

Oak Knoll Books & Press

Biblio.live Antiquarian Book Fair

Friday, October 7,
12:00pm EDT until
Sunday, October 16
8:00pm EDT

orders@oakknoll.com

302-328-7232

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Newly Added

The Grabhorn Press

BIBLIOGRAPHY OF THE GRABHORN PRESS

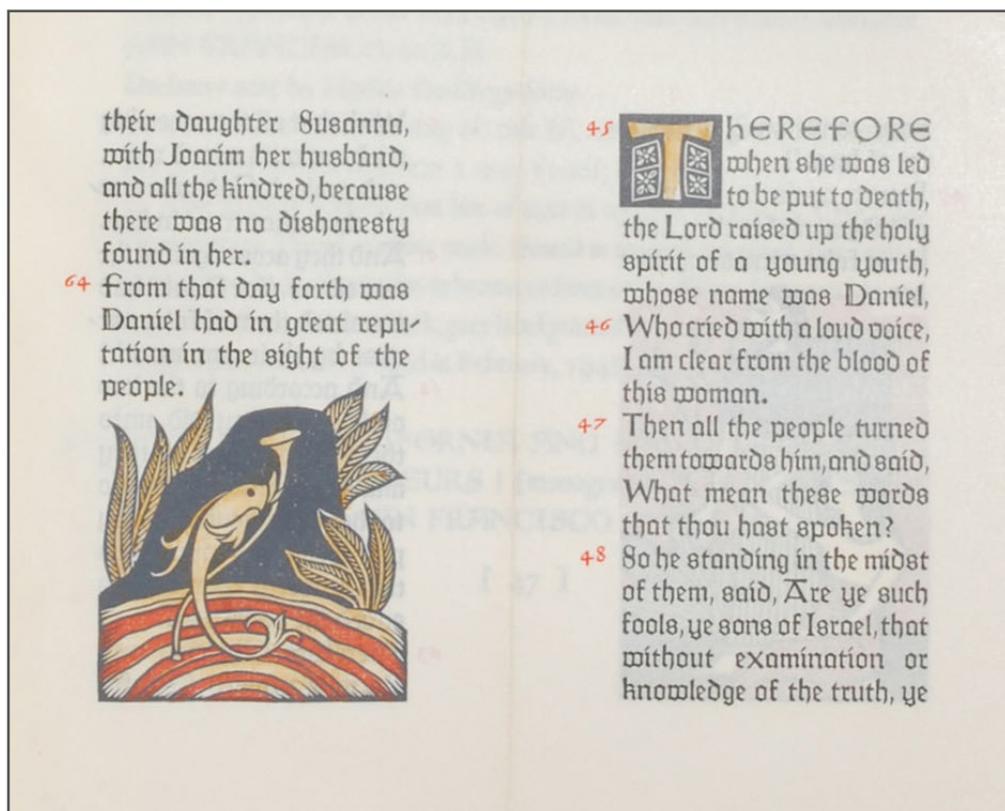
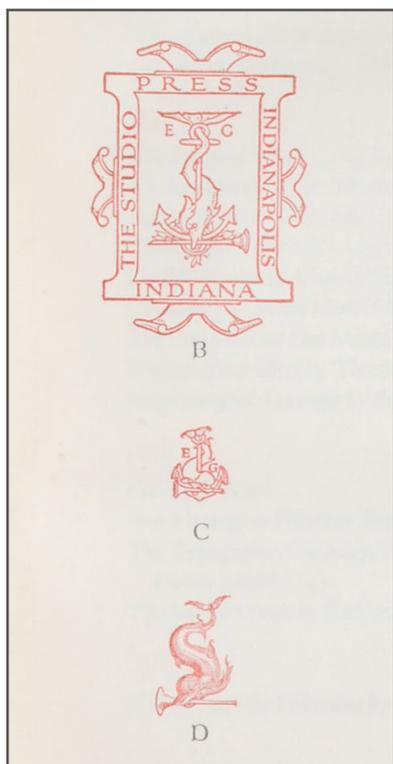
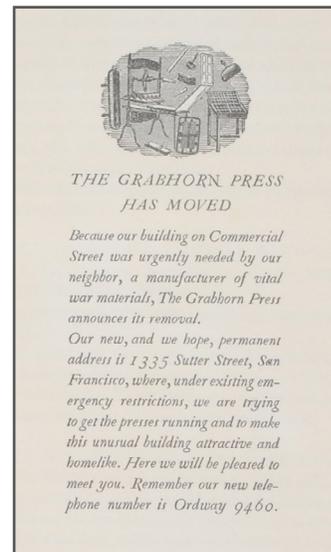
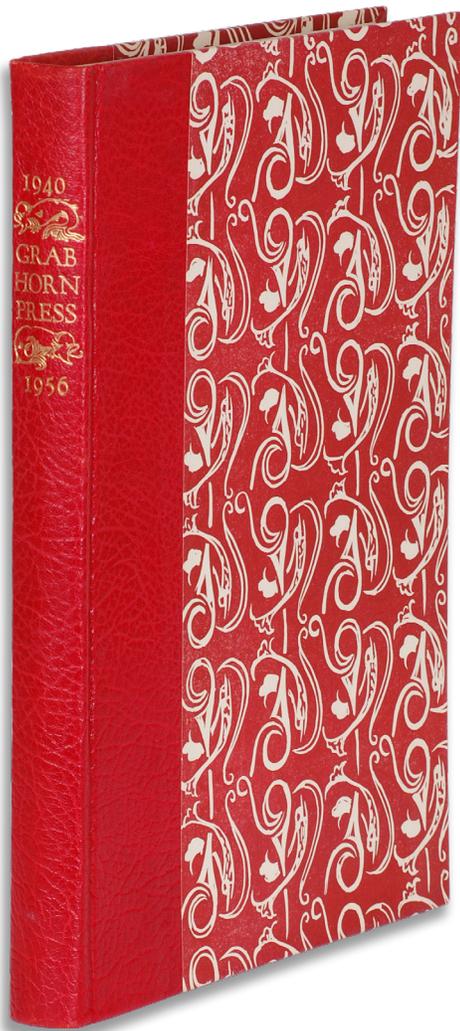
1940 - 1956

by Dorothy and David Magee

Grabhorn Press: San Francisco, 1957; large 4to., quarter morocco with decorated paper-covered board; xxix, (iii), 119+(1) pages, with reproductions, facsimiles, etc. inserted. \$600

Printed in an edition limited to 225 copies (Leaf Book - Chalmers 114). A near fine copy. The second volume of the Grabhorn bibliography which includes a checklist of titles, 1916-1940, bibliography of books, 1940-1956, bibliography of ephemera and Christmas greetings, 1940-1956, and an index of titles, authors, and types. Finely illustrated throughout with original leaves of various sizes and from various books described. Many of these are elaborately printed in color.

Provenance: bookplate of Clarence B. Hanson, Jr. (1908-1983), former publisher at The Birmingham News and member of the Board of Trustees at Birmingham Museum of Art. [Book # 69803]



Newly Added



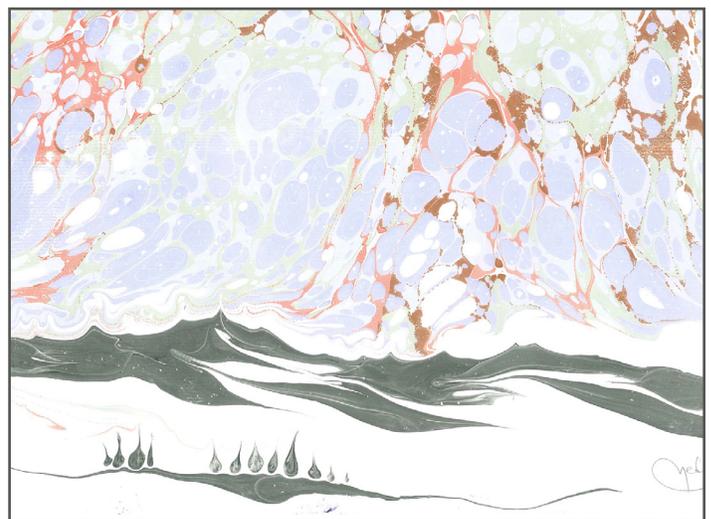
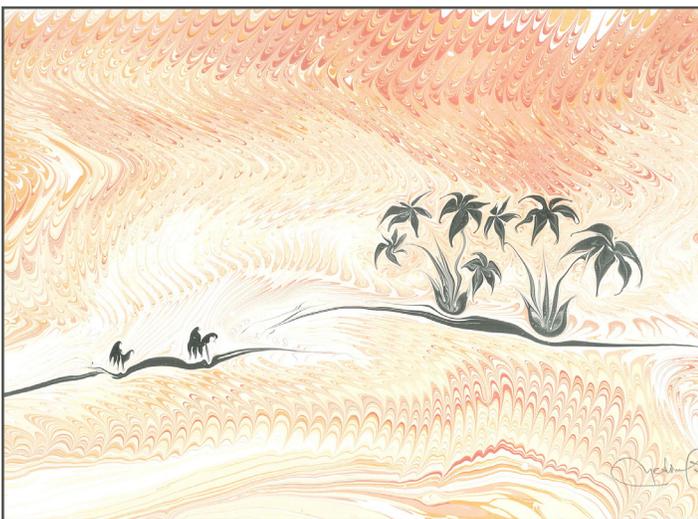
Marbling

MARBLED LANDSCAPES

by Nedim Sönmez

n.p.: Izmir, 2007; oblong folio, marbled paper boards, cloth japanese sewn binding; not paginated (but 13 leaves).
\$595

Limited edition of only 19 copies. A fine copy. This copy has been bound in Nedim Sonmez's marbled paper covered boards in a japanese sewn binding. Caravan - City in the Desert - Istanbul - Alps - North Italian Landscape - A View from Lake Constance. Marbled on "de geerts" paper. Thirteen sheets with six original samples of marbled landscapes, each 9 x 13 3/4 inches. All landscapes signed by hand. This book is the third book of the series. An amazing and beautiful work..
[Book # 137154]



Newly Added

Jungle Garden Press

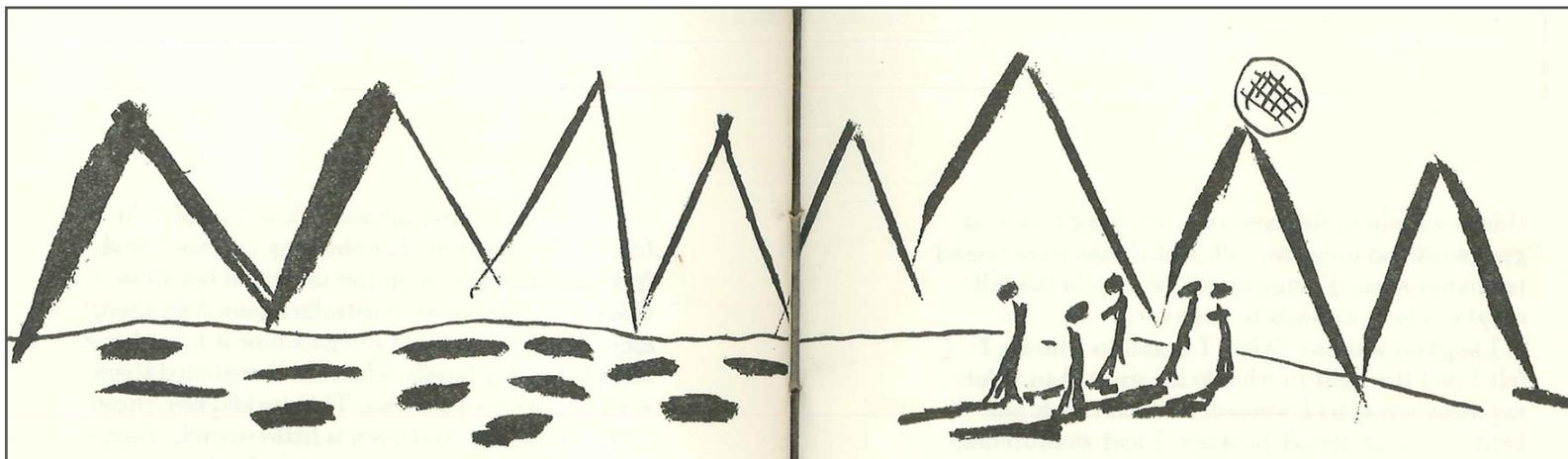
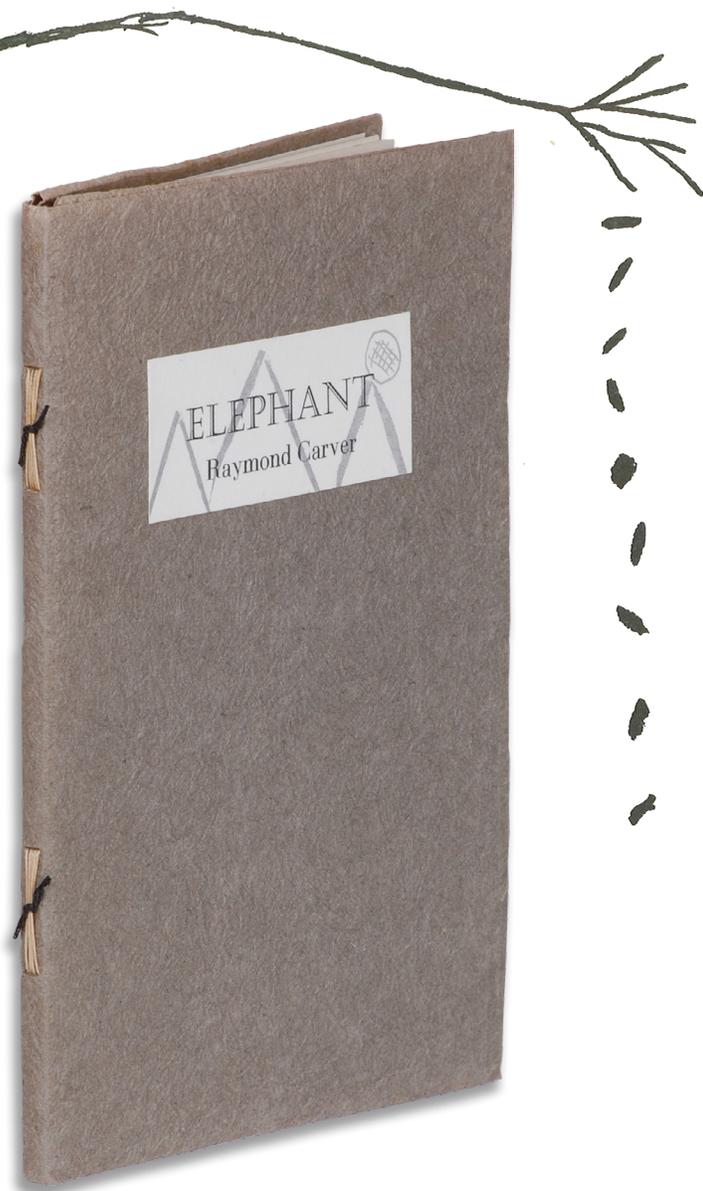
ELEPHANT

by Raymond Carver

Jungle Garden Press:
Fairfax, CA, 1988;
8vo., stiff paper wrap-
pers, paper label on
cover; not paginated.
ISBN 0914220133.
\$500

With drawings by Carl Dern.

Limited to 200 copies.
Printed by Marie C. Dern
at the Jungle Garden
Press. The books were
bound by Shelley Hoyt.
[Book # 137534]



Newly Added

Miniature Book

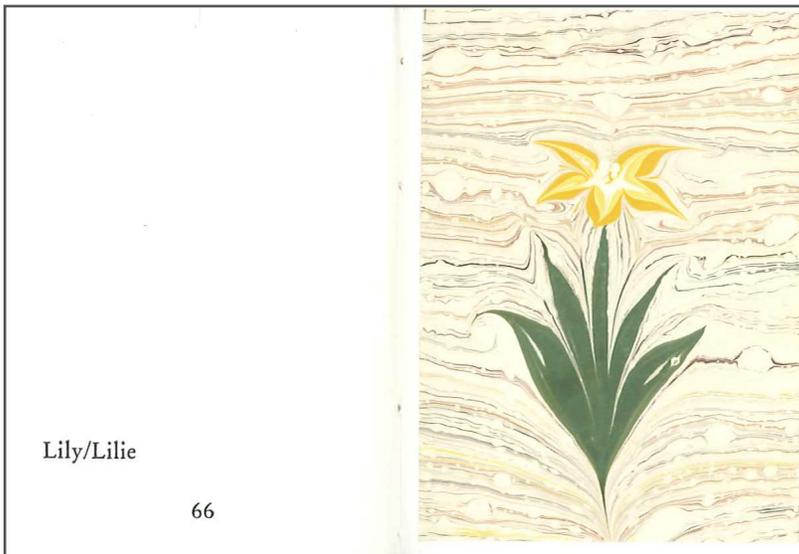
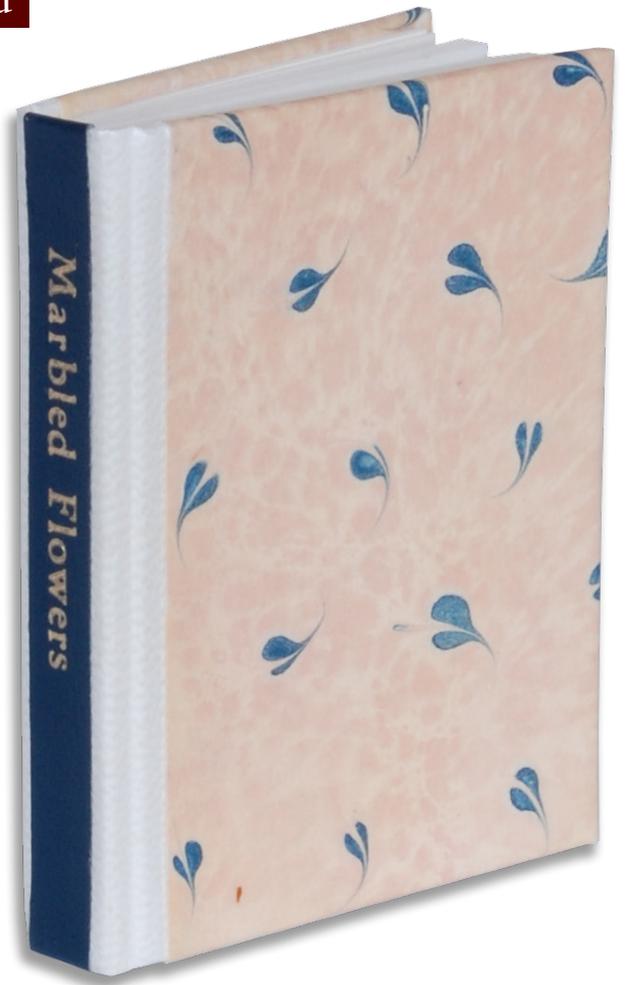
**THE HISTORY OF MARBLED
FLOWERS**

/ DIE GESCHICHTE DER MARMORIER-
TEN BLUMEN

by Nedim Sönmez

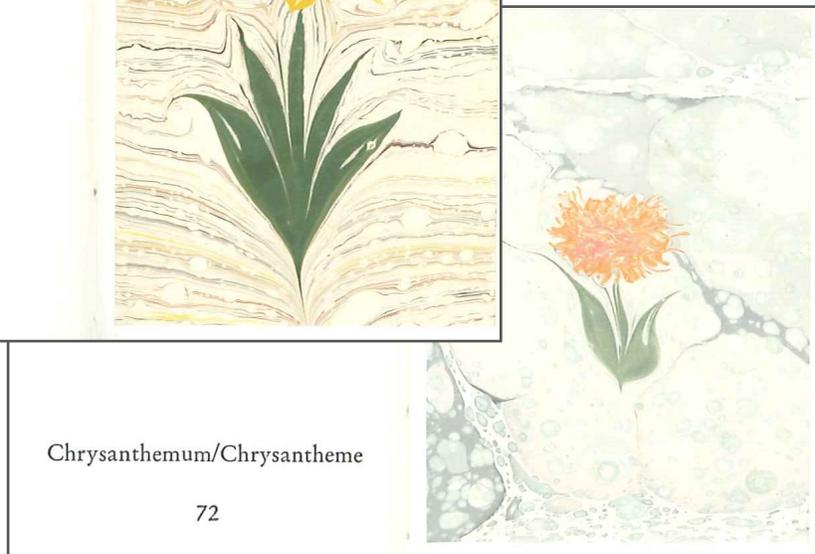
Jäckle-Sönmez: Tübingen, 1991; miniature (7.5 x
5.5 cm), marbled paper-covered boards, leather
spine label; 75+(1) pages, 10 plates. \$475

