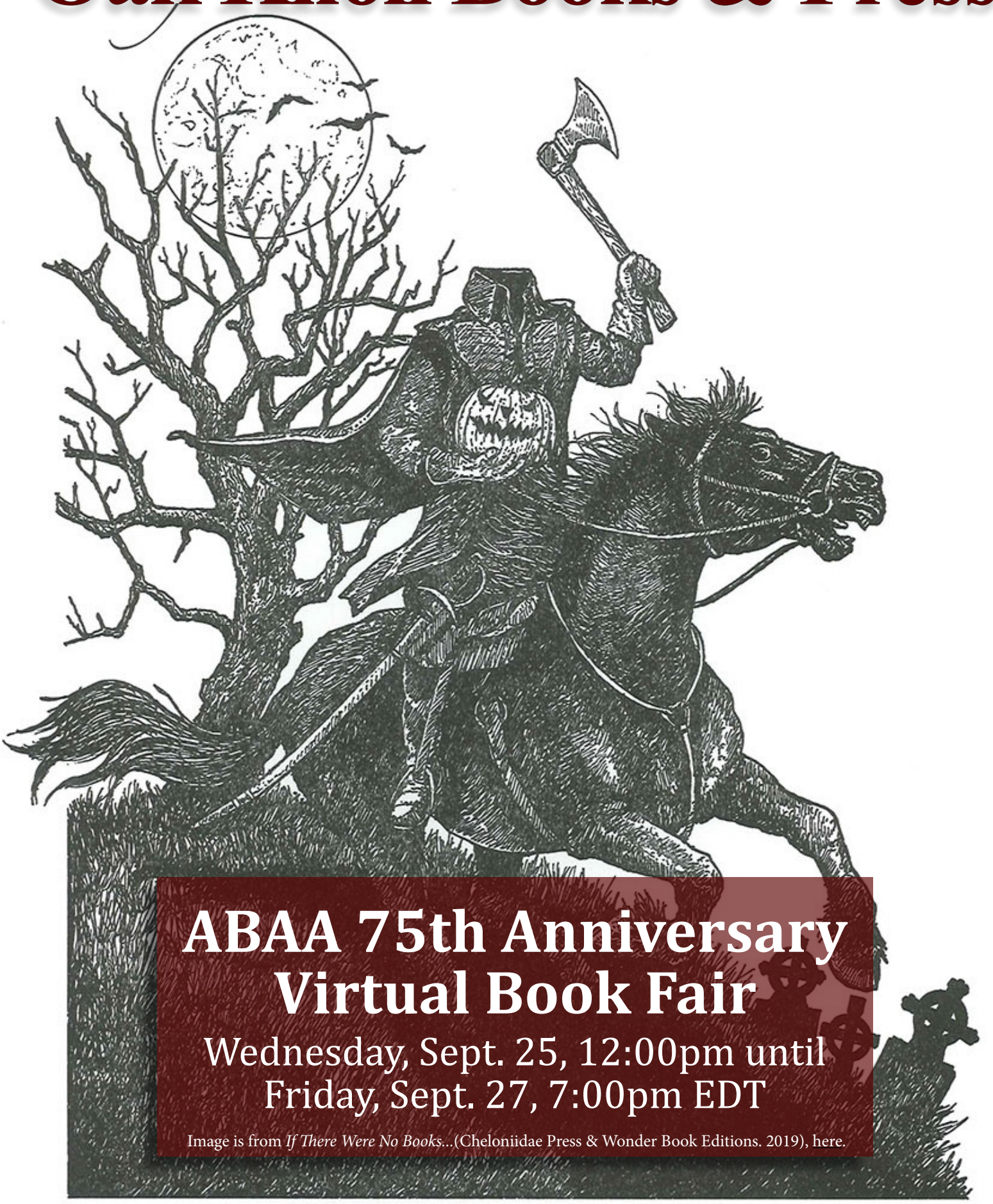
Oak Knoll Books & Press

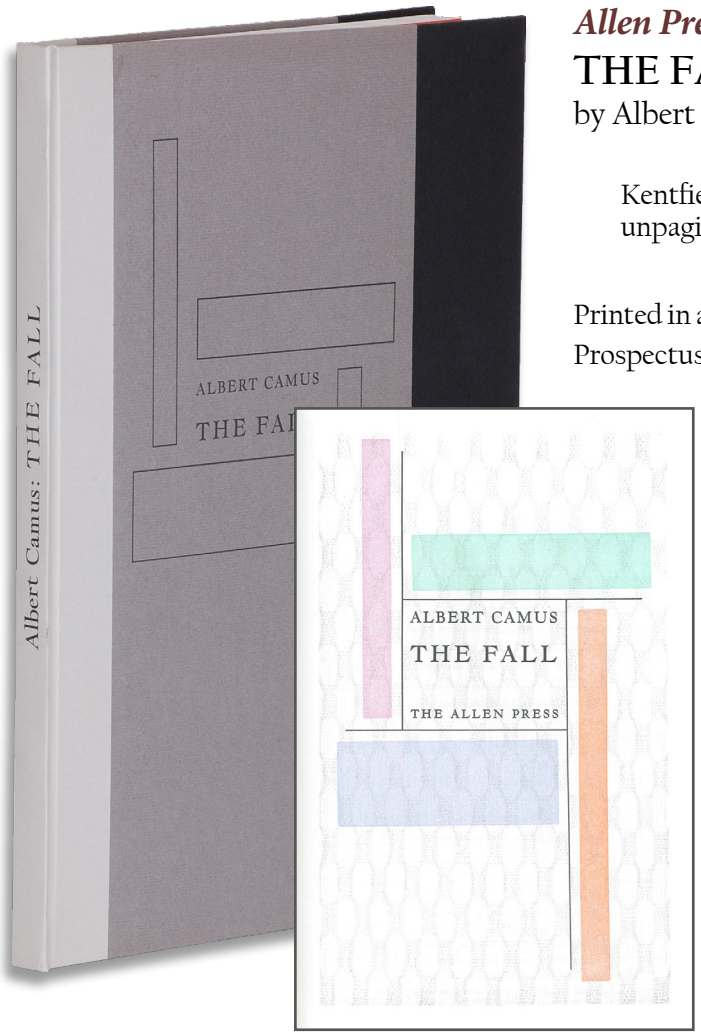


ABAA 75th Anniversary Virtual Book Fair

Wednesday, Sept. 25, 12:00pm until
Friday, Sept. 27, 7:00pm EDT

Image is from *If There Were No Books...*(Cheloniidae Press & Wonder Book Editions. 2019), here.

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Allen Press

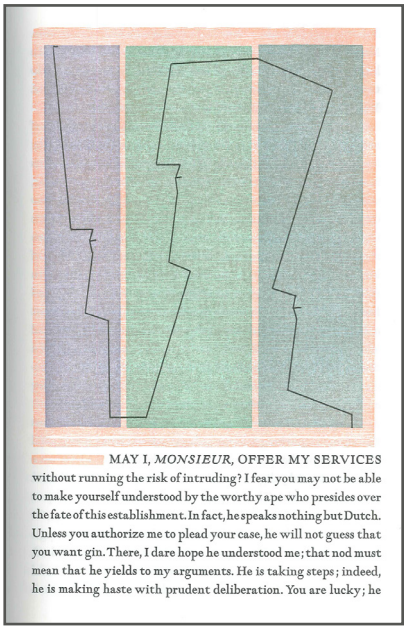
THE FALL

by Albert Camus

Kentfield, CA: Allen Press 1966; folio, tri-color paper-covered boards; unpaginated. **$550**

Printed in an edition limited to 140 copies (Allen Press Bibliography no.29). Prospectus loosely inserted. In fine condition.

This book has been hand printed and bound by Dorothy and Lewis Allen. Each page is printed in at least two colors: black and gold, blue, orange, terra cotta, or light aqua for the paragraph marks. Lewis Allen did six almost full page abstract illustrations in the same colors. The binding is in five pieces with the title and author's name printed on the front as well as on the spine. [Book # 44987]

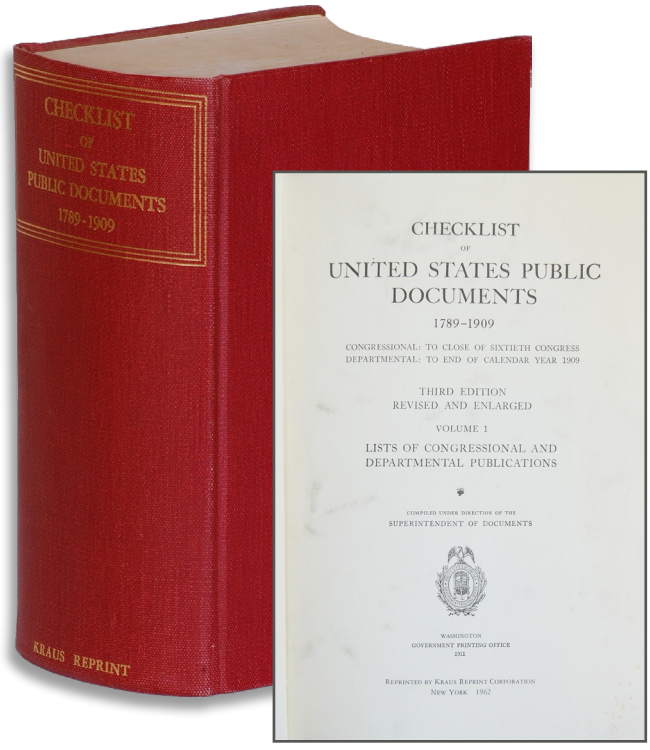

MAY I, *MONSIEUR*, OFFER MY SERVICES without running the risk of intruding? I fear you may not be able to make yourself understood by the worthy ape who presides over the fate of this establishment. In fact, he speaks nothing but Dutch. Unless you authorize me to plead your case, he will not guess that you want gin. There, I dare hope he understood me; that nod must mean that he yields to my arguments. He is taking steps; indeed, he is making haste with prudent deliberation. You are lucky; he

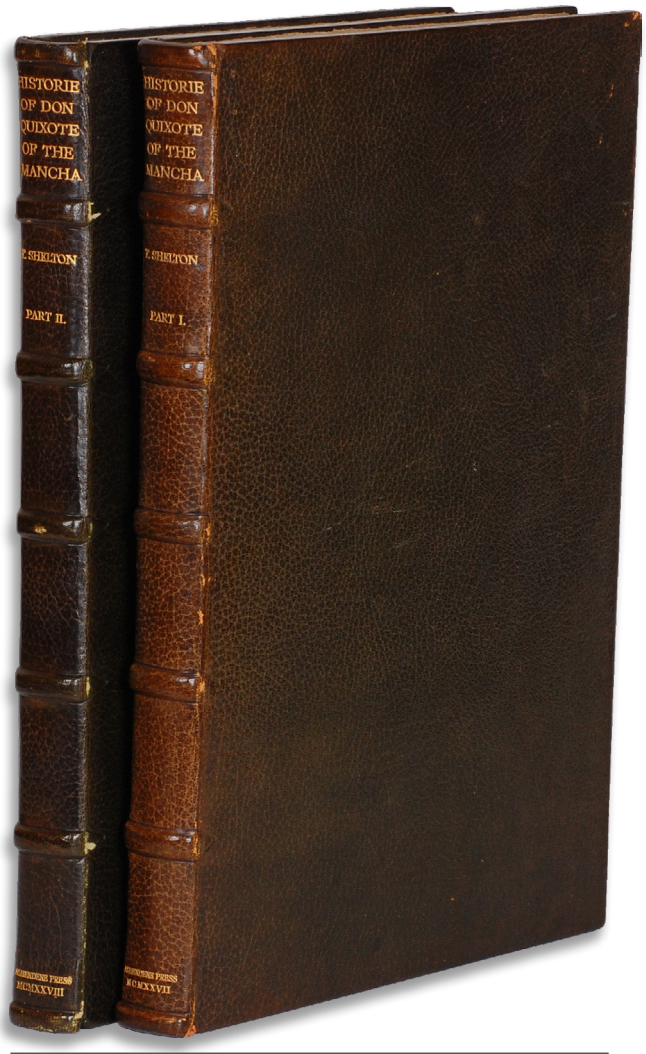
Americana

CHECKLIST OF UNITED STATES PUBLIC DOCUMENTS 1789-1909

New York: Kraus Reprint Corporation, 1962; thick 8vo., cloth; xxi, 1707 pages. **$100**

Third edition, revised and enlarged, originally published by the Government Printing Office in 1911. Front hinge tender, else a near fine copy. This is volume one only, which includes list and Congressional and Departmental Publications.
[Book # 140859]



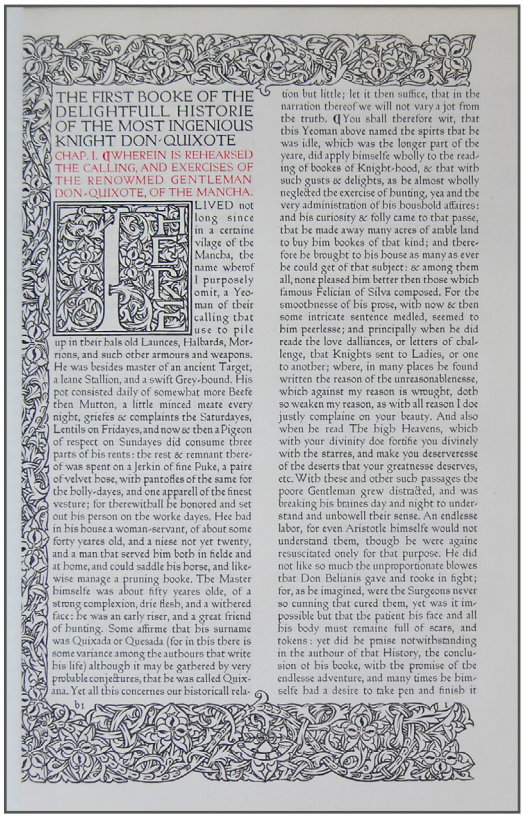


Ashendene Press

HISTORY OF THE VALOROUS AND WITTIE KNIGHT-ERRRANT DON QUIXOTE OF THE M ANCHA

by Miguel De Cervantes

Chelsea: Ashendene Press, 1927; 2 volumes, folio; full green morocco by the W.H. Smith bindery (signed on lower turn-ins), five raised bands, gilt lettering on spine; (xiii), 268; (x), 257 pages. **$6,000**


THE FIRST BOOKE OF THE DELIGHTFULL HISTORIE OF THE MOST INGENIOUS KNIGHT DON-QUIXOTE

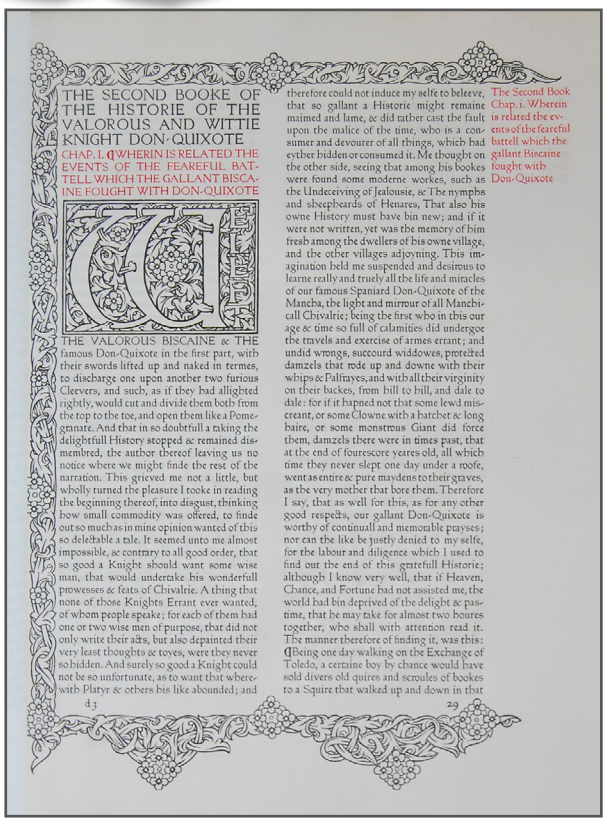
CHAP. I. ¶WHEREIN IS REHEARSED THE CALLING, AND EXERCISES OF THE RENOWMED GENTLEMAN DON-QUIXOTE, OF THE MANCHA.

IN a certaine village of the Mancha, the name wherof I purposely omit, a Yeoman of their calling that use to pile up in their hals old Launces, Hallards, Morrions, and such other armours and weapons. He was besides master of an ancient Target, a leane Stallion, and a swift Grey-hound. His pot consisted daily of somewhat more Beefe then Mutton, a little minced meate every night, griefes & complaints the Saturdayes, Lentils on Fridayes, and now & then a Pigeon of respect on Sundayes did consume three parts of his rents: the rest & remnant thereof was spent on a Jerkin of fine Puke, a paire of velvet hose, with pantoffes of the same for the holly-dayes, and one apparell of the finest vesture; for therewithall he honored and set out his person on the worke dayes. He had in his house a woman-servant, of about some forty yeares old, and a niese not yet twenty, and a man that served him both in felde and at home, and could saddle his horse, and likewise manage a pruning booke. The Master himselfe was about fifty yeares olde, of a strong complexion, drie flesh, and a withered face: he was an early riser, and a great friend of hunting. Some affirme that his surname was Quixada or Quesada (for in this there is some variance among the authours that write his life) although it may be gathered by very probable conjectures, that he was called Quixana. Yet all this concernes our historicall rela-

tion but little; let it then suffice, that in the narration thereof we will not vary a jot from the truth. ¶You shall therefore wit, that this Yeoman above named the spirits that he was idle, which was the longer part of the yeare, did apply himselfe wholly to the reading of bookes of Knight-hood, & that with such gusts & delights, as he almost wholly neglected the exercise of hunting, yea and the very administration of his housholds affaires: and his curiosity & folly came to that passe, that he made away many acres of arable land to buy him bookes of that kind; and therefore he brought to his house as many as ever he could get of that subject: & among them all, none pleased him better then those which famous Felician of Silva composed. For the smoothnesse of his prose, with now & then some intricate sentence medled, seemed to him peerlesse; and principally when he did reade the love dalliances, or letters of challenge, that Knights sent to Ladies, or one to another; where, in many places he found written the reason of the unreasonablenesse, which against my reason is wrought, doth so weaken my reason, as with all reason I doe justly complaine on your beauty. And also when he read The high Heavens, which with your divinity doe fortifie you divinely with the starres, and make you deserveresse of the deserts that your greatnesse deserves, etc. With these and other such passages the poore Gentleman grew distracted, and was breaking his braines day and night to understand and unbowell their sense. An endlesse labor, for even Aristotle himselfe would not understand them, though he were againe resuscitated onely for that purpose. He did not like so much the unproportionate blowes that Don Belianis gave and tooke in fight; for, as he imagined, were the Surgeons never so cunning that cured them, yet was it impossible but that the patient his face and all his body must remaine full of scars, and tokens: yet did he praise notwithstanding in the authour of that History, the conclusion of his booke, with the promise of the endlesse adventure, and many times he himselfe had a desire to take pen and finish it

b1

Printed in an edition limited to 225 copies (Ashendene no.36; Ransom 39; Franklin p.57, 196, Tomkinson p.8 of Ashendene section). There were 20 copies printed on vellum. Small bookseller's ticket of Philip C. Duschnes on the rear pastedown. Minor fading to the spine of Part I. Very minor rubbing along the hinges of both volumes. Very minor shelfwear. Overall a lovely set.


THE SECOND BOOKE OF THE HISTORIE OF THE VALOROUS AND WITTIE KNIGHT DON-QUIXOTE

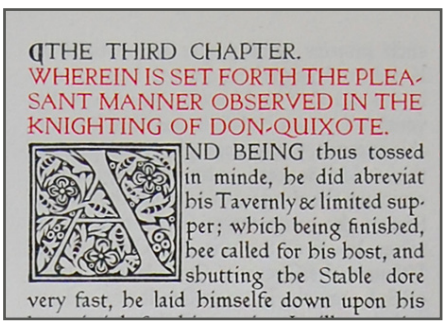
CHAP. I. ¶WHEREIN IS RELATED THE EVENTS OF THE FEAREFUL BATTELL WHICH THE GALLANT BISCAINE FOUGHT WITH DON-QUIXOTE

THE VALOROUS BISCAINE & THE famous Don-Quixote in the first part, with their swords lifted up and naked in termes, to discharge one upon another two furious Cleevers, and such, as if they had alligthted rightly, would cut and divide them both from the top to the toe, and open them like a Pomegranate. And that in so doubtfull a taking the delightfull History stopped & remained dismembred, the author thereof leaving us no notice where we might finde the rest of the narration. This grieved me not a little, but wholly turned the pleasure I tooke in reading the beginning thereof, into disgust, thinking how small commodity was offered, to finde out so much as in mine opinion wanted of this so delectable a tale. It seemed unto me almost impossible, & contrary to all good order, that so good a Knight should want some wise man, that would undertake his wonderfull prowesses & feats of Chivalrie. A thing that none of those Knights Errant ever wanted, of whom people speake; for each of them had one or two wise men of purpose, that did not only write their acts, but also depainted their very least thoughts & toyes, were they never so bidden. And surely so good a Knight could not be so unfortunate, as to want that wherewith Platyr & others his like abounded; and therefore could not induce my selfe to believe, that so gallant a Historie might remaine maimed and lame, & did rather cast the fault upon the malice of the time, who is a consumer and devourer of all things, which had eyther bidden or consumed it. Me thought on the other side, seeing that among his bookes were found some moderne workes, such as the Undeceiving of Jealousie, & The nymphs and sheepheards of Henares, That also his owne History must have bin new; and if it were not written, yet was the memory of him fresh among the dwellers of his owne village, and the other villages adjoyning. This imagination held me suspended and desirous to learne really and truely all the life and miracles of our famous Spaniard Don-Quixote of the Mancha, the light and mirrour of all Manchicall Chivalrie; being the first who in this our age & time so full of calamities did undergoe the travels and exercise of armes errant; and undid wrongs, succourd widdowes, protected damzels that rode up and downe with their whips & Palfrayes, and with all their virginity on their backes, from hill to hill, and dale to dale: for if it hapned not that some lewd miscreant, or some Clowne with a hatchet & long haire, or some monstrous Giant did force them, damzels there were in times past, that at the end of fourescore yeares old, all which time they never slept one day under a roofe, went as entire & pure maydens to their graves, as the very mother that bore them. Therefore I say, that as well for this, as for any other good respects, our gallant Don-Quixote is worthy of continuall and memorable prayses; nor can the like be justly denied to my selfe, for the labour and diligence which I used to find out the end of this gratefull Historie; although I know very well, that if Heaven, Chance, and Fortune had not assisted me, the world had bin deprived of the delight & pastime, that he may take for almost two houres together, who shall with attention read it. The manner therefore of finding it, was this: ¶Being one day walking on the Exchange of Toledo, a certaine boy by chance would have sold divers old quires and scroules of bookes to a Squire that walked up and down in that

The Second Book Chap. I. Wherein is related the events of the feareful battell which the gallant Biscaine fought with Don-Quixote

d3 29

Set in (new) Ptolemy types and finely printed on Batchelor hand made paper in red and black in two columns. This is the first use of the Ashendene Ptolemy type. Includes decorated initials by Louise Powell who was an early student of Edward Johnston. The blocks were then cut by W.M. Quick & Geo. H. Ford. The first page of each book is embellished with elaborate engraved marginal decorations. Considered by many to be the preferred book of the Ashendene large folios. [Book # 46729]


¶THE THIRD CHAPTER.
WHEREIN IS SET FORTH THE PLEASANT MANNER OBSERVED IN THE KNIGHTING OF DON-QUIXOTE.

AND BEING thus tossed in minde, he did abreviat his Tavernly & limited supper; which being finished, hee called for his host, and shutting the Stable dore very fast, he laid himselfe down upon his

Ashendene Press

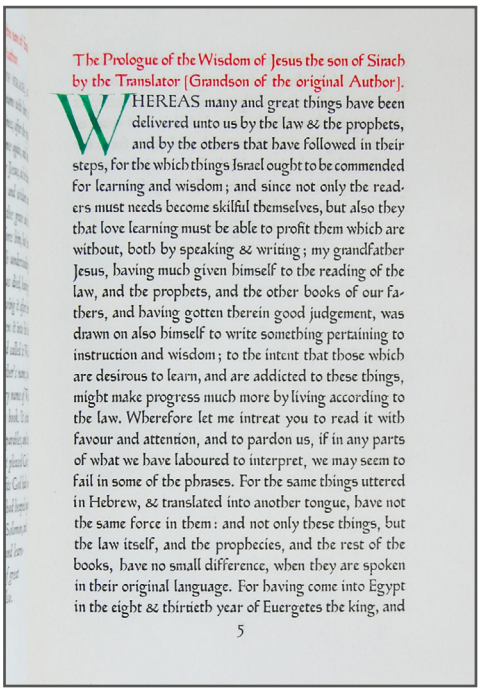
WISDOM OF JESUS THE SON OF SIRACH COMMONLY CALLED ECCLESIASTICUS

Shelley House, Chelsea: Ashendene Press, 1932; tall 4to., original full limp orange vellum with matching silk ties, spine lettered in gilt, original slipcase covered in marbled paper executed by Douglas Cockerell; (iv), 182 pages. **$6,000**



Finely printed in an edition limited to 271 copies of which this is one of 250 copies printed on specially made paper by Batchelor & Sons (Bibliography no.XXXVIII; Franklin pp.186-197,242). An especially fine copy with only minor rubbing to the publisher's slipcase (note: the *Bibliography* does not mention the slipcase). Entirely bright and clean, inside and out. All four ties present in the original condition.

There were a further 21 copies printed on vellum. Printed in Subiaco type. This was one of the last items to be issued by the press, and the last to bear the hand colored initials of Graily Hewitt and his assistants Ida D. Henstock and Helen E. Hinckley. These initials appear throughout in green and blue and are an attractive compliment to the text which is printed in red and black throughout. Two colors of hand colored initials were only used on one other occasion by the press in 1902 for Dante's *Inferno*. The work is often called the most beautiful of all the Ashendenes. The bookseller James Bain found this book "one of the most beautiful books that has ever come from the Ashendene Press; it is quite perfect in every way" (Franklin p.195). St. John Hornby wrote in the *Bibliography* that "The printing of this book was due to the fact that my friend and partner, A.D. Power, had with the help of one or two Hebrew scholars compiled from the various versions of 'Ecclesiasticus' a text which he subsequently caused to be written out on vellum and illuminated by A.J. Fairbank and Louise Powell respectively in a volume of great beauty. One day he happened to tell me that he thought of having the version printed, as many of his friends wished to possess it. The temptation to add yet one more book to my list was too strong for me to resist and I there and then offered to print a small edition. I have never regretted having done so, as in my humble judgment it is one of the most satisfactory of the books of the Press."


The Prologue of the Wisdom of Jesus the son of Sirach by the Translator [Grandson of the original Author].

WHEREAS many and great things have been delivered unto us by the law & the prophets, and by the others that have followed in their steps, for the which things Israel ought to be commended for learning and wisdom; and since not only the readers must needs become skilful themselves, but also they that love learning must be able to profit them which are without, both by speaking & writing; my grandfather Jesus, having much given himself to the reading of the law, and the prophets, and the other books of our fathers, and having gotten therein good judgement, was drawn on also himself to write something pertaining to instruction and wisdom; to the intent that those which are desirous to learn, and are addicted to these things, might make progress much more by living according to the law. Wherefore let me intreat you to read it with favour and attention, and to pardon us, if in any parts of what we have laboured to interpret, we may seem to fail in some of the phrases. For the same things uttered in Hebrew, & translated into another tongue, have not the same force in them: and not only these things, but the law itself, and the prophecies, and the rest of the books, have no small difference, when they are spoken in their original language. For having come into Egypt in the eight & thirtieth year of Euergetes the king, and

5

Founded by Charles Harry St. John Hornby (1867-1946), the Ashendene Press issued 40 books, plus additional minor pieces, from 1895-1935. Less elaborate in appearance and design than William Morris' Kelmscott volumes, but more ornamental than the products of Cobden-Sanderson's Doves press, the Ashendene volumes have long been considered the most satisfying of English private press books. [Book # 59350]

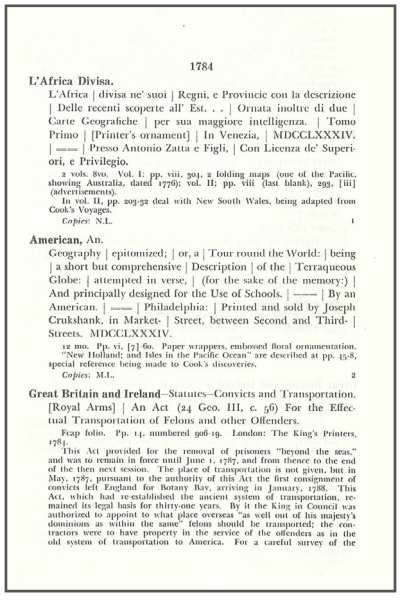


Australia

BIBLIOGRAPHY OF AUSTRALIA

by John Alexander Ferguson

Canberra, Australia: National Library of Australia, (1980); 7 volumes, 4to., cloth, dust jackets; (xx), 540; (xviiii), 568; (xiii), 632; (xiii), 732; (xiv), 1146; (viii), 1141; (xii), 1075 pages. **$150**



1784

L'Africa Divisa.

L'Africa | divisa ne' suoi | Regni, e Provincie con la descrizione | Delle recenti scoperte all' Est. . . | Ornata inoltre di due | Carte Geografiche | per sua maggiore intelligenza. | Tomo Primo | [Printer's ornament] | In Venezia, | MDCCLXXXIV. | —— | Presso Antonio Zatta e Figli, | Con Licenza de' Superiori, e Privilegio.

2 vols. 8vo. Vol. I: pp. viii, 304, 2 folding maps (one of the Pacific, showing Australia, dated 1779); vol. II: pp. viii (last blank), 293, [iii] (advertisements).

In vol. II, pp. 203-32 deal with New South Wales, being adapted from Cook's Voyages.

Copies: N.L. 1

American, An.

Geography | epitomized; | or, a | Tour round the World: | being | a short but comprehensive | Description | of the | Terraqueous Globe: | attempted in verse, | (for the sake of the memory:) | And principally designed for the Use of Schools. | —— | By an American. | —— | Philadelphia: | Printed and sold by Joseph Crukshank, in Market- | Street, between Second and Third- | Streets. MDCCLXXXIV.

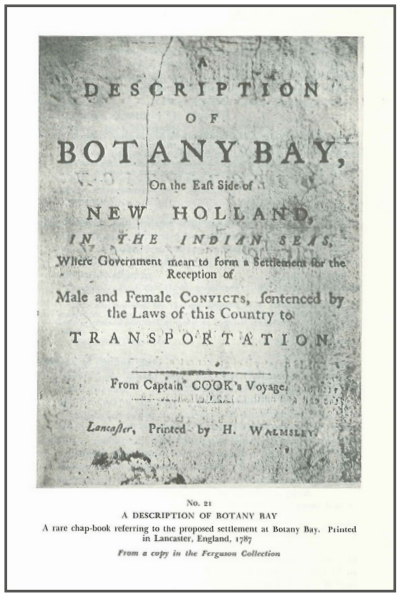
12 mo. Pp. vi, [7]-60. Paper wrappers, embossed floral ornamentation. "New Holland; and Isles in the Pacific Ocean" are described at pp. 45-8, special reference being made to Cook's discoveries.

Copies: M.L. 2

Great Britain and Ireland—Statutes—Convicts and Transportation. [Royal Arms] | An Act (24 Geo. III, c. 56) For the Effectual Transportation of Felons and other Offenders.

Frap folio. Pp. 14, numbered 906-19. London: The King's Printers, 1784.

This Act provided for the removal of prisoners "beyond the seas," and was to remain in force until June 1, 1787, and from thence to the end of the then next session. The place of transportation is not given, but in May, 1787, pursuant to the authority of this Act the first consignment of convicts left England for Botany Bay, arriving in January, 1788. This Act, which had re-established the ancient system of transportation, remained its legal basis for thirty-one years. By it the King in Council was authorized to appoint to what place overseas "as well out of his majesty's dominions as within the same" felons should be transported; the contractors were to have property in the service of the offenders as in the old system of transportation to America. For a careful survey of the



DESCRIPTION OF BOTANY BAY,

On the East Side of

NEW HOLLAND,

IN THE INDIAN SEAS,

Where Government mean to form a Settlement for the Reception of

Male and Female Convicts, sentenced by the Laws of this Country to

TRANSPORTATION.

From Captain COOK's Voyages.

Lancaster, Printed by H. WALMSLEY.

