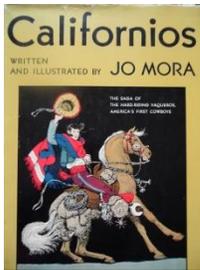


This publication of the Alcuin Society is a tribute to the life and work of Canadian artist Thoreau MacDonald, printed in a limited edition of 350 copies of which ours is one of

100 copies with hand-sewn card covers. 32 pages, letterpress on Mohawk Superfine, printed at Black Stone Press; 1 photo. port; 31 illustrations, including fold-out of ink wash 'Heron & Spruce Swamp", and colophon of Woodchuck Press on rear card covers. Two-colour title page and paper label. (3719) \$20



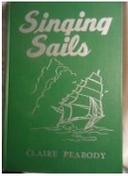
**28. McMurtrie, Douglas C. Book Decoration.** Pelham, N.Y., Bridgman Publishers, 1928. First Edition. 12mo. Hard Cover. Very Fine 63 pp.: 4-page Introduction followed by plates of significant examples of book decoration, title pages, book plates, etc. A not uncommon title, but this copy features the book plate of "Rev. Charles D. Martin, D.D." , minister of the West Indian Moravian Church and collector of books on Afro-American history, now housed in the collection of the North Carolina Central University. Moderate edge-wear, but paper over boards decorative covers bright and clean; lacking scarce dustwrapper. (4230) \$20



**29. Mora, Jo. Californios: The Saga of Hard-riding Vaqueros, America's First Cowboys.** Doubleday & Co., Garden City, 1949. *First Edition.* Fine in VG, price-clipped and taped dj. 175 pp.; line drawings by the author throughout; illustrated endpapers. "One of Jo Mora's lifelong interests was the California *vaqueros*, that hearty breed of missionary-trained horsemen who tended the immense mission herds for eighty years before the Texas cowboys appeared on our national scene." \$40

**30. Morley, Christopher. The Haunted Bookshop. Illustrations by Douglas Gorsline.** J.B. Lippincott Company, Philadelphia and New York, 1955. First published just after the First World War, this b.c. edition has become well loved by bibliophiles the world over for its evocation of a quaint bookshop in Brooklyn, and its equally quaint – and, of course, somewhat eccentric – owners. Gorsline's illustrations enhance the setting and mood. A story of mystery and international intrigue, but more than this: a story about the love of books and the community such affection spawns. Fine in like dustjacket. \$20

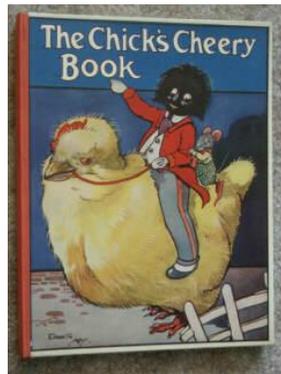
**31. Morley, Christopher. Parnassus on Wheels. Illustrations by Douglas Gorsline.** J. B. Lippincott Company, Philadelphia and New York, 1955. The book that sets the background story for *The Haunted Bookshop*, with Roger Mifflin selling books in the countryside from his horse-drawn cart. F/NF. \$20



**32. Peabody, Claire. *Singing Sails*.** Illustrations by **Cecil Smith**. The Caxton Printers, Caldwell, Idaho, 1950. *First Edition*; VG+, dj lacking. Green cloth, silver lettering and vignette of square rigger on front boards. 197 pp., including Nautical Dictionary; colour frontispiece and 23 woodcuts plates and head-pieces; illustrated endpapers. Previous owner gift inscription on front paste-down, and name on first blank.

This work is autobiographical in nature as the author's father was Captain Thomas Peabody, master mariner of square-rigged ships. Claire and her mother often accompanied him. The voyage here-described is a record of their trip in the last decade of the nineteenth century (1898?), and includes references to Honolulu, Pitcairn Island, Cape Horn, Great Britain and the North Sea. \$30

**33. Seymour, Marjorie F., et al. *The Chick's Cheery Book*.** London, New York, Toronto and Melbourne: Cassell and Company Ltd., quarto (10.75"). Pictorial Paper over Boards. Near Fine n.d. [circa 1923]; n.p. [68 pp.]; advtg. on endpapers and rear boards; illustrated in b&w and colour. Illustrators include: Helen Jacobs; Ernest Aris (front boards); Gladys Peto; V. E. Jenkins; and D. Newsome, *inter alia*.