Limited to 150 copies. A history of marbled flowers by
Sönmez in both English and German, with ten sam-
ples of marbled flowers in the back. [Book # 97761]



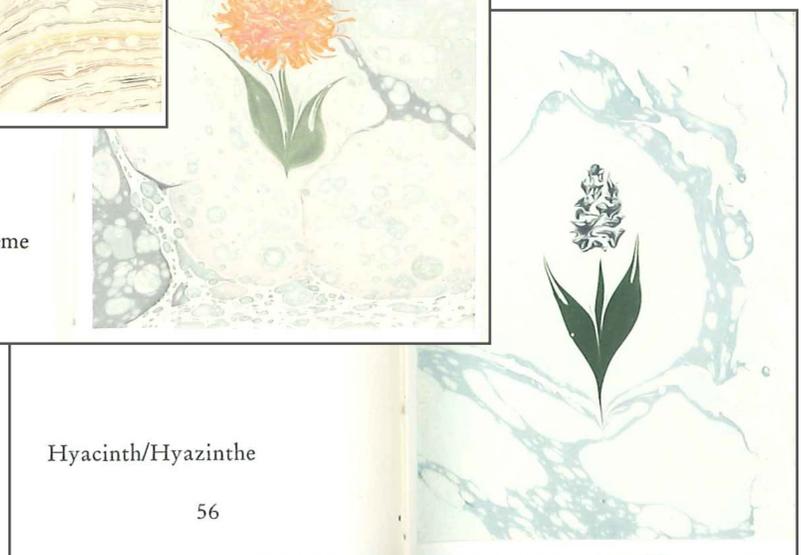
Lily/Lilie

66



Chrysanthemum/Chrysantheme

72



Hyacinth/Hyazinthe

56

Newly Added

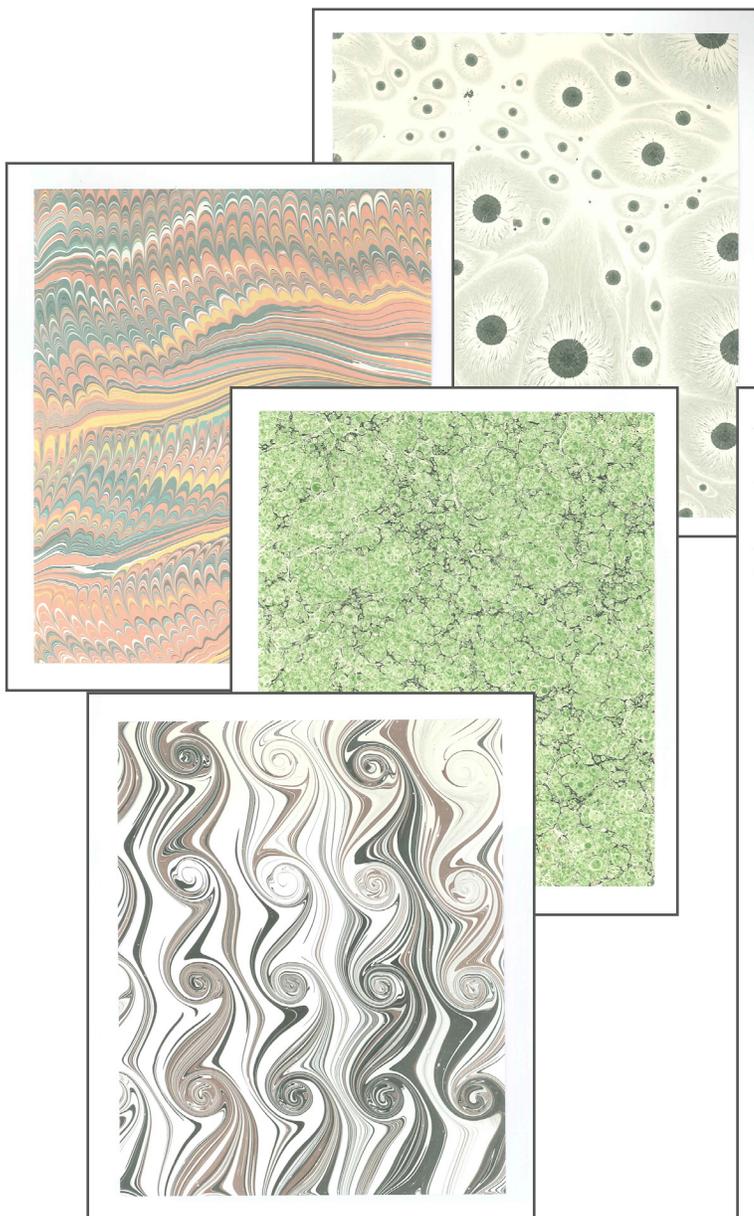
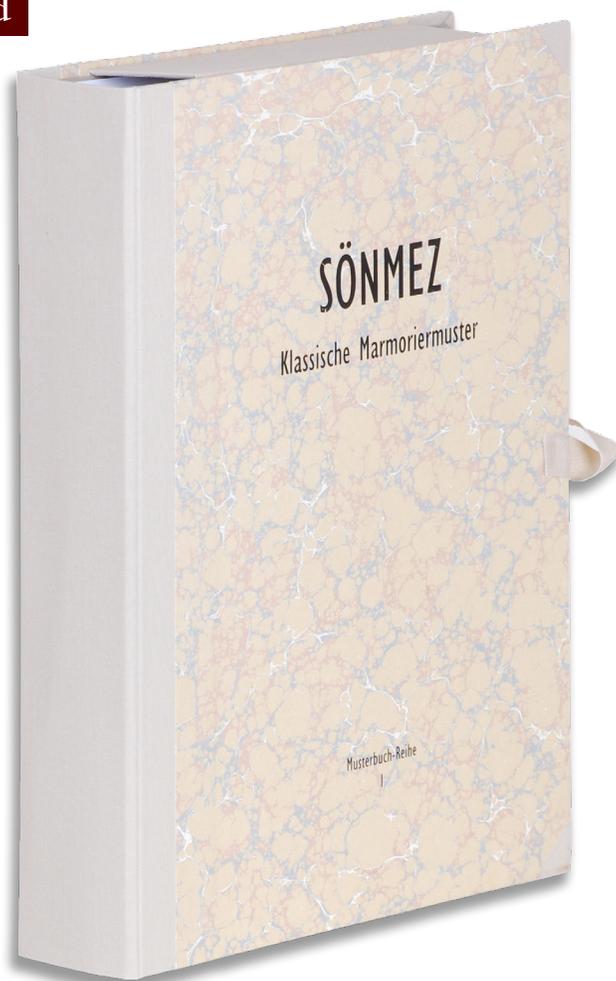
Marbling

KLASSISCHE MARMORIERMUSTER
/ CLASSIC MARBLING PATTERNS

by Nedim Sönmez and Dr. Nuran Sönmez

Nedim Sönmez: Tübingen, 2002; 4to., loose sheets in portfolio with ribbon ties; not paginated. \$475

Limited to an edition of 100 copies, signed and numbered by Nedim and Nuran Sönmez. It contains 110 unique pieces, all of which are tipped in and numbered on the backing sheet. These patterns range through the complete spectrum of traditional patterns now in common use in Europe and, in most cases, already known in the Orient. This is the first volume in a series of pattern books. Text in German and English. [Book # 86847]



Newly Added

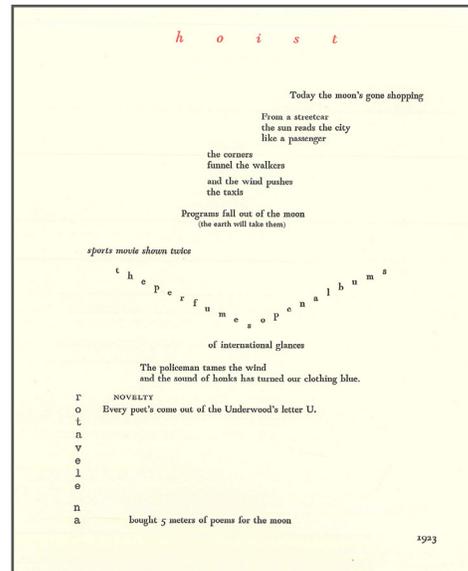
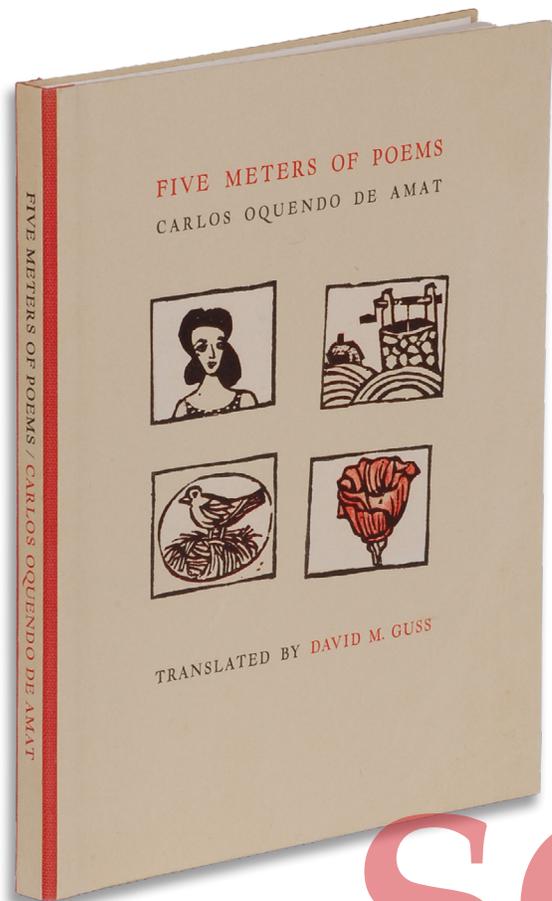
Turkey Press

FIVE METERS OF POEMS

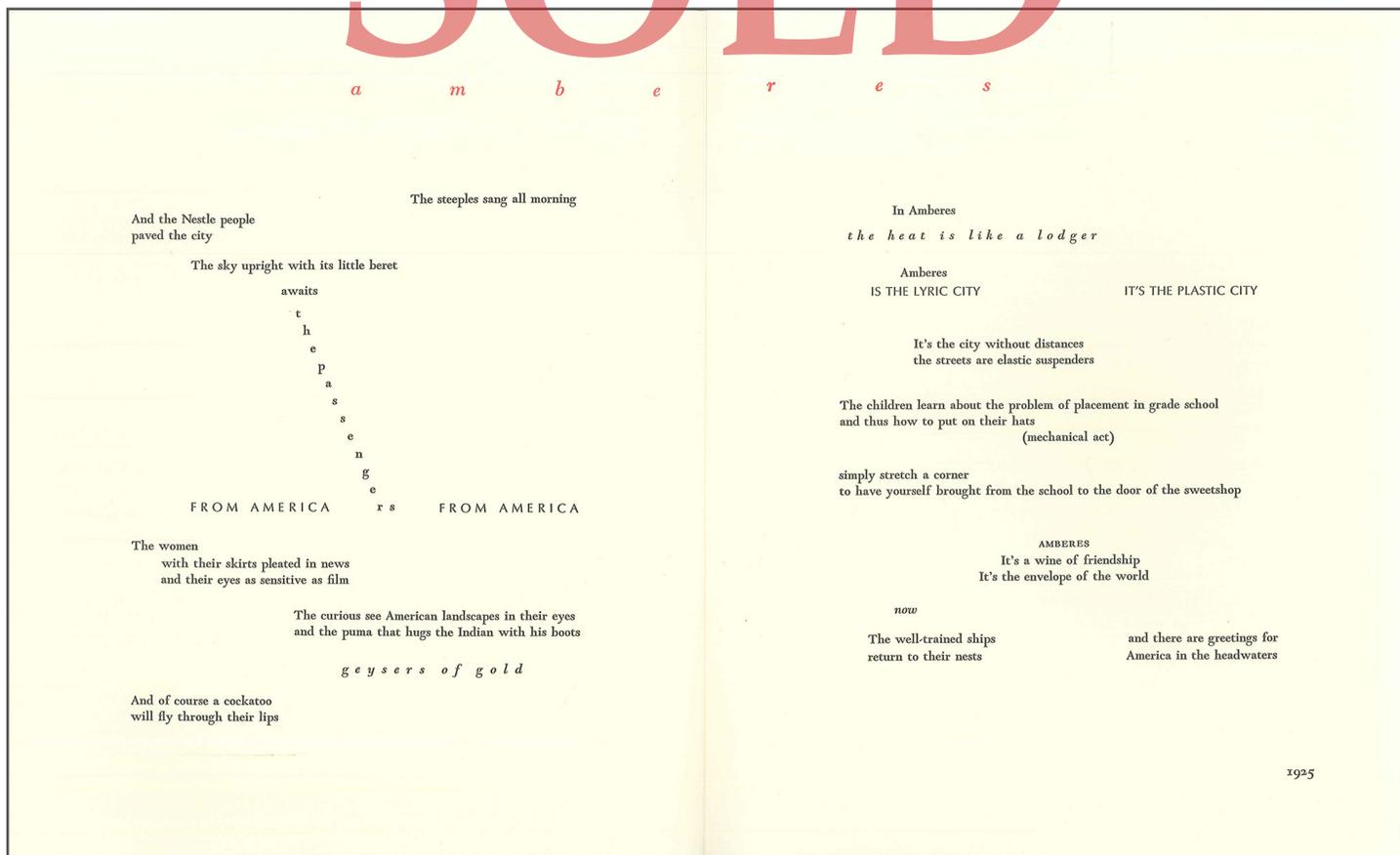
by Carlos Oquendo de Amat

Turkey Press: Isla Vista, CA, 1986; square 8vo., hardcover; unpaginated. \$125

First English edition limited to 300 copies. A fine copy. Seven sewn leaves with attachment of 24 pages in accordion style. Printed in red and black on Barcham Green's handmade India Office paper. Woodcuts by Antonio Frasconi, including four in color on the upper cover. Bound in red cloth, the upper cover in the handmade paper. [Book # 137533]



SOLD



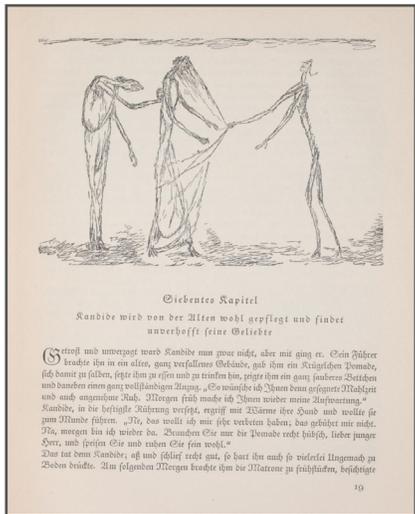
Newly Added

Paul Klee

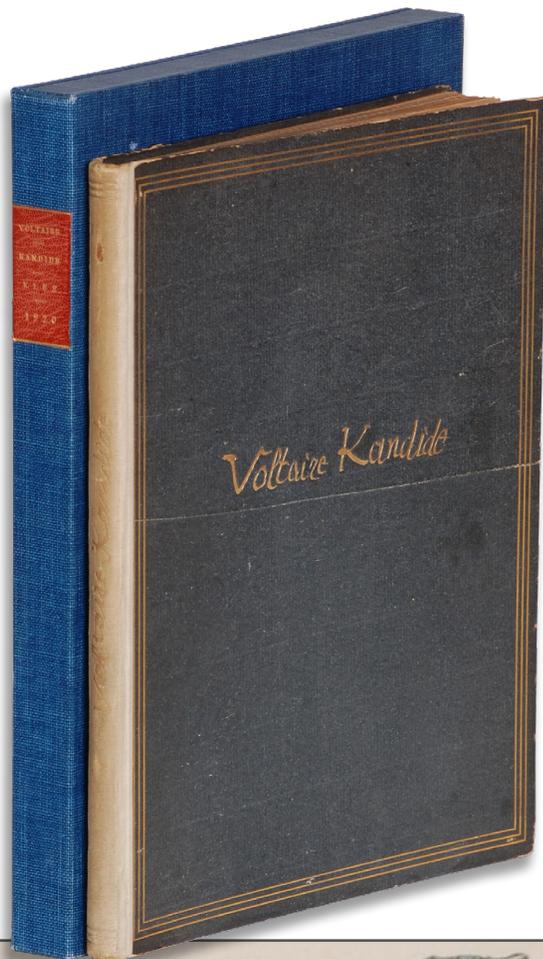
KANDIDE ODER DIE BESTE WELTE

by Voltaire

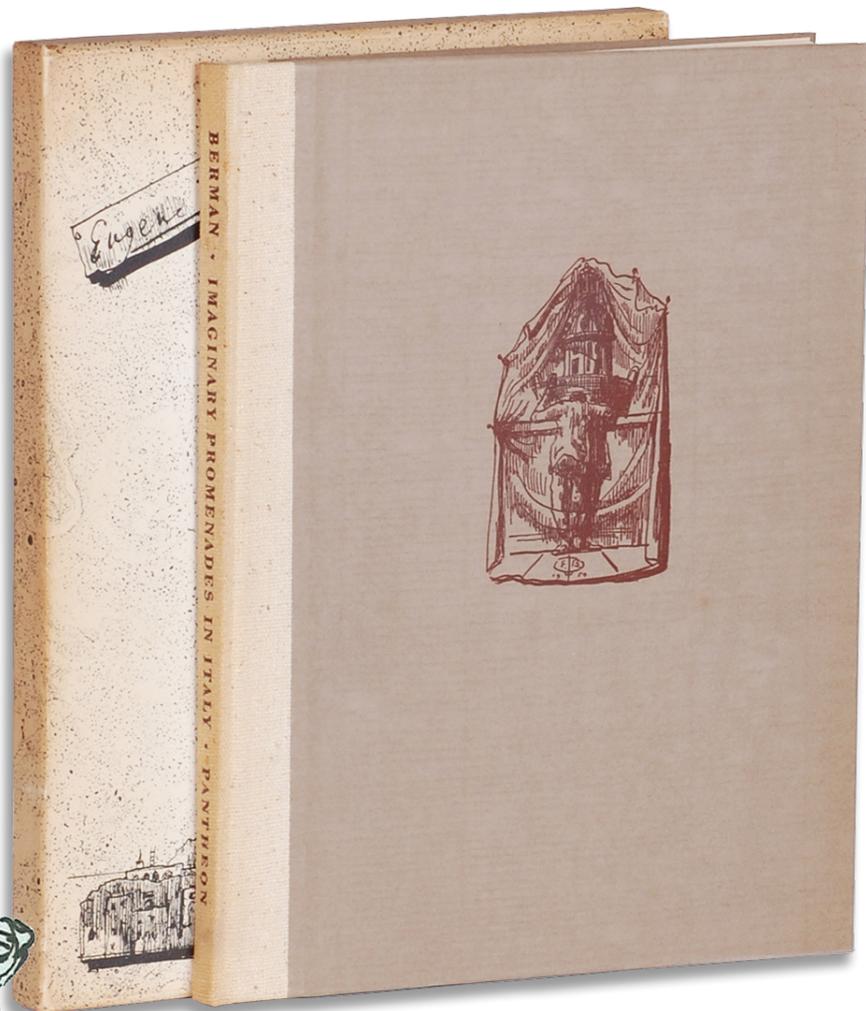
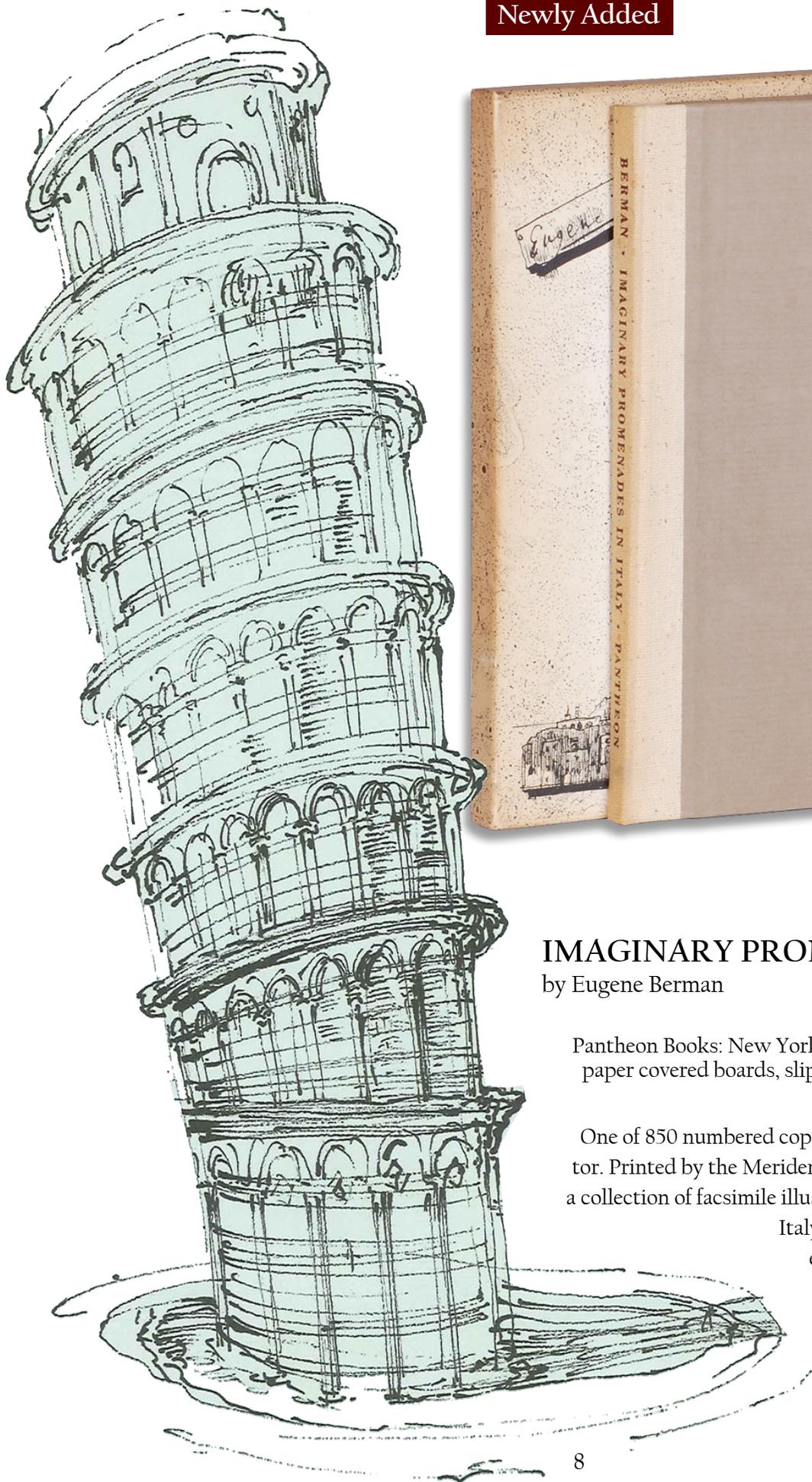
Kurt Wolff Verlag: Munich, (1920); 4to., quarter cloth, paper-covered boards, triple gilt band, stamped gilt title, later cloth clamshell box with leather spine label; 89, (3) pages. \$125