No. 21

A DESCRIPTION OF BOTANY BAY

A rare chap-book referring to the proposed settlement at Botany Bay. Printed in Lancaster, England, 1787

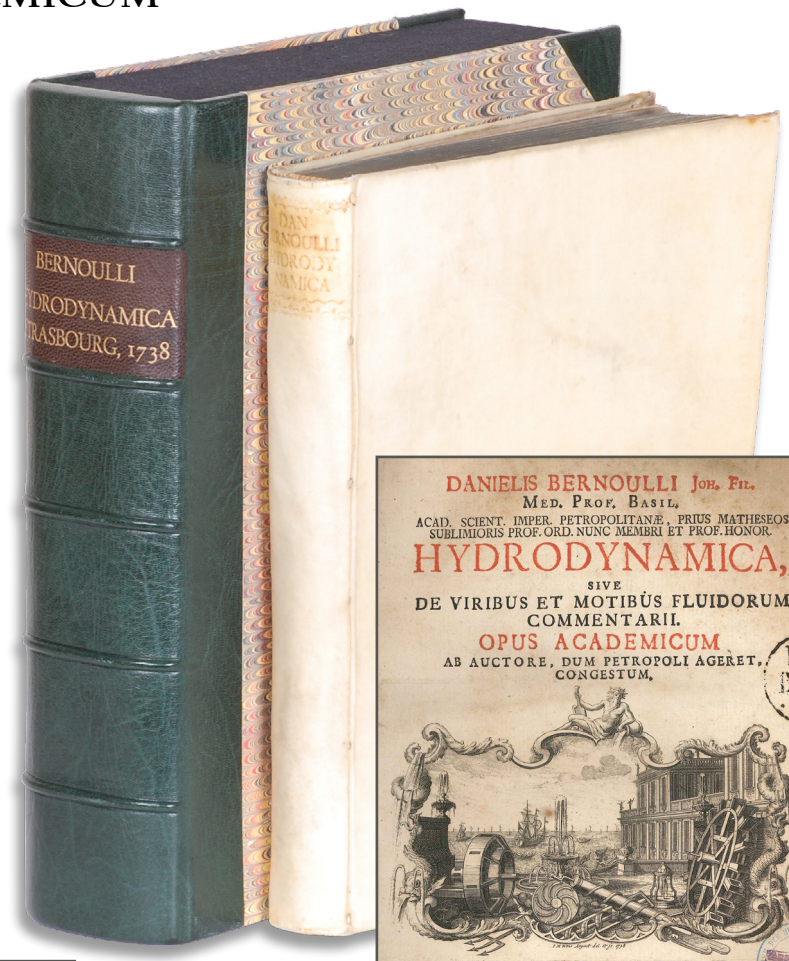
From a copy in the Ferguson Collection

Complete set of the reprint edition. This set is the standard reference work for printed matter relating to Australia. Volume I: introduction by G. Chandler, with 32 black-and-white illustrations and an index. Volume 2: covers the years 1831-1838, and includes 39 black-and-white illustrations and an index. Volume 3 covers the years 1839-1845 and is the original 1951 edition published by Angus and Robertson Ltd., with 37 black-and-white illustrations and an index. Volume 4 covers the years 1864-1850 and is the original 1955 edition with 38 black-and-white illustrations and an index. Volume 5 covers the years 1851-1900, entries A-G. It is the original 1963 edition with a frontispiece, 35 black-and-white illustrations and an index. Volume 6 covers the years 1851-1900, entries H-P, and is the original 1965 edition with a frontispiece, 36 black-and-white illustrations and an index. Volume 7 covers the years 1851-1900, entries Q-Z and is the final volume in the set. All volumes have some minor wear and rubbing at extremities. From the private reference library of Dorothy Sloan with a commemorative bookplate loosely inserted. [Book # 135368]

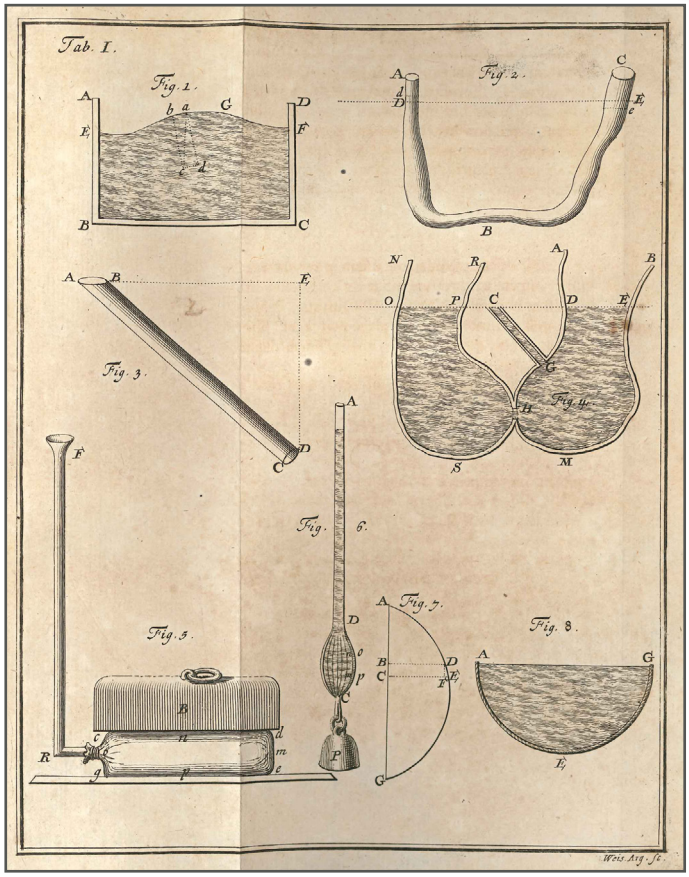
HYDRODYNAMICA, SIVE DE VIRIBUS ET MOTIBUS FLUIDORUM COMMENTARII. OPUS ACADEMICUM

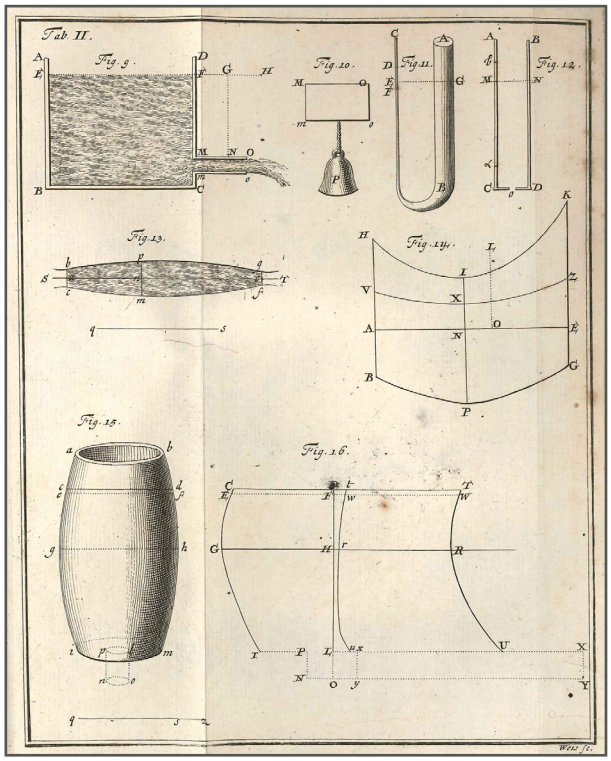
by Daniel Bernoulli

Johann Reinhold Dulsseker: Argentorati (Strasbourg), France, 1738; 8vo., contemporary vellum in later half leather, marbled paper-covered clamshell box; (vi), 304 pages, plates. **$10,800**



DANIELIS BERNOULLI Joh. Fil.
Med. Prof. Basil,
ACAD. SCIENT. IMPER. PETROPOLITANÆ, PRIUS MATHESEOS SUBLIMIORIS PROF. ORD. NUNC MEMBRI ET PROF. HONOR.
HYDRODYNAMICA,
SIVE
DE VIRIBUS ET MOTIBUS FLUIDORUM
COMMENTARII.
OPUS ACADEMICUM
AB AUCTORE, DUM PETROPOLI AGERET,
CONGESTUM.
ARGENTORATI,
Sumptibus JOHANNIS REINHOLDI DULSECKERI,
Anno M D CC XXXVIII.
Typis Joh. Henr. Deckeri, Typographi Basilienſis.

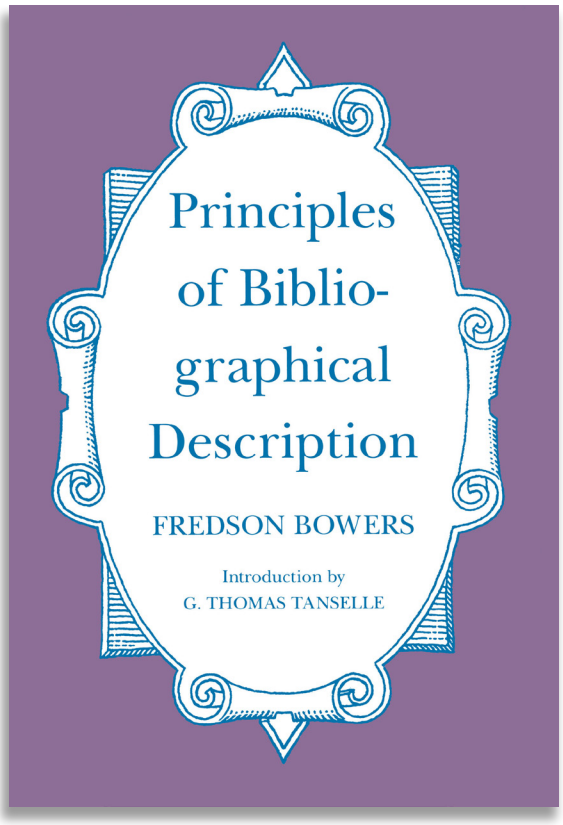




Bibliography

PRINCIPLES OF BIBLIOGRAPHICAL DESCRIPTION

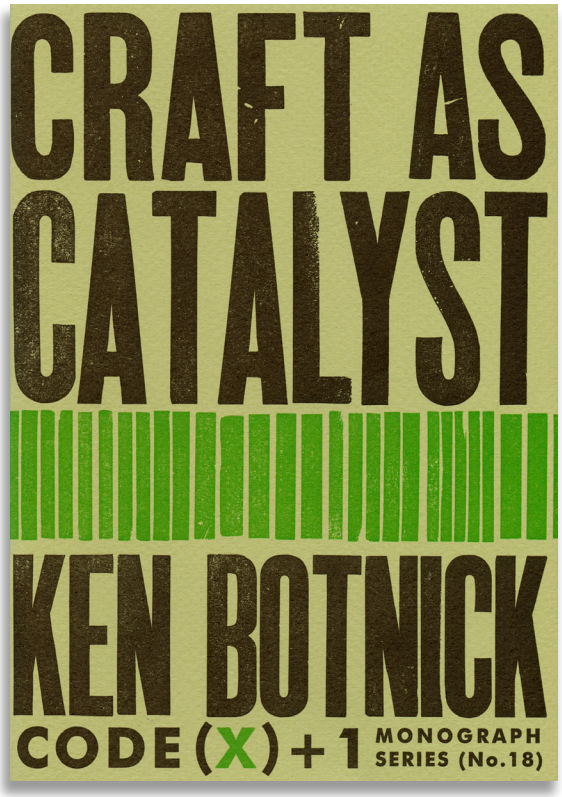
by Fredson Bowers
with an introduction by G. Thomas Tanselle.



Winchester and New Castle, Delaware: St Paul's Bibliographies, Oak Knoll Press, The Bibliographical Society of the University of Virginia, 2023; thick 8vo., stiff paper wrappers; xvi, 505 pages. ISBN 9781884718007. **$39.95**

"...*Principles of Bibliographical Description* is sure to increase any book persons appreciation of and ability to learn from bibliographies.... Principles of Bibliographical Description is a seminal work that belongs in any book persons reference library. Whether you utilize its lessons daily or rarely, its a pioneering work that well deserves the terms "magisterial" and "towering" often applied to it."
- William Butts, *Manuscripts* and *FABS Journal*, Spring 2024

First published by Princeton University Press in 1949, this reprint with the introduction by G. Thomas Tanselle was published in 1994 by St. Paul's Bibliographies. Reprinted by Oak Knoll Press and The Bibliographichal Society of the University of Virginia in 2023, this indisputable classic of 20th-century scholarship is one of the standard guides on the subject of bibliography, providing a comprehensive manual for the description of printed books as physical objects. Although there has been much activity in the area of descriptive bibliography since, Bowers' work still holds its place as the central book to which those engaged in bibliographical work continually return. [Book # 139667]



CRAFT AS CATALYST

CODE(x)+1 Monograph #18
by Ken Botnick

Berkeley: The Codex Foundation, 2024; 5.5 x 7.75 inches, wrappers; 16 pages. ISBN 9780996218498. **$25**

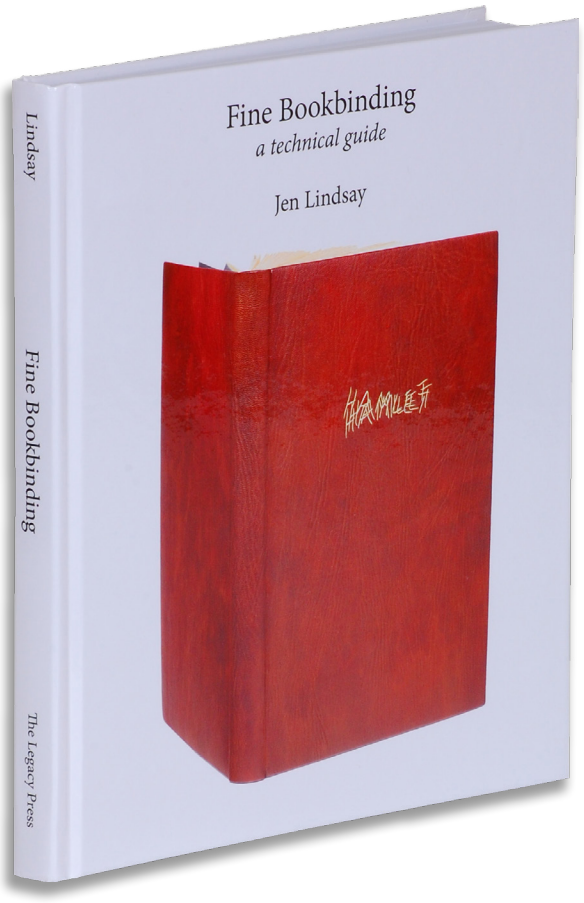
Number eighteen in the CODE(x)+1 monograph series.

While conceptual complexities differentiate the artist book from the world of handmade objects, there is a similarity in reconciling ones vision for a project with its functionality. One of the truest lessons of craft practice is that it is not only difficult to foster innovation and creativity in the absence of constraints, the constraints give birth to them. Italo Calvino described this as escaping the pull of gravity that so stimulates the imagination. The book, a seemingly constrained form, should surely be exhausted by now. Yet it continues. And we continue making them. The books ineffable natureits sustainable, renewable, inexhaustible resourceis found in the potential of the imaginative mind informed by the work of the hand. [Book # 140159]

Bookbinding

FINE BOOKBINDING: A TECHNICAL GUIDE

by Jen Lindsay



Ann Arbor, MI: The Legacy Press, 2024; 8.5 x 10 inches, hardcover, sewn; 216 pages. ISBN 9781940965277. **$70**

This is the revised 2nd edition of this popular, long out-of-print book by the highly respected bookbinder, scholar, and teacher.

The purpose of this book is to guide the reader through the sequence of operations involved in creating a book bound in leather, or a "fine binding." The author defines a fine binding as a book fully covered in leather, with leather-jointed endpapers, gilt edges, and leather doublures. Although a basic knowledge of bookbinding terms and techniques is assumed, this book is meant for both novice and experienced bookmakers.

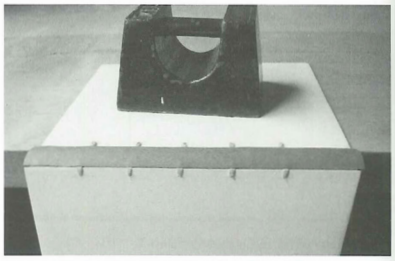


fig. 132 The book positioned on the edge of the bench preparatory to setting the slips.

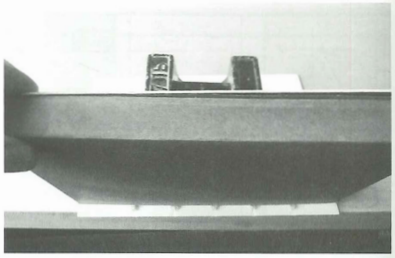


fig. 133 Lifting the text-block to rest against the weight behind it.

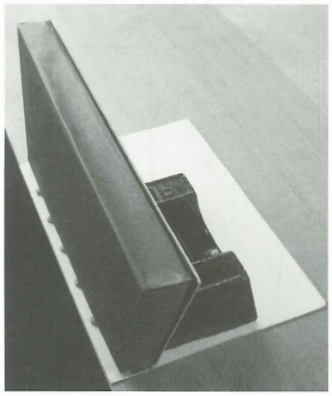
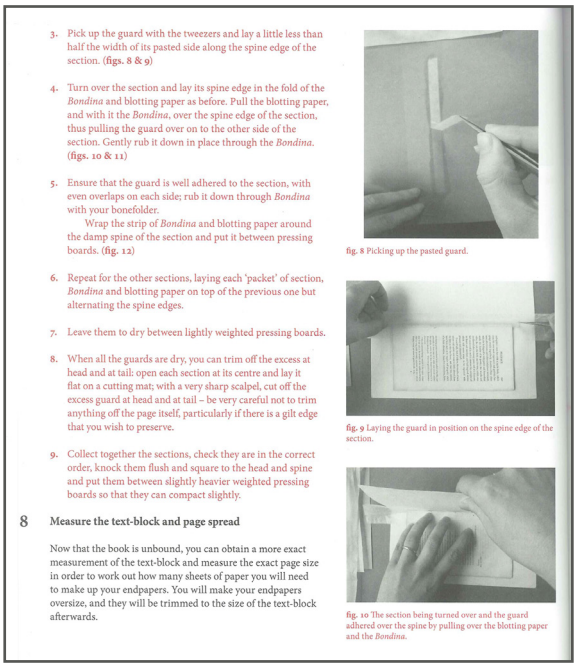


fig. 134 The propped book.

The book is intended to be used as an active guide during the process of fine binding. It is arranged into sixteen sections, listing the sequence of operations, beginning with preliminary work and ending with preparing and putting in leather doublures. Each section includes appropriately numbered instructions allowing the user to find his or her place in the sequence of operations with a reference for what step is next. There are also numbered explanatory sections that include a rationale (why you do it) and technique (how you do it). The work includes 226 black and white illustrations, four appendices, and a bibliography.

Jen Lindsay is a bookbinder with extensive experience in teaching, lecturing, and writing on bookbinding and the history of the book. She first studied bookbinding at Camberwell School of Art and Crafts, London (1977-1979), and then worked as a freelance bookbinder. She was a bookbinding tutor and Program Convener for the BA Bookbinding and BA Calligraphy programs at Roehampton Institute, West London (1983-2001) and then bookbinding tutor at The City Literary Institute, London (2001-2005). [Book # 141072]



3. Pick up the guard with the tweezers and lay a little less than half the width of its pasted side along the spine edge of the section. (**figs. 8 & 9**)

4. Turn over the section and lay its spine edge in the fold of the *Bondina* and blotting paper as before. Pull the blotting paper, and with it the *Bondina*, over the spine edge of the section, thus pulling the guard over on to the other side of the section. Gently rub it down in place through the *Bondina*. (**figs. 10 & 11**)

5. Ensure that the guard is well adhered to the section, with even overlaps on each side; rub it down through *Bondina* with your bonefolder.
   Wrap the strip of *Bondina* and blotting paper around the damp spine of the section and put it between pressing boards. (**fig. 12**)

6. Repeat for the other sections, laying each 'packet' of section, *Bondina* and blotting paper on top of the previous one but alternating the spine edges.

7. Leave them to dry between lightly weighted pressing boards.

8. When all the guards are dry, you can trim off the excess at head and at tail: open each section at its centre and lay it flat on a cutting mat; with a very sharp scalpel, cut off the excess guard at head and at tail – be very careful not to trim anything off the page itself, particularly if there is a gilt edge that you wish to preserve.

9. Collect together the sections, check they are in the correct order, knock them flush and square to the head and spine and put them between slightly heavier weighted pressing boards so that they can compact slightly.

8 Measure the text-block and page spread

Now that the book is unbound, you can obtain a more exact measurement of the text-block and measure the exact page size in order to work out how many sheets of paper you will need to make up your endpapers. You will make your endpapers oversize, and they will be trimmed to the size of the text-block afterwards.

fig. 8 Picking up the pasted guard.

fig. 9 Laying the guard in position on the spine edge of the section.

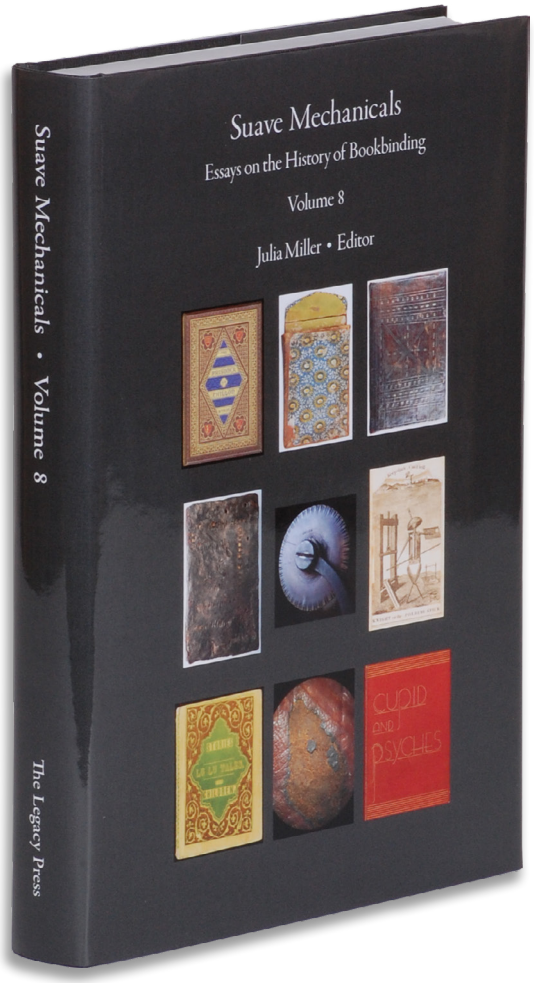
fig. 10 The section being turned over and the guard adhered over the spine by pulling over the blotting paper and the *Bondina*.

Bookbinding

SUAVE MECHANICALS: VOLUME 8

ESSAYS ON THE HISTORY OF BOOKBINDING

edited by Julie Miller



Ann Arbor, MI: The Legacy Press, 2023; 7 x 10 inches, cloth, dust jacket; 528 pages. ISBN 9781940965246. **$120**

The most recent volume of this critically acclaimed series on bookbinding includes the following essays:

- *Two Groups of Newly Discovered Bookbinders Finishing Tool Makers* by Tom Conroy
- *Jean Eschmann, 1896-1961* by Tom Conroy
- *Caoutchouc Bindings: The Origin and Application of a Rubber-Based Adhesive in Nineteenth-Century Gift Books* by Sue Donovan
- *A Complete Coptic Codex: A Material Study and Conservation Approach of a Relatively Unknown Bound Papyrus Manuscript* by Eliza Jacobi, Karin Scheper, and Eve Menei
- *Coptic Bookbindings from Edfu in The British Library: A Reappraisal* by Jen Lindsay
- *Puzzle Me Again: A Comparison of Two Early Coptic Bindings - Nag Hammadi Codex II and P. Bodmer XXIII* by Julia Miller
- *As Good as It Needs to Be: The Myth of Temporary Covers in American Book Production, 1700-1850* by Todd Pattison
- *"The Binders Curse": John Bradford and Early Nineteenth-Century American Bookbinding* by Jeffrey S. Peachey
- *Between Bag and Box: Characteristics and Conservation Issues of the Islamic Slipcase* by David Plummer, Paul Hepworth, and Karin Scheper.

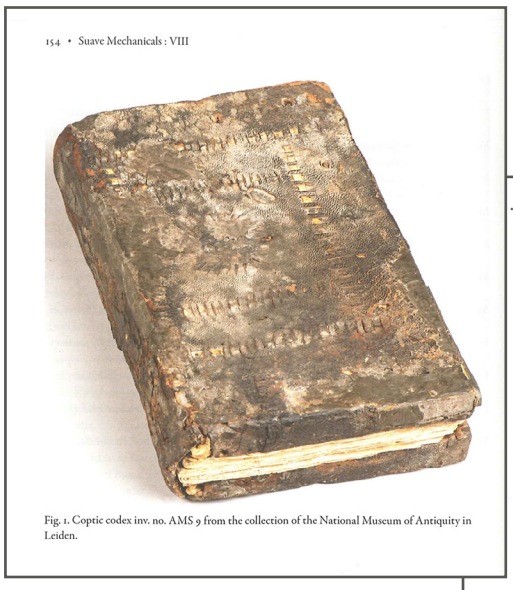


Fig. 1. Coptic codex inv. no. AMS 9 from the collection of the National Museum of Antiquity in Leiden.

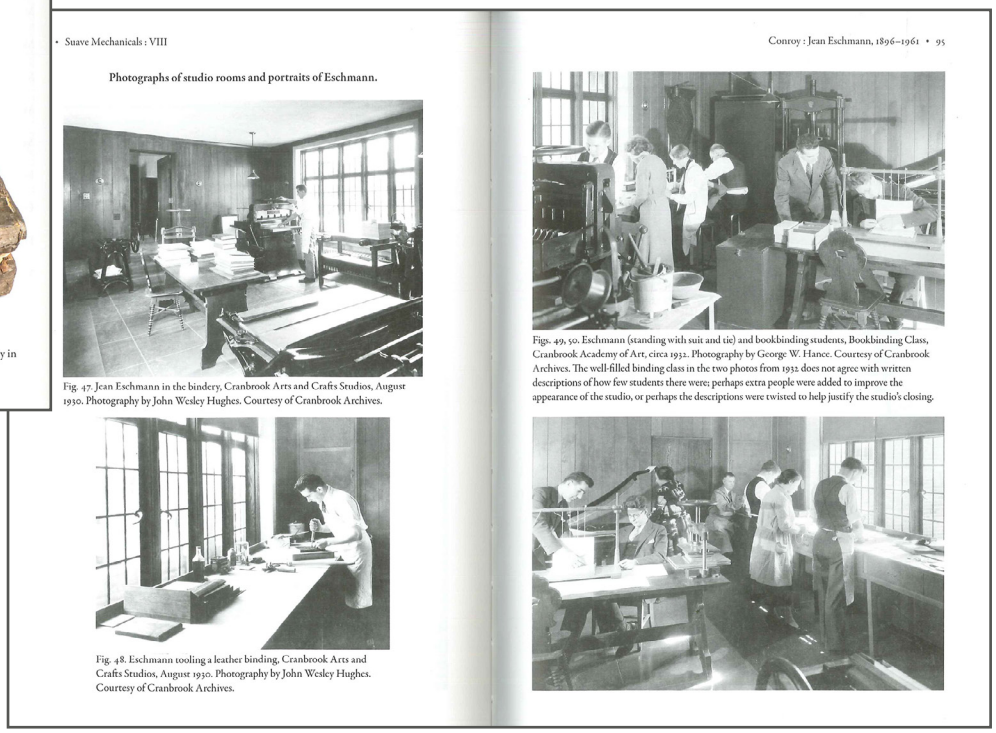


Fig. 47. Jean Eschmann in the bindery, Cranbrook Arts and Crafts Studios, August 1930. Photography by John Wesley Hughes. Courtesy of Cranbrook Archives.

Figs. 49, 50. Eschmann (standing with suit and tie) and bookbinding students, Bookbinding Class, Cranbrook Academy of Art, circa 1932. Photography by George W. Hance. Courtesy of Cranbrook Archives. The well-filled binding class in the two photos from 1932 does not agree with written descriptions of how few students there were; perhaps extra people were added to improve the appearance of the studio, or perhaps the descriptions were twisted to help justify the studio's closing.

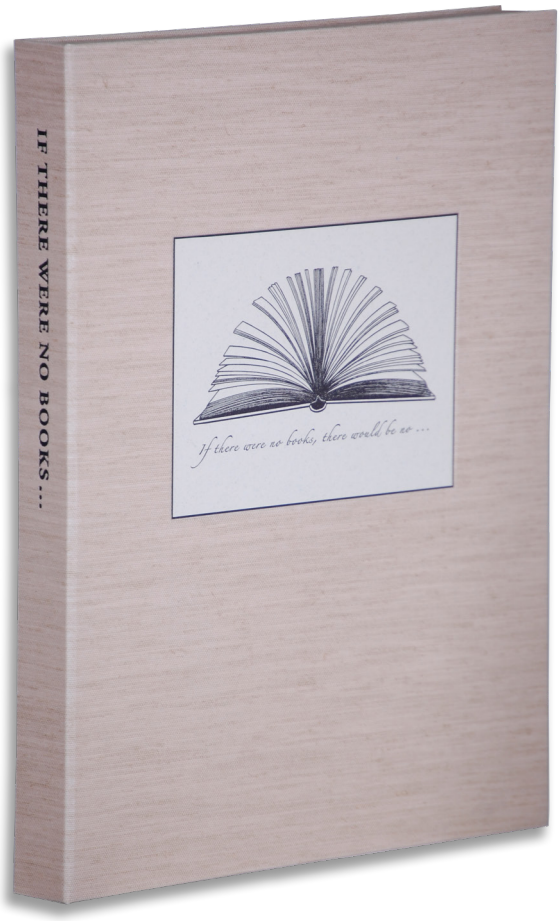
Fig. 48. Eschmann tooling a leather binding, Cranbrook Arts and Crafts Studios, August 1930. Photography by John Wesley Hughes. Courtesy of Cranbrook Archives.

Volumes 2 and 5 also available, here.

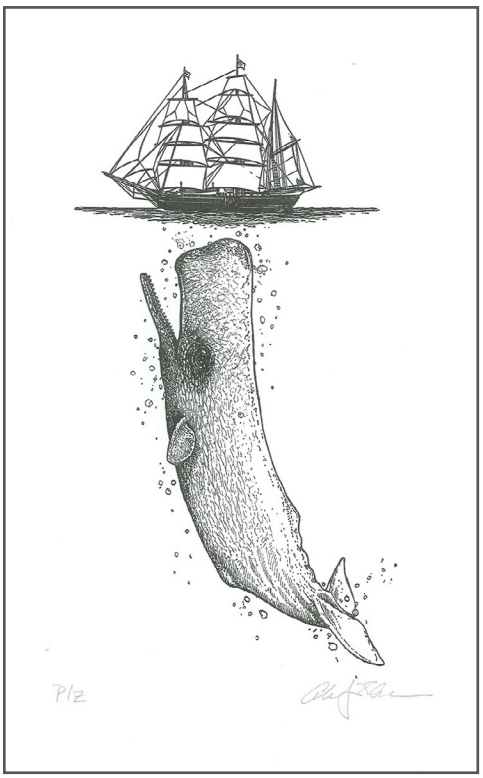
[Book # 139557]

Cheloniidae Press

IF THERE WERE NO BOOKS...



