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St. Francis

THE LITTLE FLOWERS OF SAINT FRANCIS OF ASSISI. The translation of Lady Georgina Fullerton, 1864, revised and emended by DOM ROGER HUDLESTON, with an introduction by ARTHUR LIVINGSTON. New York: Limited Editions Club. 1930 for 1931.

I THINK that this is rather the best book so far issued by Mr. Macy in his year and a half of publishing limited editions. He has combined a book worth printing with a bookish quality and satisfactory printing, more completely than in any previous issue—and this despite some quite handsome books in previous months. The appearance of this volume confirms a previous impression, that the current series, printed in Europe, is more distinguished than the previous series, printed in America.

"The Little Flowers" is a good, sizeable folio again, but the proportions of type and margins and bulk and paper and binding combine to justify one another, and to justify the large size. The type is a renaissance roman font of modern Italian design—known as Pastonchi—with few mannerisms save the double hyphen. It composes well and reads well, and is quite handsome. There are no running heads, but monotony is avoided by display heads at the numerous chapters, and by wood engravings (of which more later). The initials are somewhat heavy, but cleverly placed. The press work, if a little faint, is even. The paper is a special making from the Fabriano mills, good in color, finish, and "feel."

The white-line engravings are exceptional. They are in the modern manner,

but fine in scale and skilfully executed: archaic in feeling but not bizarre. The engraver is Paolo Molnár, and he has made about one hundred blocks of different sizes scattered through the book.

The binding is of light blue diaper pattern on a light brown ground, made for the volume by the Fortuny Society of Venice. The title is stamped in gold on a light blue panel. It is a harmonious and quiet but effective binding.

The volume has been made by the Officina Bodoni, and is to my mind a much lovelier volume than the books printed in those cold and rigid types of Bodoni which have given the present Bodoni printing office its reputation. It seems to me a successful book.

Books from "Harrison of Paris"

SHAKESPEARE'S VENUS AND ADONIS. Paris: Harrison. 1930.

THE WILD WEST. Stories by BRET HARTE. Pictures by PIERRE FALKE. Paris: Harrison. 1930.

THESE two volumes are respectively the first and second ventures of a new publishing firm which calls itself "Harrison of Paris." The first was designed by Monroe Wheeler and printed by Ducros & Colas, the second was printed by R. Coulouma under the direction of H. Barthelemy.

Of the two books, the Venus and Adonis is the more interesting in typography—but it is printed on villainously heavy paper, almost like cardboard. Such leaves cannot be turned except by main force, making difficult the reading. The Nicolas Cochon type has been used, and it is a lively and attractive type. As is customary with

many French editions, there are various papers used—Chinese, Arches, and "iridescent vellum," a total of four hundred and seventy-five. I regret that I have not seen any but the Arches paper copies: a thinner paper would have redeemed the book.

The collection of stories by Bret Harte is much more of a book. In the first place Bret Harte is not a common source of inspiration for printers of limited editions, and is therefore the more welcome. But better than that, the book is well and soundly made, printed in well-led Bodoni type (which may or may not be an appropriate choice), and the copy which I have, on Montgolfier paper, is pleasant to handle. There are 876 copies, 36 of them on Japan vellum.

Pierre Falké's pictures, eight of them all-told, are examples of Poker Flat seen by way of Montmartre—and cleverly seen, too. They are stenciled in color, and add much to the style of the book. The binding of coarse crash, with red stamping, is Gallic and good. The book is a creditable beginning, and augurs well for the new publishers.

Auction Sales Calendar

American Art Association-Anderson Galleries. March 25th: Selections from the libraries of Mrs. Edward LaMontagne, of Scarsdale, the estate of Mrs. William Loring Andrews, of New York City, and others. Among these books are: a group of works by William Loring Andrews, including his "Bibliopegy in the United States and Kindred Subjects," with Sidney L. Smith's original pen-and-ink designs, each signed by the artist; a copy of Robert Bloomfield's "Poems," London, 1845, with a double fore-edge painting; an early fifteenth century Northern French Book of Hours, with the calendar in French; a prayer book printed by Nicolaus Jenson in 1475; a complete set of J. N. Phelps Stokes's "Iconography of Manhattan Island"; uncut copies of the first editions of Thackeray's "The Snob," and "The Gownsmen," Cambridge, 1829-1830; Keats's "Lamia," original boards, with the four leaves of advertisements at the end; one of the four copies, privately printed, of Kipling's "The Ballad of Ahmed Shah"; a perfect copy of the suppressed first edition of Theodore Dreiser's "Sister Carrie," New York, 1900; and two watercolors by Kate Greenaway.

Sotheby and Company, London. April 1st: Relics of Samuel Pepys, the property of the late John Pepys Cockerell. These are to be sold directly after the Paston Letters. They include Samuel Pepys' silver-gilt porringer and salver; King James's gaming-table and pieces; Sir Godfrey Kneller's portrait of Pepys; books from his library, including a Nautical Almanack on vellum, of about 1500; the private correspondence and papers, and his official letter-book, 1662-1679, containing unpublished autograph shorthand material. G. M. T.

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