First edition. Spine lightly age-darkened. Scratch to cover from spine to fore-edge. Boards soiled and spotted. Shelf-wear to all edges. Interior toned. Housed in a lovely later clamshell box. Text in German. Translation of Voltaire's classic. With 26 pen and ink illustrations by Paul Klee. An important book in German expressionism (*Artist and the Book* 143). [Book # 136804]



Newly Added



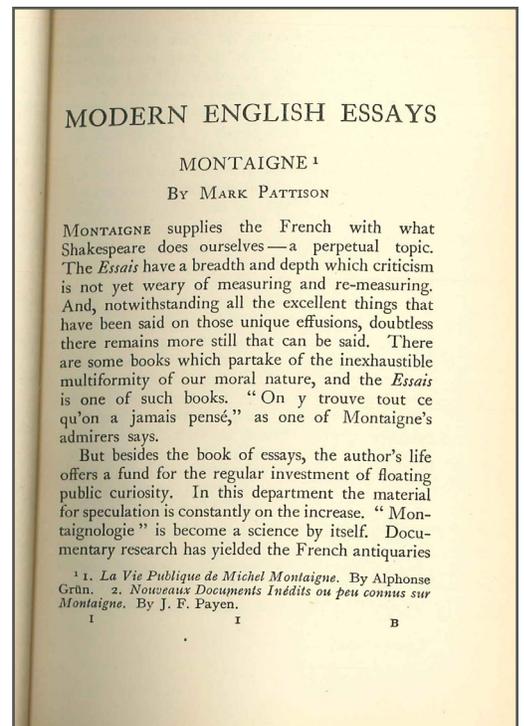
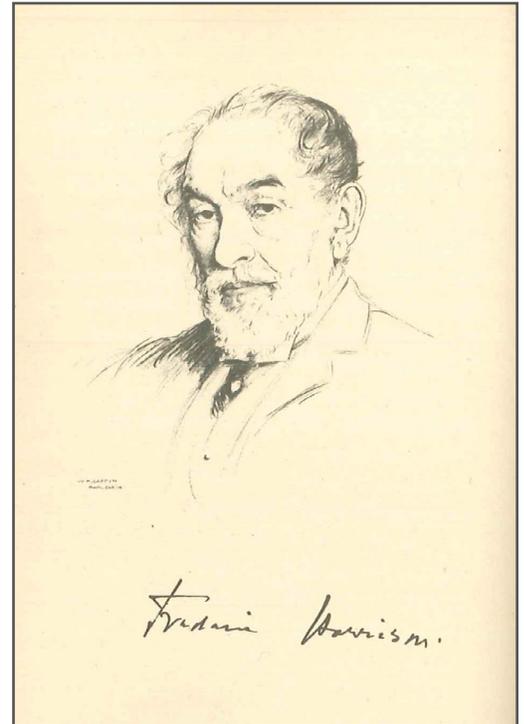
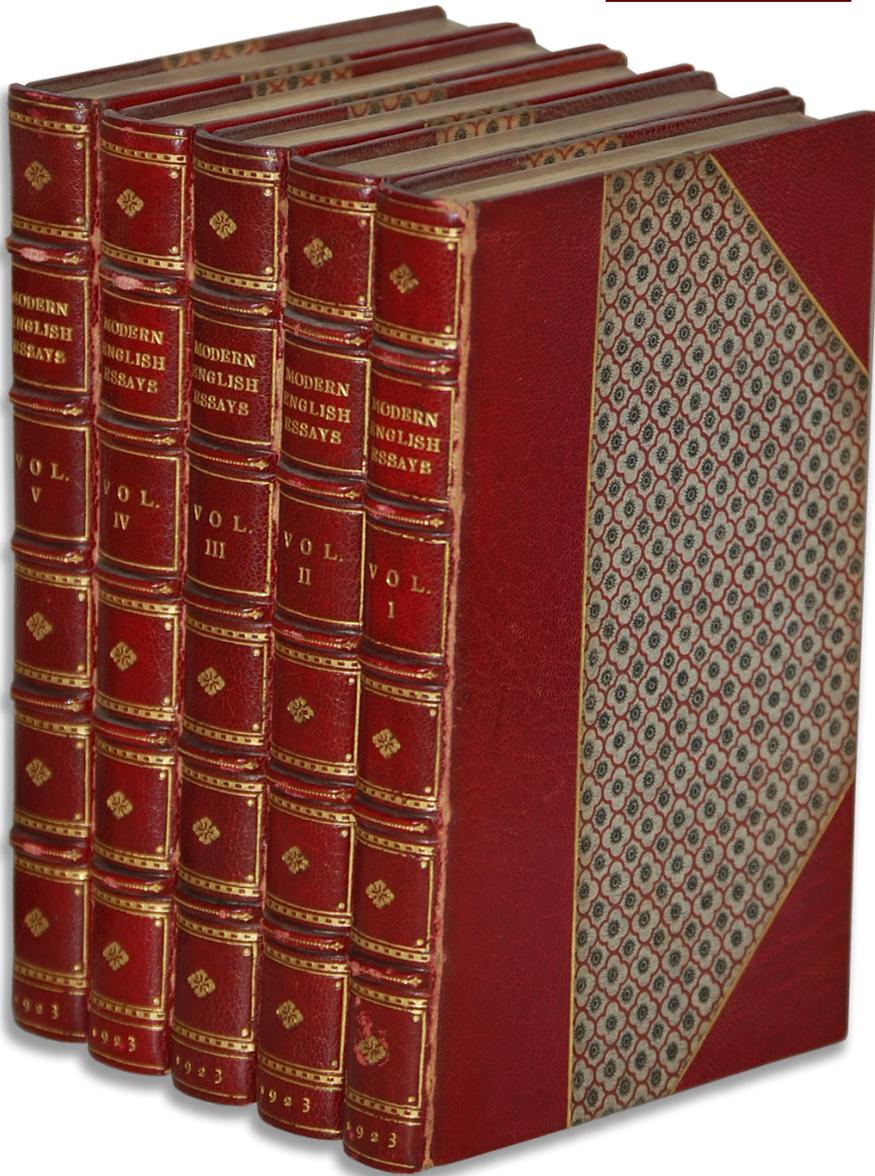
IMAGINARY PROMENADES IN ITALY

by Eugene Berman

Pantheon Books: New York, NY, (1956); 4to., quarter cloth, paper covered boards, slipcase; unpaginated. \$125

One of 850 numbered copies signed by the author / illustrator. Printed by the Meriden Gravure Company. Composed of a collection of facsimile illustrations of imaginative views of Italy by Berman. Bookplate of Robert Elwell on front pastedown. A beautiful copy with the original decorative slipcase. [Book # 135514]

Newly Added



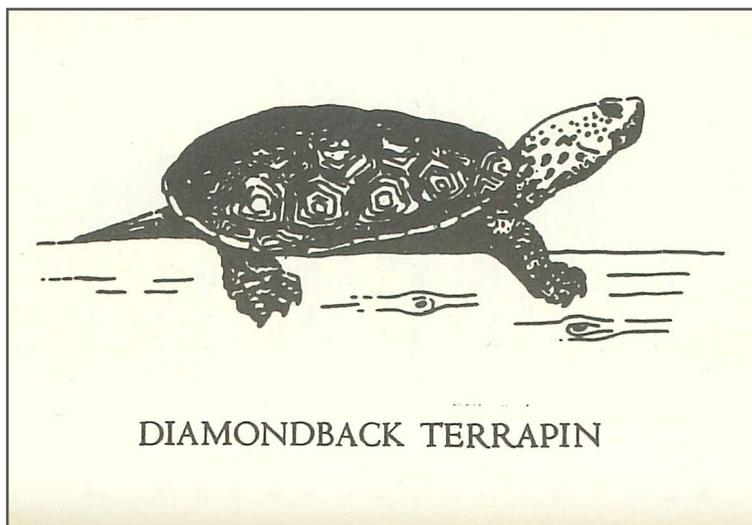
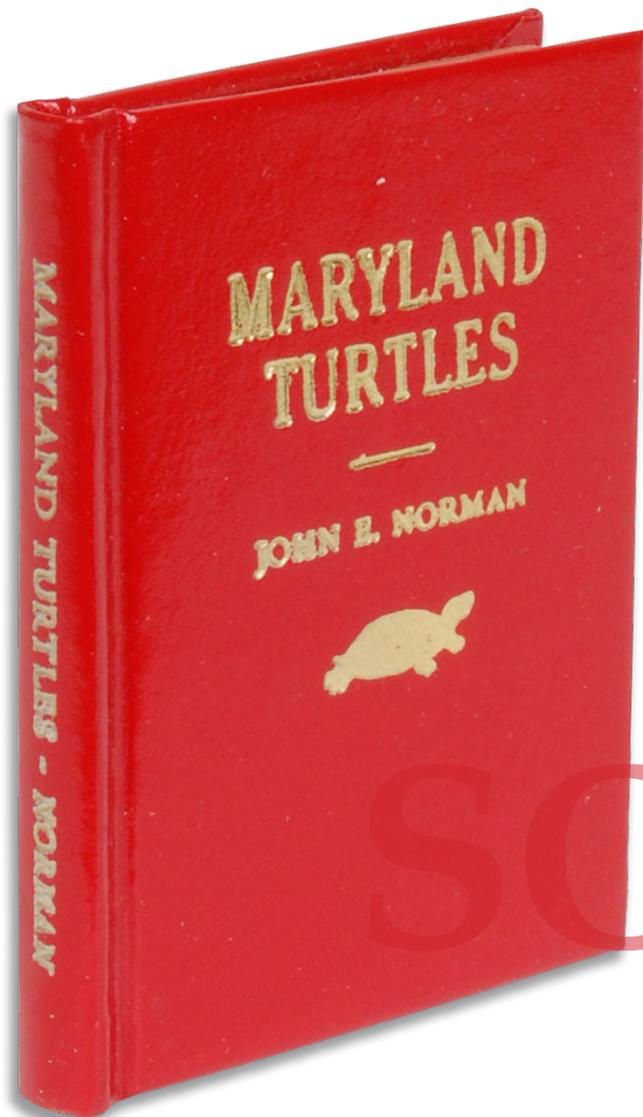
MODERN ENGLISH ESSAYS

edited by Ernest Rhys

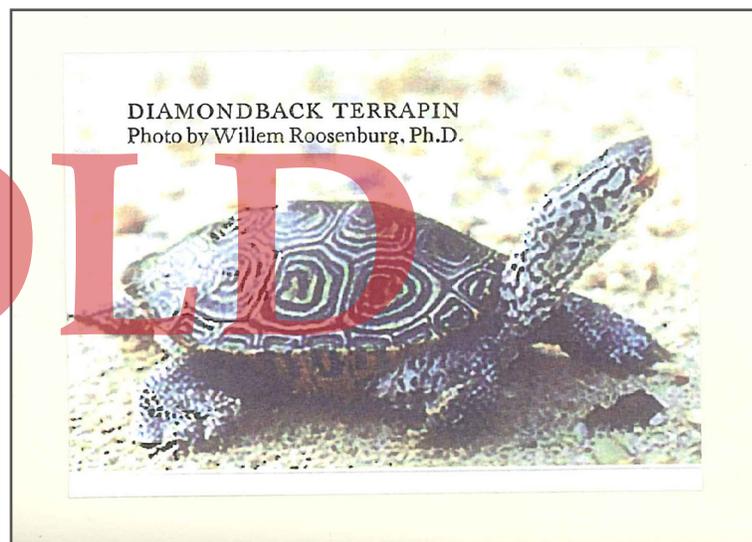
J.M. Dent & Sons: London, England, 1923; 5 volumes, 16mo., half leather, five raised bands on gilt-stamped spine, decorated endpapers, top edge gilt, other edges uncut; xvi, 239+(1); viii, 246; x, 244; x, 245+(1); x, 245+(1) pages. \$125

Reprint of first edition. Each volume with frontispiece, table of contents, and editor's note preceding text. First volume with introduction by the editor. A collection of English-language essays by prominent scholars and writers. Some rubbing and scuffing along edges of spine. [Book # 134087]

Newly Added



DIAMONDBACK TERRAPIN



DIAMONDBACK TERRAPIN
Photo by Willem Roosenburg, Ph.D.

MARYLAND
TURTLES

DO YOU REMEMBER THE STORY of the tortoise and the hare? Old Slow-and-Sure, the tortoise, won the race by plodding steadily along while the flashy hare took a nap. To the tortoises and turtles this is an old story. For almost two hundred million years they have shuffled around our earth. New forms of life have appeared, run a fast race, and disappeared forever, but these old armored reptiles still crawl about our Mary-

- 1 -

Miniature Book

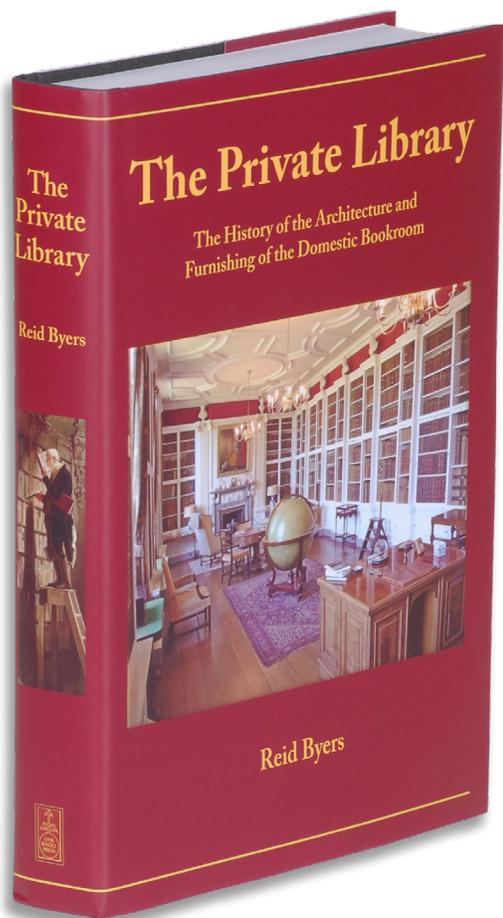
MARYLAND TURTLES

by John E. Norman

The Xavier Press: Baltimore, MD, 2001; miniature book (7.5 x 5.9 cm), leather, gilt-stamped spine and front cover; viii, 28, (4) pages. \$125

Limited to 300 numbered copies, signed by publisher Francis X. Harrigan on colophon. Frontispiece. Foreword by Gregory Pokrywka, M.D. Black and white illustrations throughout text. The final Xavier Press publication. A fine copy. [Book # 118694]

Now Available!



FABS Journal

“Reid Byers’ *opus magnum* on private libraries is everything it says in the title, but above all it is about the ways people contrive to have their books about them.”

- Jennifer Larson

The Washington Post

“Beautifully designed, Byers’s 500-page masterwork lays out how cultures from antiquity to the present created welcoming, comfortable spaces to house books.”

- Michael Dirda

The Times Literary Supplement

“After a page or two ... you are hanging on his every word, and enjoying all asides and the joky tone. The shaggy dog has got into the library”

- A.N. Wilson

The New York Times

“... a profusely illustrated, detail-crammed, Latin-strewn and yet remarkably unstuffy book ... goes to the heart of why physical books continue to beguile us.”

- Julie Lasky

THE PRIVATE LIBRARY
 THE HISTORY OF THE ARCHITECTURE AND
 FURNISHING OF THE DOMESTIC BOOKROOM
 by Reid Byers

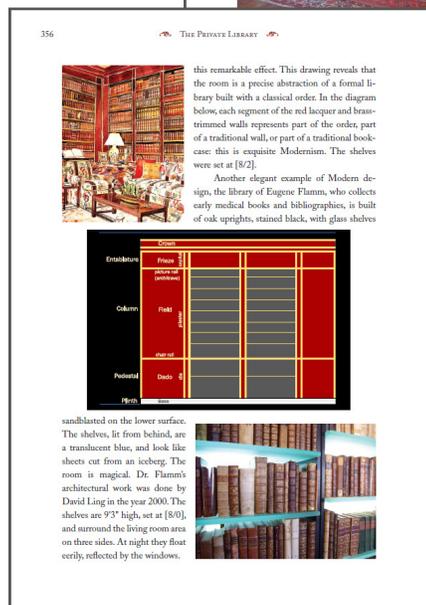
Oak Knoll Press: New Castle, Delaware, 2021; 7 x 10 inches, cloth with dust jacket; xii, 540 pages. ISBN 9781584563884. \$85

First edition, third printing with corrections.

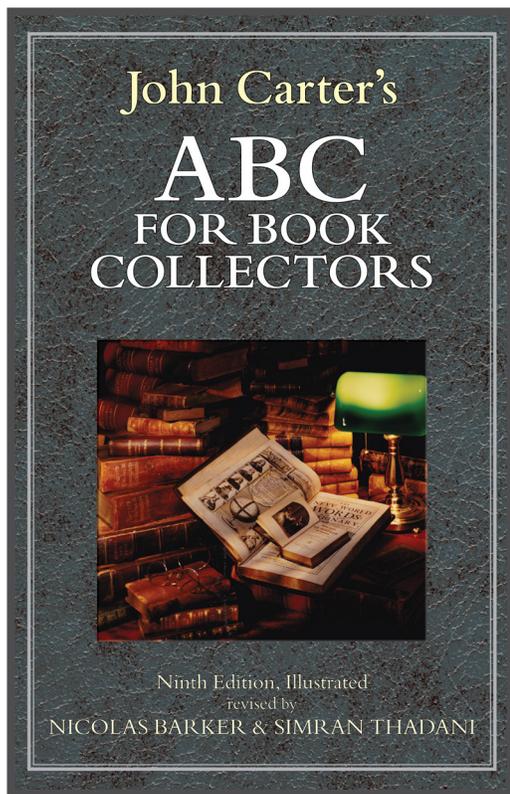
The Private Library is the domestic bookroom: that quiet, book-wrapped space that guarantees its owner that there is at least one place in the world where it is possible to be happy. The story of its architecture extends back almost to the beginning of history and forward toward a future that is in equal parts amazing and alarming.