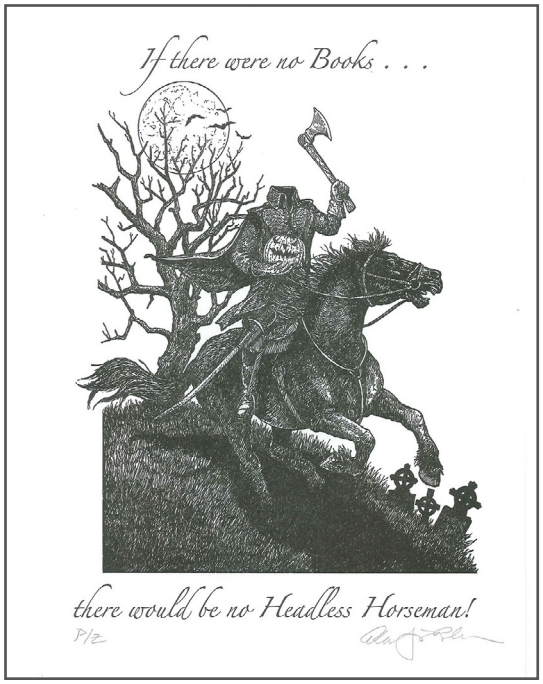
(Easthampton, MA): Cheloniidae Press & Wonder Book Editions, (2019); small folio, cloth clamshell box, paper label on cover; loose signatures inserted into two chemise. **$2,950**

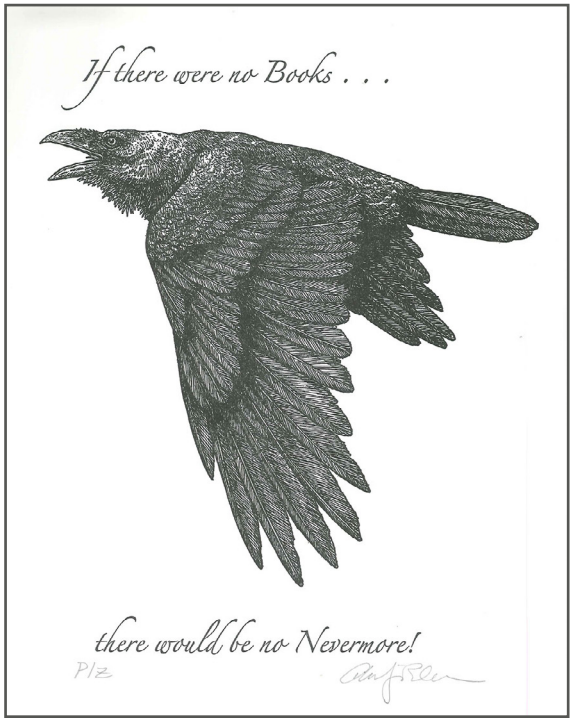


First edition of 130 copies, of which this is one of 30 copies reserved for portfolios for a complete set of 24 total broadsides. The first publication by Alan James Robinson in over twenty years, If There Were No Books... is a suite of broadsides depicting some of the more monumental works in English & American literature of which we would have not experienced.

Cheloniidae Press and Alan James Robinson along with Charles E. Roberts of Wonder Book Editions have now printed this first in a series of new Letterpress Broadsides. Printed by master printer Art Larson of Horton Tank Graphics, former Apprentice to Harold Patrick McGrath, carrying on the tradition of fine printing, in a total edition of 130. One hundred broadsides sold individually and an additional thirty held in reserve for this portfolio.

Twelve prints and twelve broadsides were created by Alan James Robinson of Cheloniidae Press and printed from relief etchings made from the original drawings. The type and illustrations were printed from polymer plates created by Boxcar Press. Includes references to classics such as *Alice in Wonderland*, *Rime of the Ancient Mariner*, and *Ophelia*.
[Book # 134386]



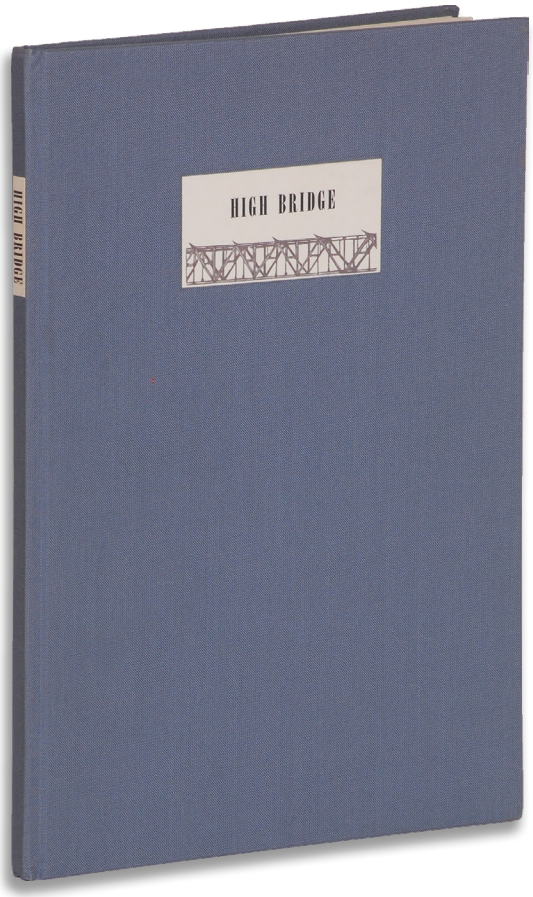


Gaylord Schanilec's First Appearance of Color Wood Engravings

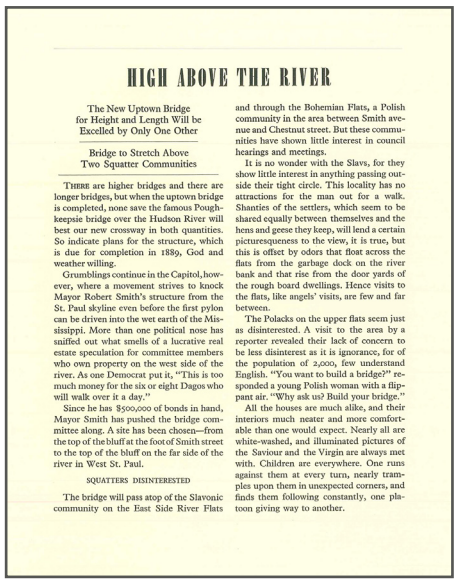
Midnight Paper Sales

HIGH BRIDGE

TEN WOOD ENGRAVINGS OF DEMOLITION WITH NINE STORIES OF CONSTRUCTION



Saint Paul, MN: Midnight Paper Sales Press, (1987); 8vo., cloth, paper spine and cover label; (ii), 19, (2) pages. **$1,100**



HIGH ABOVE THE RIVER

The New Uptown Bridge for Height and Length Will be Excelled by Only One Other

Bridge to Stretch Above Two Squatter Communities

THERE are higher bridges and there are longer bridges, but when the uptown bridge is completed, none save the famous Poughkeepsie bridge over the Hudson River will best our new crossway in both quantities. So indicate plans for the structure, which is due for completion in 1889, God and weather willing.

Grumblings continue in the Capitol, however, where a movement strives to knock Mayor Robert Smith's structure from the St. Paul skyline even before the first pylon can be driven into the wet earth of the Mississippi. More than one political nose has sniffed out what smells of a lucrative real estate speculation for committee members who own property on the west side of the river. As one Democrat put it, "This is too much money for the six or eight Dagos who will walk over it a day."

Since he has $500,000 of bonds in hand, Mayor Smith has pushed the bridge committee along. A site has been chosen—from the top of the bluff at the foot of Smith street to the top of the bluff on the far side of the river in West St. Paul.

SQUATTERS DISINTERESTED

The bridge will pass atop of the Slavonic community on the East Side River Flats and through the Bohemian Flats, a Polish community in the area between Smith avenue and Chestnut street. But these communities have shown little interest in council hearings and meetings.

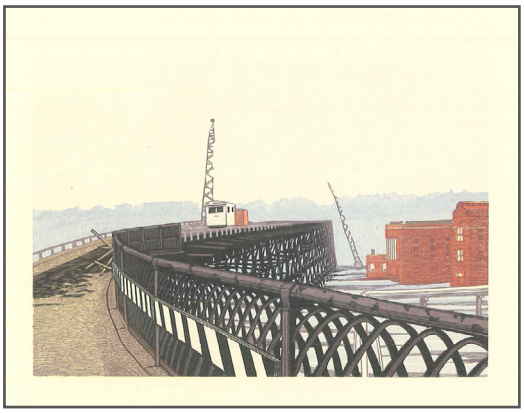
It is no wonder with the Slavs, for they show little interest in anything passing outside their tight circle. This locality has no attractions for the man out for a walk. Shanties of the settlers, which seem to be shared equally between themselves and the hens and geese they keep, will lend a certain picturesqueness to the view, it is true, but this is offset by odors that float across the flats from the garbage dock on the river bank and that rise from the door yards of the rough board dwellings. Hence visits to the flats, like angels' visits, are few and far between.

The Polacks on the upper flats seem just as disinterested. A visit to the area by a reporter revealed their lack of concern to be less disinterest as it is ignorance, for of the population of 2,000, few understand English. "You want to build a bridge?" responded a young Polish woman with a flippant air. "Why ask us? Build your bridge."

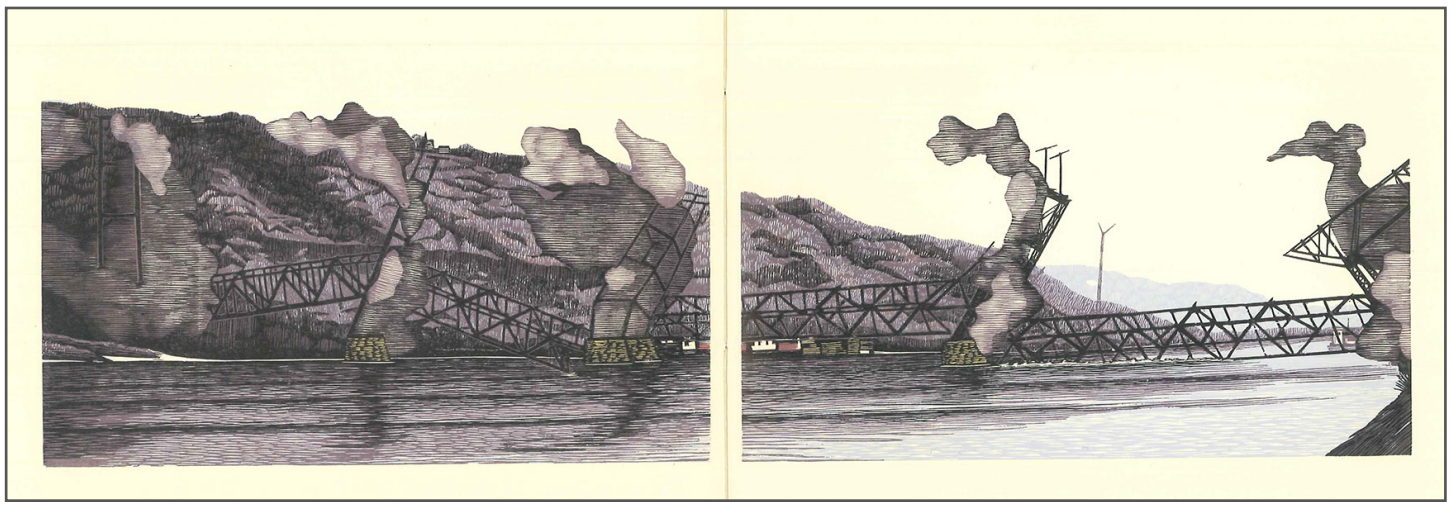
All the houses are much alike, and their interiors much neater and more comfortable than one would expect. Nearly all are white-washed, and illuminated pictures of the Saviour and the Virgin are always met with. Children are everywhere. One runs against them at every turn, nearly tramples upon them in unexpected corners, and finds them following constantly, one platoon giving way to another.

First edition limited to 200 numbered copies (Rulon-Miller A.77). A fine copy.

Designed, printed by letterpress and illustrated by Gaylord Schanilec. The text reproduces stories obtained from the ST. PAUL DAILY GLOBE and the ST. PAUL PIONEER PRESS during the period 1887 to 1889 when a local bridge was under construction. However the most impressive feature of this book is the illustrations. They are printed by letterpress in five to seven colors using three to five different blocks and helped launch Schanilec's career as a high-quality printer. The results are breathtaking. A very impressive start from this relatively unknown private press, and a must for all collectors of fine contemporary private press work.

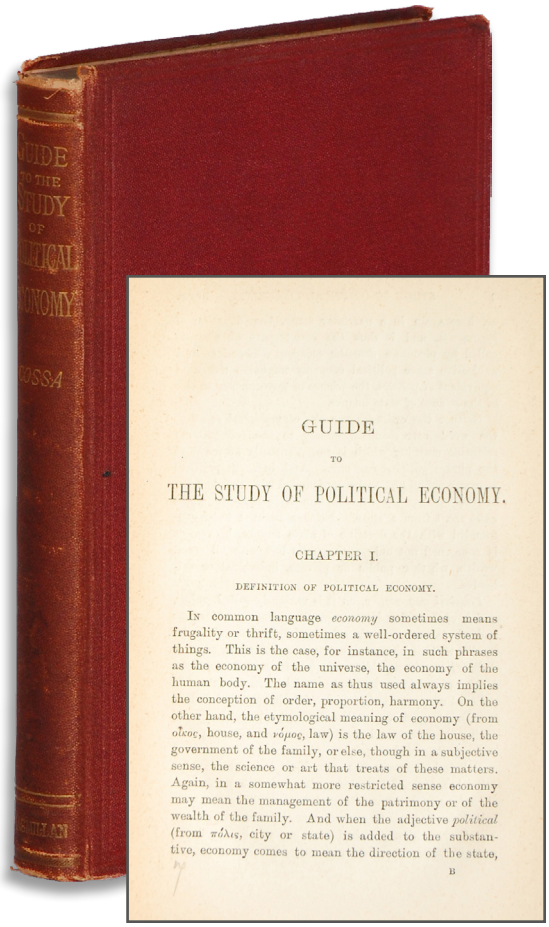


Bound in gray cloth by Campbell-Logan Bindery. The text is Plantin Monotype and was initially set at the Out-of-Sorts Letter Foundry, the titles are set in Onix, and the whole was printed by Gaylord Schanilec at the Minnesota Center for the Book Arts on Basingwerk Heavyweight paper. [Book # 28814]



GUIDE TO THE STUDY OF POLITICAL ECONOMY

Translated from the second Italian edition.
With a preface by W. Stanley Jevons, F.R.S.
by Luigi Cossa

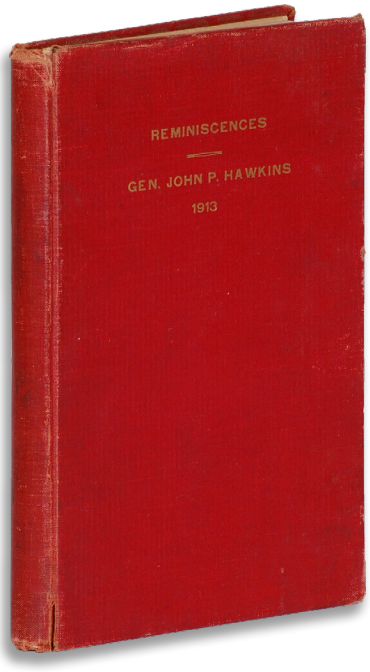


London: Macmillan and Co., 1880; 8vo., publisher's maroon cloth, gilt on spine, two borders stamped in blind on covers; xvi, 40 pages. **$185**

First edition thus of this monumental work on political economy (Haney, p. 834; Palgrave III, p. 717). The head of the spine is lightly worn and the bottom of the spine is lightly rubbed. Minor spotting to the front board. Spine slightly faded. Private bookplate of J.T. Hurst on front pastedown. Front hinge cracked with the first few pages starting to come loose. Minor foxing to the endsheets. Overall a very nice copy.

Dedicated to Mrs Fawcett and with a preface by W. S. Jevons who notes that "no introduction to the study of Economics at all approaching in character to Professor Cossa's Guida allo Studi dell'Economia Politica is to be found in the English tongue. Complete with an index of authors quoted in the text.

From the preface: "no introduction to the study of Economics at all approaching in character to Professor Cossa's Guida allo Studi dell'Economia Politica is to be found in the English tongue. This work presents, in a compendious form, not only a general view of the bounds, divisions, and relations of the science, marked by great impartiality and breadth of treatment, but it also furnishes us with an historical sketch of the science, such as must be wholly new to English readers." (p. vii). Jevons further notes that "the work of translation has been carried out by a former lady student in one of the excellent classes of Political Economy, conducted under the superintendence of the Cambridge Society for the Extension of University Teaching." [Book # 140967]



MEMORANDA CONCERNING SOME BRANCHES OF THE HAWKINS FAMILY AND CONNECTIONS

by General John Parker Hawkins

np: self published, 1913; 8vo., red cloth, gilt on front panel; 137 pages. **$55**

First edition of this rare book. Front hinge starting, wear to spine ends and light rubbing to extremities. Ownership inscription in ink on front free endpaper. A good copy. [Book # 140917]



Dance

LE COTILLON

Paris, France: Heugel et Cie, n.d. (but circa 1860); oblong 8vo., stiff paper wrappers; unpaginated. **$300**



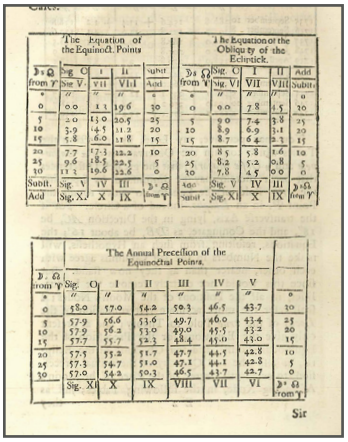
Text in French. An illustrated manual on a social dance popular in France in the 18th century. The dance tutorial ascribed to Professeur Laborde. 15 lithograph plates showing performances of the dances described in the text. Covers soiled and bend at edges. Considerable foxing throughout text. Lacking the 7 pages of musical notations. [Book # 131175]

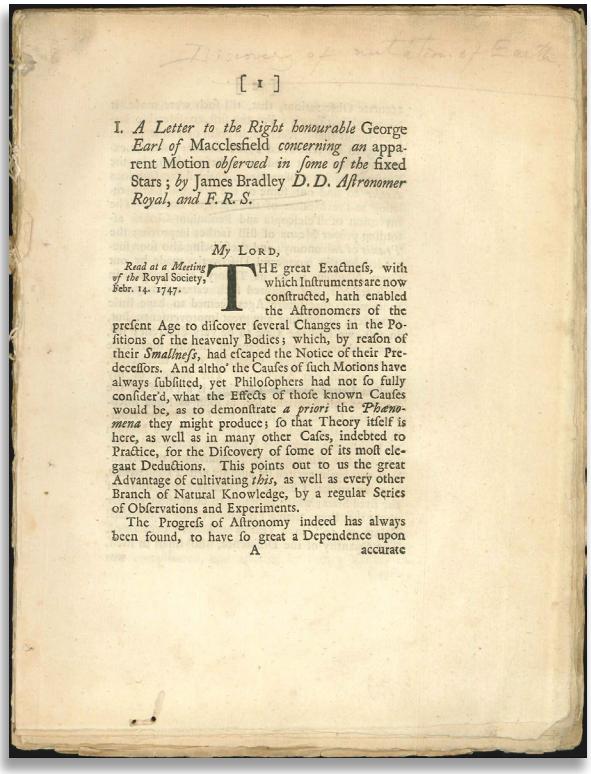
. . . . . .

LETTER TO THE RIGHT HONORABLE GEORGE EARL OF MACCLESFIELD CONCERNING AN APPARENT MOTIONI OBSERVED IN SOME OF THE FIXED STARS

by James Bradley

(London, England: The Royal Society, 1748); 8vo., disbound, all edges uncut; 48 pages. **$1,125**




[1]

I. *A Letter to the Right honourable* George *Earl of* Macclesfield *concerning an* apparent Motion *observed in ſome of the* fixed Stars ; *by* James Bradley *D. D. Aſtronomer Royal, and F. R. S.*

My Lord,

Read at a Meeting of the Royal Society, Febr. 14. 1747.

THE great Exactneſs, with which Inſtruments are now conſtructed, hath enabled the Aſtronomers of the preſent Age to diſcover ſeveral Changes in the Poſitions of the heavenly Bodies; which, by reaſon of their *Smallneſs*, had eſcaped the Notice of their Predeceſſors. And altho' the Cauſes of ſuch Motions have always ſubſiſted, yet Philoſophers had not ſo fully conſider'd, what the Effects of thoſe known Cauſes would be, as to demonſtrate *a priori* the *Phænomena* they might produce; ſo that Theory itſelf is here, as well as in many other Caſes, indebted to Practice, for the Diſcovery of ſome of its moſt elegant Deductions. This points out to us the great Advantage of cultivating *this*, as well as every other Branch of Natural Knowledge, by a regular Series of Obſervations and Experiments.

The Progreſs of Aſtronomy indeed has always been found, to have ſo great a Dependence upon

A accurate

DNB IOI, 1074-9. First printing of Bradley's "great discovery" of the oscillation of the earth's axis due to the gravitational pull of the moon. Bradley (1693-1762) held the title of Astronomer Royal. In 1748, he presented his findings in a long letter to his patron, the Earl of Macclesfield, which was read at a meeting of the Royal Society on February 14, 1747. Also includes a letter to Martin Folkes from James Parsons with observations on shell fish read at the Society's meeting January 21, 1747. Disbound from *Philosophical Transactions*, (XLV, 1). Tanning and light soiling at edges of text. [Book # 133622]

OFF-REGISTER

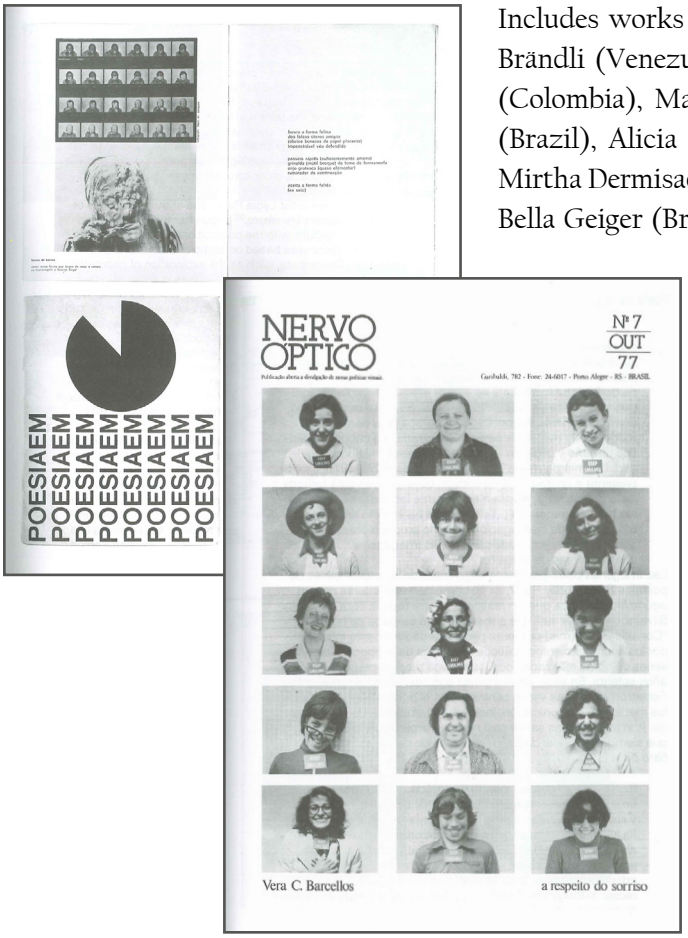
PUBLISHING EXPERIMENTS BY WOMEN ARTISTS IN LATIN AMERICA, 1960-1990

edited by Mela Dávila Freire



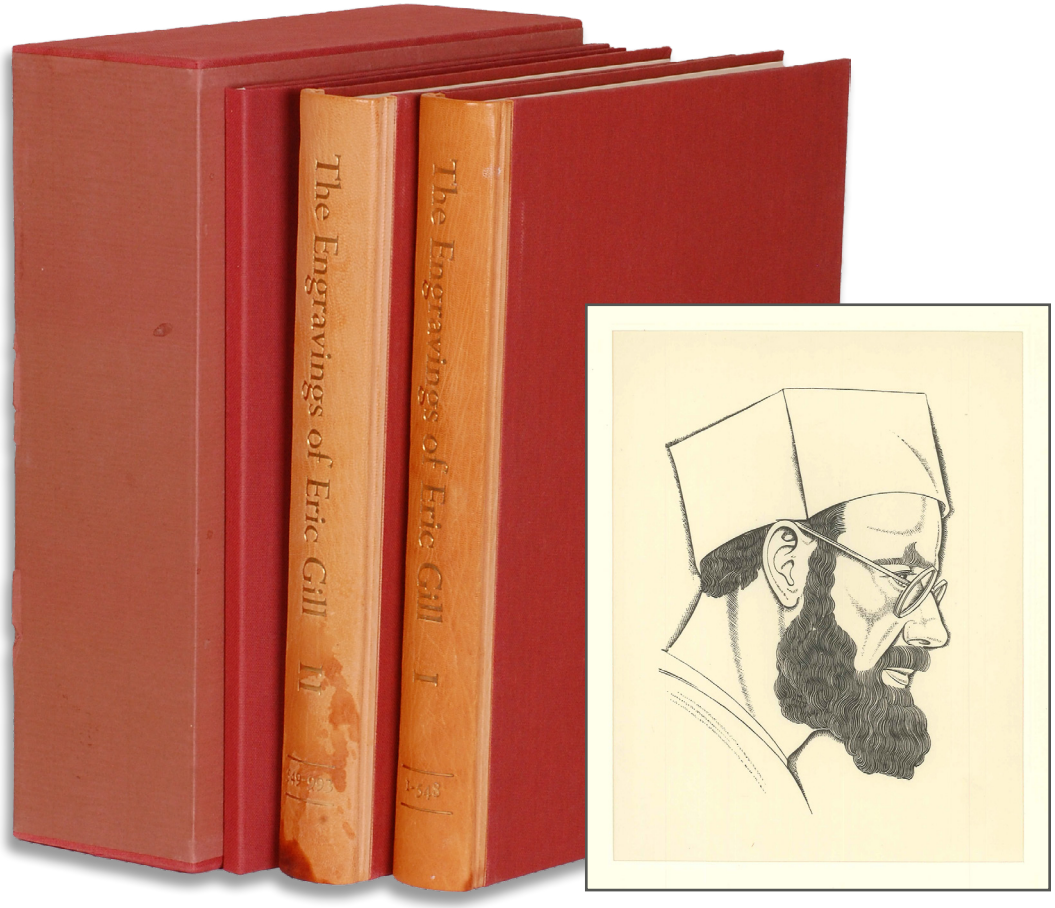
New York, NY: Center for Book Arts, 2023; 6.5 x 10 inches, softcover; 190 pages. ISBN 9781951163150. **$28**

Published to accompany the Center for Book Arts exhibition by the same name, on view from October 5 to December 13, 2023. This bilingual (English/Spanish) catalog documents the creative practices of a series of Latin American women artists who, between 1960 and 1990, channeled part of their artistic impetus into printed and serialized media. The time span covered by the exhibition tracks the expansion of the conceptual movement, which began around 1960 and, depending on the geographical contexts, would last until the end of the 1980s. This was the time when artists books and other printed matter joined the list of new formats---installation, video, performance.... ---that were beginning to spread beyond the classic artistic genres and widen the field of possibilities for creators. The exhibition and its catalog aim to offer an original perspective on artists publications created in these decades, focusing on the printed works produced and published by some thirty women artists who originated from or developed their practice in various Latin American countries---Argentina, Brazil, Chile, Colombia, Mexico, Peru, Venezuela---and the Chicano community in the United States.



Includes works by or in collaboration with Claudia Andújar (Brazil), Barbara Brändli (Venezuela), Roser Bru (Chile), Teresa Burga (Peru), Feliza Bursztyn (Colombia), Maris Bustamante + No Grupo (Mexico),Vera Chaves Barcellos (Brazil), Alicia DAmico + Sara Facio (Argentina), Lenora de Barros (Brazil), Mirtha Dermisache (Argentina), Paz Errázuriz (Chile), Gego (Venezuela), Anna Bella Geiger (Brazil), Beatriz González (Colombia), Lourdes Grobet (Mexico), Graciela Gutiérrez Marx (Argentina), Beatriz Jaramillo (Colombia), Magali Lara + Carmen Boullosa (Mexico), Yolanda Lopez (US), Ana Mendieta (Cuba), Marie Orensanz (Argentina), Catalina Parra (Chile), Lygia Pape (Brazil), Liliana Porter (Argentina), Nelly Richard (Chile), Lotty Rosenfeld (Chile), Gretta Sarfaty (Brazil), Thea Segall (Venezuela), Marcela Serrano (Chile), Regina Silveira (Brazil), Tecla Tofano (Venezuela), Regina Vater (Brazil), Cecilia Vicuña (Chile), Diana Witlin (Colombia) and Nirma Zárate (Colombia).

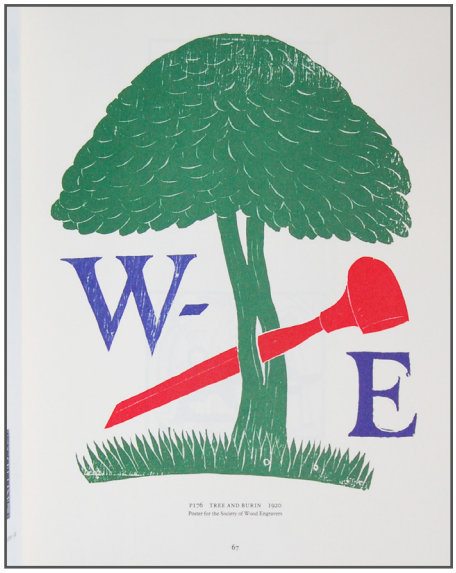
The exhibition and its catalog were funded by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature; by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council; by a grant from the PICE program of the Spanish state agency Acción Cultural Española (AC/E); and by a grant from the Instituto Ramon Llull. [Book # 139731]



Eric Gill

THE ENGRAVINGS OF ERIC GILL

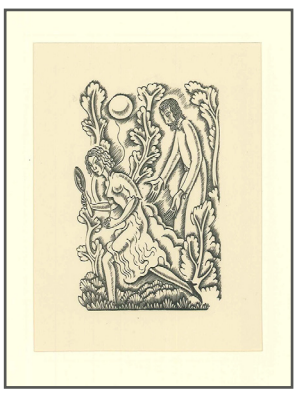
Deluxe Edition. Two Volumes with Portfolio.
by Christopher Skelton



Wellingborough: Christopher Skelton, 1983; 3 volumes, thick 4to., quater leather over cloth, cloth portfolio, cloth and paper-covered boards slipcase, all bound by Desmond Shaw of Cambridge; xxiv, 256, (3); (ii), 257-545, (2) pages; separate portfolio containing a title-page, exclamation page, and eight prints printed directly from the artist's woodblocks. **$1,000**

First edition, limited to 1435 copies, of which this is one of 85 Special Copies hand-numbered on the colophon and bound thus. Spine of volume one lightly toned. Volume two with some dampstaining along the bottom edge of the spine, slipcase with some minor wear, else a near fine copy of this scarce edition.





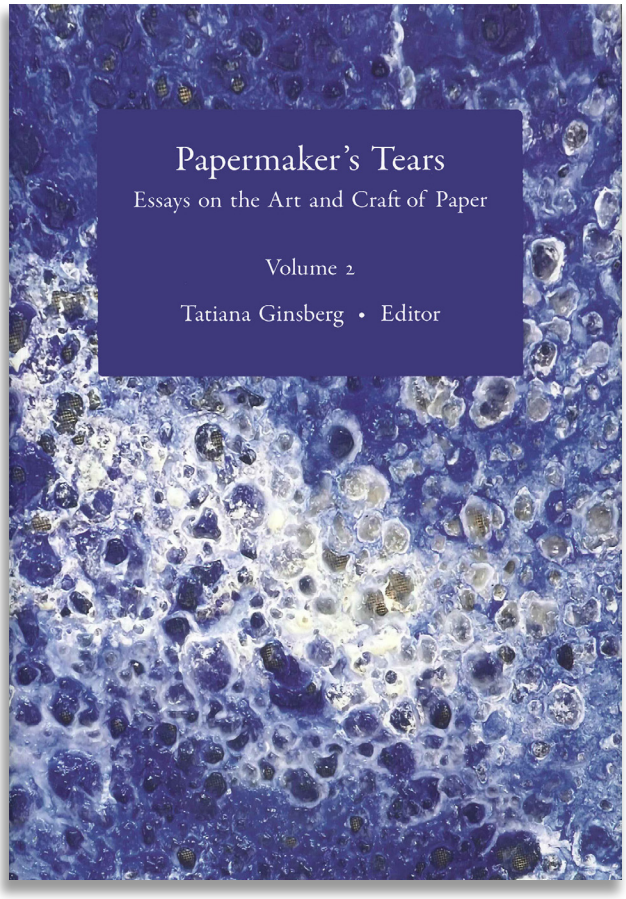
Designed by Skelton and printed at Skelton's Press. Notes by the publisher, "Eric Gill: A Personal Record by Douglas Cleverdon," followed by a complete bibliography of Eric Gill's engravings with a check list of books containing the engravings. Over 1,000 engravings described and illustrated.