Some think such books should be destroyed. It is precisely because we find the pejorative images offensive that they should be preserved as a reminder of books that were not seen as racist, and that created life-long stereotypes for children. Other better-known series with similar stereotypes included *Uncle Remus* and *Little Black Sambo*. Lest we forget!

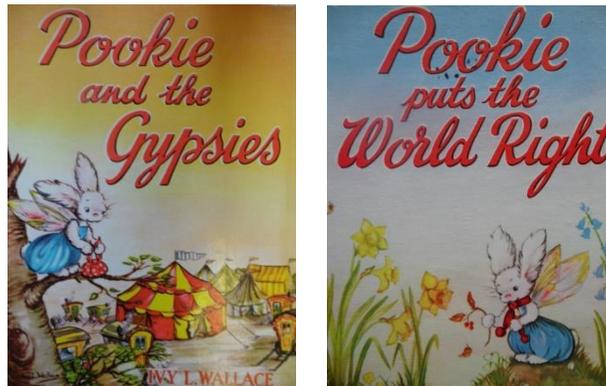
Mild foxing to both sets of endpapers, the first blank, and on the edges; otherwise clean and bright. Binding tight, one leaf beginning to separate, but still firm. The book retains the publisher's glassine wraps, now yellowed but leaving the front board illustrations bright and clean. That cover illustration, by Aris, depicts a stereotypical image of a black boy astride a chick, with a mouse holding on to the boy from behind. There is a previous owner gift inscription in fine pen on the first blank that was not completed - presumably

the donor decided to keep the book(!): "To \_\_\_\_ / From Mrs. Pipe / Wishing Him a Happy Xmas". Advertising on the endpapers include illustrated promotions for 'Dr. J. Collis Browne's Chlorodyne', 'Mellin's Food' which leaves babies 'Always Happy & Contented'; 'Mason's Ginger Wine Essence'; and a full page layout for the famous "Boots Chemists".

Apart from the cover story, a wide variety of themes and subjects were included in this anthology. There is no Table of Contents for the included stories and poems, but authors include: Marjorie F. Seymour, 'Miranda's Diary'; Olive Hockin, 'Princess Syvilla of Silverland'; Germaine Couland and Margaret Baker, 'A Breton Christmas Tale'; and Katharine L. Oldmeadow, 'Mama Baboushka'. Overall a Near Fine copy of a picture and story book compilation, representative of its type and era. Uncommon and desirable in such condition. [3760] \$195

*Two 'Pookie' Books*

*Uncommon this side of the Pond, but delightful examples of evocative illustrations from British books for the young, and the young at heart.*



**34. Wallace, Ivy L. Pookie and the Gypsies.** Collins, London, n.d. Quarto (approx.. 11”), with full colour illustrated endpapers and illustrations throughout by the author. Fine. \$60

**35. Wallace, Ivy L. Pookie Puts the World Right.** Collins, London, n.d. A Near Fine reprint in slightly smaller format (10”) with some discolouration near the word “Pookie” on the front boards. \$40

**36. [Wood Engravings] Garrett, Albert. A History of British Wood Engravings.** Humanities Press, Atlantic Highlands, 1978. American reprint of the British First Edition. Quarto (11"); 407 pp. including Biographical Notes and Index; 400 Illustrations. A Near Fine copy, lacking dj.

From the Foreword by Prof. Alan W. Woodruff: "This history of wood engraving epitomizes the history of our culture and in this history Albert Garrett synthesizes and presents in microcosm much of the essential part of that culture. It is a work superbly executed. . ." \$60

**37. [Wood Engravings] Salaman, Malcolm C. The Woodcut of To-Day at Home and Abroad.** The Studio Limited, London, 1927. Quarto (11.5") in pictorial card covers. [vii] [1] + 182 pp, with illustrations throughout in two colours and in monotone and 8 full colour tipped-in plates, including frontispiece with tissue guard. Front cover separating at base of spine, and lightly bumped corners, but a VG copy overall.

Well researched text accompanies this review of wood cut art organized by country of origin, including chapters on Great Britain, France, Holland, Russia, the USA and Canada, amongst others. Artists include Gill, Brangwyn, Gibbings, Leighton, Ravilious and Raverat. Uncommon. \$40



*E. & O.E.*