In this book, Mr. Byers examines with a sardonic eye the historical influences that have shaped the architecture of the private library, and the furnishings, amenities, and delightful anachronisms that make the mortal room into what Borges so famously called Paradise.

Reid Byers is a longtime celebrant of the private library. He has been a Presbyterian minister, a C language programmer, and a Master IT Architect with IBM. The writing of this book, *a procés de longue durée*, has itself extended through part of the history it describes and has been equally divided between Princeton, New Jersey, and the Blue Mountains of Maine. [Book # 134228]



Updated and Illustrated!



ABC FOR BOOK COLLECTORS 9TH EDITION

by John Carter, Nicolas Barker & Simran Thadani

New Castle, Delaware: Oak Knoll Press, 2016; 5 x 8 inches, cloth, dust jacket; 264 pages. ISBN 9781584563525. \$29.95

Ninth edition, completely revised and re-set, with additional information and illustrated with line drawings and color photographs.

Shaken, Unsophisticated, Harleian Style, Fingerprint, E-book, Dentelle. Can you define these terms? If not, this is the book for you! John Carter's *ABC for Book Collectors* has long been established as the most enjoyable as well as the most informative reference book on the subject. Here, in over 700 alphabetical entries, ranging in length from a single line to several pages, may be found definition and analysis of the technical terms of book collecting and bibliography, interspersed with salutary comment on such subjects as auctions, condition, facsimiles and fakes, "points", rarity, etc.

This ninth edition has been thoroughly

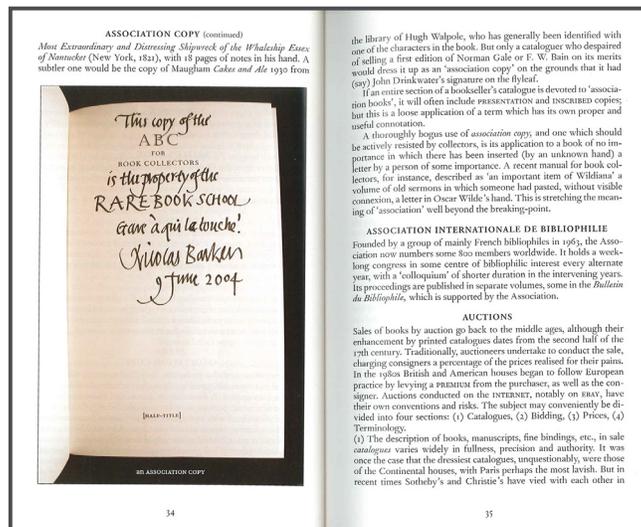
revised and re-edited by Nicolas Barker, former Editor of *The Book Collector*, and Simran Thadani, Executive Director of Letterform Archive. With a new Introduction, it incorporates new terms, additions and amendments and, for the first time, illustrations in black & white and color. Nicolas Barker worked with his friend John Carter revising the *ABC* up to the latter's death in 1975 and has faithfully preserved the spirit of the original. *ABC for Book Collectors*, while keeping us up-to-date with modern terminology, retains its humorous character and importance as the one indispensable guide to book collecting.

[Book # 120362]

Praise for ABC...

"Not to be missed, both because it is a beautiful material object but also because it holds important new information. The ninth edition of *ABC for Book Collectors* is greatly enhanced by the inclusion of images: some beautiful full-color photographs, others clearly labeled black-and-white reference drawings. I know I will be turning to this reference work for years to come."

- Laura Estill, *Papers of the Bibliographical Society of America*



Bird & Bull Press

MR. GLADSTONE'S WASHI, A SURVEY OF REPORTS ON THE MANUFACTURE OF PAPER IN JAPAN, THE PARKES REPORT OF 1871

by Hans Schmoller

Bird & Bull Press: Newtown, PA, 1984; 8vo., quarter morocco with sides based on a fine decorated paper in the Parks Collection.; 134 pages plus 3 fold-out illustrations and a separate suite of color prints in a slipcase. \$150

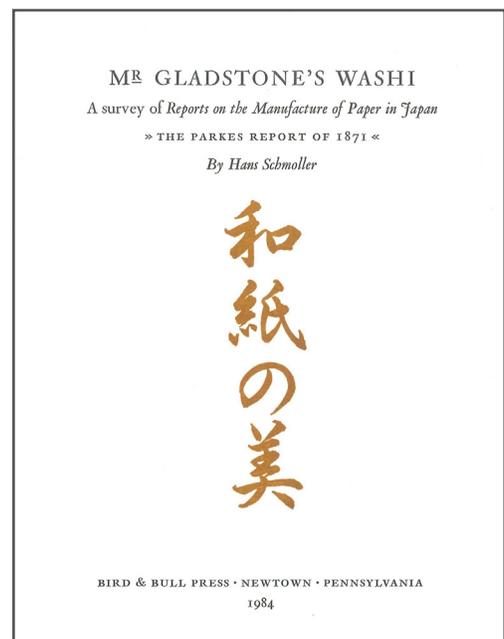


Limited to 450 copies (Heaney A38). Prospectus loosely inserted. Fore-edge of the slipcase has a small bump, with the edges of the slipcase lightly toned, else a fine copy. Sir Harry Parks was sent to Japan by W.E. Gladstone, the English Prime Minister, to gather information on Japanese papermaking. His report, along with a large selection of handmade paper was sent to England in 1871, there

soon buried. Hans Schmoller was told about this important cache of historical information in the 1970s and put together a fascinating history of Parkes, the German scientist, Engelbert Kaempfer, and accompanied the history with reprints of both

the Parkes report and

Kaempfer's description of Japanese papermaking, the first such report. Also reproduced are twenty full size color reproductions of Japanese watercolors depicting papermaking. Each copy of this book also has an extra suite of these plates in a separate portfolio. [Book # 460]



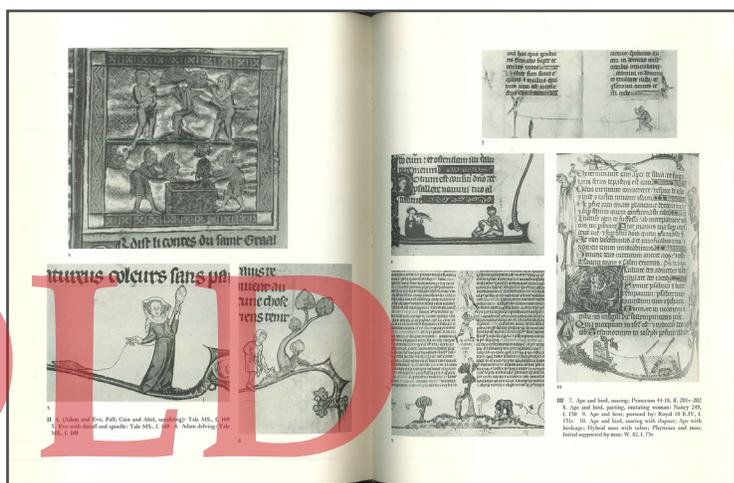
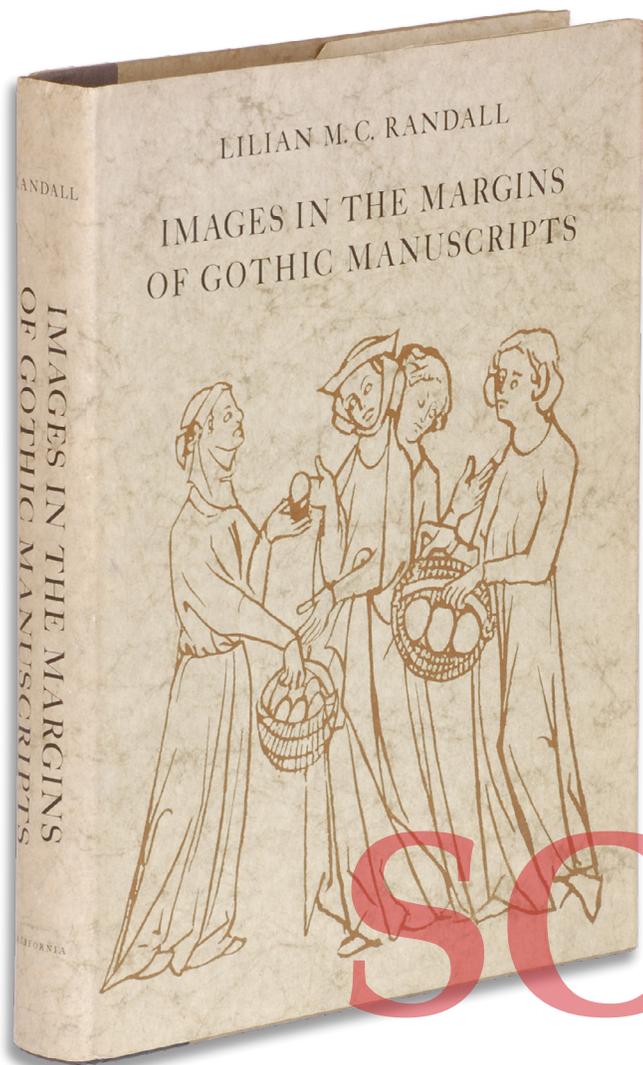
IMAGES IN THE MARGINS OF GOTHIC MANUSCRIPTS

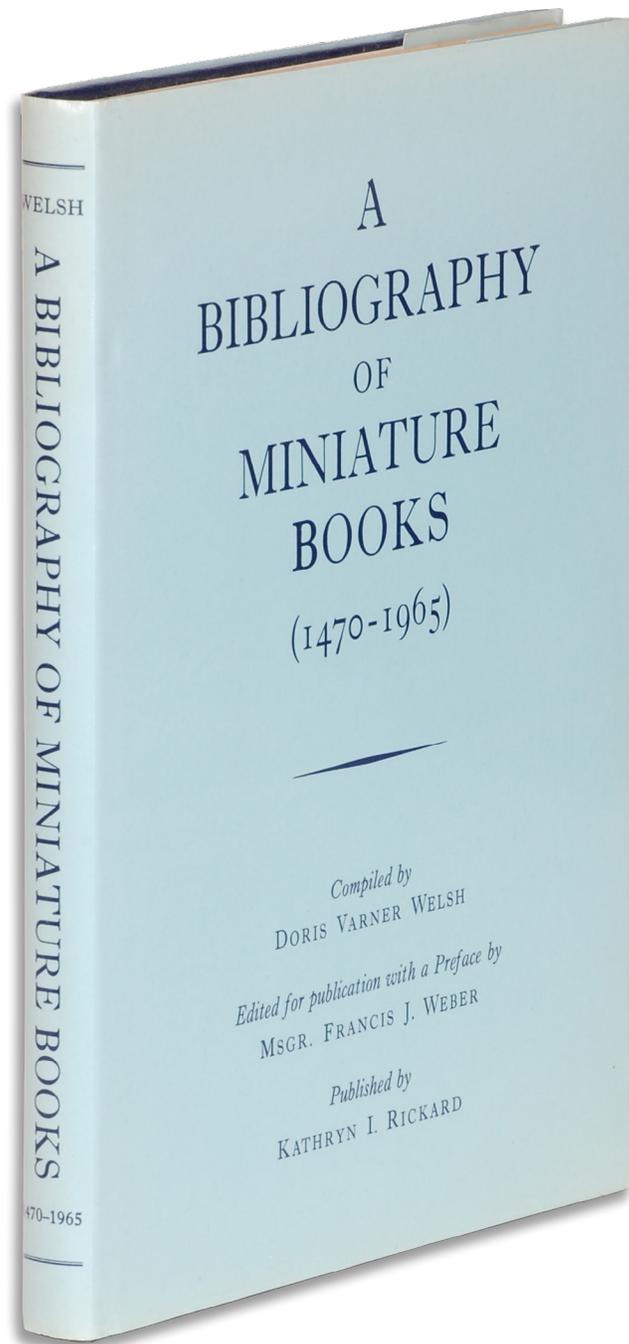
by Lilian M.C. Randall

University of California Press: Berkeley, CA, 4to.,
cloth-backed boards, dust jacket.; xii, 235 pages
followed by 158 plates. \$150

First edition. Bookplate of Joyce Brodowsky on front
pastedown. Fine in fine jacket. A study of marginal
illumination in Gothic manuscripts. With an index by
subject keyed into the large number of illustrations.

[Book # 22563]





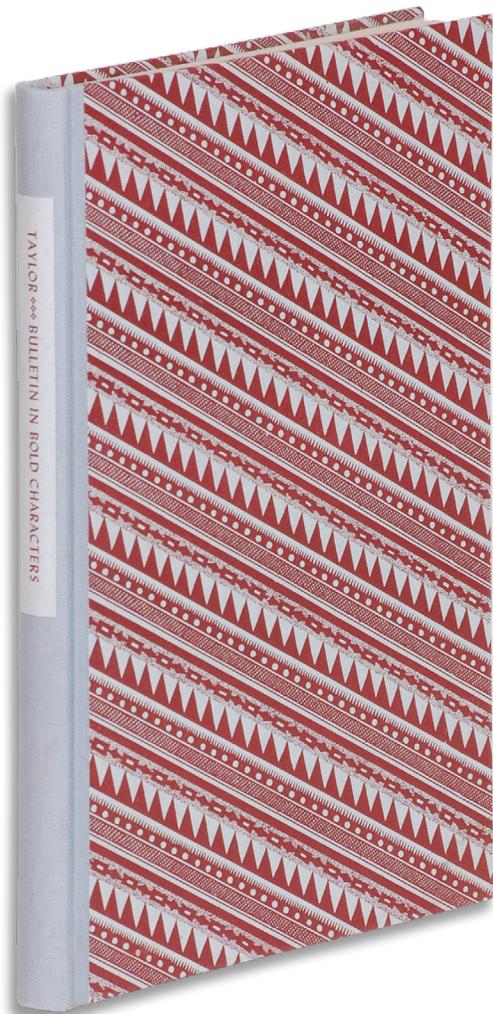
Miniature Books

A BIBLIOGRAPHY OF MINIATURE BOOKS (1470-1965)

by Doris Varner Welsh

Kathryn I. Rickard: New York, 1989; 4to., cloth, dust jacket; viii, 250 pages. **\$150**

First edition, limited to 500 copies. The first major work of its kind. An essential guide for anybody involved in this area of book collecting. Compliments card loosely inserted signed by the author. Dust jacket has slight discoloration at spine, very light rubbing at spine corners. Inside is as new. [Book # 26566]



Press of the Palace of The Governors

BULLETIN IN BOLD CHARACTERS, A BIBLIOGRAPHY OF THE SETON VILLAGE PRESS WITH COMMENTARY BY THE PROPRIETOR

by Maurice Taylor

Press of the Palace of The Governors: (Santa Fe), NM, 1990; large 8vo., quarter cloth with paper-covered boards, fore edge uncut; 60, (2) pages. 089013202x. \$150

First edition, limited to 165 numbered copies. With an introduction by Clark Kimball of The Great Southwest Books, Santa Fe. History of the Seton Village Press from its foundation in 1938 until it closed five years later. During that time, the owner, Ernest Thompson Seton, with the aid of his wife and Maurice and Marceil Taylor had produced twenty titles, of which fifteen were printed and set entirely by hand. Each title receives a through description and is illustrated throughout by black and white photographs and line drawings reproduced from Seton editions. Signed on colophon page by both Taylors. [Book # 77578]



Quest: A Journal of Adventure in Philosophy and Art



Taylor, Marceil and Maurice, editors. *QUEST: A JOURNAL OF ADVENTURE IN PHILOSOPHY AND ART*. Second Series, *Experiences in Understanding*, whole no. 11. The Seton Village Press, Santa Fe, New Mexico, 1938 (published quarterly by Maurice and Marceil Taylor). 34 pages. 9 x 8 inches. *Illustrations. Cover accent color applied by hand. 400 copies.*

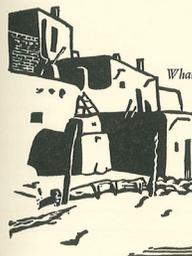
This issue was the swan song of *Quest*. We were no longer in a position to travel about the country promoting the participation of young writers and attracting subscriptions, which we had done extensively in 1936 and 1937. Moreover, as expressed in an editorial statement entitled "Prospectus" on pages 5 and 6 of this issue, we had become preoccupied with bookcraft as proprietors of the Seton Village Press. Perhaps the prospectus was excessively idealistic: "The creative motive of each author will be shared by the craftsmen of the book. . . . Hands, fond, free and deliberate, will fashion these books. . . so that wordcraft and bookcraft will become continuous phases of expression." At least the demise of *Quest* was not the end of idealism, and the upbeat tone of number 12 was much the same as that of number 1.

According to the editorial statement mentioned above, *Quest* was graduating to mature stature in the form of the Quest Editions of books. Perhaps we felt that the use of such an imprint would lend some afterlife to *Quest*. But the designation was used only once. Not more than 25 unnumbered copies of *The Buffalo Wind* (in addition to the 200 numbered copies covered in buffalo hide) were jacket-covered in 65 lb Hammermill cover stock, sepia, antique finish, which bore the imprint "Number One of the Quest Editions." Thus ended our use of the name "Quest," which had not been copyrighted. In recent years, it has been the name of a monthly magazine that, interestingly enough, is upbeat in tone, describes its purpose as "the pursuit of excellence," and has achieved large circulation.

I recall the anguished weeks of contemplation we went through in June of 1937, when we decided to change the periodical's name from *Experiences in Understanding* to *Quest*. It was a good change, from a journalistic standpoint, although "Experiences in Understanding" had been an honest title and not as pretentious as it must have sounded to some. Number 11 of *Quest* was a recapitulation as well as a prospectus, and

it contained seventeen pages of aphoristic statements with philosophic overtones, forming the fabric of a credo. I recognize most, I think all, of these as quotations from my own prior contributions to the journal, many under pseudonyms. Perhaps to say that they form the fabric of attitudes and concepts that have given me both peace of mind and some unfinished business throughout life does suggest pretension. Yet, as I reread them now, they seem to reflect my present predilections of thought almost as I would express them today.

The cover of this issue, showing a Navajo woman weaving, might appear to reflect a naive submission to southwestern tourism on our part. It is certainly true that, from the moment we arrived in Santa Fe, we responded to the symbols and color of our new environment. Number 11 of *Quest* featured a linocut tree on the cover. We were genuinely taken by the park-like yet natural beauty of the clean mesas dotted with piñons and junipers that surrounded Seton Village. The "Navajo Woman Weaving" was technically somewhat challenging for Marceil in the linocut medium, but the color was very simply dubbed-in by hand. We could easily impute some symbolic significance to this cover design in terms of the philosophic fabric woven in the seventeen pages of aphorisms in the issue. But our use of the common motif was probably a case of pure enchantment with the "land of enchantment." The tailpiece by Marceil, "Taos Pueblo," confirmed our possession by the southwestern environment.



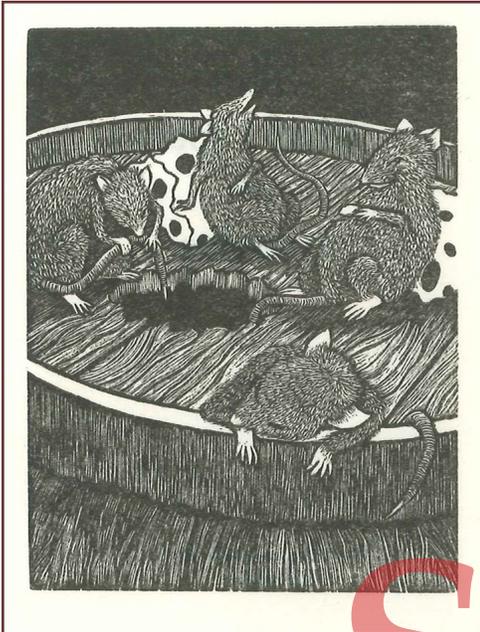
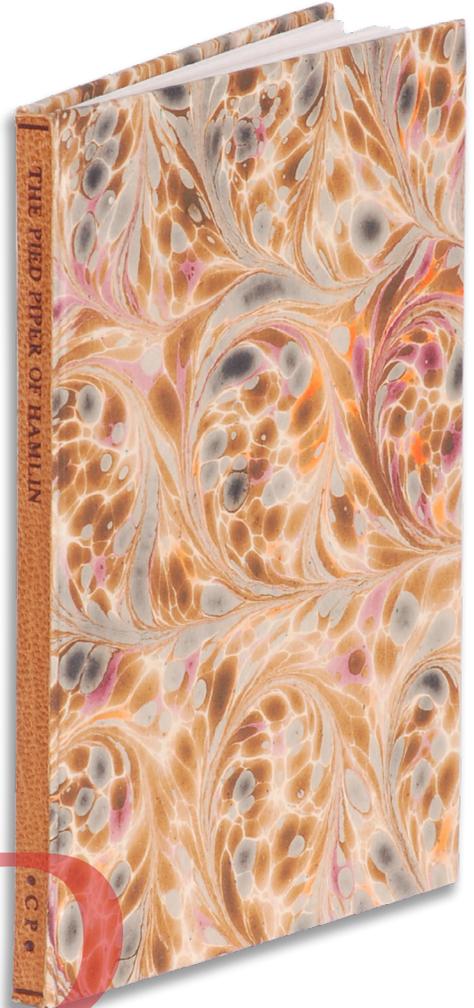
What is romantic about the great romantic west? Why, farther horizons than will comfort him of a small heart; farther than will give home to him who seeks security in a dark hole or in his own dark soul.