The 8 prints in the portfolio are: 'A Garden Enclosed', 'Self-Portrait', 'Surrexit Alleluia', 'Tree and Dog with Flames', 'St Thomas's Hands', 'Girl with Mirror', 'I am a Little World' and 'Man and Woman Embracing'. [Book # 131314]

PAPERMAKER'S TEARS: VOLUME 2

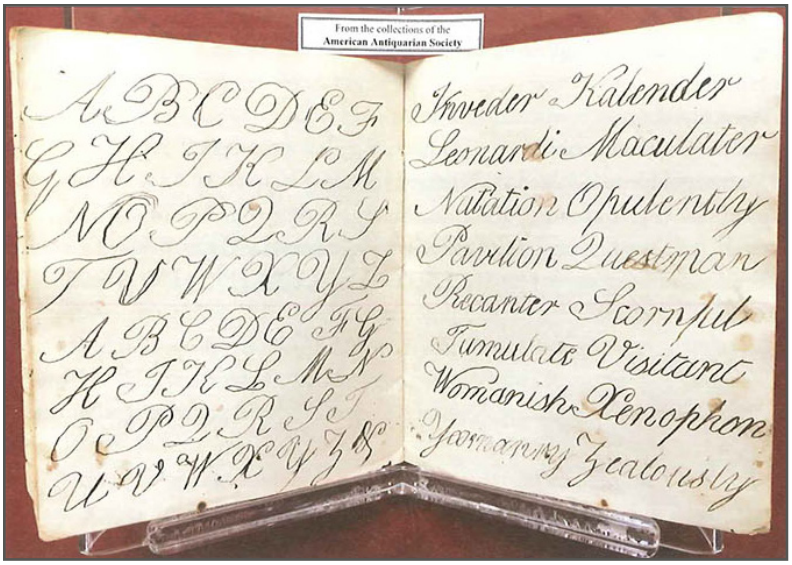
ESSAYS ON THE ART AND CRAFT OF PAPER

edited by Tatiana Ginsberg



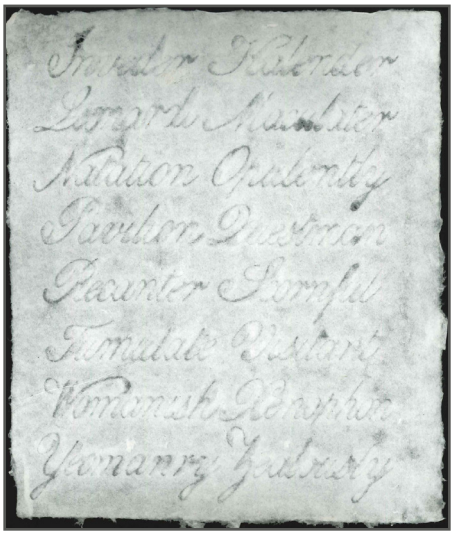
Ann Arbor, MI: The Legacy Press, 2023; 7 x 10 inches, dust jacket over cloth-covered boards, sewn; 288 pages. ISBN 9781940965222. **$95**

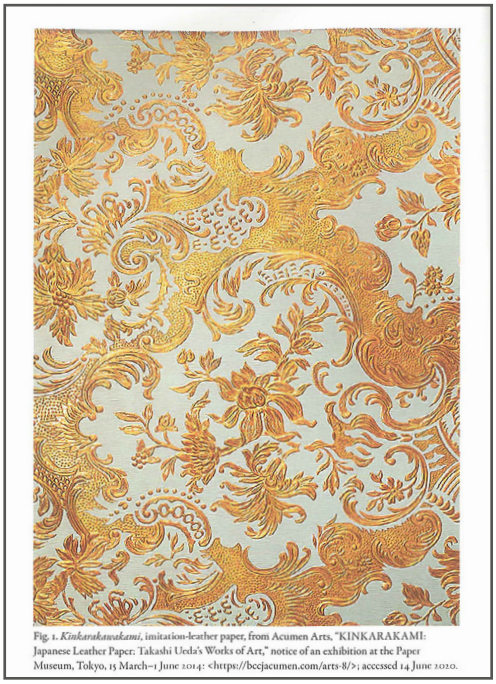
Eight essays on paper and papermaking. Each copy has an inserted sheet of handmade watermarked paper made by Nicholas Yeager. Authors include Sidney Berger, Velma Bolyard, Andrew Davis, Timothy Barrett, Fenella France, Katharine DeLamater, Nicole Donnelly, Aimee Lee, Minah Song, and Nicholas Yeager.



Contents:

- Sidney E. Berger · The Many Faces of Decorated Paper
- Velma Bolyard · Falling into *Shifu*: A Journey, a Story
- Andrew R. Davis, Timothy Barrett, Fenella G. France · Fermentation as a Pulping Method for Handmade Papers and the Permanence of Finished Sheets
- Katharine L. DeLamater · Carriage House Paper, 1974 to the Present
- Nicole Donnelly · Douglass Morse Howell: Breaking the Mould, Part II
- Aimee Lee · The Toolmakers - Those Who Build So We Can Make Part II: Ronald Macdonald and Howard Clark
- Minah Song · Patterns of Appreciation: Papermakers in East Asia
- Nicholas G. Yeager · Without a Trace: Joseph Seavy and the Mystery of *The Writer's Assistant*



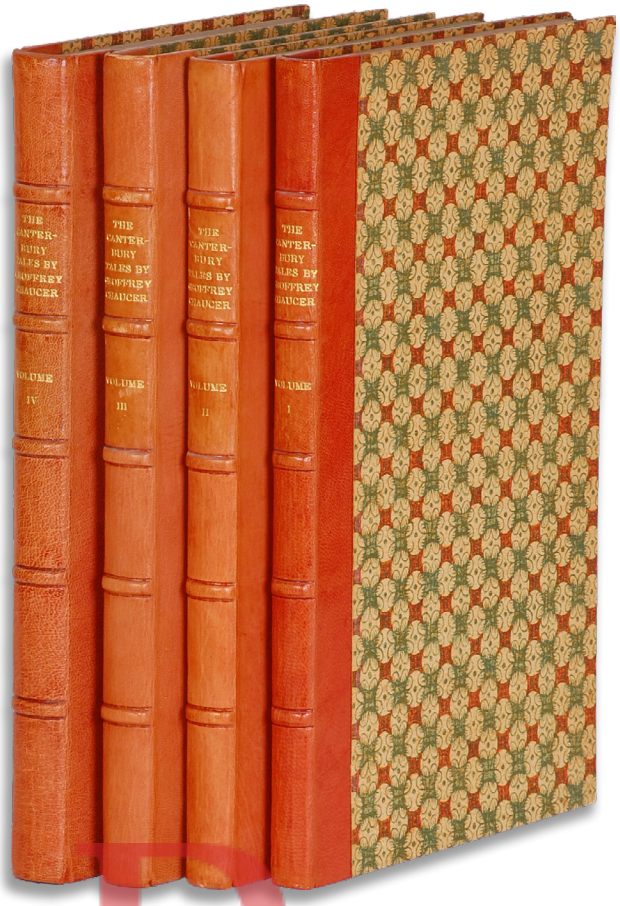

Fig. 1. *Kinkarakawakami*, imitation-leather paper, from Acumen Arts, "KINKARAKAMI: Japanese Leather Paper: Takashi Ueda's Works of Art," notice of an exhibition at the Paper Museum, Tokyo, 15 March–1 June 2014: <https://bcejacumen.com/arts-8/>; accessed 14 June 2020.

[Book # 139143]

Golden Cockerel Press

CANTERBURY TALES WITH WOOD ENGRAVINGS BY ERIC GILL

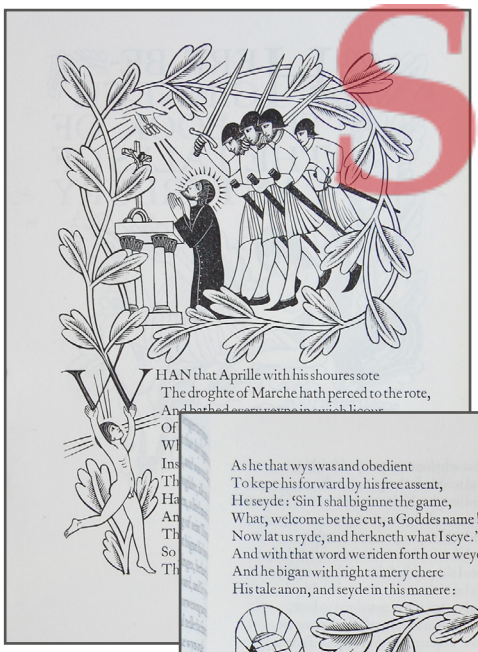
by Geoffrey Chaucer



Waltham Saint Lawrence: Golden Cockerel Press, 1929-1931; 4 volumes, narrow 4to. (12 1/2 x 7 1/2 inches), publisher's quarter niger morocco with patterned paper-covered boards, gilt-lettered spine with five raised bands, top edge gilt, others uncut, cloth slipcase; 152; 190; 198; 220 pages. **$13,500**

Printed in an edition limited to 500 copies of which this is one of 485 printed on paper (Chanticleer 63, Gill 281). Very minor rubbing to the foot of the spine of volume II, a hint of rubbing to two of the raised bands of volume III, minor dampstaining to the leather of the rear board of volume IV. Else a tight and bright set of this marvelous production.

Chaucer's consummate narrative tales, an unfinished series of stories purporting to be told by a group of pilgrims journeying from London to the shrine of St. Thomas Becket and back, are presented with a volume devoted to each day of the pilgrimage. Chaucer's words are beautifully enhanced by one full-page illustration, twenty-nine half-page illustrations, 269 decorative borders, tail-pieces, and line-fillers, and sixty-one initial letters printed in black, red, or blue, all engraved on wood by Eric Gill. These crisply-executed illustrations, featuring figures integrated with leafy, crawling vines, add fluidity to the page. Gill collaborated with Robert Gibbings, owner of Golden Cockerel Press, on the book's design. It features an attention to type legibility, a harmony of margin ratios, and a clarity of layout. Gill's imagery doesn't illustrate a narrative, rather it functions to frame and compliment the text. His revival of Caslon Old Face type and wood engraving techniques contribute to the elegant appearance of his unified double page spreads. Gill succeeds in integrating Arts and Crafts ideology with a more modern design sensibility. Bound by Sangorski & Sutcliffe. [Book # 63875]



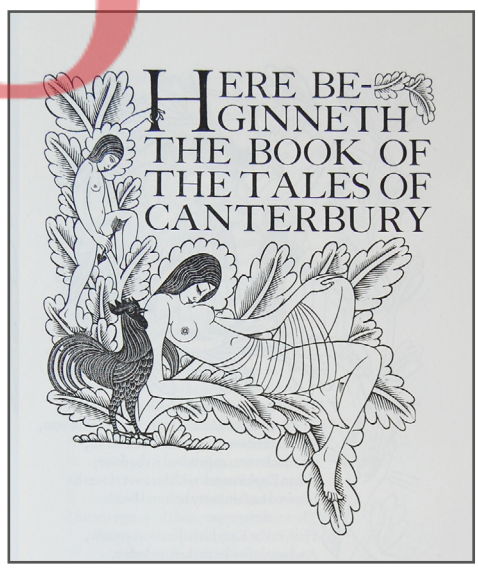
WHAN that Aprille with his shoures sote
The droghte of Marche hath perced to the rote,



As he that wys was and obedient
To kepe his forward by his free assent,
He seyde: 'Sin I shal biginne the game,
What, welcome be the cut, a Goddes name!
Now let us ryde, and herkneth what I seye.'
And with that word we riden forth our weye;
And he bigan with right a mery chere
His tale anon, and seyde in this manere:

WHYLOM, as olde stories tellen us,
Ther was a duk that highte Theseus;
Of Athenes he was lord and governour,
And in his tyme swich a conquerour,
That gretter was ther noon under the sonne.
Ful many a riche contree hadde he wonne;
What with his wisdom and his chivalrye,
He conquered al the regne of Femenye,

31



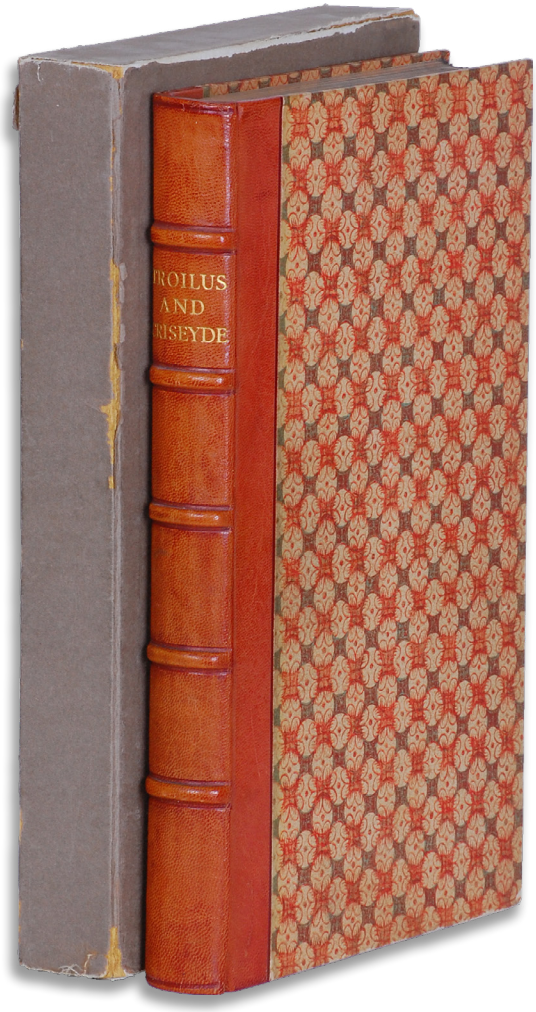
HERE BE-
GINNETH
THE BOOK OF
THE TALES OF
CANTERBURY

SOLD

Considered the Most Scarce of all Golden Cockerel Press Titles

TROILUS AND CRISEYDE

by Geoffrey Chaucer



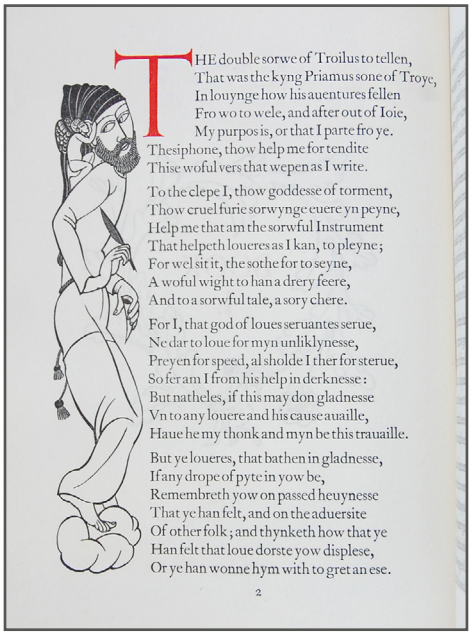
Waltham Saint Lawrence: Golden Cockerel Press, 1927; 4to., quarter niger over patterned paper boards gilt, with panelled spine with raised bands, lettered in gilt, top edge gilt, fore and lower edges uncut, publisher's slipcase; (xi), 312 pages. **$15,000**



Printed in an edition limited to 225 numbered copies (Chanticleer no.50; Gill 279). The slightest hint of rubbing to the corners of the boards. Publisher's slipcase with some rubbing and minor splitting along the edges, else a pristine copy.

Printed in Caslon with black, red, and blue ink on Kelmscott hand-made paper. The margin of every page is decorated with a wood-engraving by Eric Gill. This volume shows Gill's remarkable affinity for Chaucer's works as well as his instinctive interpretation of the illuminated book. Of the three masterpieces (the others being The Four Gospels and The Canterbury Tales) Gill designed for the Golden Cockerel Press, this one is the most difficult to find, since it has the smallest limitation. Chaucer's epic poem is here printed in Middle English and tells the story of the ill-fated lovers against the backdrop of the Trojan War, Troilus being the youngest son of Priam, King of Troy, and Criseyde being the daughter of the Trojan Priest Calchas who joined the Greeks having foreseen the defeat of Troy. Gill clearly enjoys the theme and the flowing Greek and Trojan robes and tunics - his image of Chaucer at the end is particularly charming. [Book # 46755]





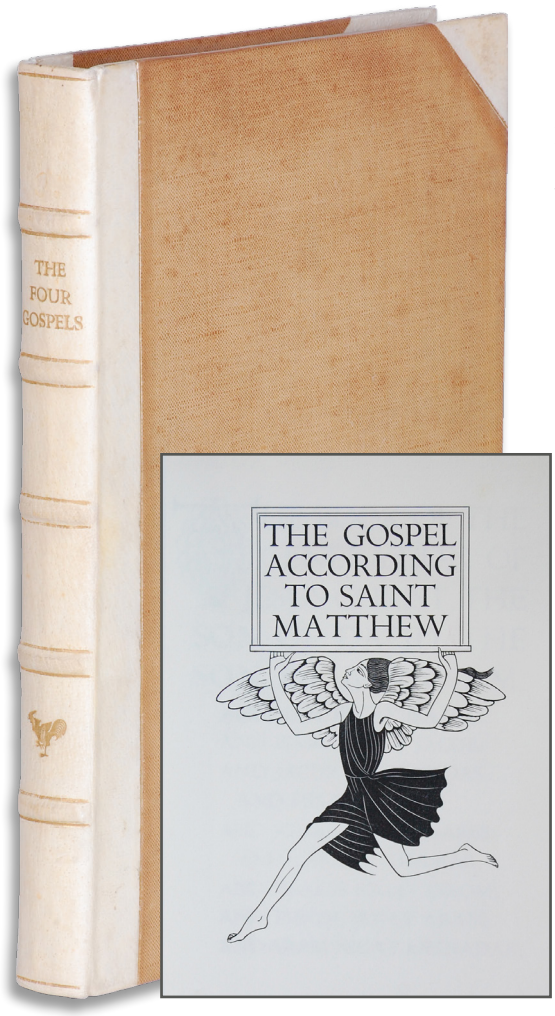
THE double sorwe of Troilus to tellen,
That was the kyng Priamus sone of Troye,
In louynge how his auentures fellen
Fro wo to wele, and after out of Ioie,
My purpos is, or that I parte fro ye.
Thesiphone, thow help me for tendite
Thise woful vers that wepen as I write.

To the clepe I, thow goddesse of torment,
Thow cruel furie sorwynge euere yn peyne,
Help me that am the sorwful Instrument
That helpeth loueres as I kan, to pleyne;
For wel sit it, the sothe for to seyne,
A woful wight to han a drery feere,
And to a sorwful tale, a sory chere.

For I, that god of loues seruantes serue,
Ne dar to loue for myn unliklynesse,
Preyen for speed, al sholde I ther for sterue,
So fer am I from his help in derknesse:
But natheles, if this may don gladnesse
Vn to any louere and his cause auaille,
Haue he my thonk and myn be this trauaille.

But ye loueres, that bathen in gladnesse,
If any drope of pyte in yow be,
Remembreth yow on passed heuynesse
That ye han felt, and on the aduersite
Of other folk; and thynketh how that ye
Han felt that loue dorste yow displese,
Or ye han wonne hym with to gret an ese.

2



Golden Cockerel Press

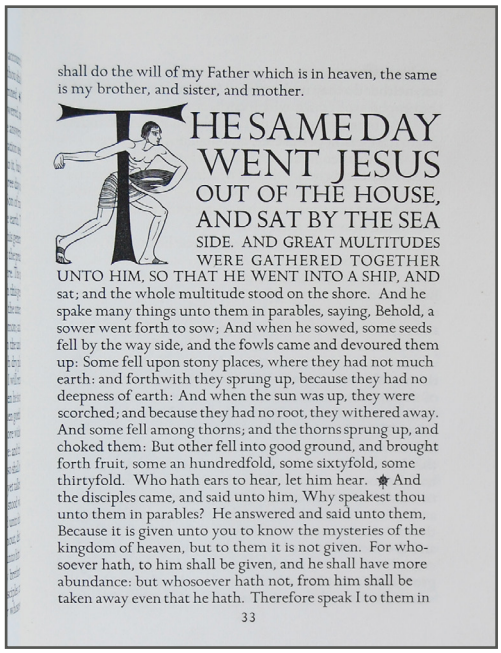
FOUR GOSPELS OF THE LORD JESUS CHRIST ACCORDING TO THE AUTHORIZED VERSION OF KING JAMES I

With Decorations by Eric Gill

Waltham Saint Lawrence in Berkshire: Golden Cockerel Press, 1931; small folio, original publisher's half white pigskin gilt over maize cloth boards by Sangorski & Sutcliffe, gilt spine with raised bands, top edge gilt, others uncut; (ii), 268, (6) pages. **$14,500**

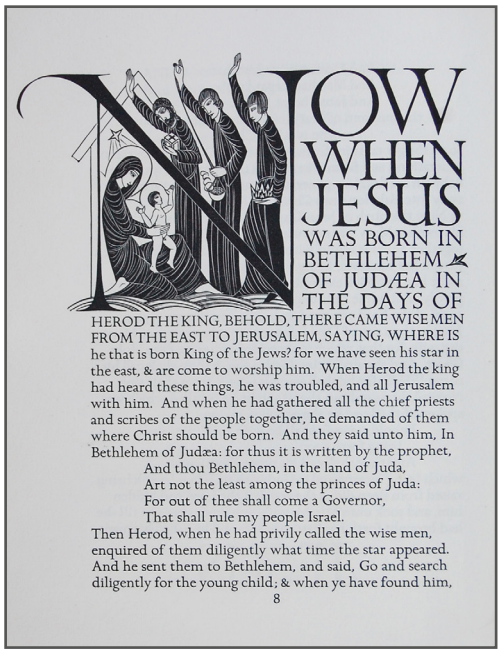
Limited to 500 numbered copies of which this is one of the 488 copies printed on handmade paper (Chanticleer 78; Gill 285; *A Century for a Century* 26). Lacking the slipcase. Small bookseller's ticket from Myers & Co. on front pastedown. Three bookplates on the front pastedown: 1) Louis W. Black, 2) Albert M. Ramsay-Cohn & Constance, His Wife, and his accompanying 3) Downsland Court, Ditchling, Sussex bookplate. Maize cloth-covered boards show some usual foxing (moderate foxing on the rear board, very minor foxing on the front board). Only the slightest hint of soiling to the pigskin leather tips, else a near fine copy, and scarce in this condition.

With 64 wood-engraved initial letters and illustrations by Eric Gill and printed by Robert and Moira Gibbings in Golden Cockerel type (designed for the press by Eric Gill) on Batchelor handmade paper with special watermark of a dove and the initials G.C.P. "Conceived in the fruitful mind of Robert Gibbings, this is the Golden Cockerel book usually compared with the Doves Bible and the Kelmscott Chaucer. A flower among the best products of English romantic genius, it is also surely, thanks to its illustrator, Eric Gill, the book among all books in which Roman type has been best mated with any kind of illustration" (Chanticleer). Eric Gill's biographer, Fiona MacCarthy, describes *The Four Gospels* as "the culmination of (Gill's) work for the Golden Cockerel Press and ... the example which experts and collectors ... have always viewed as the height of his achievement. To describe it as a series of engraved initial letters for the Bible text, though strictly correct, gives little idea of the richness and complexity of Gill's own contribution. The decorative letters do not just embellish the text, they play upon it and develop it, to the point at which distinctions are blurred." (*Eric Gill: A Lover's Quest for Art and God*, pp.243-234). [Book # 107125]


shall do the will of my Father which is in heaven, the same is my brother, and sister, and mother.

THE SAME DAY WENT JESUS OUT OF THE HOUSE, AND SAT BY THE SEA SIDE. AND GREAT MULTITUDES WERE GATHERED TOGETHER UNTO HIM, SO THAT HE WENT INTO A SHIP, AND sat; and the whole multitude stood on the shore. And he spake many things unto them in parables, saying, Behold, a sower went forth to sow; And when he sowed, some seeds fell by the way side, and the fowls came and devoured them up: Some fell upon stony places, where they had not much earth: and forthwith they sprung up, because they had no deepness of earth: And when the sun was up, they were scorched; and because they had no root, they withered away. And some fell among thorns; and the thorns sprung up, and choked them: But other fell into good ground, and brought forth fruit, some an hundredfold, some sixtyfold, some thirtyfold. Who hath ears to hear, let him hear. ✠ And the disciples came, and said unto him, Why speakest thou unto them in parables? He answered and said unto them, Because it is given unto you to know the mysteries of the kingdom of heaven, but to them it is not given. For whosoever hath, to him shall be given, and he shall have more abundance: but whosoever hath not, from him shall be taken away even that he hath. Therefore speak I to them in

33


NOW WHEN JESUS WAS BORN IN BETHLEHEM ✠ OF JUDÆA IN THE DAYS OF HEROD THE KING, BEHOLD, THERE CAME WISE MEN FROM THE EAST TO JERUSALEM, SAYING, WHERE IS he that is born King of the Jews? for we have seen his star in the east, & are come to worship him. When Herod the king had heard these things, he was troubled, and all Jerusalem with him. And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born. And they said unto him, In Bethlehem of Judæa: for thus it is written by the prophet,

And thou Bethlehem, in the land of Juda,
Art not the least among the princes of Juda:
For out of thee shall come a Governor,
That shall rule my people Israel.

Then Herod, when he had privily called the wise men, enquired of them diligently what time the star appeared. And he sent them to Bethlehem, and said, Go and search diligently for the young child; & when ye have found him,

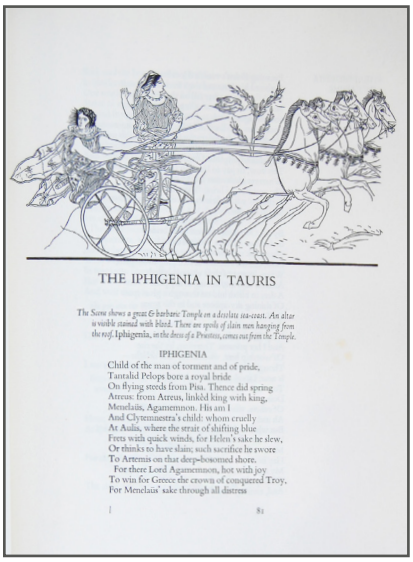
8

Gregynog Press

THE PLAYS OF EURIPIDES

by Euripides

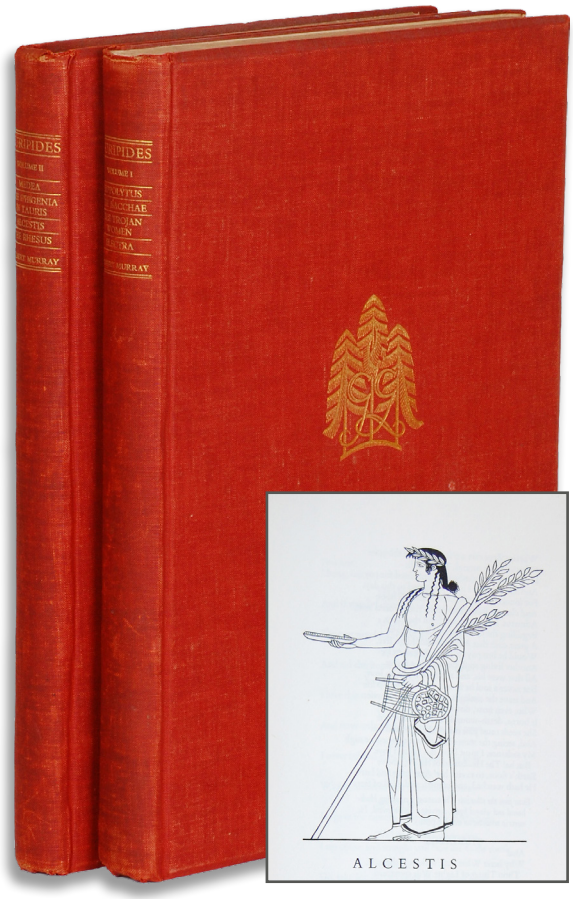
Newtown, Montgomeryshire: Gregynog Press, 1931; 2 volumes, small folio, cloth; (xii), 269, (vii); (iv), 263, (v) pages. **$425**


THE IPHIGENIA IN TAURIS

The Scene shows a great & barbaric Temple on a desolate sea-coast. An altar is visible stained with blood. There are spoils of slain men hanging from the roof. Iphigenia, in the dress of a Priestess, comes out from the Temple.

IPHIGENIA

Child of the man of torment and of pride,
Tantalid Pelops bore a royal bride
On flying steeds from Pisa. Thence did spring
Atreus: from Atreus, linkèd king with king,
Menelaüs, Agamemnon. His am I
And Clytemnestra's child: whom cruelly
At Aulis, where the strait of shifting blue
Frets with quick winds, for Helen's sake he slew,
Or thinks to have slain; such sacrifice he swore
To Artemis on that deep-bosomed shore,
For there Lord Agamemnon, hot with joy
To win for Greece the crown of conquered Troy,
For Menelaüs' sake through all distress



Finely printed in an edition limited to 500 copies (Harrop, Ransom, Zilverdistel no.18). Very minor wear to the spine ends, minor ttanning to the endpapers, else a near fine set.

Title pages printed in two colors. Illustrated with many wood engravings by Robert Ashwin Maynard and Horace Walter Bray adapted from paintings on Greek vases (which are listed at the end of volume II). This was by far the most expensive production of the Gregynog Press. The last work done by Maynard and Bray for the Press, Harrop considers this a "fitting swan song" for the artist/designers. Translated by Gilbert Murray. [Book # 44397]

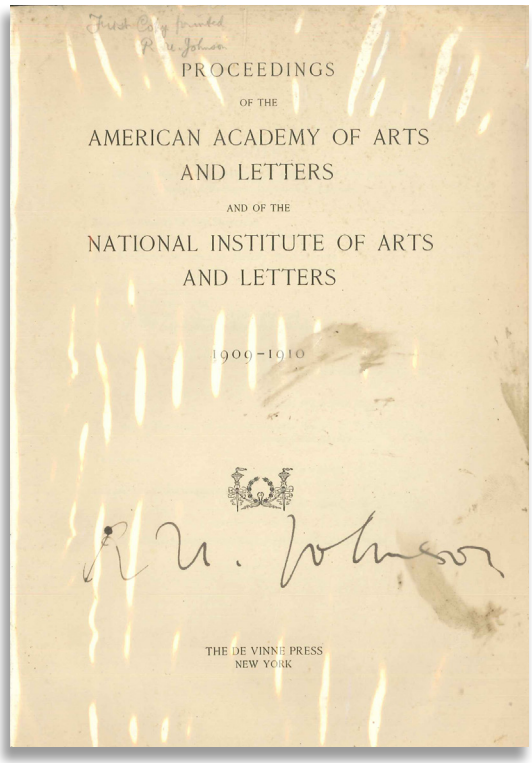
Signed by the Author

PROCEEDINGS OF THE AMERICAN ACADEMY AND THE NATIONAL INSTITUTE OF ARTS AND LETTERS

Vol. I: 1909-1910

by Robert Underwood Johnson

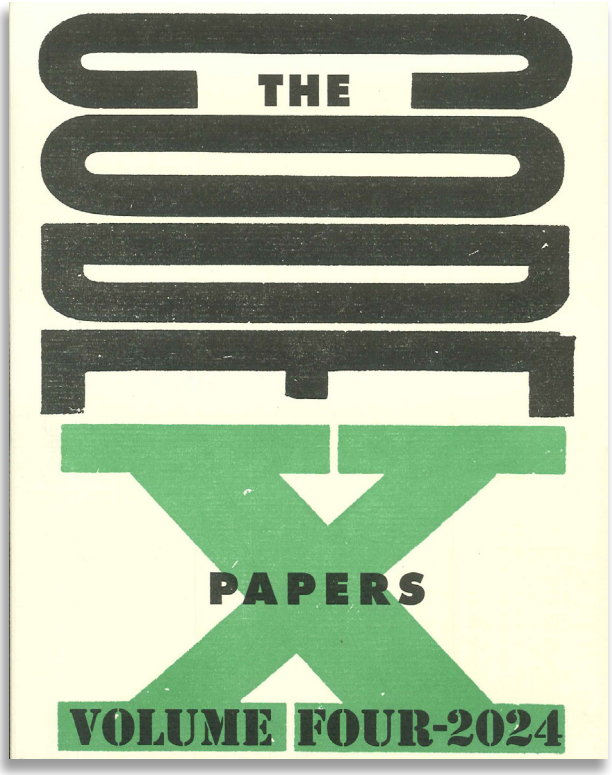
Boston: The De Vinne Press, 1910; large 8vo., cord-tied paper wrappers; 46 pages. **$150**


PROCEEDINGS
OF THE
AMERICAN ACADEMY OF ARTS
AND LETTERS
AND OF THE
NATIONAL INSTITUTE OF ARTS
AND LETTERS
1909-1910
THE DE VINNE PRESS
NEW YORK

First edition, first printing of Volume One of this important periodical. Signed by Robert Underwood Johnson on the front cover in ink. A near fine copy. Robert Underwood Johnson was the editor of the Century magazine. Contents include the Opening Address of the President of the American Academy, William Dean Howells, The Evolution of Style in Modern Architecture, by Thomas Hastings, In Praise of Poetry, by Richard Watson Gilder, The Actual State of Art Among Us by Edwin Howland Blashfield, among others. The printer of the Century was Theodore DeVinne of New York. [Book # 141024]

THE CODEX PAPERS: VOLUME 4

edited by Sarah Hulsey



Berkeley, CA: The CODEX Foundation, 2024; 6.75 x 8.5 inches, Smythe sewn, Letterpress printed wrapper; 114 pages. **$36**

Guest Editor: Sarah Hulsey
Articles: Tatjana Bergelt, Robert Bringhurst, John DeMerritt, Patricia Lagarde, Amanda Marchand, Daniel Mellis, Matvei Yankelevich
Reviews: Molly Schwartzburg, Stephanie Stillo, Laurie Whitehill

Guest editor, Sarah Hulsey, worked with the idea of translation as a metaphor for the CODEX Papers IV journal. She says, "The articles in this volume approach the notion of translation from many directions, including translation as metaphor for alteration, transformation of an idea into an embodied form, interpretation of an experience into another mode, and, of course, translation between languages. The medium of artist books lends itself to ideas of translation on virtually every level, so it is a rich area of inquiry."

In this issue, Daniel Mellis writes about his recent publication *Tango with Cows: Translation, Facsimile, and Commentary*, which translates the poetry of Vasily Kamensky (in collaboration with poet Eugene Ostashevsky). Patricia Lagarde presents an essay based on her 2022 CODEX Symposium lecture, presented here in both English and the original Spanish, from her project *Moon Archive.* John DeMerritt discusses the publishing program of DeMerritt | Pauwels Editions, an imprint that focuses on using the handmade book object to bring an idea into object form. Tatjana Bergelts epistolary discussion with noted Nabokov scholar Stephen Blackwell gives us new and thought-provoking ways to understand Bergelts book *Pas de Deux*, an artist book that explores Vladimir Nabokovs passion for butterflies. Matvei Yankelvich considers *Curb* by Aaron Cohick and ways in which the physical properties of the book enhance the effects of the powerful poetry by Divya Victor. Robert Bringhurst, has contributed his moving and wide-ranging 2022 CODEX Symposium keynote address, in which he examines relationships between languages and scripts, and what both contribute to literature, and, more broadly, to civilization. Amanda Marchand guides us through a visit to Datz, the South Korean publisher, residency, and museum, with a photo essay about this impressive enterprise. And, lastly, we have three thoughtful and insightful reviews of books: Laurie Whitehill on *elude* by Jule Claudia Mahn of Verwandte Objekte; Molly Schwartzburg on *Dead Life* by Clifton Meador of Studio of Exhaustion; and Stephanie Stillo on *Hellmap Atlas* by Didier Mutel and Peter Koch. [Book # 140391]


Opening and Openings in Divya Victor and Aaron Cohick's Collaborative *Curb*

Figure 1: Tango with Cows by Vasily Kamensky, cover

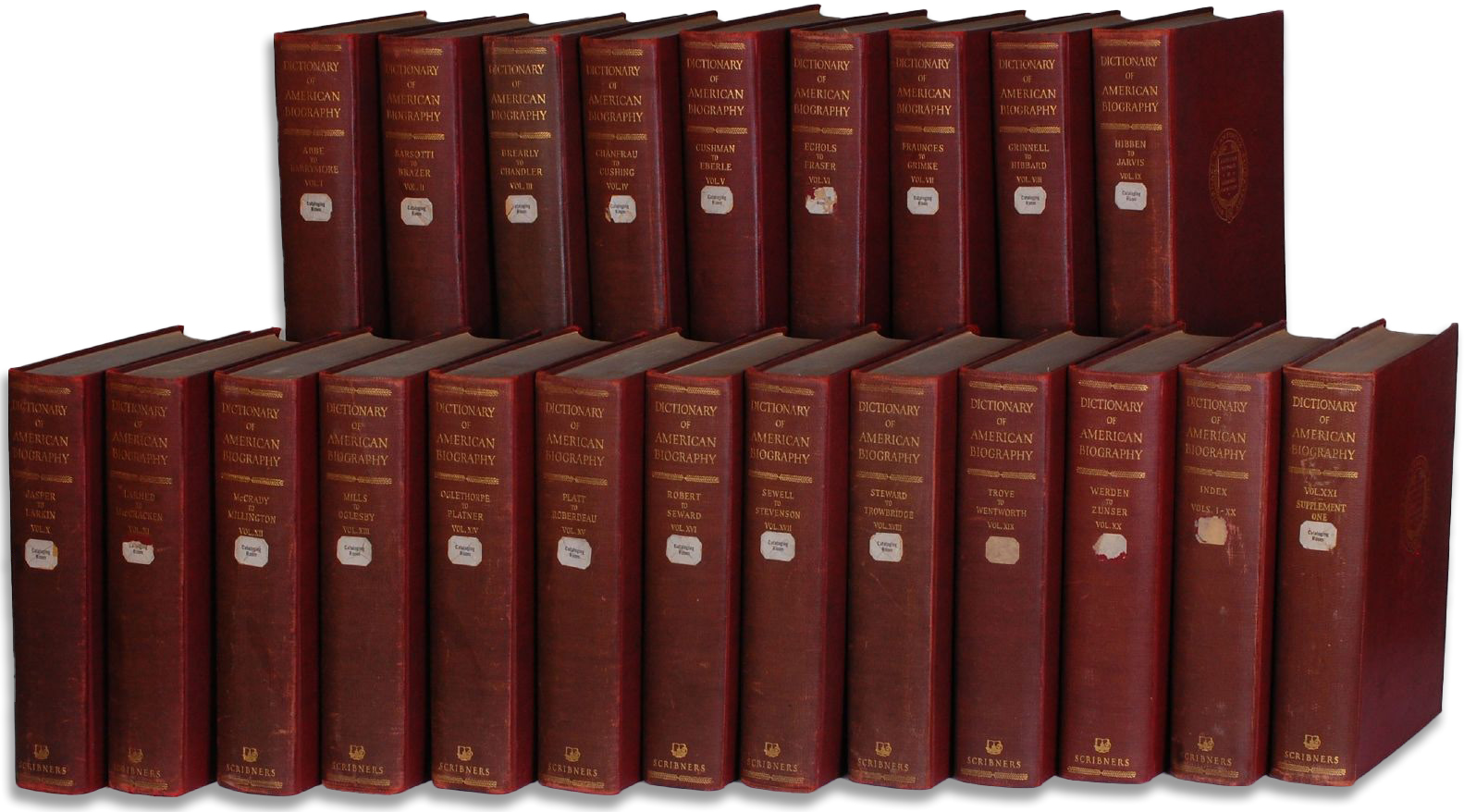
Tango with Cows: Translating Typography

Daniel Mellis

INTRODUCTION

Танго с коровами, *Tango s korovami* (Tango with Cows), 1914, is a short book of poems by the Russian Futurist Vasily Kamensky (figure 1).[1] A key artifact in the history of Russian Futurism, graphic design, visual poetry, and artists' books, it is a very early example of experimental expressive typography; all of the book's poems have a prominent visual form created entirely with type. The most experimental works in the book—the six so-called "ferroconcrete poems"—dispense with linear order and explore the spatial possibilities of the printed page. Its design and materiality are striking as well; it is printed on the reverse

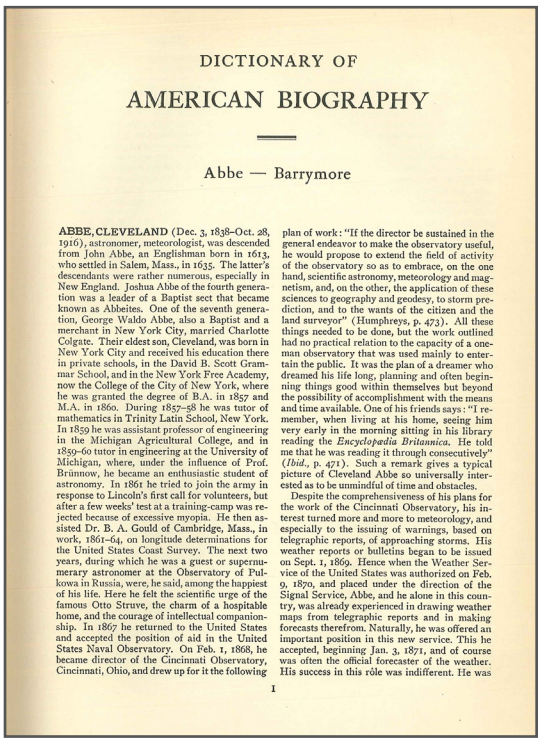
6



DICTIONARY OF AMERICAN BIOGRAPHY (20 VOLUMES) [with] INDEX TO VOLUMES I-IV (1 VOLUME) [with] SUPPLEMENT (1 VOLUME)

edited by Allen Johnson

New York: Charles Scribner's Sons, 1928-1936, 1930, and 1944; 22 volumes, small 4to., cloth; variously paginated. **$200**



DICTIONARY OF

AMERICAN BIOGRAPHY

Abbe — Barrymore

ABBE, CLEVELAND (Dec. 3, 1838–Oct. 28, 1916), astronomer, meteorologist, was descended from John Abbe, an Englishman born in 1613, who settled in Salem, Mass., in 1635. The latter's descendants were rather numerous, especially in New England. Joshua Abbe of the fourth generation was a leader of a Baptist sect that became known as Abbeites. One of the seventh generation, George Waldo Abbe, also a Baptist and a merchant in New York City, married Charlotte Colgate. Their eldest son, Cleveland, was born in New York City and received his education there in private schools, in the David B. Scott Grammar School, and in the New York Free Academy, now the College of the City of New York, where he was granted the degree of B.A. in 1857 and M.A. in 1860. During 1857–58 he was tutor of mathematics in Trinity Latin School, New York. In 1859 he was assistant professor of engineering in the Michigan Agricultural College, and in 1859–60 tutor in engineering at the University of Michigan, where, under the influence of Prof. Brünnow, he became an enthusiastic student of astronomy. In 1861 he tried to join the army in response to Lincoln's first call for volunteers, but after a few weeks' test at a training-camp was rejected because of excessive myopia. He then assisted Dr. B. A. Gould of Cambridge, Mass., in work, 1861–64, on longitude determinations for the United States Coast Survey. The next two years, during which he was a guest or supernumerary astronomer at the Observatory of Pulkowa in Russia, were, he said, among the happiest of his life. Here he felt the scientific urge of the famous Otto Struve, the charm of a hospitable home, and the courage of intellectual companionship. In 1867 he returned to the United States and accepted the position of aid in the United States Naval Observatory. On Feb. 1, 1868, he became director of the Cincinnati Observatory, Cincinnati, Ohio, and drew up for it the following plan of work: "If the director be sustained in the general endeavor to make the observatory useful, he would propose to extend the field of activity of the observatory so as to embrace, on the one hand, scientific astronomy, meteorology and magnetism, and, on the other, the application of these sciences to geography and geodesy, to storm prediction, and to the wants of the citizen and the land surveyor" (Humphreys, p. 473). All these things needed to be done, but the work outlined had no practical relation to the capacity of a one-man observatory that was used mainly to entertain the public. It was the plan of a dreamer who dreamed his life long, planning and often beginning things good within themselves but beyond the possibility of accomplishment with the means and time available. One of his friends says: "I remember, when living at his home, seeing him very early in the morning sitting in his library reading the *Encyclopædia Britannica*. He told me that he was reading it through consecutively" (*Ibid.*, p. 471). Such a remark gives a typical picture of Cleveland Abbe so universally interested as to be unmindful of time and obstacles.

Despite the comprehensiveness of his plans for the work of the Cincinnati Observatory, his interest turned more and more to meteorology, and especially to the issuing of warnings, based on telegraphic reports, of approaching storms. His weather reports or bulletins began to be issued on Sept. 1, 1869. Hence when the Weather Service of the United States was authorized on Feb. 9, 1870, and placed under the direction of the Signal Service, Abbe, and he alone in this country, was already experienced in drawing weather maps from telegraphic reports and in making forecasts therefrom. Naturally, he was offered an important position in this new service. This he accepted, beginning Jan. 3, 1871, and of course was often the official forecaster of the weather. His success in this rôle was indifferent. He was

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Reprint of the first edition in 22 volumes total. Exlibrary from Harvard College Library. Minor rubbing, else a near fine set of this monumental work financed by the American Council of Learned Societies. It remains the definitive work on American biography to date. contains a selection of biographies of noteworthy persons whom were deceased at the time of publication, and had resided in the U.S. or its territories- as stipulated by the committee of management. They include persons whom have made a significant contribution to American life, including the sciences, fine arts, literature, industry, politics, education, etc. This set includes the index to the first twenty volumes, plus the index, plus the first supplement.

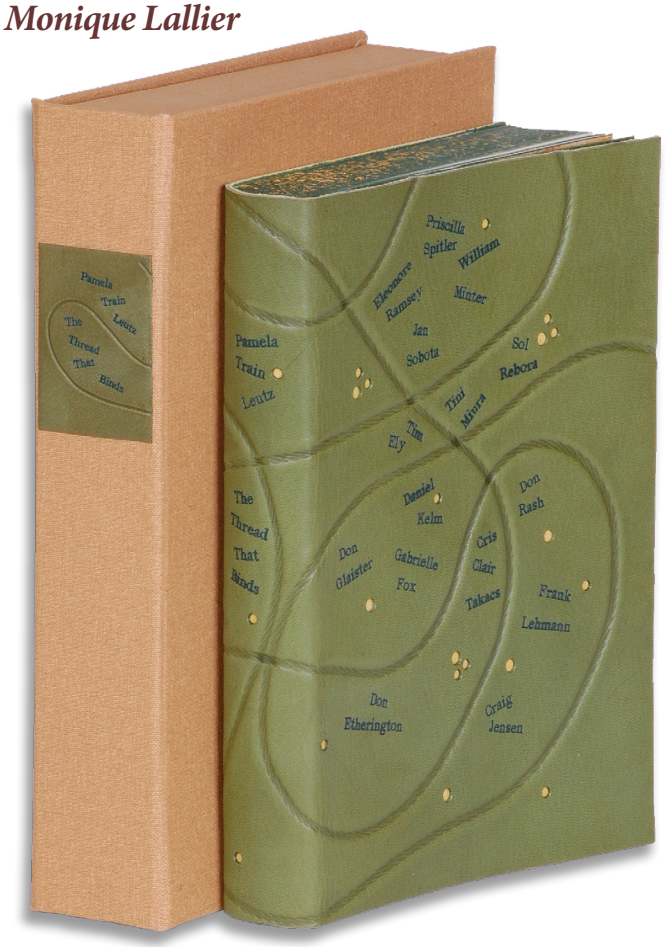
Provenance: From the private library of Tom Whitehead, with his bookplate on front pastedown. From the Thomas M. Whitehead Collection of Books About Books. From the reference library of Philadelphia Rare Books & Manuscripts with their bookplate included. [Book # 140900]

In full artist's binding by Monique Lallier

THE THREAD THAT BINDS

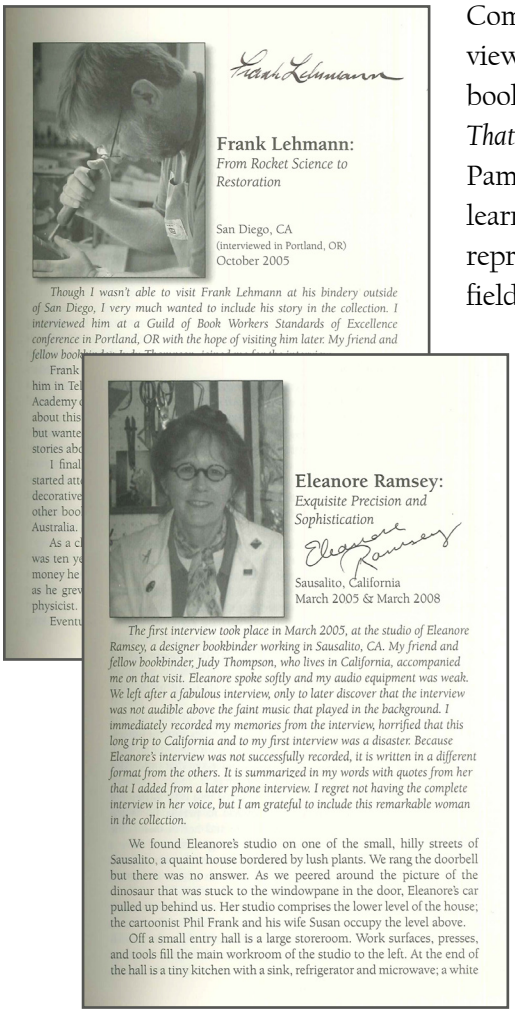
INTERVIEWS WITH PRIVATE PRACTICE BOOKBINDERS

by Pamela Train Leutz



New Castle, Delaware: Oak Knoll Press, 2010; 6 x 9 inches, full artists' leather binding, folding cloth clamshell box with leather spine label; 352 pages. ISBN 9781584562740. **$2,300**

First edition, in a lovely signed Monique Lallier binding. Full leather binding stamped in blind to represent a long thread. Names of all of the contributors are stamped in blue ink. The top edge is speckled with green and gold ink. The endsheets are suede. Furthermore, this particular copy is signed by all of the contributors on their respected pages making this book quite possibly unique.



Frank Lehmann:
From Rocket Science to Restoration

San Diego, CA
(interviewed in Portland, OR)
October 2005

Though I wasn't able to visit Frank Lehmann at his bindery outside of San Diego, I very much wanted to include his story in the collection. I interviewed him at a Guild of Book Workers Standards of Excellence conference in Portland, OR with the hope of visiting him later. My friend and fellow bookbinder, Judy Thompson, who lives in California, accompanied me on that visit. Eleanore spoke softly and my audio equipment was weak. We left after a fabulous interview, only to later discover that the interview was not audible above the faint music that played in the background. I immediately recorded my memories from the interview, horrified that this long trip to California and to my first interview was a disaster. Because Eleanore's interview was not successfully recorded, it is written in a different format from the others. It is summarized in my words with quotes from her that I added from a later phone interview. I regret not having the complete interview in her voice, but I am grateful to include this remarkable woman in the collection.

We found Eleanore's studio on one of the small, hilly streets of Sausalito, a quaint house bordered by lush plants. We rang the doorbell but there was no answer. As we peered around the picture of the dinosaur that was stuck to the windowpane in the door, Eleanore's car pulled up behind us. Her studio comprises the lower level of the house; the cartoonist Phil Frank and his wife Susan occupy the level above.

Off a small entry hall is a large storeroom. Work surfaces, presses, and tools fill the main workroom of the studio to the left. At the end of the hall is a tiny kitchen with a sink, refrigerator and microwave; a white

Eleanore Ramsey:
Exquisite Precision and Sophistication

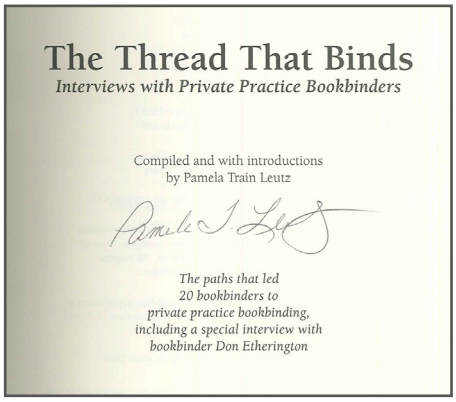
Sausalito, California
March 2005 & March 2008

The first interview took place in March 2005, at the studio of Eleanore Ramsey, a designer bookbinder working in Sausalito, CA. My friend and fellow bookbinder, Judy Thompson, who lives in California, accompanied me on that visit. Eleanore spoke softly and my audio equipment was weak. We left after a fabulous interview, only to later discover that the interview was not audible above the faint music that played in the background. I immediately recorded my memories from the interview, horrified that this long trip to California and to my first interview was a disaster. Because Eleanore's interview was not successfully recorded, it is written in a different format from the others. It is summarized in my words with quotes from her that I added from a later phone interview. I regret not having the complete interview in her voice, but I am grateful to include this remarkable woman in the collection.

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Comprised of 21 interviews of independent bookbinders, *The Thread That Binds* documents Pamela Leutz's quest to learn about the lives of representatives of this field. Each chapter tells a different story as Leutz discovers the challenges, successes, and "common threads" among each of the binders. Includes images offering a closer look at these bookbinders' studios, as well as photographs of the bookbinders themselves. All introductions are by Pamela Leutz, and also included is a special interview with bookbinder Don Etherington. An excellent pick for those considering working on their own in the field of bookbinding or for those simply interested in its history.



The Thread That Binds
Interviews with Private Practice Bookbinders

Compiled and with introductions
by Pamela Train Leutz

The paths that led
20 bookbinders to
private practice bookbinding,
including a special interview with
bookbinder Don Etherington

A native of Chicago, Pamela Leutz studied at The Craft Guild of Dallas. She later studied in Switzerland and the Czech Republic. Pamela taught bookbinding in Dallas for over 15 years and her bindings have been exhibited and are in collections in the USA and the Czech Republic. She currently lives and works in Colorado Springs, CO.

Contributors include: Pamela Train Leutz, Eleanore Ramsey, Tini Miura, Frank Lehmann, Tim Ely, Monique Lallier, Jan Sobota, Priscilla Spitler, Craig Jenson, Scott Kellar, Sol Rebora, Catherine Burkhard, Jim Croft, Cris Clair Takacs, Don Rash, Daniel Kelm, Peter Geraty, William Minter, Gabrielle Fox, Karen Hanmer, Don Glaister, and Don Etherington.
[Book # 139877]

MONIQUE LALLIER: A RETROSPECTIVE

by Monique Lallier

New Castle, DE and Greensboro, NC: Oak Knoll Press and Guilford College Art Gallery, 2018; 8.5 x 11 inches, full leather, clamshell box; 120 pages. **$2,150**

This copy is bound in a full artist-binding by Monique Lallier herself. The binding is a full crushed green moracco with leather and silk onlays to create an uppercase 'M'. Decorated headbands. The front pastedowns and endpapers are handmade pastepapers. Binder's stamp '2023 Monique Lallier' on rear pastedown. The book is housed in a silk clamshell box with a leather spine label. Title stamped in black.

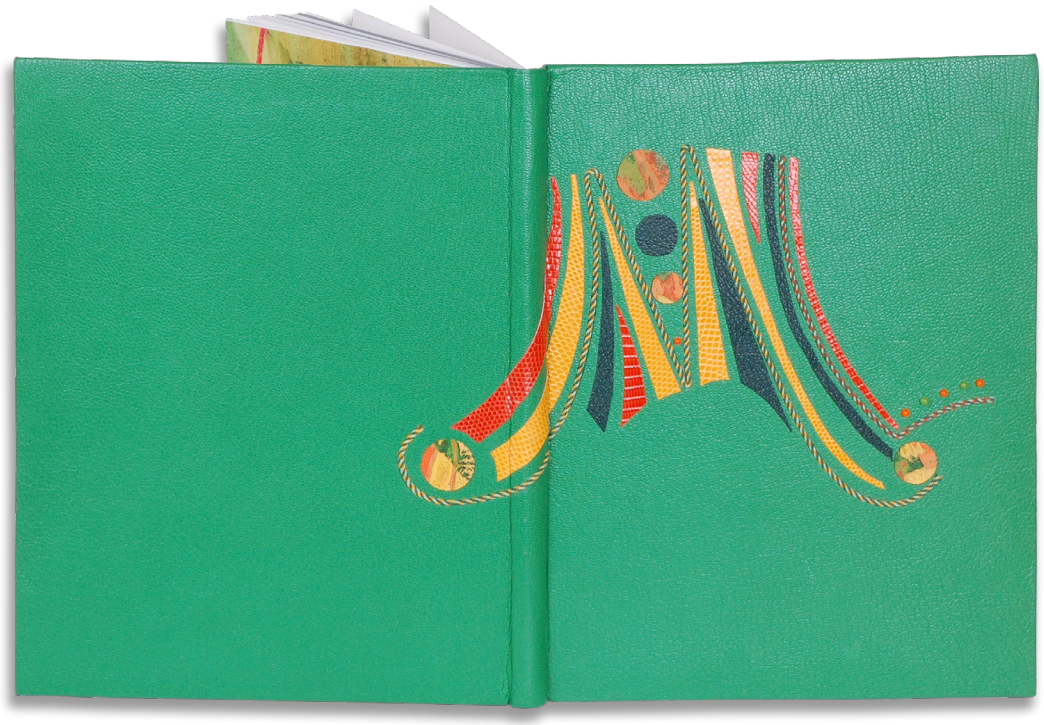
Catalogue for an exhibition at the Guilford College Art Gallery in Greensboro, NC from October 29, 2018 to January 6, 2019, covering 46 years of fine bindings created by Monique Lallier. The exhibition draws from private lenders and institutional collections. With appreciations by Theresa Hammond, Ara Serjoie, Peter Geraty, and Karen Hanmer.

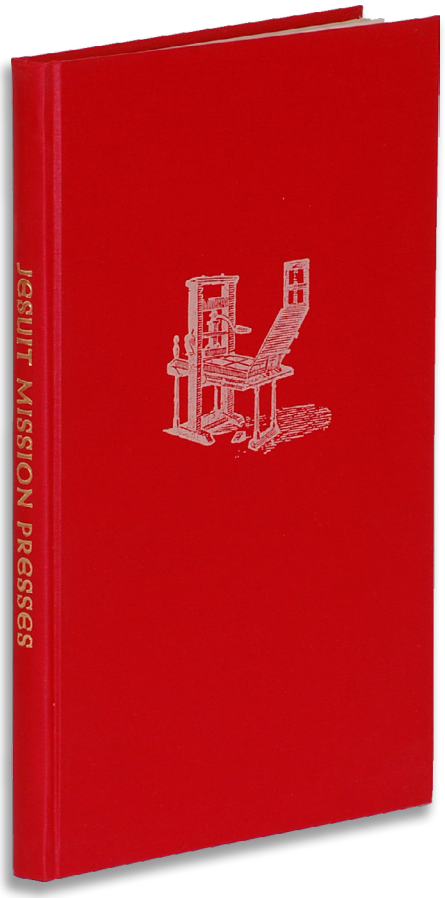
Monique Lallier is known for her creative and thoughtful approaches to the subjects of her binding projects. Her use of unusual materials such as eggshells, pewter, colorful wires, agates, lizard and snake skin -- even her own hair -- and innovative techniques including cutouts, reveals, pop-ups, and moveable parts make her bindings distinctive and dynamic. Her binding of *My Antonia* by Willa Cather won a Best Binding award in an international exhibition at the Chicago Public Library in 2006. Her 2016 binding of *Pantagruel* was awarded a Silver Prize at the International Competition of Designer Bookbinders.

Lallier supplies entertaining descriptions of the bindings from the maker's perspective, telling brief stories of projects and processes. Each binding is illustrated with expert color photographs, often from several angles and in various states of openness and closure. The variety of design, material, and technique make for a surprise on every page and an extraordinary collective impression.

Monique Lallier has served as director of the American Academy of Bookbinding and president of the Association des Relieurs du Quebec. In 2010 the Guild of Book Workers (New York) presented her with the Laura Young award for service as Chair of the Standards of Excellence annual conference from 1988 to 2000. She is married to the British binder and conservator Don Etherington.
[Book # 139972]







Contains the entire 1880 Pamphlet

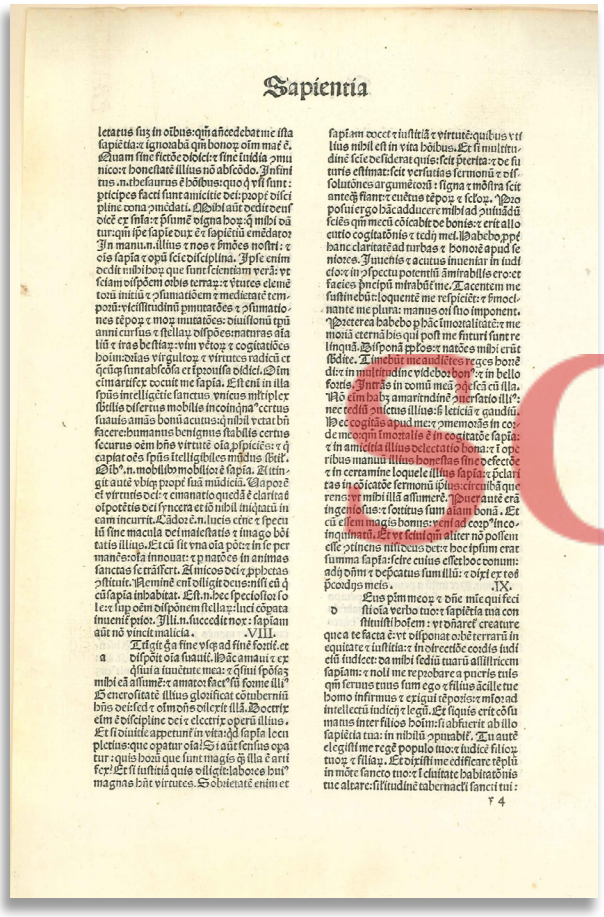
Leaf Book

JESUIT MISSION PRESSES IN THE PACIFIC NORTHWEST A HISTORY AND BIBLIOGRAPHY OF IMPRINTS, 1876-1899

by Wilfred P. Schoenberg

(Portland): The Champoeg Press, 1957; 8vo., cloth; frontispiece portrait, (iv), 76 pages. **$50**

First edition, limited to 804 copies of which 747 contain one original imprint from the St. Ignatius Print of Montana dated 1880 (Leaf Book - Chalmers 115). This copy, however, contains the entire 1880 pamphlet, *A Catechism of the Christian Doctrine in the Flat-Head or Kalispél Language*. A fine copy. With a number of illustrations and even a tipped-in facsimile of a printing bill. A history and bibliography of imprints of the Jesuit Mission presses from 1876 to 1899. A fine work designed and printed by Lawton Kennedy. Tipped in plate of Father Joseph Giords, S.J. [Book # 140841]


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Leaf Books

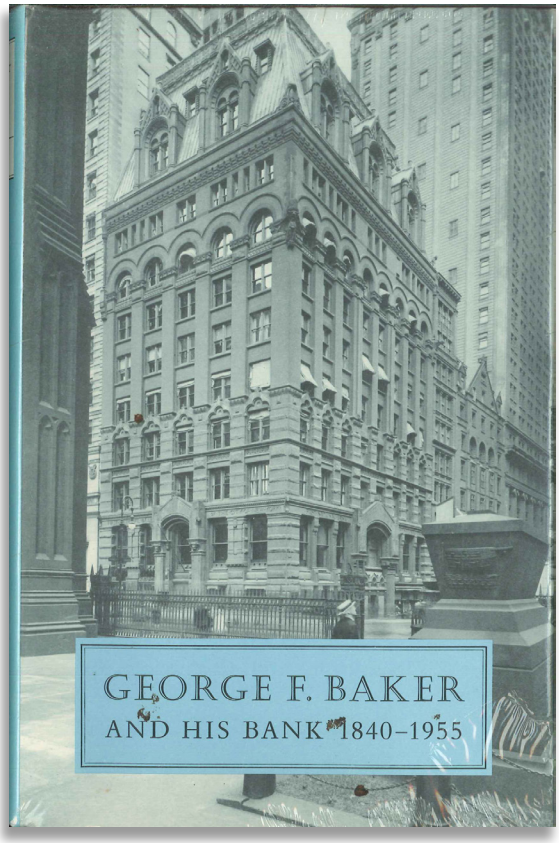
LEAF FROM JEROME'S LATIN VULGATE BOOK OF SAPIENTIA

(Venice: Printed by Reynaldus de Novimagio and Theodorus de Reynsburch, 1478); 31.5 x 21 cm, single leaf, inserted into a paper folder. **$50**

A leaf from the St. Jerome Vulgate Bible. In fine condition and loosely inserted into a paper folder with the front panel cut-out. Very uncommon. Printed in two columns with wide margins. This incunable work was printed in Venice in 1478 by Reynsburch and Novimagio. The colophon reads: "Biblia impressa uenetijs opera stqz impresa Theodorici de Reynsburch Reynaldi de Nouimagio theuto nico ac M.ccc. lxxllj."