Quest, Whole Number 11

Chamberlain Press

THE PIED PIPER OF HAMLIN

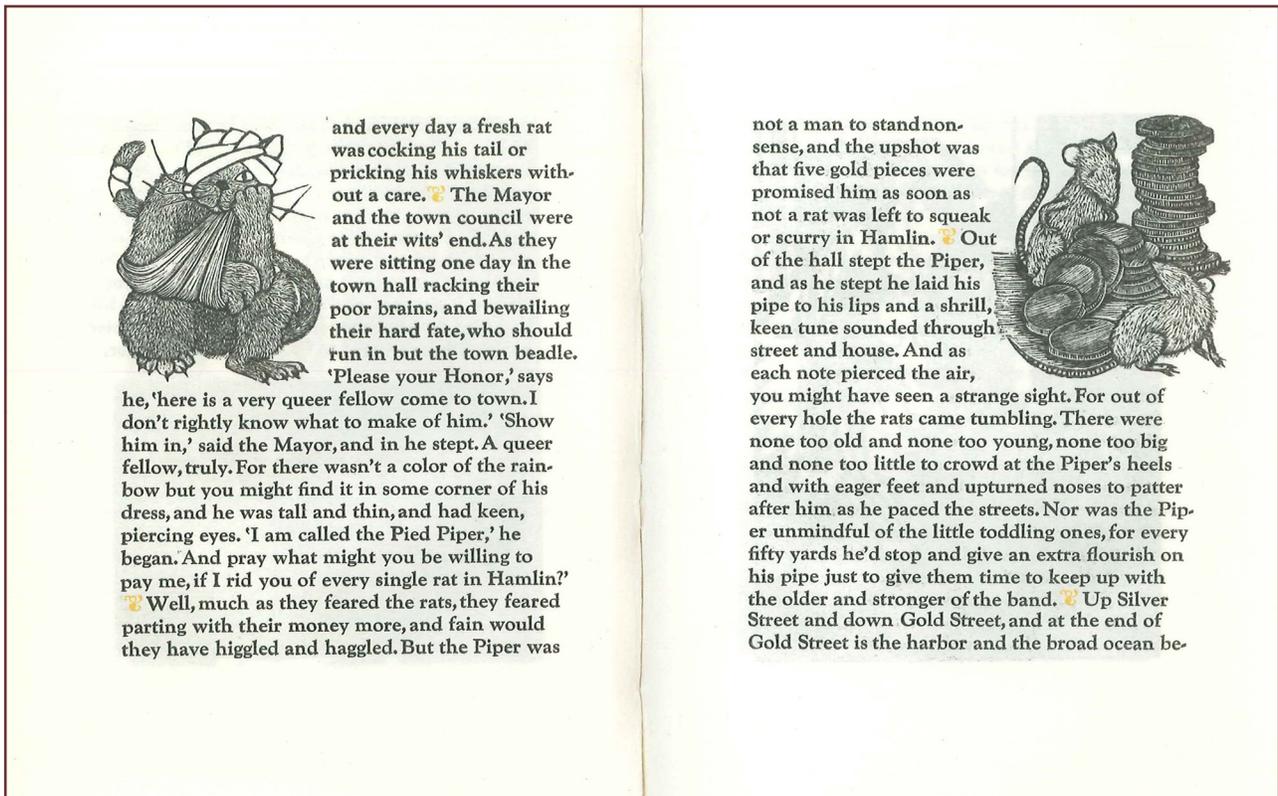
The Chamberlain Press: N.P , 1980; 16mo., marbled paper-covered boards; top edge cut, other edges uncut; leather label on spine 60, (2) unpaginated. \$150



Limited to 150 numbered copies. A fine copy. Designed and printed by Sarah Chamberlain who signed the colophon page. Handset Goudy bold type on Hoshō paper. Illustrated with wood engravings, also cut by Chamberlain. Beautifully executed publication of this famous children's tale.

[Book #112246]

SOLD

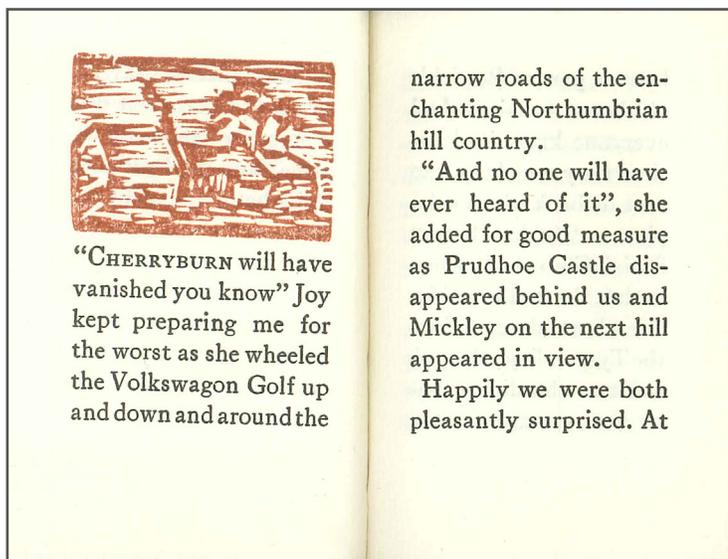
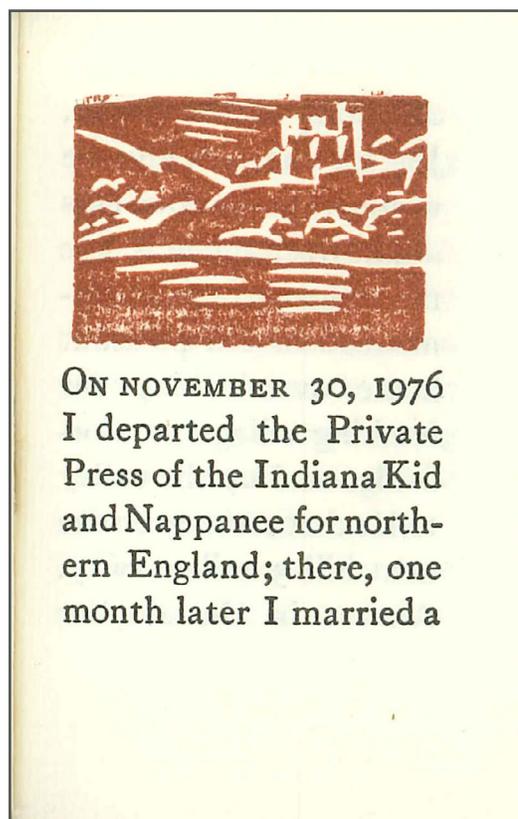
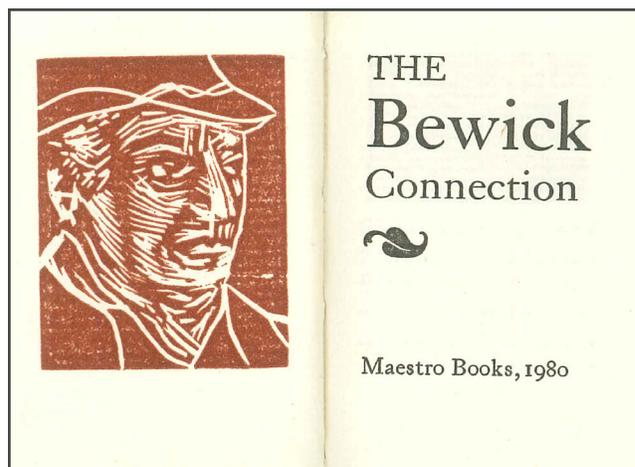
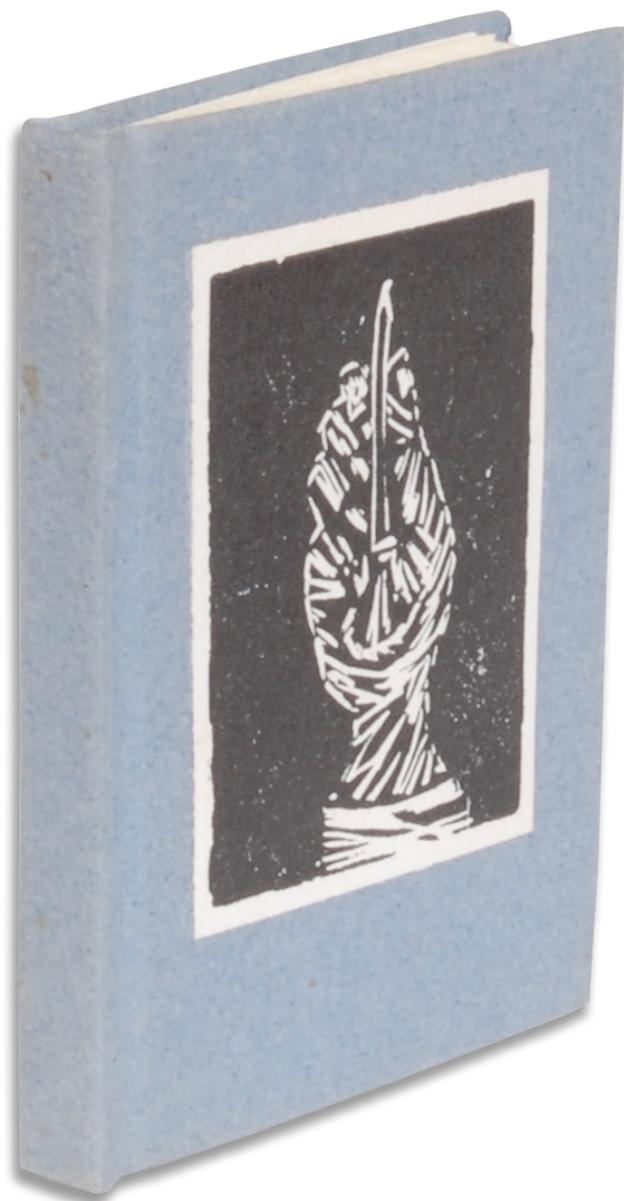


Miniature Books

THE BEWICK CONNECTION

Maestro Books: (Nappanee, IN), 1980; miniature book (6.9 x 4.8 cm), paper-covered boards, label on spine, illustrated label on front cover, top edge cut, other edges uncut; unpaginated. \$150

Limited to 40 copies, signed by publisher James L. Weygand on colophon (Bradbury, Indiana Kid 14). A fine copy. Linoleum block illustrations, including frontispiece, cut by Joy Weygand. [Book # 117351]



"CHERRYBURN will have vanished you know" Joy kept preparing me for the worst as she wheeled the Volkswagon Golf up and down and around the

narrow roads of the enchanting Northumbrian hill country.

"And no one will have ever heard of it", she added for good measure as Prudhoe Castle disappeared behind us and Mickley on the next hill appeared in view.

Happily we were both pleasantly surprised. At



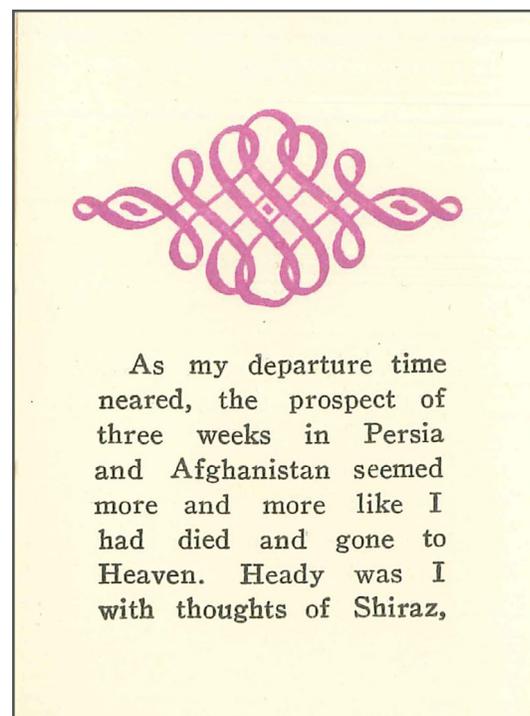
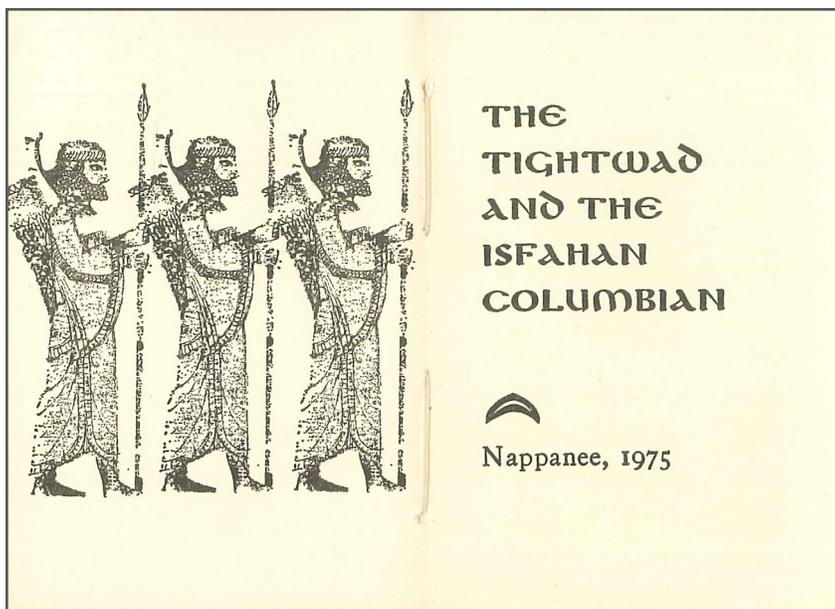
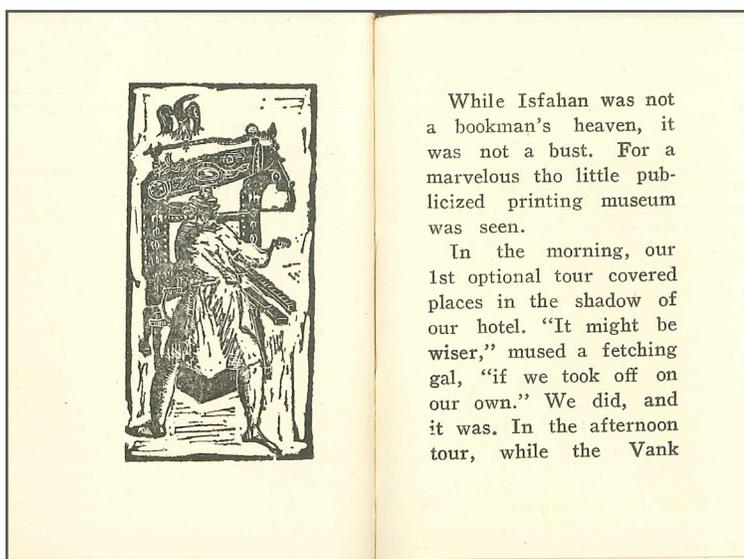
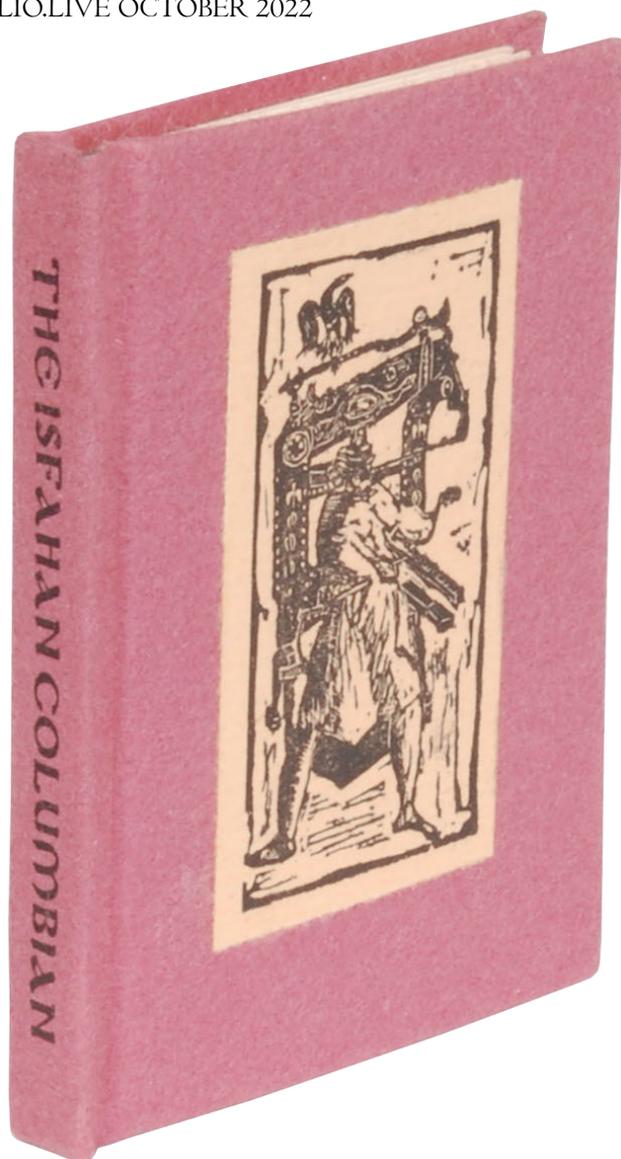
ON NOVEMBER 30, 1976 I departed the Private Press of the Indiana Kid and Nappanee for northern England; there, one month later I married a

Miniature Books

TIGHTWAD AND THE ISFAHAN COLUMBIAN

(Press of the Indiana Kid): Nappanee, IN, 1975; miniature book (7.0 x 5.0 cm), paper-covered boards, title stamped on spine, illustrated label on front cover, top edge cut, other edges uncut; unpaginated. \$150

Limited to 35 copies (Bradbury, Indiana Kid II). A fine copy. An account of a journey into Iran and Afghanistan in search of ruins from the Isfahan Empire. Frontispiece and one illustration in text. [Book # 117360]

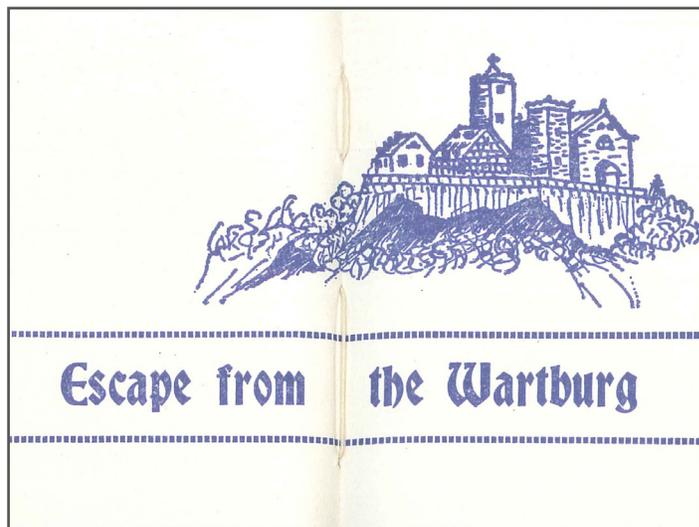
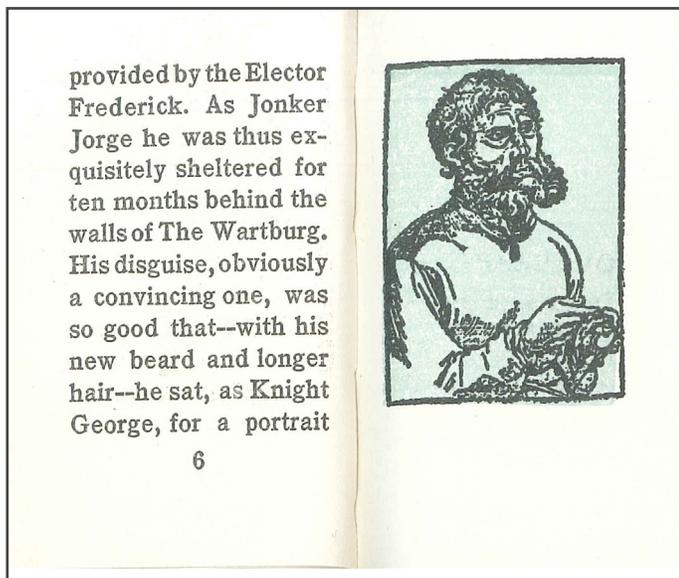
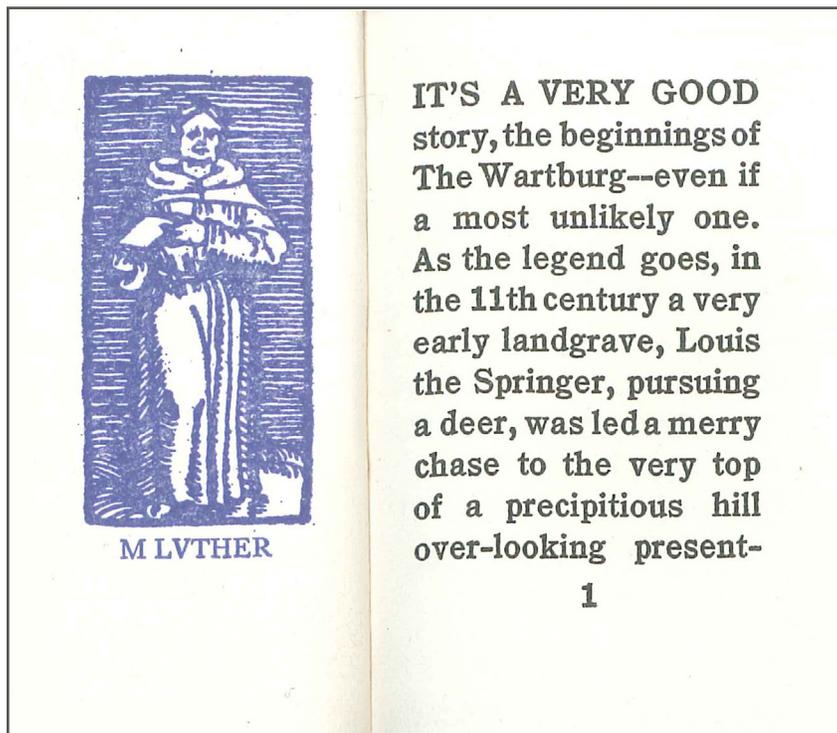
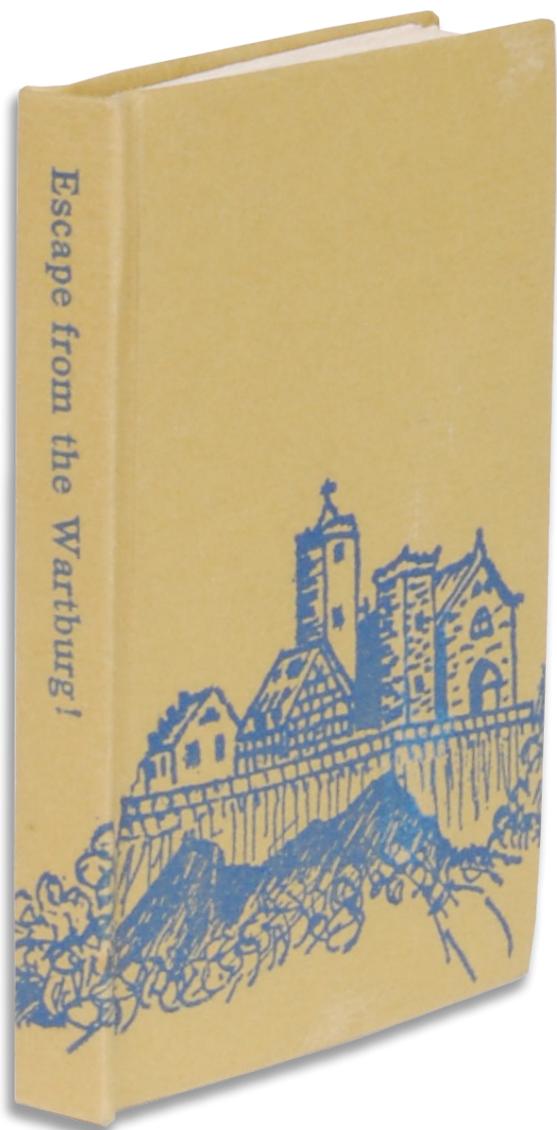


Miniature Books

ESCAPE FROM THE WARTBURG

Press of the Indiana Kid: (Nappanee, IN), (1992); miniature book (6.9 x 4.8 cm), illustrated paper-covered boards, title stamped on spine, top edge cut, other edges uncut; (vi), 27, (3) pages. \$150

Limited to 40 copies (Bradbury, Indiana Kid 22). A fine copy. An account of Martin Luther's escape from the Wartburg Castle after his appearance before the Diet of Worms. With foldout facsimile printed by publisher James L. Weygand. Illustrations by Joy Weygand. [Book # 117362]

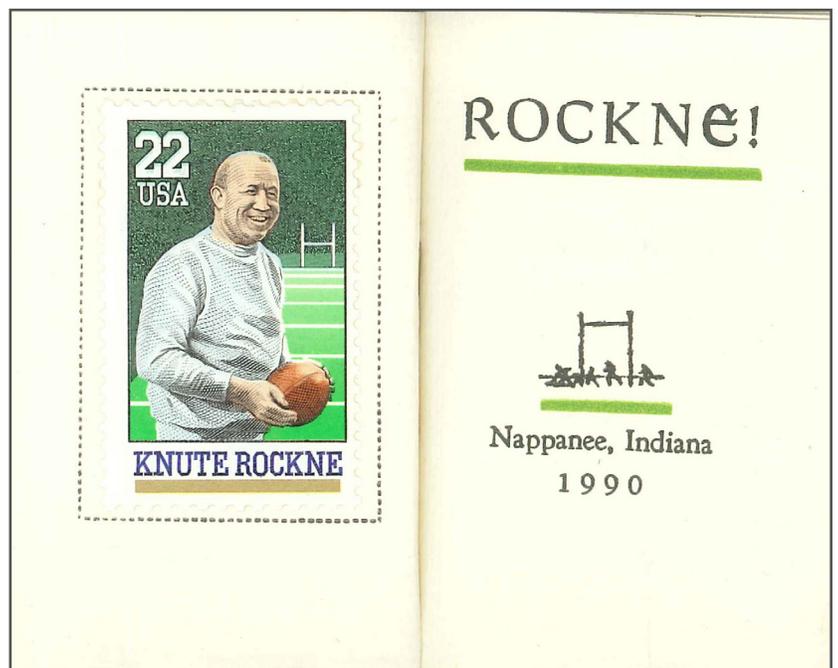
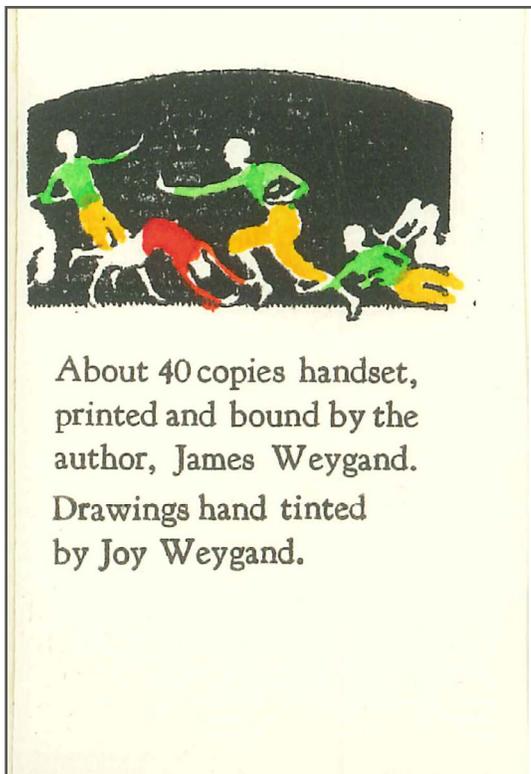
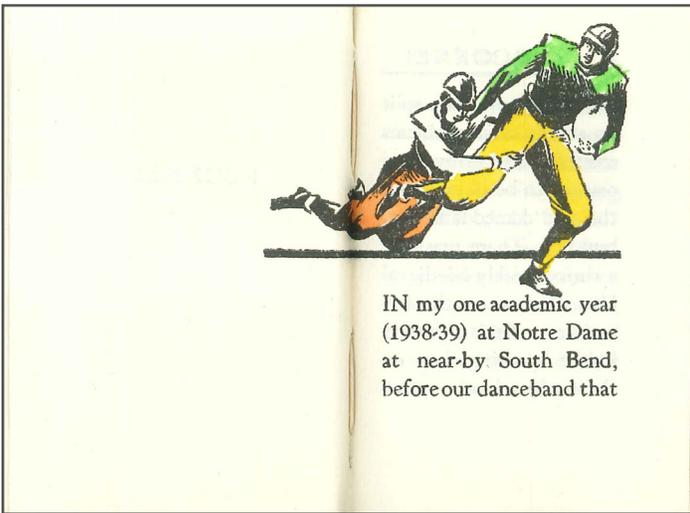
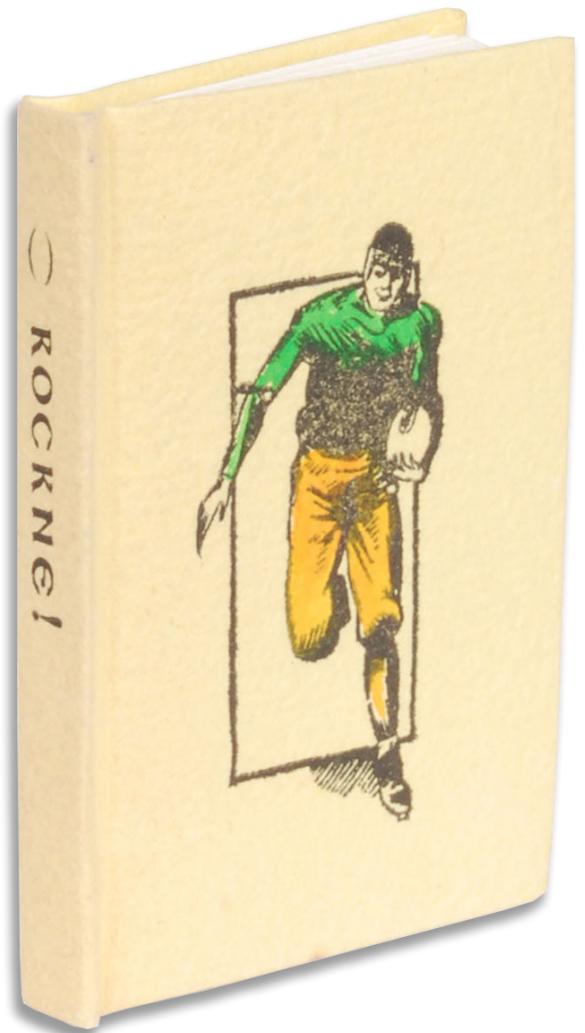


Miniature Books

ROCKNE!

(Press of the Indiana Kid): Nappanee, IN, 1990; miniature book (7.0 x 4.8 cm), illustrated paper-covered boards, title stamped on spine, top edge cut, other edges uncut; (vi), 15, (3) pages. \$150

Limited to 40 copies (Bradbury, Indiana Kid 19). Frontispiece Knut Rockne United States postage stamp tipped in. Drawings hand tinted by Joy Weygand. Recollections of the life of the legendary football coach. With miniature bookplate of Kathryn Rickard on front pastedown. [Book # 117370]

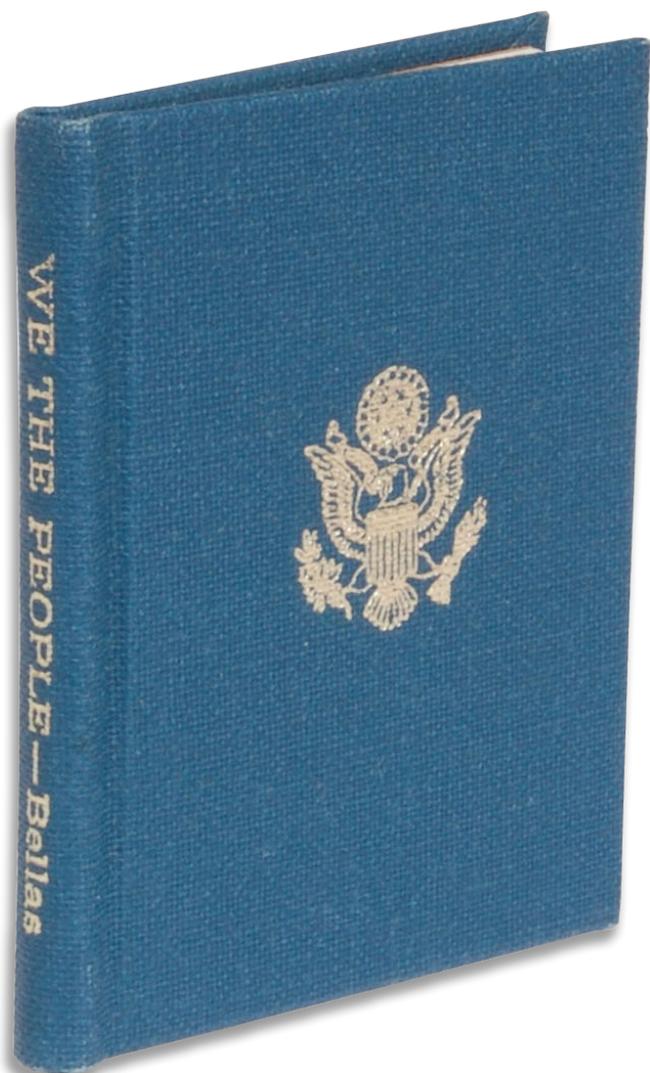


Miniature Books

WE THE PEOPLE

TWO HUNDRED YEARS OF THE CONSTITUTION

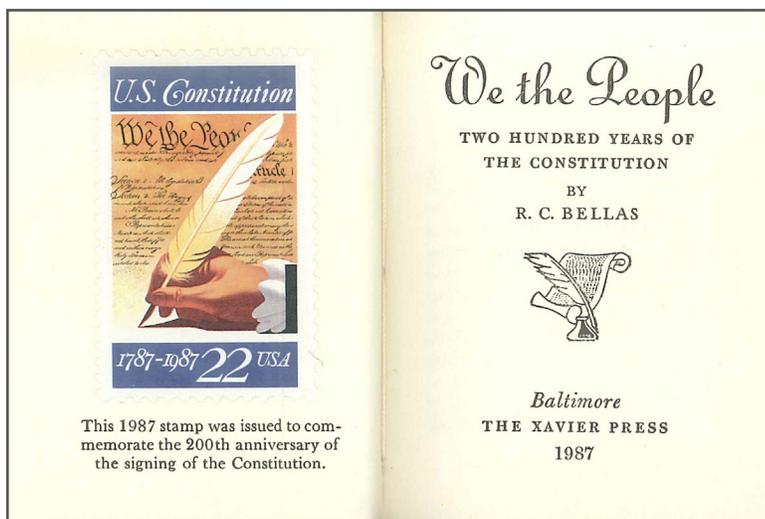
by R.C. Bellas



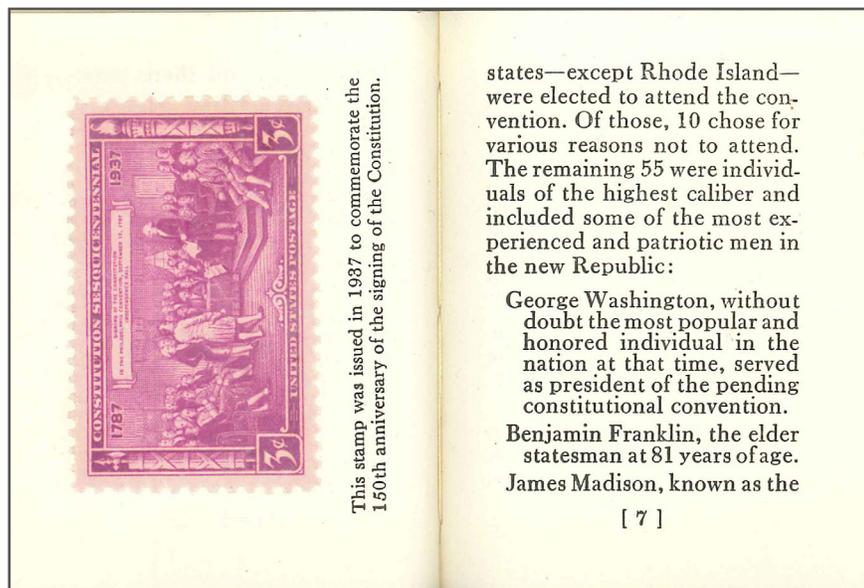
The Xavier Press: Baltimore, MD, 1987; miniature book (6.3 x 5.0 cm), cloth, gilt-stamped spine and front cover, decorated endpapers; (iv), 20, (4) pages. \$150

Limited to 250 numbered copies, signed by publisher Francis X. Harrigan on colophon (Bradbury, Xavier Press 4). Frontispiece tipped-in U.S. postage stamp, with tipped-in postage stamps throughout text. Commemorates the 200th anniversary of the adoption of the Constitution. A fine copy.

[Book # 118695]



This 1987 stamp was issued to commemorate the 200th anniversary of the signing of the Constitution.



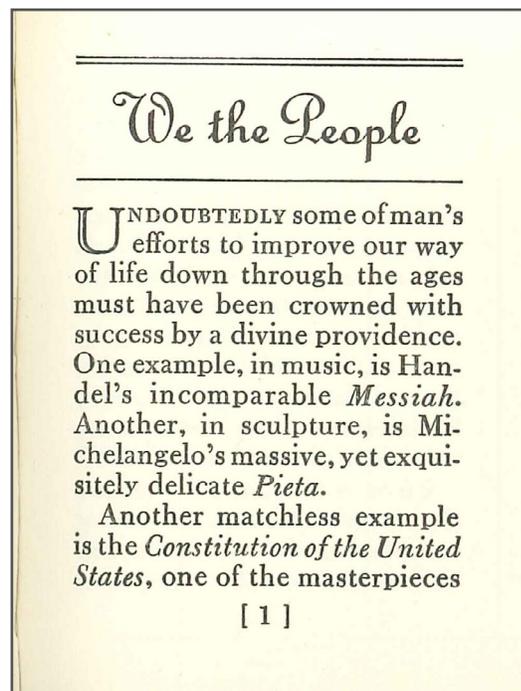
This stamp was issued in 1937 to commemorate the 150th anniversary of the signing of the Constitution.

states—except Rhode Island—were elected to attend the convention. Of those, 10 chose for various reasons not to attend. The remaining 55 were individuals of the highest caliber and included some of the most experienced and patriotic men in the new Republic:

George Washington, without doubt the most popular and honored individual in the nation at that time, served as president of the pending constitutional convention.

Benjamin Franklin, the elder statesman at 81 years of age. James Madison, known as the

[7]



We the People

UNDOUBTEDLY some of man's efforts to improve our way of life down through the ages must have been crowned with success by a divine providence. One example, in music, is Handel's incomparable *Messiah*. Another, in sculpture, is Michelangelo's massive, yet exquisitely delicate *Pieta*.