This is a fine example of Italian printing of little more than a score of years after Gutenberg. The paper is in a remarkably fine state with only a portion of some margins frayed. The type is clear gothic and though shorn of rubrications or intial lettering, is a beautiful hallpmark of the time. Note the wide, generous margins and the absence of pagination. Its recorded to be the 35th Latin Bible, and the 56th Bible printed. [Book # 141054]

OLD

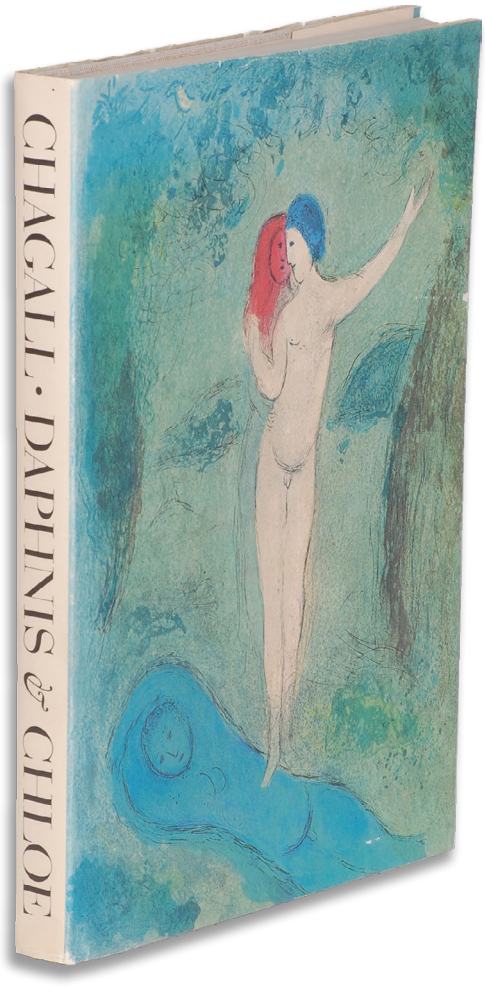


GEORGE F. BAKER AND HIS BANK, 1840 - 1955

by Sheridan Logan

(St. Joseph, MO): Sheridan A. Logan, 1981; 8vo., cloth, dust jacket; 472 pages. **$100**

First edition. A fine copy still sealed in plastic. The story of George Fisher Baker and the First National Bank of the City of New York, the forerunner to today's Citibank. Now considered a very scarce book. [Book # 141009]



DAPHNIS AND CHLOE

by Longus

Translated by George Moore

New York: George Braziller, 1977; large 4to., cloth, dust jacket; 222 pages. **$45**

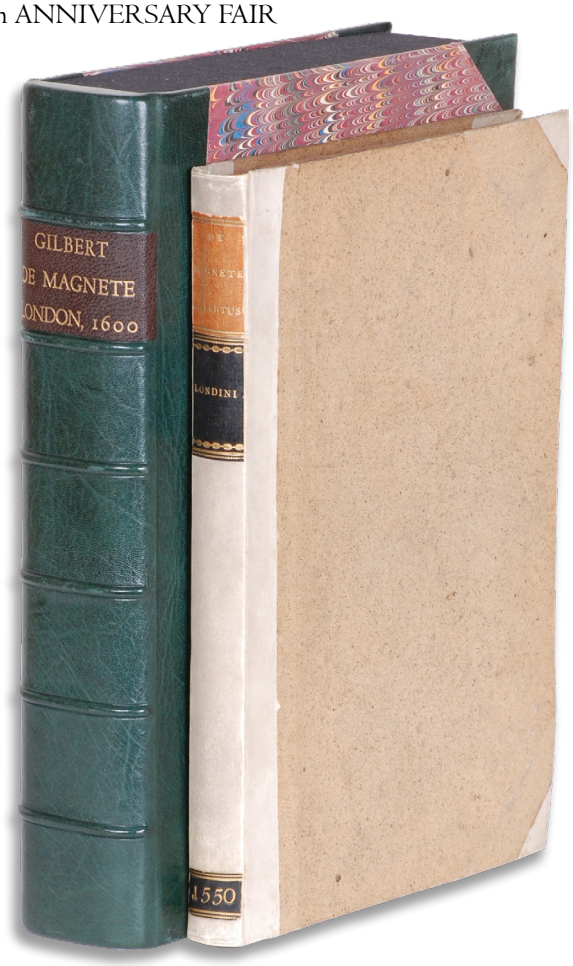
Lovely reprint edition. Near fine in near fine jacket. Illustrated in colour by Marc Chagall. [Book # 137087]

Magnetism

DE MAGNETE, MAGNETICISQUE CORPORIBUS, ET DE MANGO MAGNETE TELLURE

PHYSIOLOGIA NOVA, PLURIMUS & AEGUMENTIS, & EXPERIMENTIS DEMONSTRATA

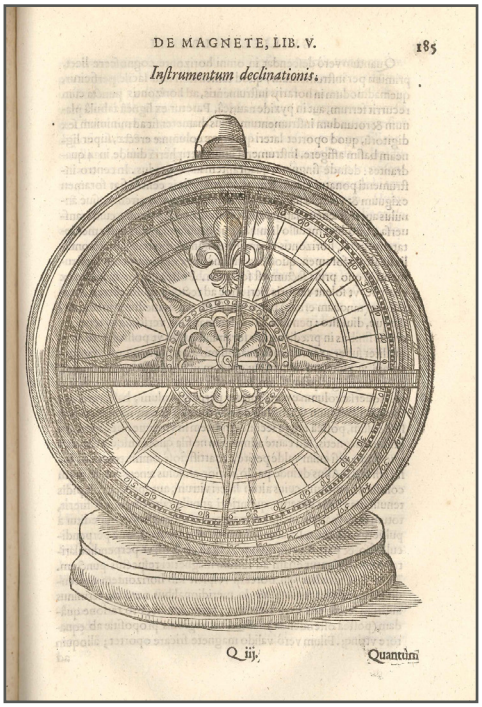
by William Gilbert

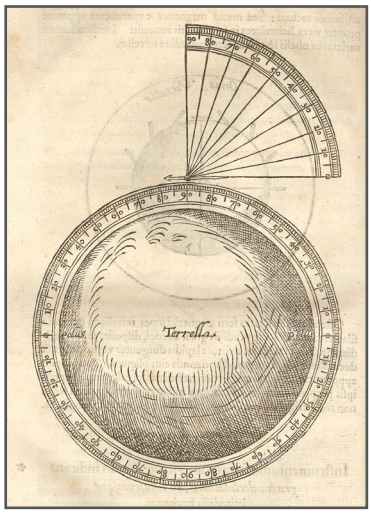


Petrus Short: Londini (London), United Kingdom, 1600; 4to., quarter vellum, paste paper coverd boards, vellum tips, red and black leather spine label, gilt lettering on spine, clamshell box; [xvi], 240 pages. **$33,750**

First edition. Gilbert's (1544-1603) *De Magnete* is "a remarkable work in the history of scientific discovery. Handwritten corrections, thought to be in Gilbert's own hand, on pp. 11, 22, and 47, but not on 14 or 63 as in some other copies. Minor soiling to covers and minor wear to leather spine labels. Two ex-libris bookplates, one of "Liechtensteinanis" and a more recent bookplate of "Cornelius Hauck Collection, Cincinnati, OH" on front pastedown. Errata slip bound in correcting the error on the spine indicating the date is "1550" when it is in fact "1600". Occasional foxing throughout the text. Previouslly featured at an auction at Christies in 2006. A lovely copy in a very nice contemporary clamshell box.

It cost the author 18 years of investigation and experiment. Large marginal asterisks mark what he considered great discoveries, and small asterisks minor ones. There are 21 of the former and 178 of the later. Gilbert shows that a freely suspended magnet is controlled by the earth and not, as supposed, by extra-terrestrial influences. his magnetic theory enabled him to explain the behavior of the compass-needle, the dip-needle, the magnetic condition of vertical masses of iron, and the magnetic properties of heated iron bars when allowed to cool while lying in the magnetic meridian. Gilbert is chary of prose and wrathful in denunciation; he was a staunch Copericanand warm friend of Kepler and Galileo." [Wheeler Gift.] ". It is with Gilbert, who was physician to Queen Elizabeth I, that the modern development of electricity and magnetism really starts. His book On the Magnet was the first major English scientific treatise based on experimental methods of research. He coined the terms "electricity," "electric force," and "electric attraction". He contended that the earth was one great magnet; he distinguished magnetic mass from weight; and he worked on the application of terrestrial magnetism to navigation." [Printing and the Mind of Man] . Title with woodcut printer's device on recto and Gilbert's woodcut arms on verso. 88 woodcut diagrams and illustrations in text (4 full-page), one folding. Decorative woodcut heard- and tail - pieces and initials.





STC 11883. PMM 107. HORBLIT 41. SPARROW 85. DIBNER 54. HOUZEAU & LANCASTER 2870. Norman 905. Osler 675. Wheeler Gift 72. Durling/NLM 2099. ESTC s121112. Neville I, 522. [Book # 131432]

Leibniz's independent discovery of calculus

NOVA METHODUS PRO MAXIMIS ET MINIMIS [IN] ACTA ERUDITORUM ANNO MDCLXXXIVACTA ERUDITORUM

by Gottfried Wilhelm von Leibniz



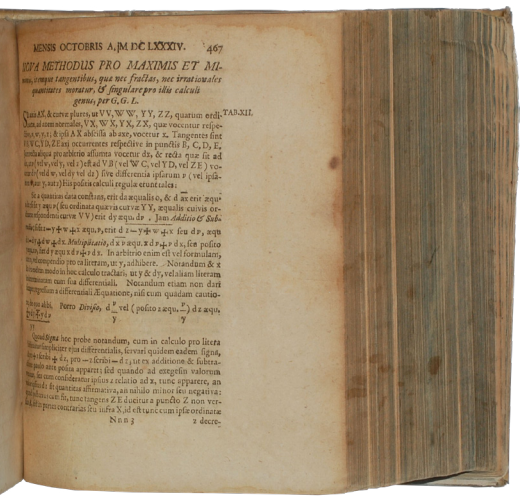
J. Grossium & J. F. Gleditschium, typis Christophori Guntheri: Leipzig, Germany, 1682-1685; thick 8vo., full vellum; (xii), 402, (6); (viii), 561, (7); (ii), 591, (7); (vi), 595, (13) pages. **$22,950**

[as part of a run of volumes comprising Acta eruditorum years 1682 to 1685]

Text in Latin. Union List 1, 53. Numerous diagrams and illustrations. Lacking the frontispiece. Errata follow text in each volume. A bit of marginal waterstaining at start. Hinges cracked, usual for a vellum binding of this thickness. Four dedication leaves misbound in Vol. I.part. Plates XIX and XX out of sequence in Vol. I. Plate XI bound upside down in Vol II. Overall a lovely, clean copy.

Four volumes bound in one. *Acta Eruditorum* was the first scientific journal published in German-speaking lands, founded in 1682 by Otto Mencke, its first editor, and Gottfried Liebniz. It was published by Johann Friedrich Gleditsch. This set includes Volumes I-IV, 1682-5. **First edition**, as distinct from the often-confused second issuance of this work. Later continued by Otto's son, Johann Burkhard Mencke. Contains all of the Leibniz papers, including *Nova Methodus Pro Morimus et Minimus*, published in the 1684 edition (p. 467-473). This was the first announcement by Leibniz of his invention of differential and integral calculus, initiating a revolutionary development in mathematics and physics. Through its adoption and elaboration by these and other contemporaries, calculus was soon firmly established in western mathematics.

Leibniz's paper famously preceded Newton's publication of his own discovery of calculus, and the question of whether Leibniz plagiarized Newton's unpublished work caused a lengthy furore in the scientific world; it is now recognized that both men discovered calculus independently. "The infinitesimal calculus originated in the seventeenth century with the researches of Kepler, Cavalieri, Torricelli, Fermat and Barrow, but the two independent inventors of the subject, as we understand it today, were Newton and Leibniz. The subsequent controversy in the early part of the eighteenth century as to the priority of their discoveries - one of the most notorious disputes in the history of science - led to an unfortunate divorce of English from Continental mathematics that lasted until the end of the first quarter of the nineteenth century. Although both Newton and Leibniz developed similar ideas, Leibniz devised a superior symbolism and his notation is now an essential feature in all presentations of the subject" (PMM).


MENSIS OCTOBRIS A. M DC LXXXIV. 467

NOVA METHODUS PRO MAXIMIS ET MI-
nimis, itemque tangentibus, quæ nec fractas, nec irrationales quantitates moratur, & singulare pro illis calculi genus; per G. G. L.

Sit AX, & curvæ plures, ut VV, WW, YY, ZZ, quarum ordi- TAB. XII.
natæ communes, VX, WX, YX, ZX, quæ vocentur respectivæ, v. gr. & ipsi AX abscissa ab axe, vocetur x. Tangentes sint VC, VD, ZE axi occurrentes respective in punctis B, C, D, E, jamdudum pro arbitrio assumta vocetur da, & recta quæ sit ad eam (vel v, vel w, vel y) ut AV, (vel WC, vel YD, vel ZE) vocetur (vel v, vel w, vel y vel dx) sive differentia ipsarum x (vel ipsius x, aut z). His positis calculi regulæ erunt tales:

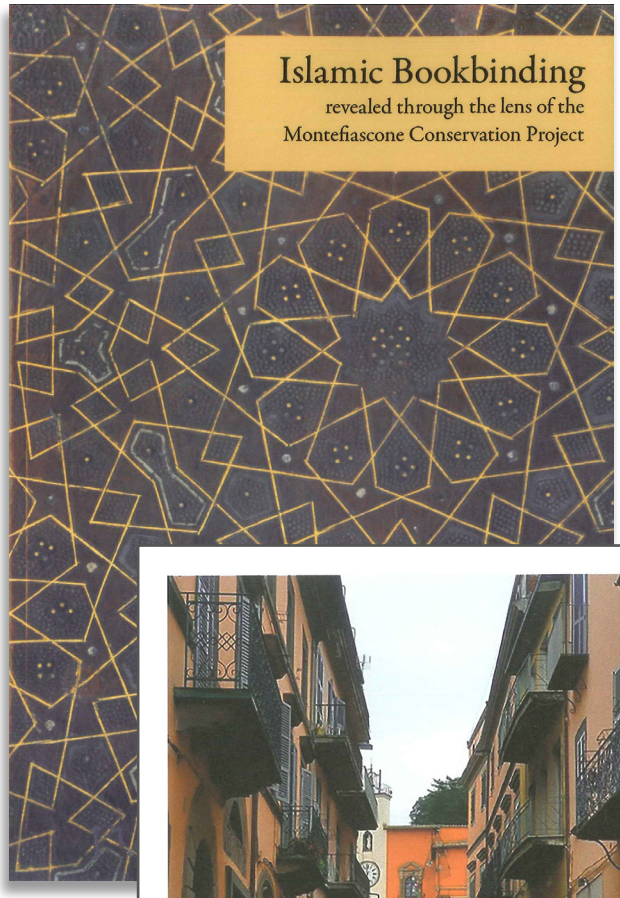
Si a quantus data constans, erit da æqualis, & d ax erit æqualis ady. aqu. (si ordinatæ quarum est v ut VV, æqualis cuivis ordinatarum ejusdem curvæ VV) erit dy æqualis dv. Jam *Additio & Subtractio*: $ay+vv+y+z$ aqu. y, erit $dz=ay+v+q.x$ seu dy, aqu. $\frac{1}{2}ay+\frac{1}{2}q.x$. *Multiplicatio*, dxv aqu. $xdv+vdx$, seu posito $dx=dv$, $xdv+vdx$ aqu. $2xdv$. *Divisio*, $d\frac{v}{y}$ vel $\frac{(\text{posito } z \text{ aqu. } \frac{v}{y})}{y}$ dz aqu. $\frac{ydv-vdy}{yy}$.

Quæ signa hic probe notandum, cum in calculo pro litera simpliciter ejus differentialis, servari quidem eadem signa, scribi $+dx$, pro $-dx$; ubi res additorum & subtractorum non amplius apparet; sed quando ad exegesin valorum ipsas tam considerandi ipsius x relatio ad x, tunc apparere, an dx sit affirmativa, an nihilo minor seu negativa: sic si curva sit, tunc tangens ZE ducitur a punctis Z non versus easdem partes contrarias ita infra X, ad efficiendum ipsi ordinatæ

The paper, just seven pages long, "was the first attempt to set out the rules governing infinitesimal procedures. The rules are introduced geometrically, translated into algebraic terms, and then redescribed in terms of differentials. This enables Leibniz to provide basic rules of addition, subtraction, multiplication, and division. Specifying rules for the manipulation of signs, depending on whether the ordinates increase or decrease, he moves to the behaviour of curves, leading him to introduce second-order differentials, and by these means he offers procedures for finding powers and taking roots... Nevertheless, it should be said that the programme advocated in *Nova methodus* was obscurely formulated, and the paper was so cautious in its presentation that it hardly mentioned infinitesimals at all. The programme was quickly developed by the Bernoullis and others, however, and the first textbook, Guillaume de l'HÃ´pital's *Analyse des infiniment petits* (1696), written under the guidance of Johann Bernoulli, is far more explicit" (Clarke & Wilson, p. 349). Read more online here. [Book # 131439]

ISLAMIC BOOKBINDING REVEALED THROUGH THE LENS OF THE MONTEFIASCONE CONSERVATION PROJECT

edited by Julia Miller



Ann Arbour, Michigan: The Legacy Press, 2024; 7 x 10 inches, softcover; 272 pages. ISBN 9781940965253. **$55**

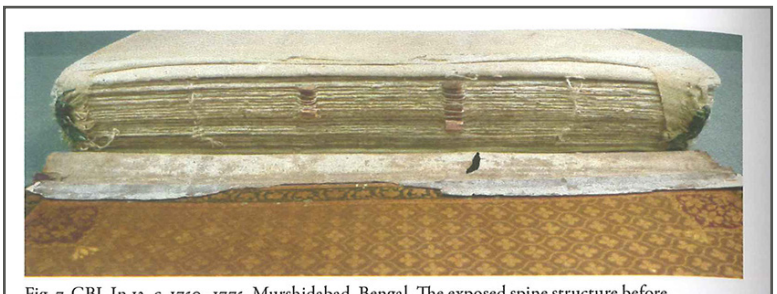
14 essays on Islamic bookbinding by scholars and instructors of the subject who have taught at the Montefiascone Conservation Project. Authors include Sheila Blair, Jonathan Bloom, Jim Bloxam, Marco Di Bella, Alison Ohta, Cheryl Porter, Kristine Rose-Beers, Shaun Thompson. The volume was edited by Julia Miller. 220 full-color illustrations. Includes bibliographies and index.

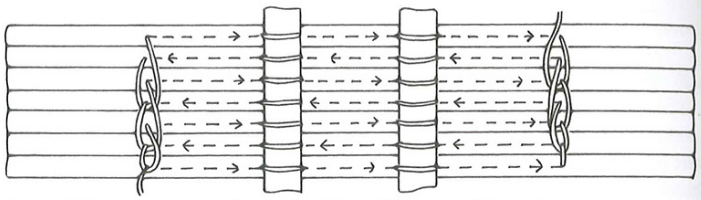
All royalties earned on the sale of this book support the Montefiascone Conservation Project.

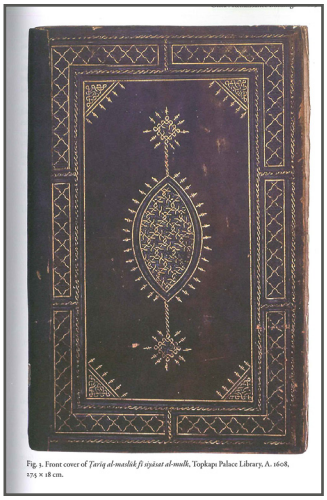
Corso Cavour, on the way to Piazza Vittorio Emanuele, our MonteProject "basecamp." Photography by Quinto Ficari.

Table of Contents

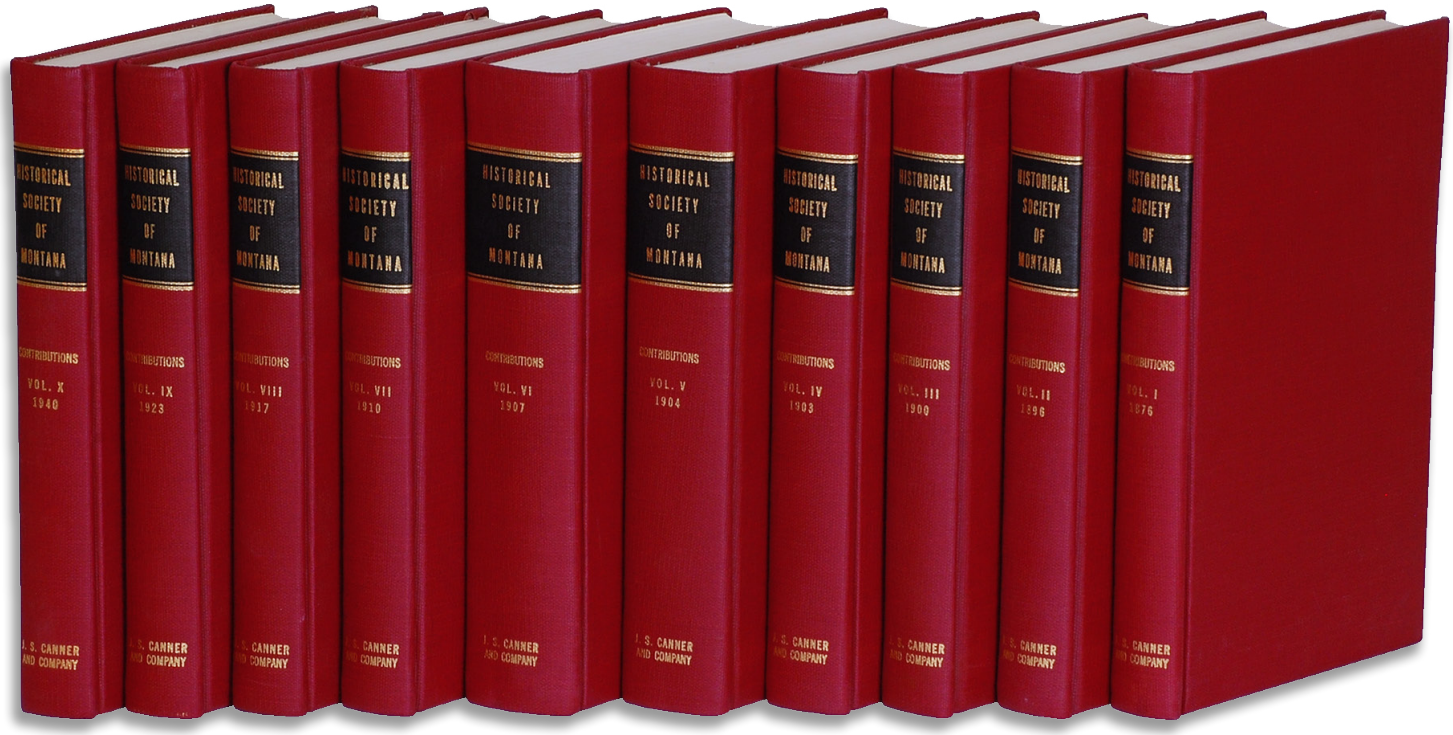
- "Cheryl Porter - An Appreciation" by Jonathan Bloom and Sheila Blair
- "Introduction - The Montefiascone Conservation Project" by Cheryl Porter
- "Seeking a Way Forward: The Study of Islamic Bookbinding" by Alison Ohta
- "The Early Islamic Book: Structures and Decorations" by Alison Ohta
- "The Box Binding" by Marco Di Bella
- "An Early Qur'an Manuscript" by Kristine Rose-Beers
- "The Book in Mamluk Cairo" by Alison Ohta
- "Mamluk Bindings" by Kristine Rose-Beers
- "Renaissance Bindings" by Alison Ohta
- "An Italian Binding *alla Islamica*" by Jim Bloxam and Shaun Thompson
- "Indo-Persian Style" by Alison Ohta
- "An Indo-Persian Binding" by Kristine Rose-Beers
- "Embroidered Bindings" by Alison Ohta
- "An Ottoman Embroidered Binding" by Kristine Rose-Beers.


Fig. 7. CBL In 12, c. 1750–1775, Murshidabad, Bengal. The exposed spine structure before conservation. © The Trustees of the Chester Beatty Library, Dublin.


Fig. 8. CBL In 12, c. 1750–1775, Murshidabad, Bengal. Diagram of the sewing structure. Drawing by the author.


Fig. 1. Front cover of *Tariq al-mutalik fi siyasat al-muluk*, Topkapı Palace Library, A. 1608, 575 × 18 cm.

[Book # 140983]



Montana

CONTRIBUTIONS OF THE HISTORICAL SOCIETY OF MONTANA WITH ITS TRANSACTIONS, ACTS OF INCORPORATION, CONSTITUTIO, ORDINANCES, OFFICERS AND MEMBERS

Boston: J.S.Canner and Company, 1966; 10 volumes, 8vo., burgandy cloth with gilt titles on spine; variously paginated. **$200**

First edition limited to only 250 sets. A complete and near fine set of this valuable resource. Important contribution to the history of Montana, from its earliest period to pre-World War II, with a portion of the edition being damaged and destroyed by water. Fewer than 100 sets survived. [Book # 140925]

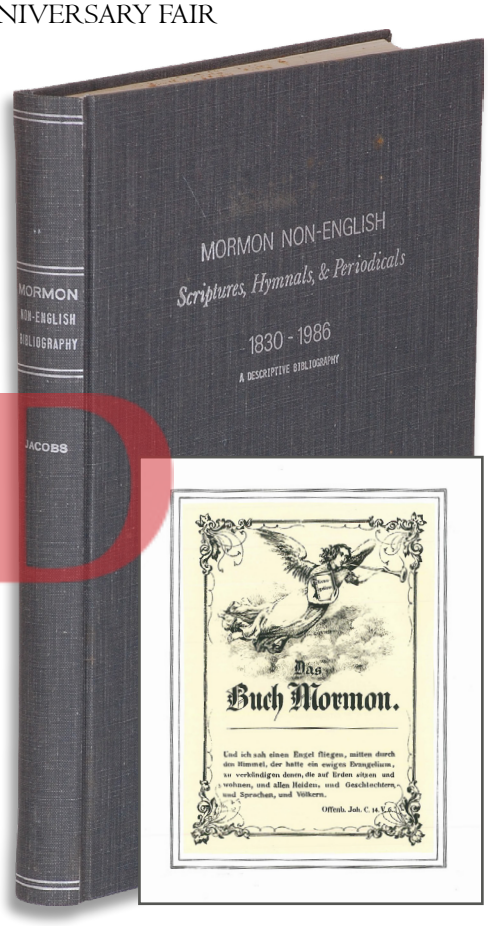
. . . . . .

NATURE
A WEEKLY ILLUSTRATED JOURNAL OF SCIENCE



London, England: MacMillan & Co., 1926; 4to., stiff paper wrappers; variously paginated. **$450**

No. 2981, Vol. 118. 874-875. Includes a letter to the editor from Prof. Gilbert N. Lewis, "The Conversation of Photons," purportedly the first use of the term "photon," often ascribed to Albert Einstein. Also includes an article by Enrico Fermi, "Quantum Mechanics and the Magnetic Moment of Atoms." December 18th. Lightly soiled covers. [Book # 133610]



Mormons

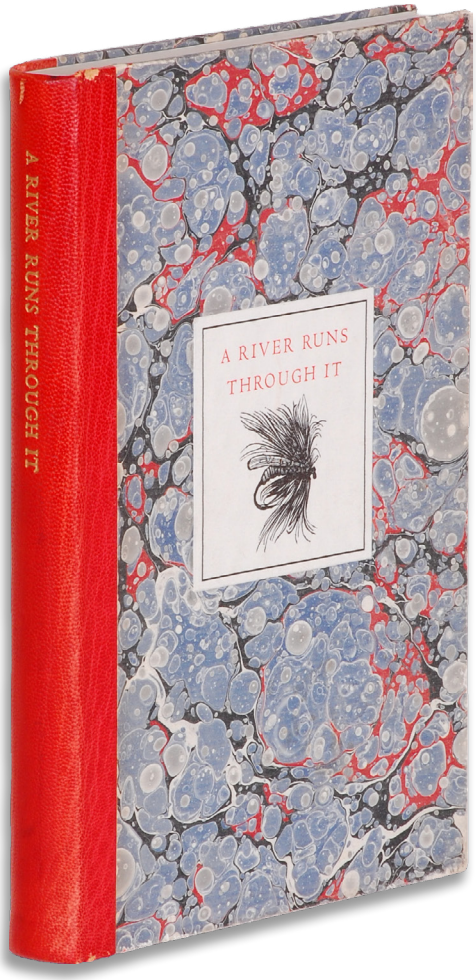
MORMON NON-ENGLISH: SCRIPTURES, HYMNALS, & PERIODICALS. 1830 - 1986. A DESCRIPTIVE BIBLIOGRAPHY.

With appendices which list all other publications by Mormon authors in Danish and Swedish from 1830 to ca. 1900
by L.R. Jacobs

SOLD

Ithaca, NY: privately printed by the author, 1986; small 4to., gray buckram with the title gilt stamped on the front board and backstrip; frontispiece, 250 pages. **$200**

First edition of this very scarce bibliography. Minor soiling to boards, else a fine copy. There are images of many of the title pages of foreign scripture and hymnals. The updated indices are: Danish Publications (pre-1900), Swedish Publications (pre-1900), Pearl of Great Price Inserts (text), Pearl of Great Price (illus.), First Editions of Scriptures Published from Jan. 1987 to Jan. 1991. [Book # 140896]

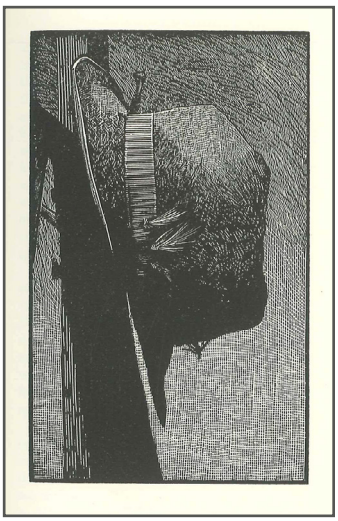


Barry Moser

A RIVER RUNS THROUGH IT

by Norman Maclean

West Hatfield MA: Pennyroyal Press, (1989); 8vo., quarter leather, marbled paper-covered boards, front pastedown; (iv), 161+(1) pages. **$2,000**



Limited to an edition of 200 signed by the author and Barry Moser, the artitst. Private bookplate on the front free endpaper. Spine with a hint of fading, minor shelfwear, with some minor wear to the spine ends. Else a near fine copy.

The flies, used as models for most of the wood engravings, were all tied by George Croonenberghs except for the "Bunyan Bug" which was tied by Norman Means. The book is so beautifully designed, the sum is far greater than its parts. The book was published the year before the author died and was the basis for the incredible Brad Pitt film which was directed by Robert Redford.

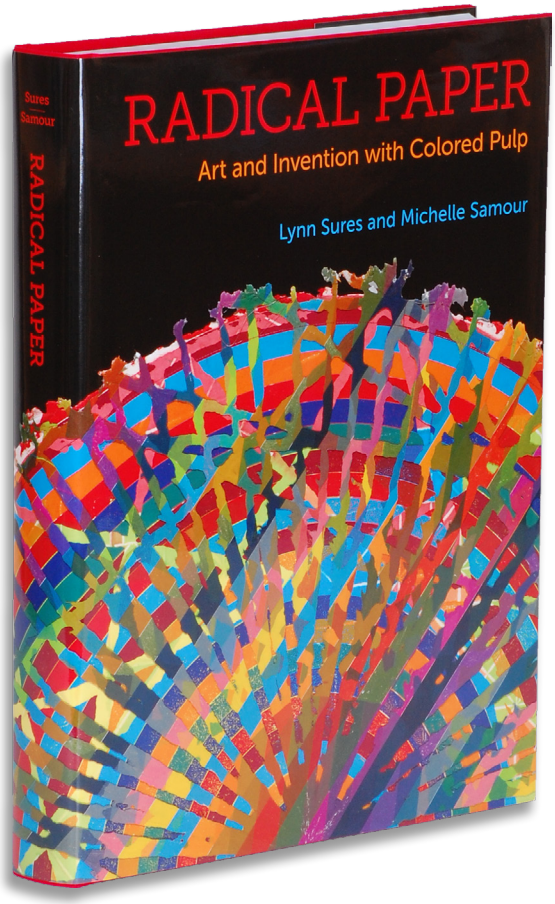
Norman Maclean's most famous novel of Presbyterian angst and flyfishing and is indeed one of the best-known angling books ever written. [Book # 90580]

Papermaking

RADICAL PAPER

ART AND INVENTION WITH COLORED PULP

by Lynn Sures and Michelle Samour



Ann Arbor, MI: The Legacy Press, 2024; 12 x 9 inches, hardcover, sewn; 440 pages. ISBN 9781940965260. **$75**

Authors/artists Lynn Sures and Michelle Samour introduce and expand this incredibly versatile medium to artists, curators, collectors, art historians, and the broader public through personal and technical essays and full-color images that highlight the dynamic scope and inventiveness of today's leading practitioners. 342 full-color illustrations.

"Both historically insightful and visually stunning, this work opens wide the door to this art medium. The authors give attention to significant forebears, allow devoted long-time practitioners to present their work and approaches, and provide important focus on key collaborative studios and their master craftspeople. Hundreds of artworks by scores of artists complement the textual richness. I found much to revel in and enjoy in these pages."

-Michael Durgin, Co-Founder and former Editor, *Hand Papermaking*


Artist Shambhavi (left) in the STPI papermaking studio with Master Papermaker Richard Hungerford (right) in 2010.
Courtesy of STPI – Creative Workshop & Gallery, Singapore.