Another matchless example is the *Constitution of the United States*, one of the masterpieces

[1]

Limited Editions Club

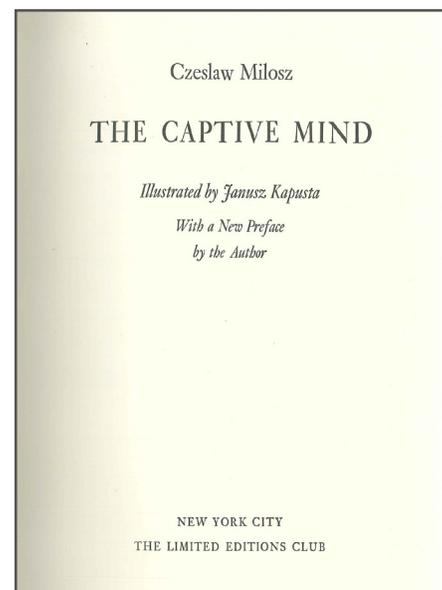
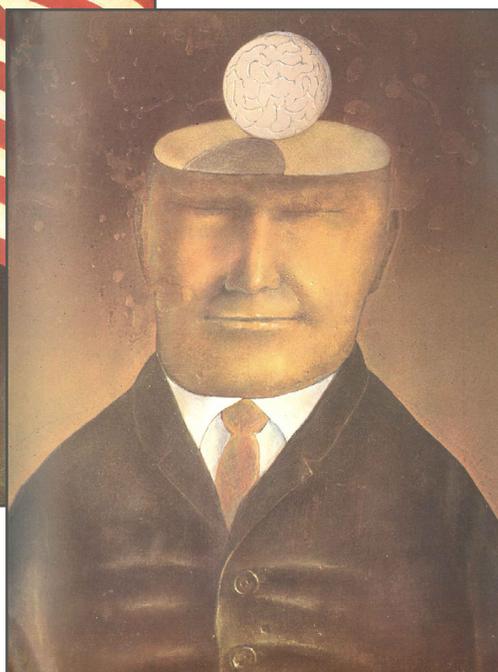
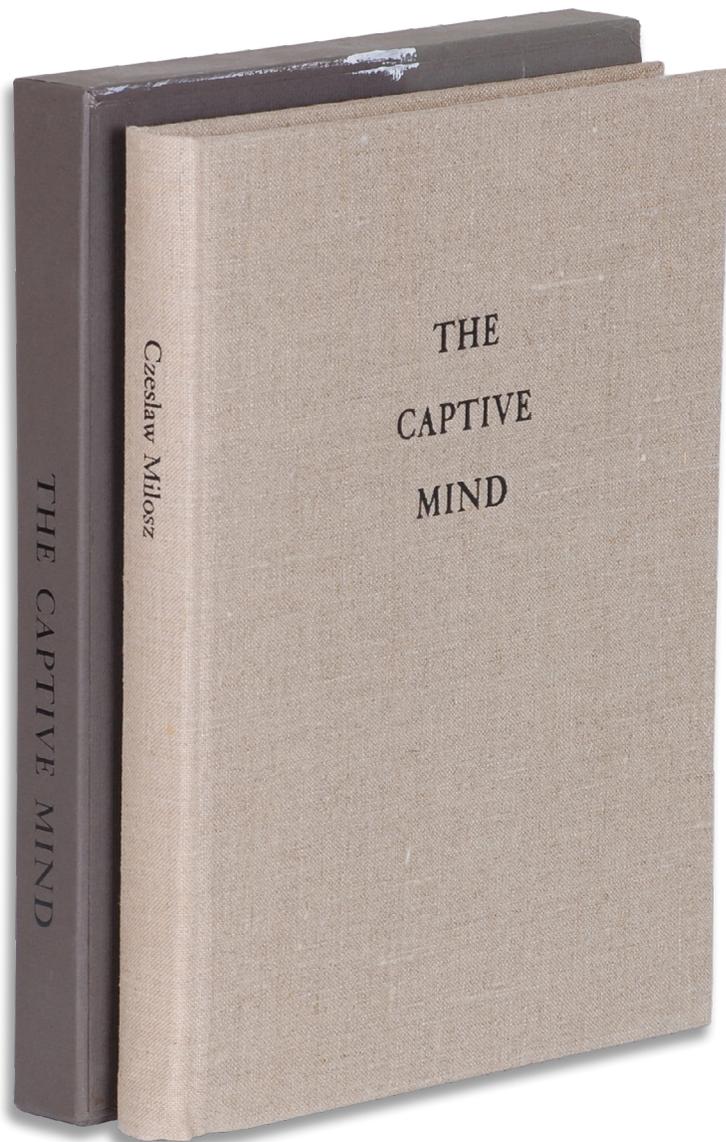
THE CAPTIVE MIND

by Czeslaw Milosz

The Limited Editions Club: New York. (1983); 4to., cloth, slipcase; xiv, 172, (4) pages. \$150

Limited to 1500 numbered copies, signed by the author and designer/illustrator Janusz Kapusta on colophon (LEC 529). Prospectus loosely inserted. Fine in a lightly worn and faded slipcase. Table of contents with a new preface by the author. First published in 1951, this work is harshly critical of the Communist regime which had governed Poland since 1945. The author compares efforts to impose Communist ideology to efforts to impose a new religion. Frontispiece illustration by Kapusta loosely inserted. Illustrations, including the frontispiece, two in-text pen and ink drawings, and nine full-page oil paintings, throughout text. Kapuska had previously produced drawings and graphics based on the author's works.

[Book # 121191]



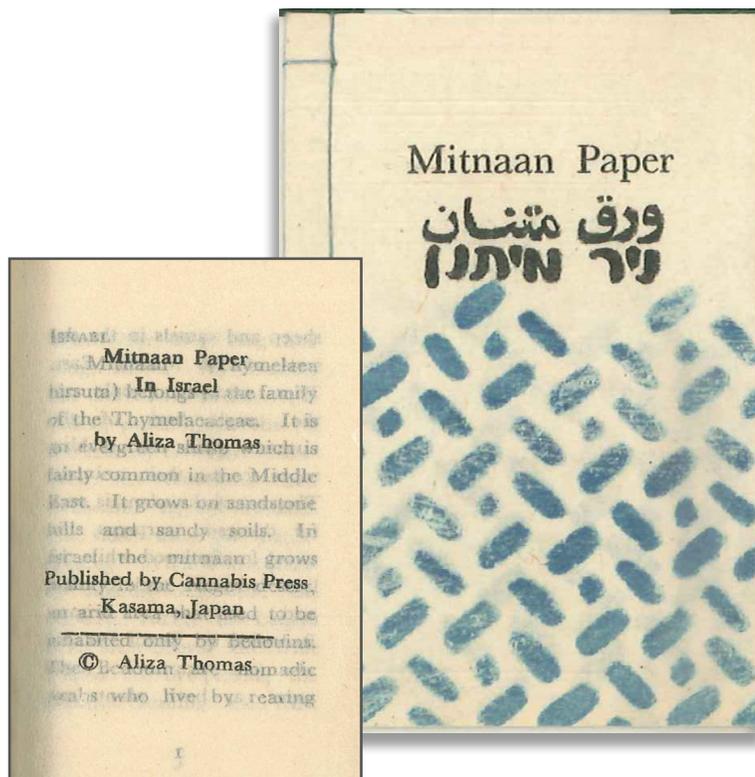
Miniature Books

MITNAAN PAPER IN ISRAEL

by Aliza Thomas

Cannabis Press: Kasama, Japan, n.d., but 1981; miniature book (7.5 by 5.0 cm.), handmade paper wrappers, cord-tied.; unpaginated. \$150

Limited to 200 numbered copies (University of Iowa Library Special Collections website, Charlotte F. Smith collection). Printed on mitaumata paper. With illustrations and paper specimens, with list of specimens included. The book has been creased down the middle, effecting the entire book. Else a fine copy. A very scarce miniature book on papermaking. [Book # 127864]



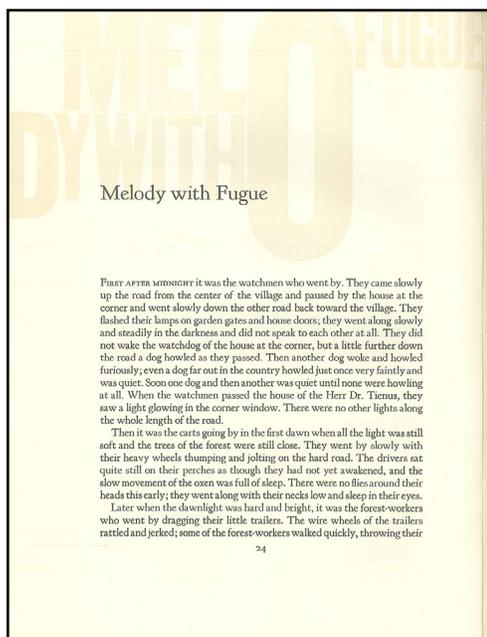
Yolla Bolly Press

THIS IS MY BLOOD

by James Laughlin

Yolla Bolly Press: Covelo, CA, 1989; 8vo., cloth boards, paper label, slipcase; xxii, 100, (4) pages. \$150

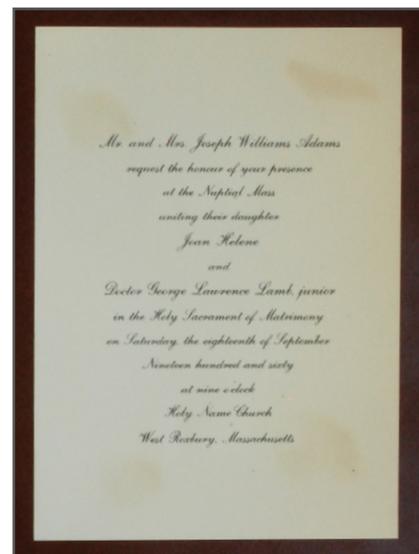
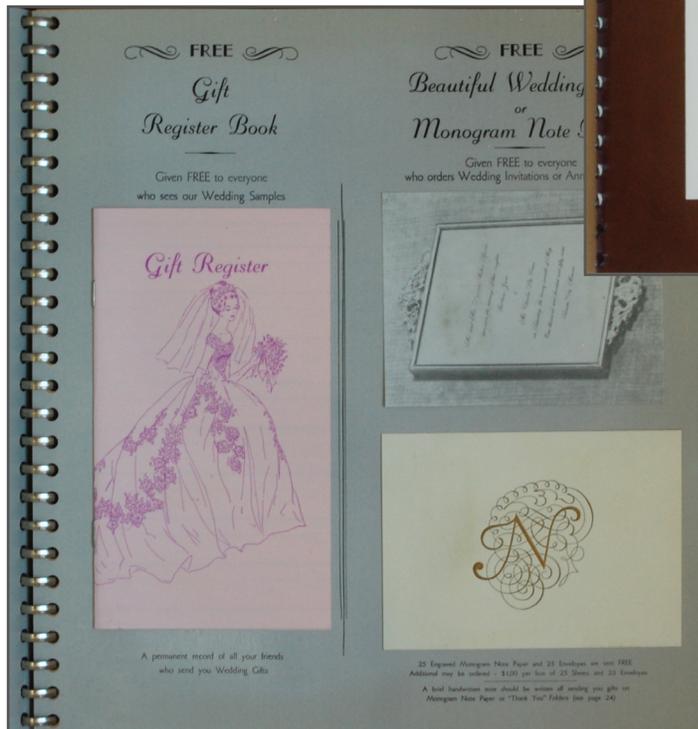
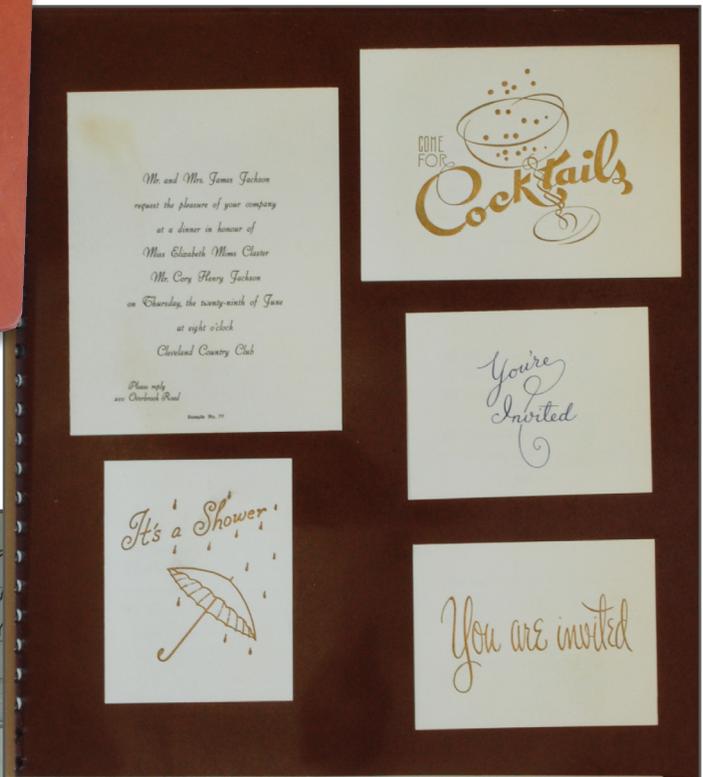
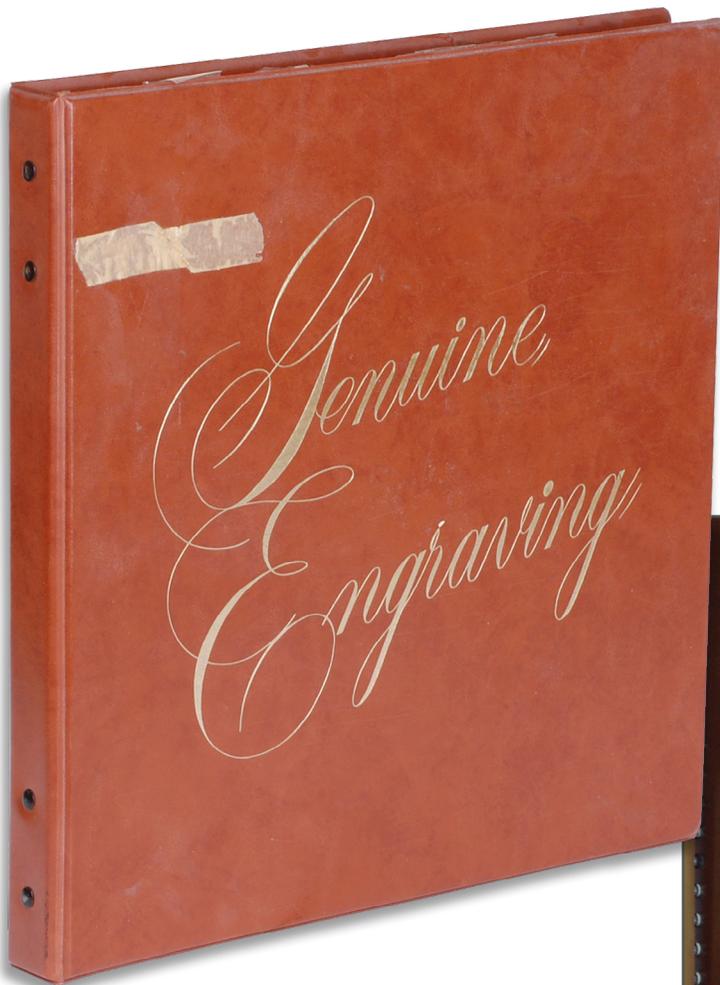
Published in a limited edition of 255 copies, of which this is one of 55 copies bound thus. Fine in near fine slipcase. Part of the Storytellers Series issued by Yolla Bolly Press. This unique book tells of the coming of literary age of a young writer in the decade before World War II. Laughlin was one of the seekers, those young artists who roamed about Europe seeking sustenance and inspiration. These early stories are a fictional record of his own search, a fond remembrance of a formative time in for both Laughlin and Modern America. [Book # 137194]

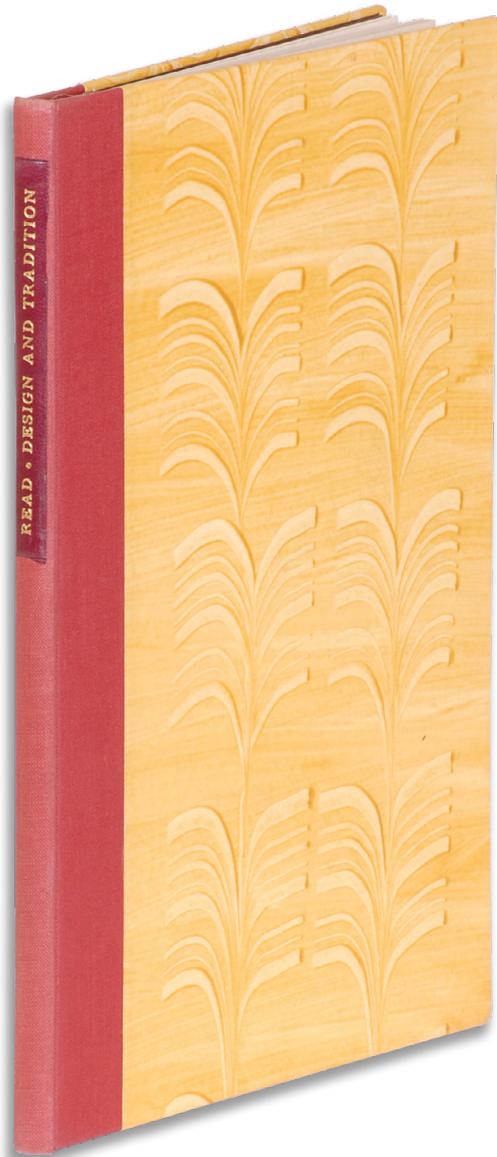


Engraving GENUINE ENGRAVING

National Engraving Company: Birmingham, AL, n.d. (but circa 1960); square 4to, spiral-bound binder; unpaginated. \$150

A lovely catalogue of engraving samples supplied by this large commercial printer. Features over 200 specimens of various typefaces and illustrations on envelopes, letterhead, business cards, invitations, and other marketing tools. In near fine condition. [Book # 137706]





Vine Press

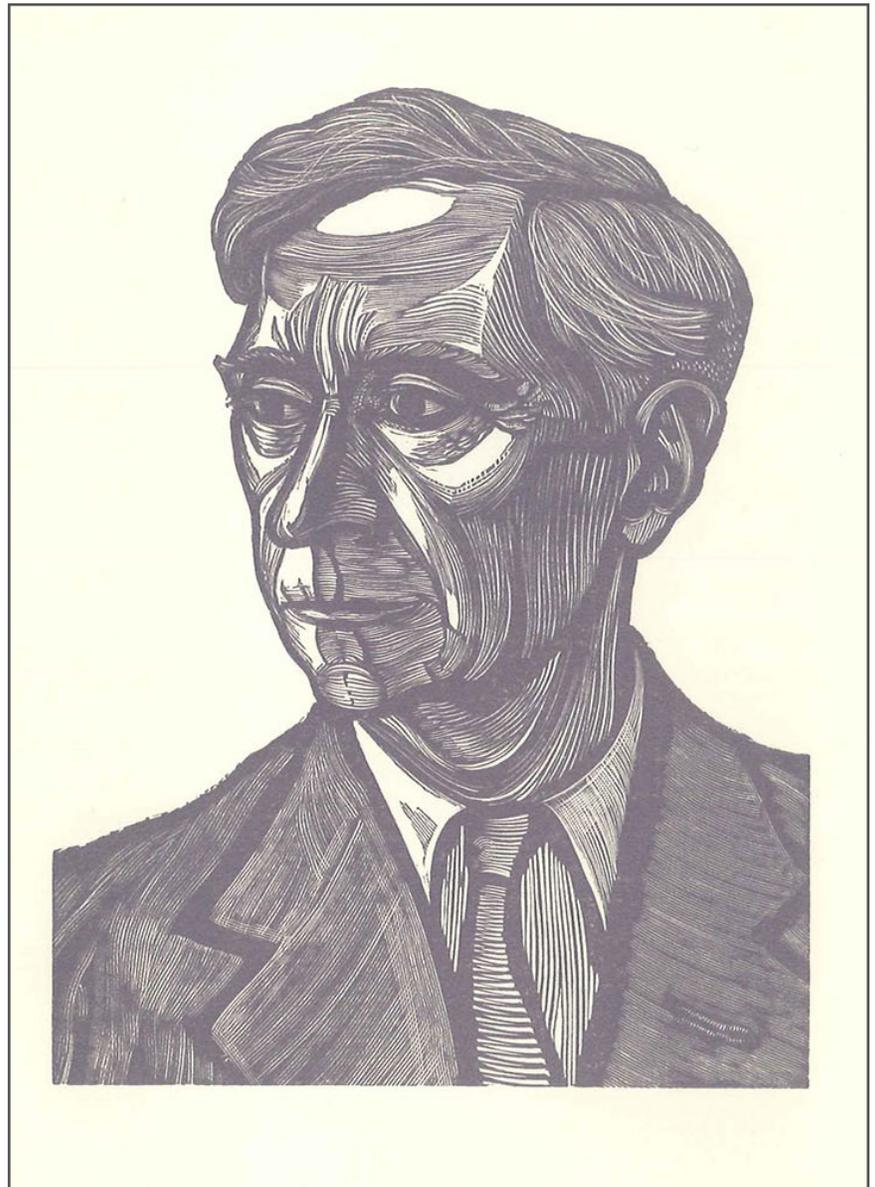
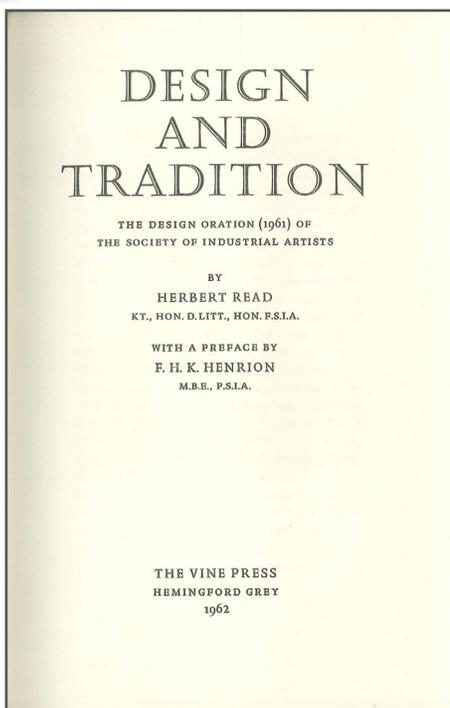
DESIGN AND TRADITION