Artist Shambhavi (right) in the STPI papermaking studio with Master Papermaker Richard Hungerford (left) in 2010.
Courtesy of STPI – Creative Workshop & Gallery, Singapore.

A landmark book that profiles an artistic movement that has operated largely outside the mainstream art world, *Radical Paper: Art and Invention with Colored Pulp* serves as both an overdue history and up-close look at the range, versatility, and brilliance of art created with colored paper pulp.

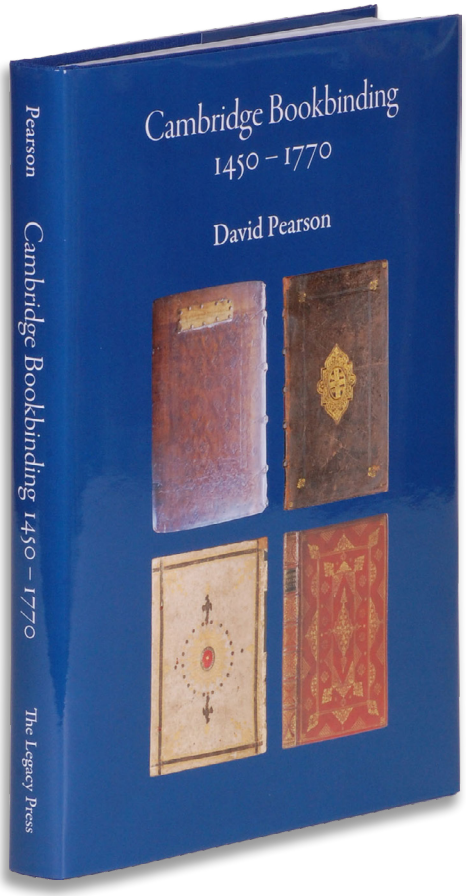

Natalie Frank
Woman with Crow, 2020
Pigmented linen on cotton base sheet
57 x 25 in / 68.5 x 53.5 cm
Collaborator: Amy Jacobs, Dieu Donné, New York
Photo: Farzad Owrang.

Although handmade papers have been employed by artists for centuries, the use of handmade paper and colored paper pulp as an integral element in creating art - as opposed to serving only as the surface on which art is created - has seen remarkable development over the last 70 years. As early practitioners like Douglas Morse Howell, Laurence Barker, and Kenneth Tyler mapped out new directions in using colored paper pulp, their work inspired the careers of generations of artists who have taken this medium in fresh and unexpected directions. This foundational book - the first of its kind - features 73 artist innovators whose work, grounded in the common medium of paper and pulp, takes flight through an array of applications, modalities, and techniques, from the pictorial to the structural, representational to abstract, two- and three- dimensional, spanning the meditative to the mercurial.

Radical Paper: Art and Invention with Colored Pulp introduces and expands the medium to artists, curators, collectors, art historians, and the broader public as it highlights the dynamic scope and inventiveness of today's leading practitioners.
[Book # 141101]

CAMBRIDGE BOOKBINDING 1450-1770

by David Pearson



Ann Arbor, MI: The Legacy Press, 2023; 7 x 10 inches, dust jacket over cloth-covered boards, sewn; 344 pages. ISBN 9781940965239. **$115**

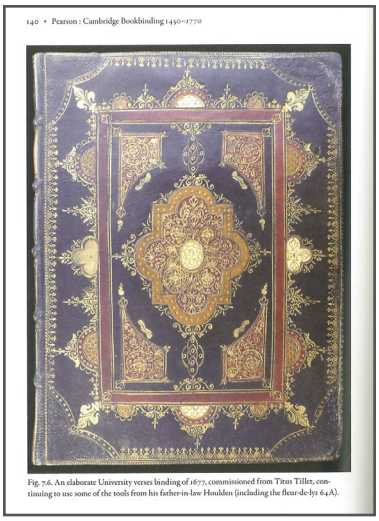
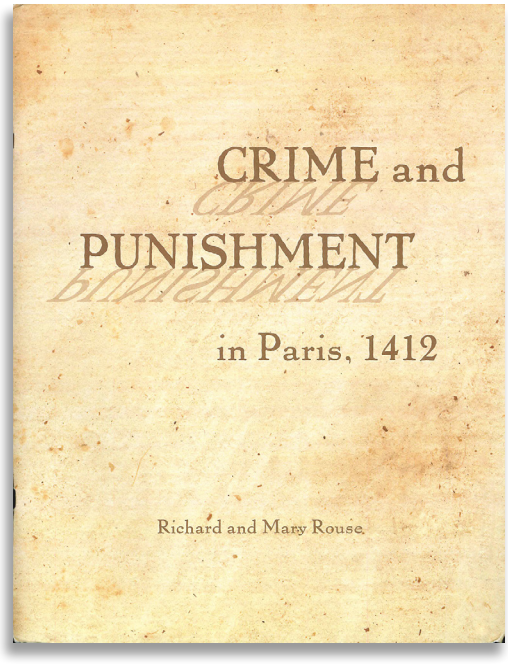

140 • Pearson : Cambridge Bookbinding 1450–1770

Fig. 7.6. An elaborate University verses binding of 1677, commissioned from Titus Tillet, continuing to use some of the tools from his father-in-law Houlden (including the fleur-de-lys 64A).

This book is first and foremost a handbook for the identification and dating of bookbindings made in Cambridge during the handpress period. Cambridge was a major centre of English binding work, and countless thousands of books were constructed and sold there. This is the first time that Cambridge bookbinding has been systematically and comprehensively documented, covering bindings of all kinds from the simple to the elaborate.

Generously illustrated with over a hundred full-colour illustrations of bindings, it also includes 365 photographs of binding tools, reproduced actual size. A chronological narrative of the evolution of binding styles and practices is explained in the context of the book trade more broadly, supplemented by a biographical directory of Cambridge binders, consideration of customers and trade networks, and an account of stationery binding work.

Book historians recognise the importance of material evidence in exploring the interfaces between people and books. Every historic binding tells a story, as a unique, handcrafted object, manifesting the choices and motives of early owners. This book, published in connection with the 2023 Sandars Lectures, will enhance our understanding of the ownership, circulation, and use of books in early modern Cambridge. It also argues for, and adds to, the better integration of bookbinding studies into our book-historical landscape. [Book # 139144]



CRIME AND PUNISHMENT IN PARIS, 1412

by Richard and Mary Rouse

Los Angeles, CA: UCLA, 2013; 4to., paper wrappers. **$30**

Fine copy. Catalogue of the manuscript in six pages of the Chatelet at UCLA. [Book # 135520]

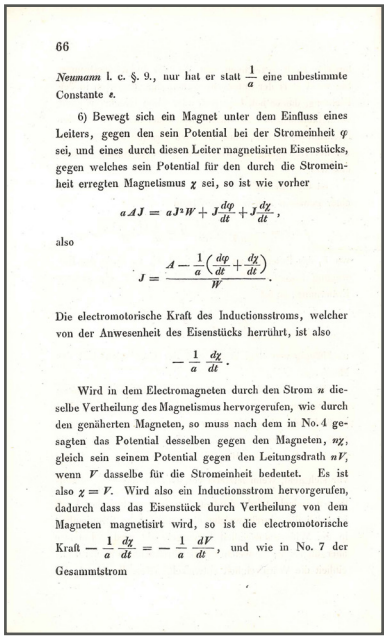


ÜBER DIE ERHALTUNG DER KRAFT, EINE PHYSIKALISCHE ABHANDLUNG

VORGETRAGEN IN DER SITZUNG DER PHYSIKALISCHEN GESELLSCHAFT ZU BERLIN AM 23STEN JULI 1847

by Hermann Ludwig Ferdinand von Helmholtz

G. Reimer: Berlin, Germany, 1847; 8vo., later 19th/early 20th century quarter cloth over heavy hardstock binding, printed label on upper cover; [iv], 72 pages. **$33,750**


66

Neumann l. c. §. 9., nur hat er statt $\frac{1}{a}$ eine unbestimmte Constante ε.

6) Bewegt sich ein Magnet unter dem Einfluss eines Leiters, gegen den sein Potential bei der Stromeinheit φ sei, und eines durch diesen Leiter magnetisirten Eisenstücks, gegen welches sein Potential für den durch die Stromeinheit erregten Magnetismus χ sei, so ist wie vorher

$$aAJ = aJ^2W + J\frac{d\varphi}{dt} + J\frac{d\chi}{dt},$$

also

$$J = \frac{A - \frac{1}{a}\left(\frac{d\varphi}{dt} + \frac{d\chi}{dt}\right)}{W}.$$

Die electromotorische Kraft des Inductionsstroms, welcher von der Anwesenheit des Eisenstücks herrührt, ist also

$$-\frac{1}{a}\frac{d\chi}{dt}.$$

Wird in dem Electromagneten durch den Strom u dieselbe Vertheilung des Magnetismus hervorgerufen, wie durch den genäherten Magneten, so muss nach dem in No. 4 gesagten das Potential desselben gegen den Magneten, nz, gleich sein seinem Potential gegen den Leitungsdrath nV, wenn V dasselbe für die Stromeinheit bedeutet. Es ist also $\chi = V$. Wird also ein Inductionsstrom hervorgerufen, dadurch dass das Eisenstück durch Vertheilung von dem Magneten magnetisirt wird, so ist die electromotorische Kraft $-\frac{1}{a}\frac{d\chi}{dt} = -\frac{1}{a}\frac{dV}{dt}$, und wie in No. 7 der Gesammtstrom

First edition of the first comprehensive statement of the law of conservation of energy, one of the classic texts in the history of science. Minor bump to front upper board. Minor shelfwear. Paper label on cover with minor chipping at edges. Small focused discoloration to the outer margins of pages 5-26, not affecting the text. Else a near fine copy housed in a lovely later clamshell box.

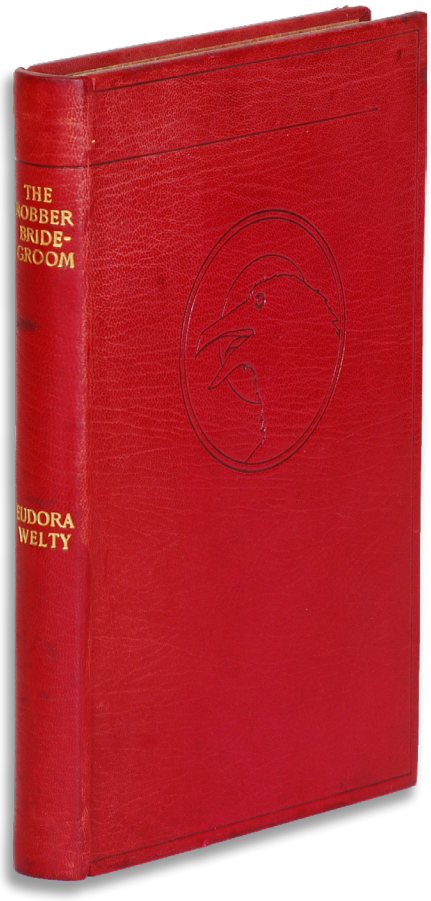
'On the basis of this short paper, written when he was only twenty-six, Helmholtz is ranked as one of the founders, along with Joule and Mayer, of the principle of conservation of energy' (Norman Catalogue). This work was 'an outcome of [Helmholtz's] interest in the problem of perpetual motion. Leaning heavily on the value of experience in the formulation of ideas, he concluded that perpetual motion was impossible without the continued replenishment of energy from some source. Analyzing different forms of energy and different types of force and motion, Helmholtz grouped them into two categories - active (kinetic) and tension or dead (potential) forces. He gave the mathematical expression to the energy of motion as being the product of half the mass times the square of the velocity of motion. This provided an experimental measure in research of all forces including muscular and chemical' (Dibner).

Helmholtz 'was able to derive a general equation that expressed the kinetic energy of a moving body... This equation could be applied in many fields to show that energy is always conserved and it led to the first law of thermodynamics, which states that the total energy of a system and its surroundings remains constant even if it may be changed from one form of energy to another' (Hutchinson's Dictionary of scientific biography p318).

This classic paper was presented ot the Physikalische Gesellschaft of Berlin on July 23, 1847, and submitted to Poggendorff for publication in the Annalen but was turned down by him. Helmholtz then had it printed privately.

Provenance: traces of stamp on verso of title and with bookplate 'Joh. Krebs' pasted over; Franz Sondheimer, with bookplate; n 697 in the Professor Franz Sondheimer collection of rare books on chemistry

Dibner 159; Evans 41; Garrison and Morton 611; Horblit 48; PMM 323; Norman 1039; Parkinson p 132; Sparrow 9.
[Book # 131431]

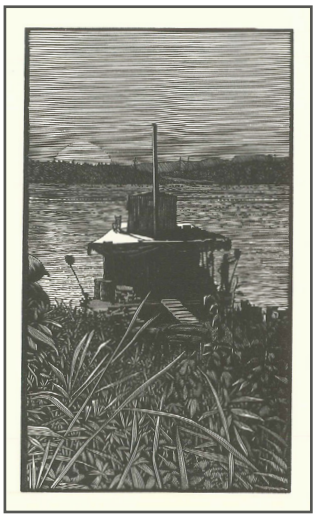


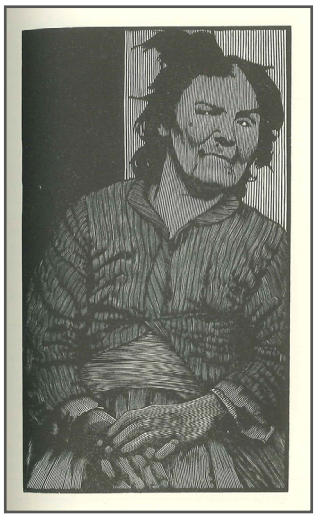
Pennyroyal Press

THE ROBBER BRIDEGROOM

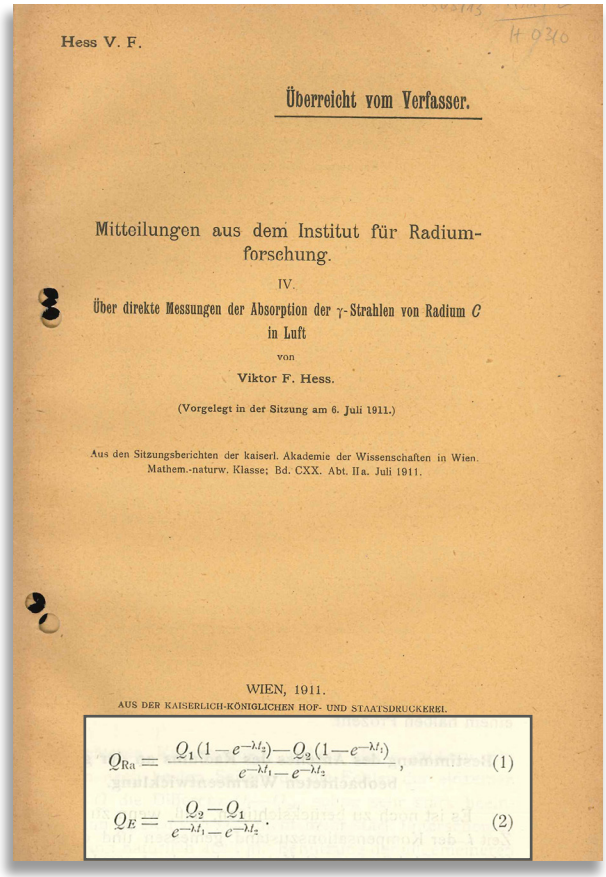
by Eudora Welty

West Hatfield, MA: Pennyroyal Press, 1987; 8vo., leather, spine gilt-stamped, marbled endpapers; (viii), 134, (4) pages. **$550**





Limited to 150 numbered copies, signed by the author and illustrator Barry Moser on colophon. Minor rubbing and spotting to the leather, else a near fine copy. Illustrations printed from the original blocks, drawn and engraved on end-grain maple by Moser. Type by Michael and Winifred Bixler. [Book # 131153]


Hess V. F.

Überreicht vom Verfasser.

Mitteilungen aus dem Institut für Radium-forschung.

IV.

Über direkte Messungen der Absorption der γ-Strahlen von Radium C in Luft

von

Viktor F. Hess.

(Vorgelegt in der Sitzung am 6. Juli 1911.)

Aus den Sitzungsberichten der kaiserl. Akademie der Wissenschaften in Wien. Mathem.-naturw. Klasse; Bd. CXX. Abt. IIa. Juli 1911.

WIEN, 1911.

AUS DER KAISERLICH-KÖNIGLICHEN HOF- UND STAATSDRUCKEREI.

$$Q_{Ra} = \frac{Q_1(1-e^{-\lambda t_2}) - Q_2(1-e^{-\lambda t_1})}{e^{-\lambda t_1} - e^{-\lambda t_2}}, \quad (1)$$

$$Q_E = \frac{Q_2 - Q_1}{e^{-\lambda t_1} - e^{-\lambda t_2}}. \quad (2)$$

Physics

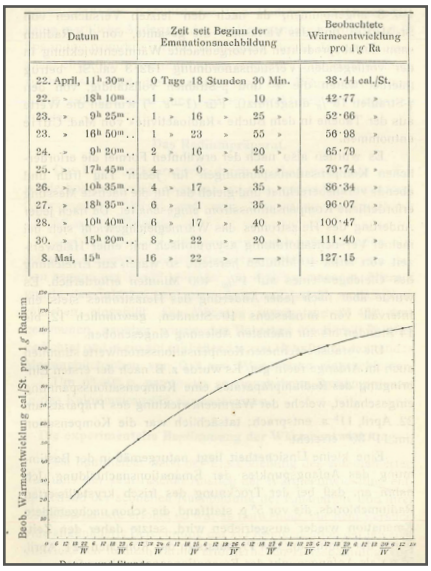
MITTEILUNEN AUS DEM INSTITUT FÜR RADIUM-FORSCHUNG

ÜBER DIREKTE MESSUNGEN DER ABSORPTION DER Y-STRAHLEN VON RADIUM C IN LUFT

by Viktor F. Hess

Wien (Vienna), Austria: Kaiserlich Königlicher Hof und Staatsdruckerei, 1911; 2 volumes, 8vo., stiff paper wrappers; 8; 9+(1) pages. **$450**

Text in German. A study of the absorption of Gamma rays of radium in the air. List of other works by the publisher on inside of covers. Covers slightly chipped at edges.
[Book # 133611]



Datum	Zeit seit Beginn der Emanationsnachbildung	Beobachtete Wärmeentwicklung pro 1 g Ra
22. April, 11h 30m..	0 Tage 18 Stunden 30 Min.	38·41 cal./St.
22. » 18h 10m..	1 » 1 » 10 »	42·77 »
23. » 9h 25m..	1 » 16 » 25 »	52·66 »
23. » 16h 50m..	1 » 23 » 55 »	56·98 »
24. » 9h 20m..	2 » 16 » 20 »	65·79 »
25. » 17h 45m..	4 » 0 » 45 »	79·74 »
26. » 10h 35m..	4 » 17 » 35 »	86·34 »
27. » 18h 35m..	6 » 1 » 35 »	96·07 »
28. » 10h 40m..	6 » 17 » 40 »	100·47 »
30. » 15h 20m..	8 » 22 » 20 »	111·40 »
8. Mai, 15h ..	16 » 22 » — »	127·15 »

Physics

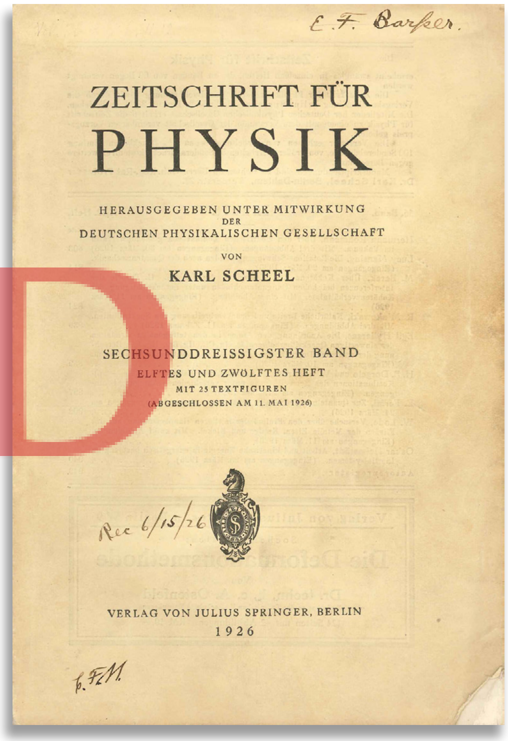
ZEITSCHRIFT FÜR PHYSIK

edited by Karl Scheel

Berlin, Germany: Verlag von Julius Springer, 1926; 8vo., stiff paper wrappers; 803-950+(1) pages. **$810**

SOLD

Text in German. Volume 36, No. 11/12. Table of contents on inside front cover. Nine scholarly articles, including Enrico Fermi, "Zur Quantelund des Idealen Cinatomigen Gases." Bibliography follows text. Charts and graphs. Covers lightly soiled and chipped at edges. Previous owner's name on front cover. [Book # 133615]


E. F. Barker.

ZEITSCHRIFT FÜR

PHYSIK

HERAUSGEGEBEN UNTER MITWIRKUNG DER DEUTSCHEN PHYSIKALISCHEN GESELLSCHAFT VON

KARL SCHEEL

SECHSUNDDREISSIGSTER BAND

ELFTES UND ZWÖLFTES HEFT

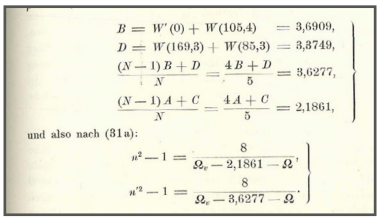
MIT 25 TEXTFIGUREN

(ABGESCHLOSSEN AM 11. MAI 1926)

Rec 6/15/26

VERLAG VON JULIUS SPRINGER, BERLIN

1926


$$B = W'(0) + W(105,4) = 3{,}6909,$$
$$D = W(169,3) + W(85,3) = 3{,}3749,$$
$$\frac{(N-1)B + D}{N} = \frac{4B+D}{5} = 3{,}6277,$$
$$\frac{(N-1)A + C}{N} = \frac{4A+C}{5} = 2{,}1861,$$

und also nach (81a):

$$n^2 - 1 = \frac{8}{\Omega_v - 2{,}1861 - \Omega},$$
$$n'^2 - 1 = \frac{8}{\Omega_v - 3{,}6277 - \Omega}.$$

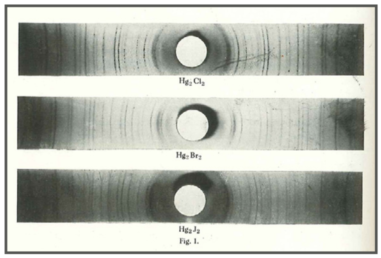


Fig. 1.

Physics

PHYSIKALISCHE ZEITSCHRIFT

edited by H. Th. Simon and P. Debye

Göttingen, Germany: S. Hirzel, 1916; 4to., stiff paper wrappers; 41-60, (2) pages. **$450**

Text in German. Vol. XVII, No. 4. A newsletter concerning developments in the study of physics. Includes a tribute to physicist Max Behacker. Also includes an article by Max Born on Albert Einstein's theory of gravitation and general relativity with a bibliography citing Einstein's publications. Covers slightly bent at edges. Folded. [Book # 133608]


Physikalische Zeitschrift

Herausgeber: H. Th. Simon und P. Debye in Göttingen

Schriftleitung: H. Th. Simon in Göttingen

Verlag von S. Hirzel in Leipzig, Königstraße 2.

No. 4. 15. Februar 1916. 17. Jahrgang.

Phys.-mech. Institut von

Prof. Dr. M. Th. Edelmann & Sohn,

München.

Spiegel-


Dem Andenken der im Kriege gefallenen deutschen Physiker.

Max Behacker.

Dem Physiker, der in der Heimat seinem Beruf nachgeht, treten die furchtbaren Folgen des Krieges vielleicht durch nichts so eindrucksvoll entgegen, wie durch das Dahinsterben junger Berufsgenossen, deren erste wissenschaftliche Entfaltung er gesehen hat und deren Weiterentwicklung jäh abgebrochen wird.

Max Behacker wurde am 9. Juli 1885 in Urfahr bei Linz geboren und besuchte das Gymnasium zuerst in Reichenberg, dann in Prag und zuletzt in Salzburg, wo er im Jahre 1904 die Reifeprüfung mit Auszeichnung bestand. Durch seinen Vater, der selbst Schulmann, zuletzt Landesschulinspektor in Salzburg war, habe ich erfahren, daß der junge Behacker im Gymnasium in den klassischen Sprachen, der Mathematik und Physik Hervorragendes leistete, für seine Mitschüler aber, die sich durch fleißiges Lernen zunächst vorzügliche Noten in Religion und Geschichte sicherten, nur ein mitleidiges Lächeln hatte. Auch schon damals zeigte er außergewöhnliches Interesse und auffallende Begabung für Musik, für die ihn seine Lehrer am Mozarteum in Salzburg sogar als Beruf zu gewinnen suchten.

Vom Wintersemester 1905/6 bis zum Sommersemester 1909 war er an der Universität Wien inskribiert. Die Vorlesungen besuchte er nicht viel, sondern ging lieber seine eigenen Wege. Auch nahm seine Stellung im Korps Saxonia, dessen Erstchargierter er zeitweilig war, seine Zeit

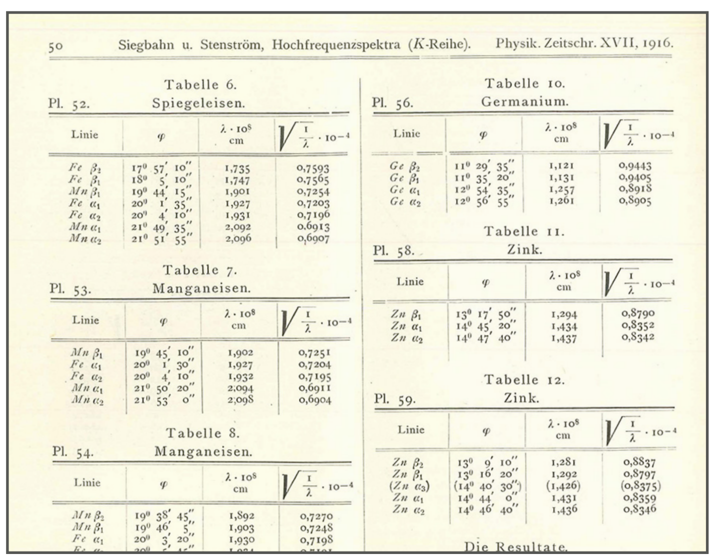

50 Siegbahn u. Stenström, Hochfrequenzspektra (*K*-Reihe). Physik. Zeitschr. XVII, 1916.

Tabelle 6.

Pl. 52. Spiegeleisen.

Linie	φ	$\lambda \cdot 10^8$ cm	$\sqrt{\frac{1}{\lambda}} \cdot 10^{-4}$
$Fe\ \beta_2$	17° 57′ 10″	1,735	0,7593
$Fe\ \beta_1$	18° 5′ 10″	1,747	0,7565
$Mn\ \beta_1$	19° 44′ 15″	1,901	0,7254
$Fe\ \alpha_1$	20° 1′ 35″	1,927	0,7203
$Fe\ \alpha_2$	20° 4′ 10″	1,931	0,7196
$Mn\ \alpha_1$	21° 49′ 35″	2,092	0,6913
$Mn\ \alpha_2$	21° 51′ 55″	2,096	0,6907

Tabelle 7.

Pl. 53. Manganeisen.

Linie	φ	$\lambda \cdot 10^8$ cm	$\sqrt{\frac{1}{\lambda}} \cdot 10^{-4}$
$Mn\ \beta_1$	19° 45′ 10″	1,902	0,7251
$Fe\ \alpha_1$	20° 1′ 30″	1,927	0,7204
$Fe\ \alpha_2$	20° 4′ 10″	1,932	0,7195
$Mn\ \alpha_1$	21° 50′ 20″	2,094	0,6911
$Mn\ \alpha_2$	21° 53′ 0″	2,098	0,6904

Tabelle 8.

Pl. 54. Manganeisen.

Linie	φ	$\lambda \cdot 10^8$ cm	$\sqrt{\frac{1}{\lambda}} \cdot 10^{-4}$
$Mn\ \beta_2$	19° 38′ 45″	1,892	0,7270
$Mn\ \beta_1$	19° 46′ 5″	1,903	0,7248
$Fe\ \alpha_1$	20° 3′ 20″	1,930	0,7198

Tabelle 10.

Pl. 56. Germanium.

Linie	φ	$\lambda \cdot 10^8$ cm	$\sqrt{\frac{1}{\lambda}} \cdot 10^{-4}$
$Ge\ \beta_2$	11° 29′ 35″	1,121	0,9443
$Ge\ \beta_1$	11° 35′ 20″	1,131	0,9405
$Ge\ \alpha_1$	12° 54′ 35″	1,257	0,8918
$Ge\ \alpha_2$	12° 56′ 55″	1,261	0,8905

Tabelle 11.

Pl. 58. Zink.

Linie	φ	$\lambda \cdot 10^8$ cm	$\sqrt{\frac{1}{\lambda}} \cdot 10^{-4}$
$Zn\ \beta_1$	13° 17′ 50″	1,294	0,8790
$Zn\ \alpha_1$	14° 45′ 20″	1,434	0,8352
$Zn\ \alpha_2$	14° 47′ 40″	1,437	0,8342

Tabelle 12.

Pl. 59. Zink.

Linie	φ	$\lambda \cdot 10^8$ cm	$\sqrt{\frac{1}{\lambda}} \cdot 10^{-4}$
$Zn\ \beta_2$	13° 9′ 10″	1,281	0,8837
$Zn\ \beta_1$	13° 16′ 20″	1,292	0,8797
$(Zn\ \alpha_3)$	(14° 40′ 30″)	(1,426)	(0,8375)
$Zn\ \alpha_1$	14° 44′ 0″	1,431	0,8359
$Zn\ \alpha_2$	14° 46′ 40″	1,436	0,8346

Die Resultate.

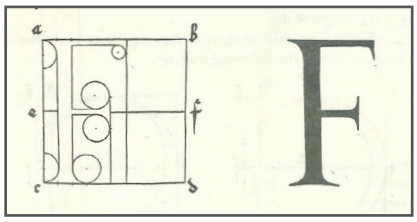
Accompanied by Eight Pages of the Vellum Edition

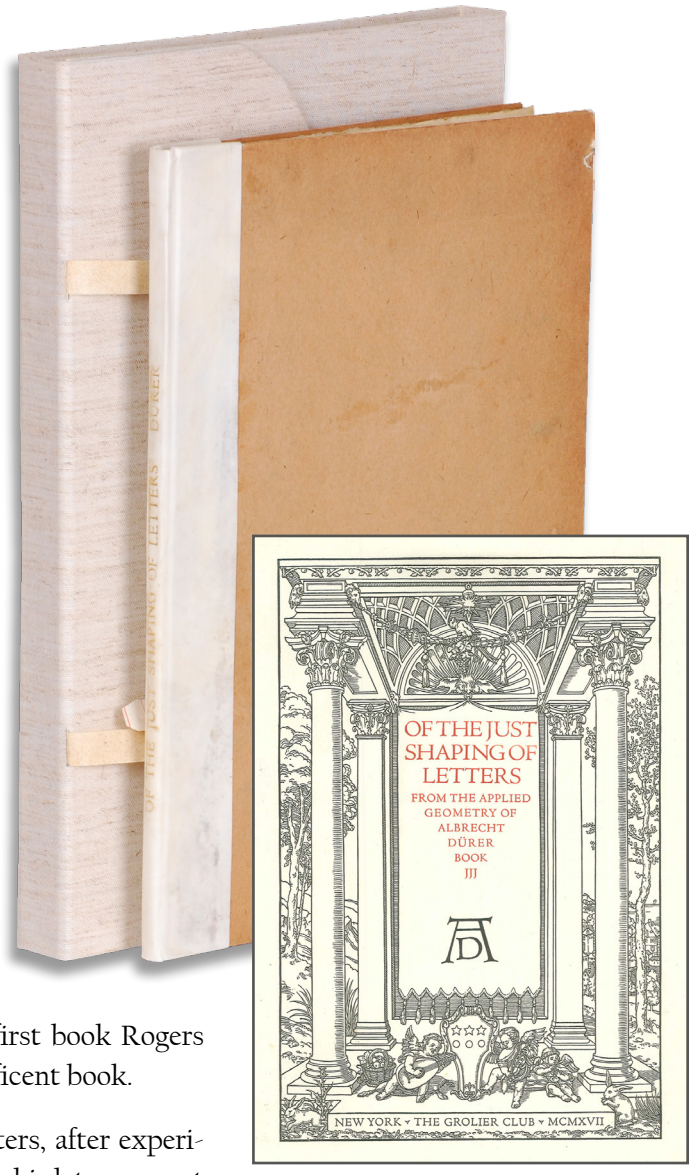
Bruce Rogers

OF THE JUST SHAPING OF LETTERS

by Albrecht Durer

New York: The Grolier Club, 1917; tall 4to., later quarter vellum over publisher's paper-covered boards, gilt title and author on spine, housed in a custom clamshell box with vellum ties with a vellum spine label; (iv), 40, (4) pages; vellum leaves of 8 pages. **$5,500**

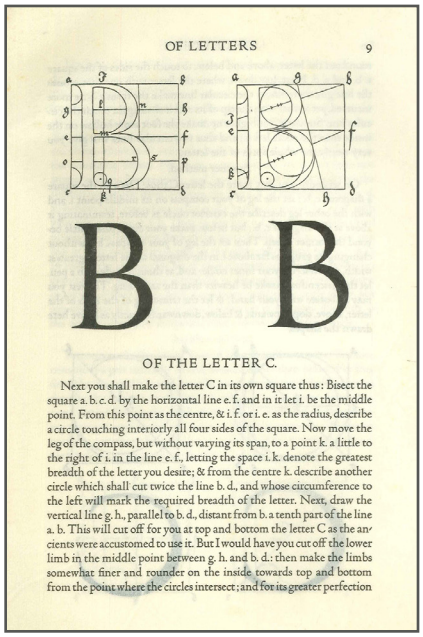




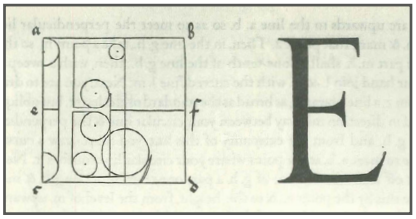
Limited to 215 copies (Warde 126; Asaf 70). This copy is accompanied by two (2) folio signatures (for a total of 8 pages) of the vellum edition of this book which was printed in an edition of only 3 copies. Prospectus loosely inserted. Minor chipping to the edges and corners of the paper-covered boards. Internally a fine copy. The vellum spine and custom clamshell box were created by the master bookbinder Jamie Kamph of Stonehouse Bindery.

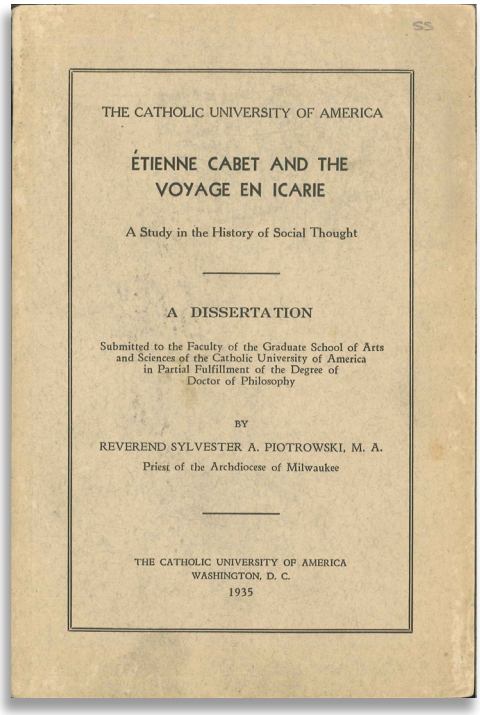
R.T. Nichol has provided the first English translation of this text from the Latin edition of 1535. Printed on Kelmscott hand-made paper, designed by Bruce Rogers and printed at the press of Emery Walker and Wilfred Merton. This is the first book Rogers printed on English soil, and is, justifiably, a BR30 title. A magnificent book.

As Joseph Blumenthal recounts in Bruce Rogers: A Life in Letters, after experiencing "a growing sense of despondency and discouragement," in his later years at Riverside, Rogers accepted Emery Walker's invitation to come to England to print with him. This book, the first product of that collaboration, which also introduced Rogers to Wilfred Merton, is the only work completed by the Mall Press. Fifteen years later, Rogers, Walker, and Merton would combine their acumen in the design and printing of T.E. Lawrence's translation of The Odyssey. (see Blumenthal, pp. 38-63).



The typography is by the notable American book designer Bruce Rogers (1870-1957), who "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession of book designing in the United States" (ANB). Francis Meynell stated that Rogers was "the greatest artificer of the book who ever lived". [Book # 39668]




THE CATHOLIC UNIVERSITY OF AMERICA

ÉTIENNE CABET AND THE VOYAGE EN ICARIE

A Study in the History of Social Thought

A DISSERTATION

Submitted to the Faculty of the Graduate School of Arts and Sciences of the Catholic University of America in Partial Fulfillment of the Degree of Doctor of Philosophy

BY

REVEREND SYLVESTER A. PIOTROWSKI, M. A.

Priest of the Archdiocese of Milwaukee

THE CATHOLIC UNIVERSITY OF AMERICA
WASHINGTON, D. C.
1935

ÉTIENNE CABET AND THE VOYAGE EN ICARIE

A STUDY IN THE HISTORY OF SOCIAL THOUGHT

by Sylvester A. Piotrowski

Washington, DC: The Catholic University of America, 1935; 8vo., publisher's paper wrappers; xv, 158 pages. **$50**

First edition. A near fine copy. Doctoral Dissertation (A Dissertation submitted to the Faculty of the graduate school of arts and sciences of the Catholic University of America in partial fulfillment of the requirements for the degree of Doctor of Philosophy). [Book # 140862]

[ARCHIVE OF DESIGN WORK BY THIS WELL RENOWNED ARTIST]

by Ladislav Sutnar

Prague: Typografia, 1959-1963; 4 volumes, various sizes, but mostly 4to., monograph is cloth, dust jacket, paper specimens; variously paginated. **$950**



This archive consists of four (4) pieces that relate or were designed by the famed graphic artist and author, Ladislav Sutnar. Most in pristine condition, with only a few signs of very minor wear. Very rare.

Items in the archive include: "*the quest for symbols*" (1959), reprint of the article New Graphic Design Jazzes Up Ads (originally written in Business Week, August 12, 1961), and *Modern Design in Advertising* (n.d., but circa 1963, Robert Altshuler and Ralph Gates, New York).

Also, and the most valuable piece of the archive, is the first edition of *Visual Design in Action - Principles, Purposes* (Hastings House, 1961, New York, some foxing to the cloth boards, else fine in a near fine dust jacket).

Ladislav Sutnar has won acclaim both in Europe and the United States. He was the Chief designer for Czechoslovakia at the 1939 World's Fair and had his own firm in New York City. He was the winner of innumerable design awards during the early part of the 20th century, as well as being a successful author on type and graphic design. Although he is uncredited, his contributions to business organization benefited society, which included creating a user-friendly telephone directory by implementing parenthetical area codes. [Book # 138682]

[ARCHIVE OF DESIGN WORK BY THIS WELL RENOWNED ARTIST]

by Ladislav Sutnar

Prague: Typografia, 1950-1974; 21 volumes, various sizes, but mostly 4to., monograph is cloth, dust jacket, paper specimens; variously paginated.
$3,000



This archive consists of twenty-one (21) pieces that relate or were designed by the famed graphic artist and author, Ladislav Sutnar. Most in pristine condition, with only a few signs of very minor wear. Very rare.

Items in the archive include: dust jacket for *The Green and the Red* which, on the rear panel of the dust jacket, advertises *Catalog Design Progress*, a book by Lonberg-Holm and Ladislav Sutnar (1950), *Adventures with a Logotype* (1959), "*the quest for symbols*" (1959), three copies of the Pilots' Airport Guide for three States (New Hampshire, Vermont, and Massachusetts (all 1968), *How to Show Telephone Numbers on Letterheads* (Circa 1960), a six page description of an exhibition presented by The American Institute of Graphic Arts and held by The Pepsi-Cola Exhibition Gallery in New York (1961), reprint of the article New Graphic Design Jazzes Up Ads (originally written in Business Week, August 12, 1961), and *Modern Design in Advertising* (n.d., but circa 1963, Robert Altshuler and Ralph Gates, New York).

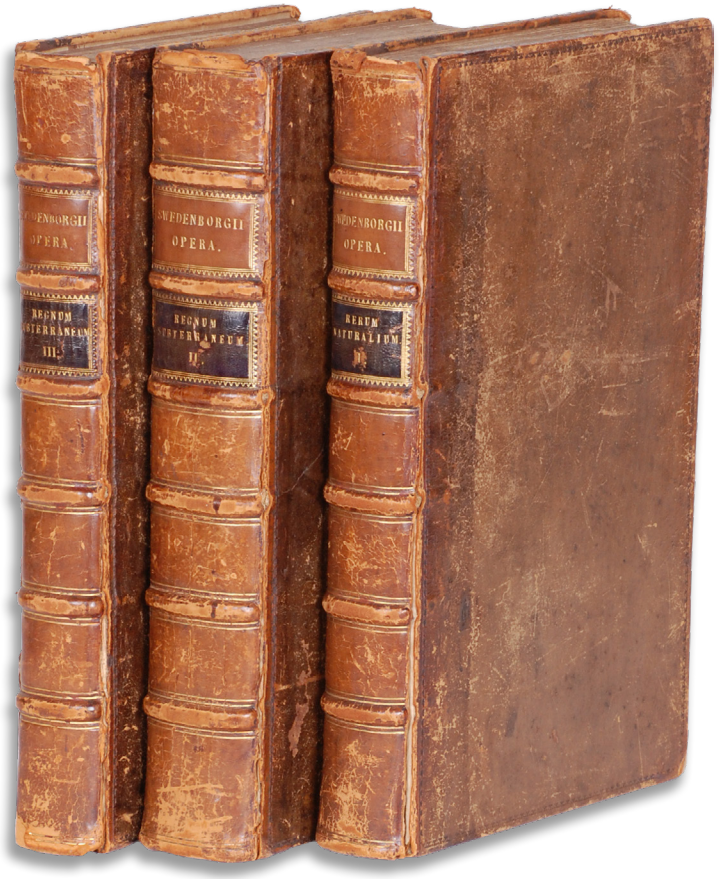
Also included are a group of eight (8) narrow 8vo paper wrapper pieces by Robert W. Sarnoff. They are: *The Age of the Articulate Consumer* (1971), *The Outlook for Multinational Business* (1971), *Freedom to Communicate* (1973), *The Threat to Freedom of Information* (1973), *Business and Society* (1971), *Electronics: The New Revolution* (1973), *Alaska: The First Frontier* (1973), and *The Arts and the Art of Survival* (1974).

Finally, and the most valuable piece of the archive, is the first edition of *Visual Design in Action - Principles, Purposes* with the accompanying narrow stiff-paper wrappers catalogue of the exhibition held in 1961 hosted by The Contemporary Arts Center and Champion Papers Inc. (Hastings House, 1961, New York, some foxing to the cloth boards, else fine in a near fine dust jacket).

Ladislav Sutnar has won acclaim both in Europe and the United States. He was the Chief designer for Czechoslovakia at the 1939 World's Fair and had his own firm in New York City. He was the winner of innumerable design awards during the early part of the 20th century, as well as being a successful author on type and graphic design. Although he is unaccredited, his contributions to business organization benefited society, which included creating a user-friendly telephone directory by implementing parenthetical area codes. [Book # 138678]

OPERA PHILOSOPHICA ET MINERALIA

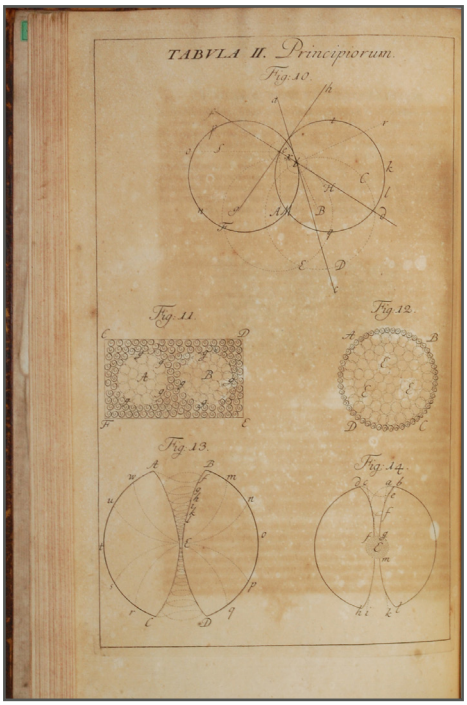
by Emanuelis Swedenborg



Fridereici Hekelii: Dresden and Leipzig, Germany, 1734; 3 volumes, large 4to., full contemporary calf, six raised bands, leather spine labels, gilt lettering on spine; (16), 160, 165-452 pp., 25 engraved plates; (12), 164, (2), 165-386 pp., 26 engraved plates; (14), 534 pp., 72 engraved plates. **$9,900**

All three volumes are the first edition. Condition notes are below following the description of each volume. Text in Latin. The works of philosopher and theologian Emanuel Swedenbourg (1688-1772). Dedication to Prince Ludwig Rudolph of Brunswick. This is the first of Swedenborg's major works, and laid the groundwork for his later works on philosophy and theology. Each volume with three parts, and each part has its unique title with imprint. Large map on thick paper on Siberian mines engraved by J. F. Leihzelt "Charta ofwer Siberiskae bruuks grufe dehlar, som och Toblska Werkaturska lagsaga..." (490x650 mm). Vol. II has no plate with number 27, which according to Hyde is correct. Previous owner's bookplate on front pastedown of all volumes. Lacks the last leaf, instructions "Den Buchbinder".

Principia Rerum Naturalium Sive Novorum Tentaminum Phaenomena Mundi Elementaris Philosophice Explcandi. Cum Figuris Aeneis. Covers rubbed and scuffed. Front inside hinges cracked. Pencil notations on back free endpapers. Plate XX present but out of sequence. This volume with a frontispiece foldout engraved portrait of Swedenborg. This set includes Swedenborg's works on natural science and mineralogy, which much of this work is composed of. This work is also compared to Newton's Principia due to Swedenborg's opinion of physics and the laws of motion.



Emanuelis Swedenborgii sacrae regiae majestatis regnique Sveciae Collegii Metallici assessoris Regnum subterraneum sive minerale de ferro deque modis liquationum ferri per Europam passim in usum receptis: Deque conversione ferri crudi in chalybem: De vena ferri et probatione ejus: Pariter de chymicis praeparatis et cum ferro et victriolo ejus factis experimentis &c. &c. Cum figuris aeneis. Plate LIX lacking. Some shelfwear, else a near fine copy. Three parts in one. Illustrated with 89 engraved plates on 72 sheets (15 folding), engraved initials and head- and tailpieces. Volume 3 of Swedenborg's Opera philosophica et mineralia. Swedenborg took a leave of absence from his position as assessor to the board of mines to oversee the printing of this work. The present volume deals with the metallurgy of copper, and is profusely illustrated with impressively drawn technical plates of mine operations, smelting equipment, mineral samples, etc.

Regnum subterraneum sive minerale de cupro et orichalco. Plate XXVII lacking. Some shelfwear, else a near fine copy.

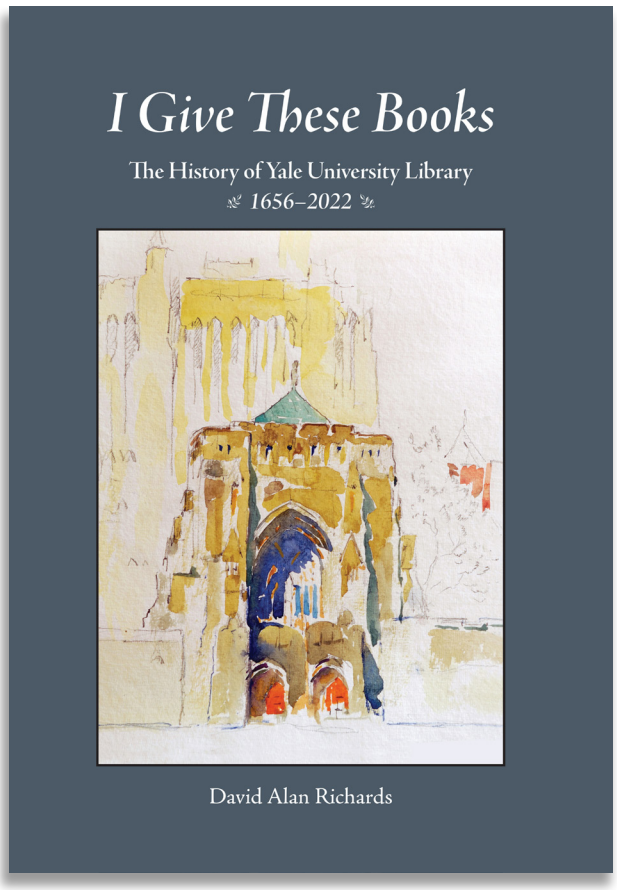
Hyde 228-230. DSB XIII, 179. Stroh & Ekelöf, Kronologisk förteckning öfver Emanuel Swedenborgs skrifter 95, Bibliotheca Walleriana 11018. [Book # 131440]

Signed Limited Edition

I GIVE THESE BOOKS

THE HISTORY OF YALE UNIVERSITY LIBRARY, 1656-2022

by David Alan Richards



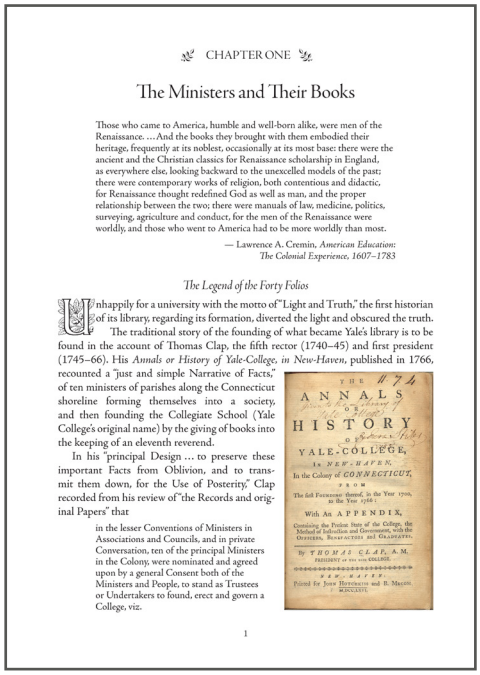
Oak Knoll Press: New Castle, Delaware, 2022; 7 x 10 inches, cloth, dust jacket; 360 pages. ISBN 9781584563945. **$110**

The founding, growth, organization, and expansion of a major American university library is revealed over three and a half centuries of its history.

First edition, of which this is **one of 50 numbered copies signed by the author**. The disparate stories of the libraries of the fledgling colleges in the colonies of the Eastern Seaboard, beginning more than one hundred fifty years before the Declaration of Independence, has been recorded occasionally in scattered scholarly journals, but never has there appeared a fully-fledged history of the library of one of Americas oldest universities from its founding through the present day.

The first gift for a college library in New Haven was made in 1656, almost half a century before Yale College itself was founded, with books from Europe and England brought by Puritans to Boston, seeking to found their own colony. They had travelled in 1637 in the same ship with John Harvard and his books, bequeathed at his death to a new college in Cambridge, Massachusetts which took his name. Most of Yale's ten founding trustees were themselves educated at Harvard, but these ministers of congregations along Long Island Sound deposited their vellum-bound volumes to form their schools first roomful of folios and quartos in New Haven in 1701.

In time, 18th-century tutors who acted as book keepers gave way to 19th-century librarians who labored to produce catalogues with classification systems that allowed the growing collections to be organized and retrieved. Those collections themselves were first solicited from overseas donors, then were augmented by personal libraries from faculty members, and then through alumni endowments began to be acquired by purchase in Europe, exchange with other institutions, and even through rare book auctions.



CHAPTER ONE

The Ministers and Their Books

Those who came to America, humble and well-born alike, were men of the Renaissance. ...And the books they brought with them embodied their heritage, frequently at its noblest, occasionally at its most base: there were the ancient and the Christian classics for Renaissance scholarship in England, as everywhere else, looking backward to the unexcelled models of the past; there were contemporary works of religion, both contentious and didactic, for Renaissance thought redefined God as well as man, and the proper relationship between the two; there were manuals of law, medicine, politics, surveying, agriculture and conduct, for the men of the Renaissance were worldly, and those who went to America had to be more worldly than most.

— Lawrence A. Cremin, *American Education: The Colonial Experience, 1607–1783*

The Legend of the Forty Folios

Unhappily for a university with the motto of "Light and Truth," the first historian of its library, regarding its formation, diverted the light and obscured the truth.

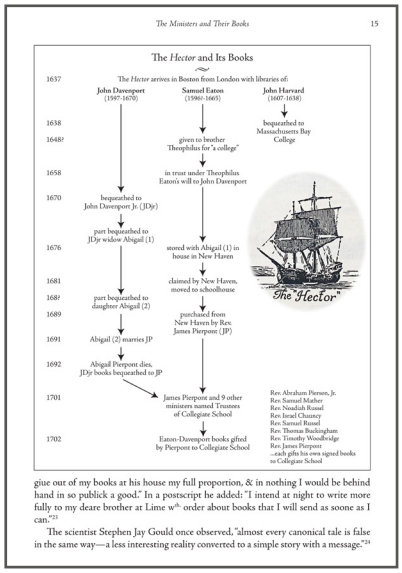
The traditional story of the founding of what became Yale's library is to be found in the account of Thomas Clap, the fifth rector (1740–45) and first president (1745–66). His *Annals or History of Yale-College, in New-Haven*, published in 1766, recounted a "just and simple Narrative of Facts," of ten ministers of parishes along the Connecticut shoreline forming themselves into a society, and then founding the Collegiate School (Yale College's original name) by the giving of books into the keeping of an eleventh reverend.

In his "principal Design ... to preserve these important Facts from Oblivion, and to transmit them down, for the Use of Posterity," Clap recorded from his review of "the Records and original Papers" that

in the lesser Conventions of Ministers in Associations and Councils, and in private Conversation, ten of the principal Ministers in the Colony, were nominated and agreed upon by a general Consent both of the Ministers and People, to stand as Trustees or Undertakers to found, erect and govern a College, viz.

1

THE ANNALS OR HISTORY OF YALE-COLLEGE, IN NEW-HAVEN, In the Colony of CONNECTICUT, FROM The full Foundation thereof, in the Year 1700, to the Year 1766: With An APPENDIX, Containing the Present State of the College, the Method of Instruction and Government, with the Customs, Benefactors and Graduates. By THOMAS CLAP, A. M. PRESIDENT OF THE SAID COLLEGE. NEW-HAVEN: Printed by JOHN HOLLAND and B. MECOM. M,DCC,LXVI.



The Ministers and Their Books 15

The *Hector* and Its Books

1637 The *Hector* arrives in Boston from London with libraries of: John Davenport (1597–1670), Samuel Eaton (1596[6]–1665), John Harvard (1607–1638)

1638 bequeathed to Massachusetts Bay College

1648[9] given to brother Theophilus for "a college"

1658 in trust under Theophilus Eaton's will to John Davenport

1670 bequeathed to John Davenport Jr. (JDjr)

part bequeathed to JDjr widow Abigail (1)

1676 stored with Abigail (1) in house in New Haven

1681 claimed by New Haven, moved to schoolhouse

1689 purchased from New Haven by Rev. James Pierpont (JP)

1691 Abigail (2) marries JP

1692 Abigail Pierpont dies, JDjr books bequeathed to JP

1701 James Pierpont and 9 other ministers named Trustees of Collegiate School

1702 Eaton-Davenport books gifted by Pierpont to Collegiate School

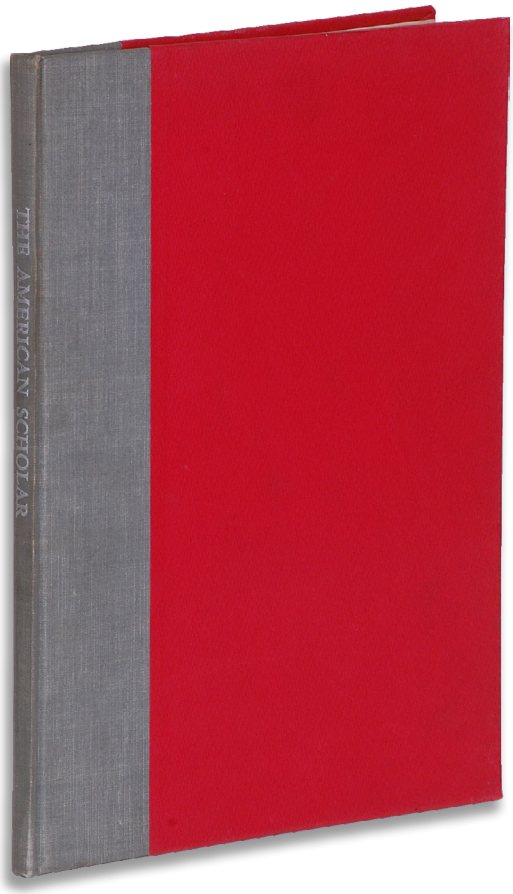
Rev. Abraham Pierson, Jr.
Rev. Samuel Mather
Rev. Noadiah Russel
Rev. Israel Chauncy
Rev. Samuel Russel
Rev. Thomas Buckingham
Rev. Timothy Woodbridge
Rev. James Pierpont
...each gifts his own signed books to Collegiate School

The "Hector"

giue out of my books at his house my full proportion, & in nothing I would be behind hand in so publick a good." In a postscript he added: "I intend at night to write more fully to my deare brother at Lime w[ch] order about books that I will send as soone as I can."[23]

The scientist Stephen Jay Gould once observed, "almost every canonical tale is false in the same way—a less interesting reality converted to a simple story with a message."[24]

The struggles of the 18th century in acquisition gave way to the efforts of the 19th century, to house their expanding numbers in ever larger buildings. In the 20th century, the Yale University Library was transformed from a storehouse to a workshop, for faculty and student researchers alike in both Yale College and the university's burgeoning graduate and professional schools. Now, in the 21st century have arisen the new challenges of the digital world and the preservation and transmission of its products, which the Library is pioneering. [Book # 138627]



Elfriede Abbe

THE AMERICAN SCHOLAR

by Ralph Waldo Emerson

Ithaca: Cornell University Press, 1955; small 4to., quarter cloth with paper-covered boards; 24 pages. **$45**

Printed in an edition of 275 numbered copies signed by Elfriede Abbe. A fine copy. This book was designed, illustrated, hand-set, and hand-printed by Elfriede Abbe for Cornell University Press. Abbe (1919-) is a sculptor and wood engraver who has won numerous prizes for her work. The woodcuts were printed from the original blocks, the paper is Strathmore Pastelle Smooth. The typefaces are Goudy Oldstyle and Goudy Italic. Well preserved copy. [Book # 140958]

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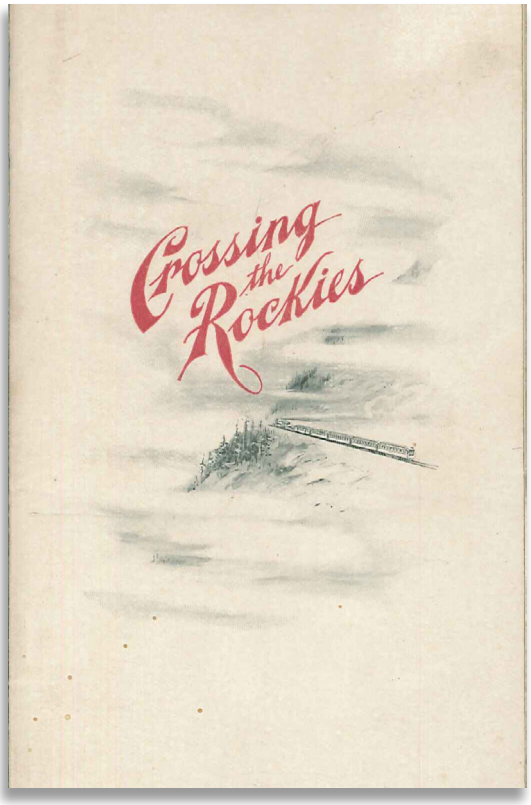
Americana

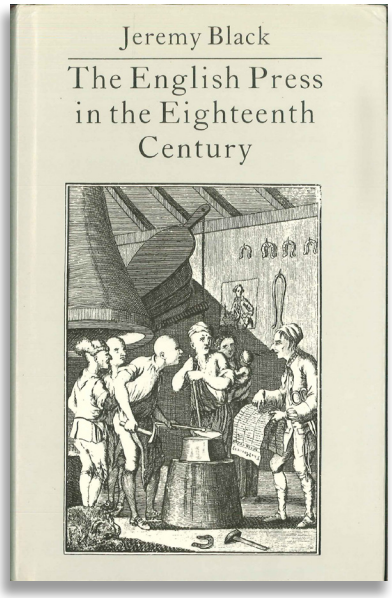
WHAT MAY BE SEEN CROSSING THE ROCKIES EN ROUTE BETWEEN OGDEN, SALT LAKE CITY AND DENVER ON THE LINE RIO GRANDE WESTERN RAILWAY

by D.C. Dodge

Salt Lake City: Rio Grande Western Railway, 1898; 12mo., printed pictorial wrappers, with title in red, staple bound; 45 pages. **$70**

First edition of this rare pamphlet. A near fine copy. Printed b&w photographic illustrations. Brochure describing the important sites on the Rio Grande Western Railway route, the "Great Salt Lake Route", including Ogden and Salt Lake City (image of Mormon Temple, views of Salt Lake City), Castle Gate and Grand Junction. Also the Denver & Rio Grande Railroad (standard gauge) from Grand Junction to Denver; and (narrow gauge) from Unaweep to Castle Rock. [Book # 140909]



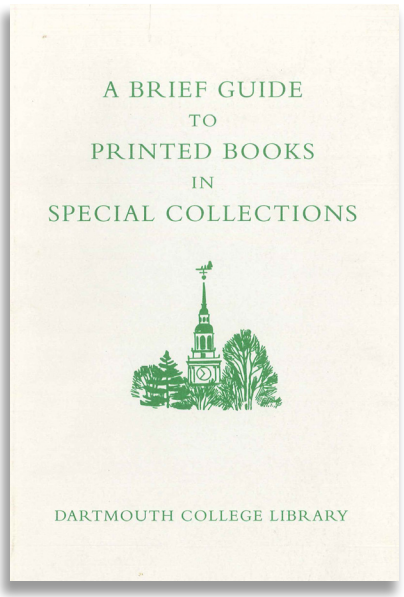


THE ENGLISH PRESS IN THE EIGHTEENTH CENTURY

by Jeremy Black

London & Sydney: Croom Helm, (1987); 8vo., cloth, dust jacket; 321 pages. **$30**

First edition. Small bump to the top corner of the front board, else a near fine copy. [Book # 140986]

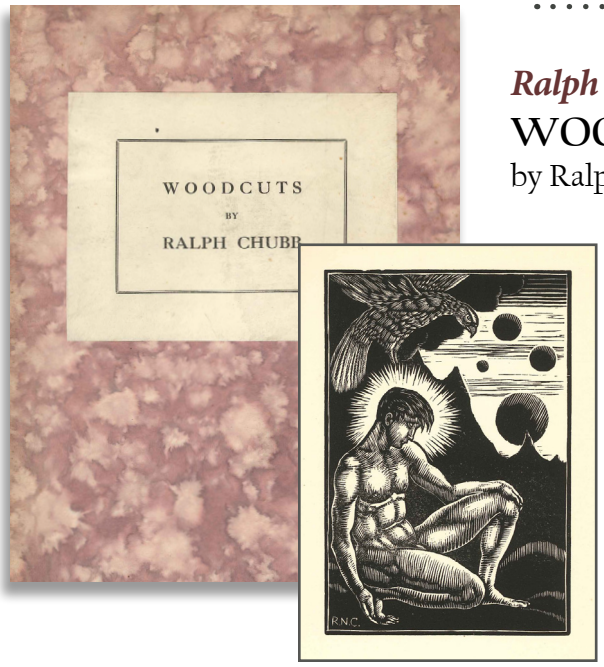


THE BRIEF GUIDE TO PRINTED BOOKS IN SPECIAL COLLECTIONS

curated by Stanley W. Brown

Hanover, NH: Friends of Dartmouth College Library, 1995; 8vo., paperback; 33 pages. **$30**

First edition. A fine copy. [Book # 141028]



Ralph Chubb

WOODCUTS

by Ralph Chubb

London, England: Andrew Block, 1928; 8vo., paper-covered boards, paper front cover label; unpaginated. **$250**

Limited to 200 copies (Horne 144). Printed at the Hawthorne Press, London. A collection of twelve titled woodcuts by British illustrator Ralph Chubb. Photograph of Chubb laid in. Covers worn at edges and along spine. Front cover label lightly soiled. [Book # 131059]