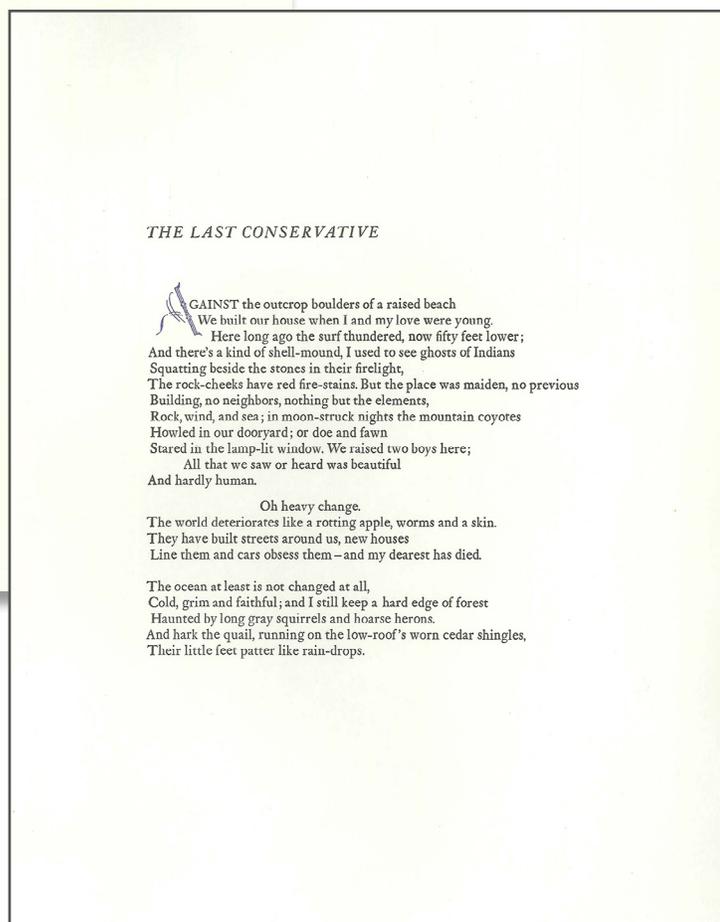
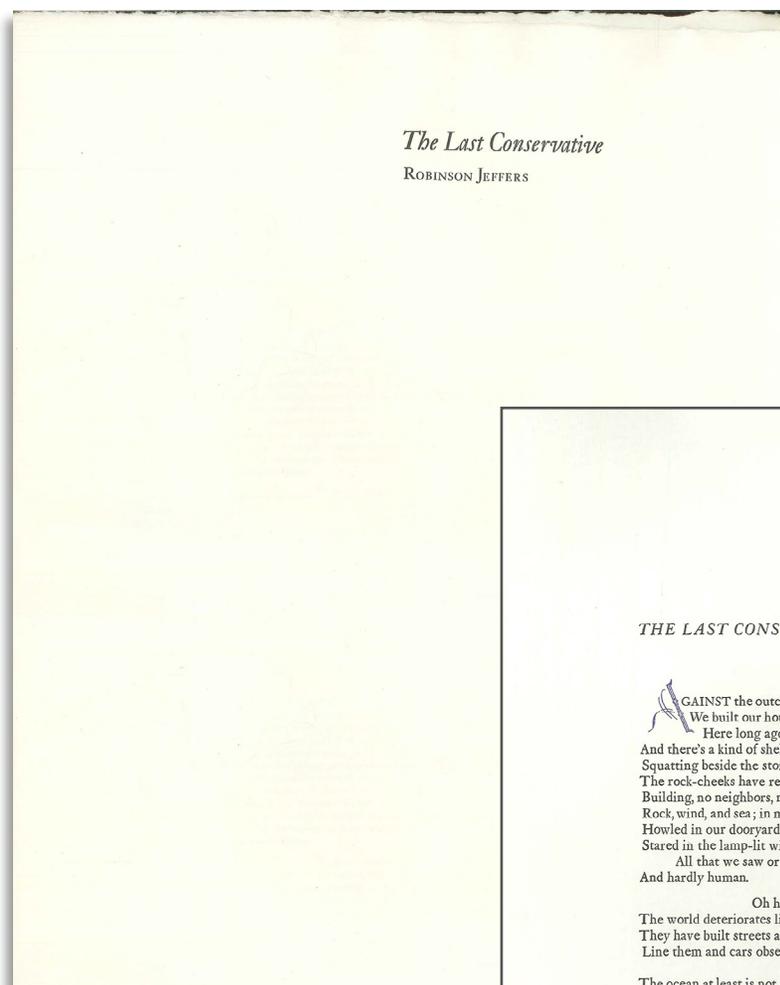
THE DESIGN ORATION (1961) OF THE SOCIETY OF INDUSTRIAL ARTISTS

by Herbert Read

Vine Press: Hemingford Grey, Great Britain, 1962; 8vo., Cloth-backed decorated boards; leather printed label; 18, (1) pages.
\$150

Limited to 150 copies. A fine copy of this very scarce book. Wood-engraved portrait frontispiece by Peter Reddick. Set in 14 pt Monotype Octavian and printed on Millbourn handmade paper by Peter Foster and John Peters at the Vine Press. [Book # 137669]





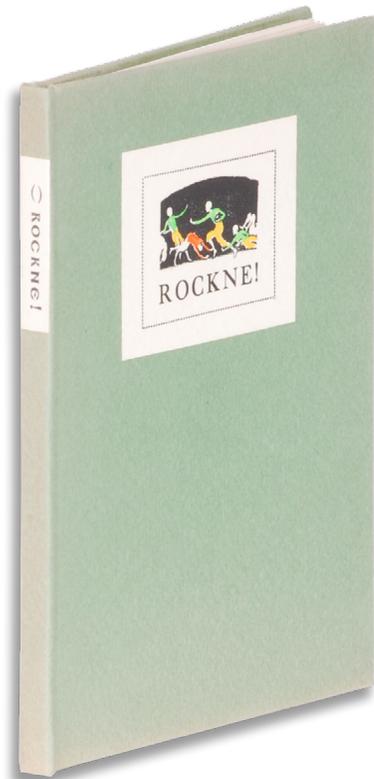
Poltroon Press

THE LAST CONSERVATIVE

by Robinson Jeffers

Quintessence Publications/Poltroon Press: Berkeley, CA, 1977; 17 x 13.5 inches,
single sheet, folded once. **\$150**

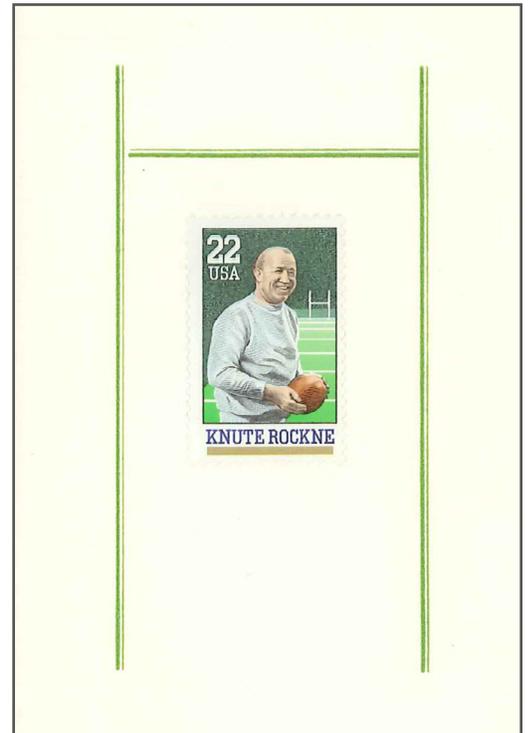
Limited to 100 numbered copies. A fine copy. With embossed bust of author on
front cover, with poem inside. Colophon on back. [Book # 137719]



Press of the Indiana Kid
ROCKNE!

Press of the Indiana Kid: Nap-
panee, IN, 1990; 12mo., paper
covered boards, cover and spine
label, dust jacket; 9 leaves. \$150

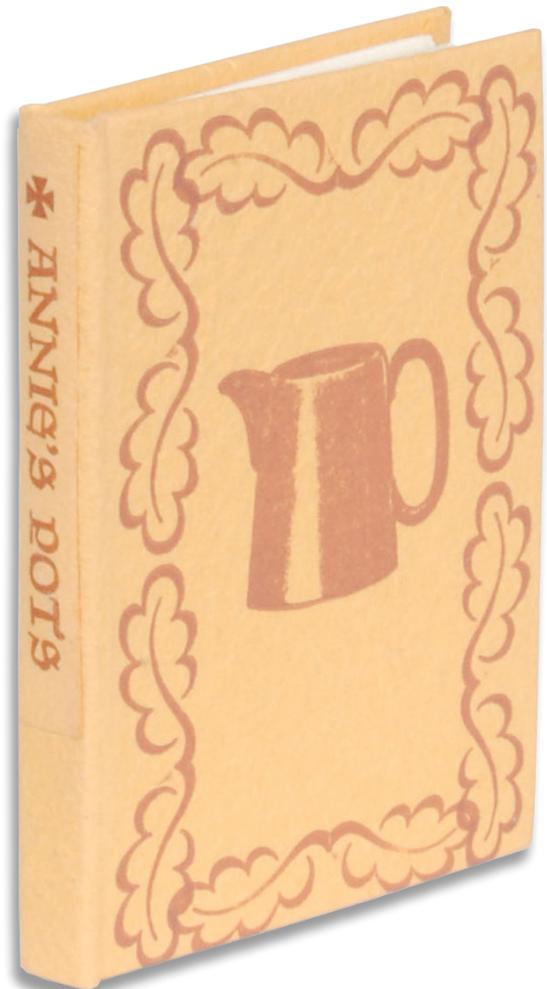
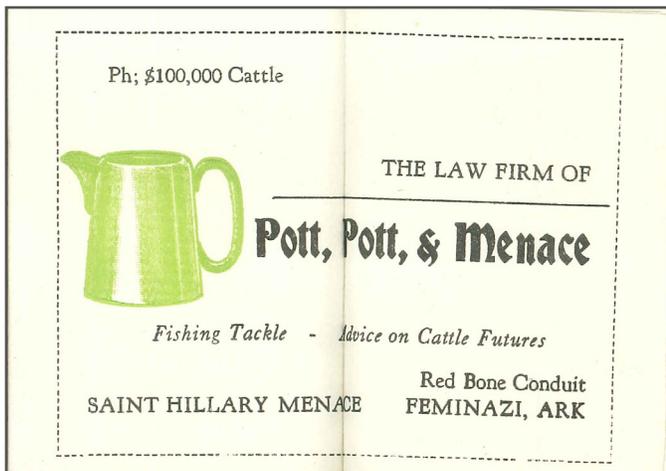
Limited to 40 copies (Bradbury,
Indiana Kid 19). This copy is a
custom-designed, untrimmed copy.
Spine lightly faded, else a fine copy.
A very scarce variant of this rare
book. Frontispiece Knut Rockne
United States postage stamp tipped
in. Drawings hand tinted by Joy
Weygand. Bound by James Weygand.
Recollections of the life of the legend-
ary football coach. [Book # 137751]



Miniature Book
ANNIE'S POTS

Press of the Indiana Kid: (Nappanee, IN), 1995; min-
iature book (7.0 x 5.0 cm), illustrated paper-covered
boards, top edge cut, other edges uncut; unpaginated.
\$175

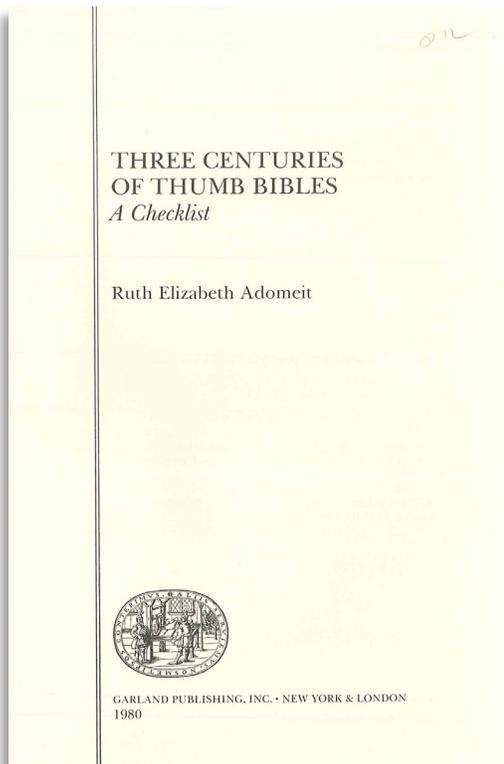
Limited to 40 copies (Bradbury, Indiana Kid 24). A fine
copy. Satirical advertisements, many directed at President
William J. and First Lady Hillary Clinton. [Book # 117365]



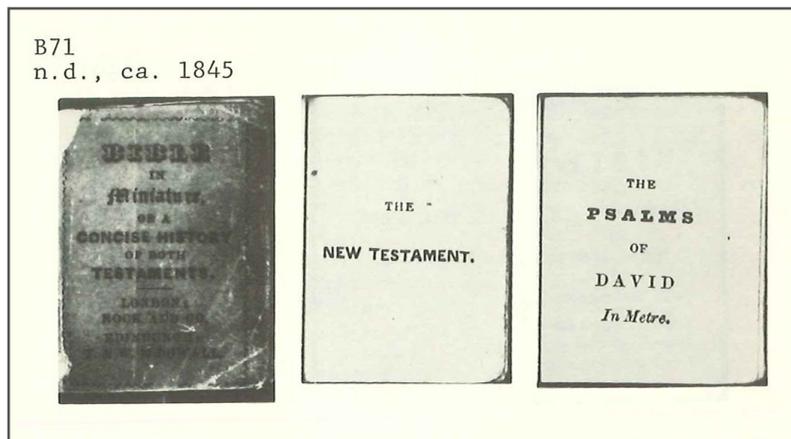
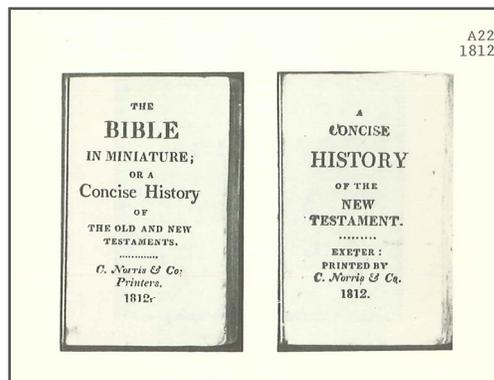
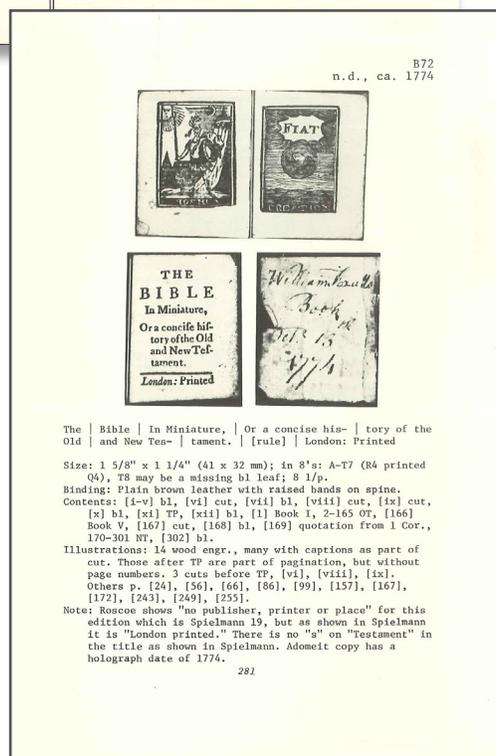
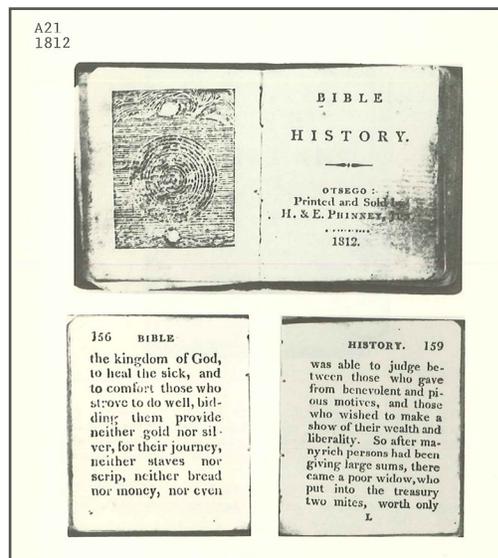
THREE CENTURIES OF THUMB BIBLES A CHECKLIST

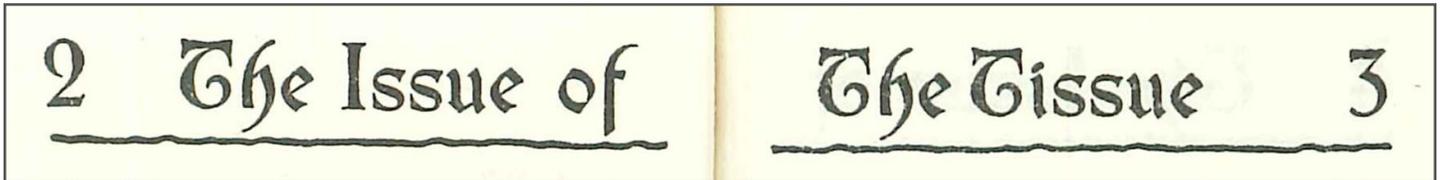
by Ruth Elizabeth Adomeit

Garland Publishing Inc: New York, 1980; 8vo., unbound signatures; xl, (ii), 390 pages. \$185



First edition. This copy is unbound, with a separate slip stating this is an advanced copy for review. Textblock in fine condition. This excellent bibliography gives much information about miniature Bibles printed from the 17th to the 19th century in America, England, and Europe. The book is the work of a collector who has brought together much information not available elsewhere. Descriptions are extensive and include size, binding, contents, illustrations, other notes, references to other bibliographies where they exist, and locations for known copies. An essential reference book for collectors of children's books (children were the primary audience for these works), miniature books, and publishing history. [Book # 64385]



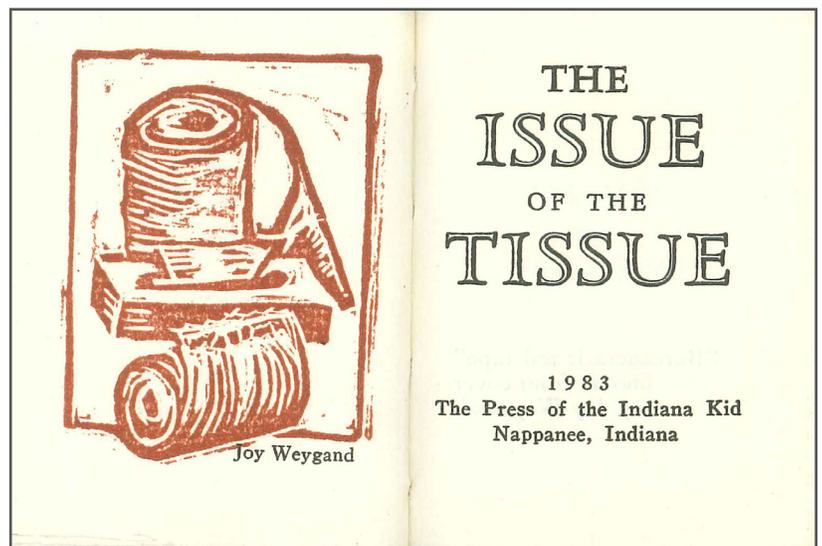
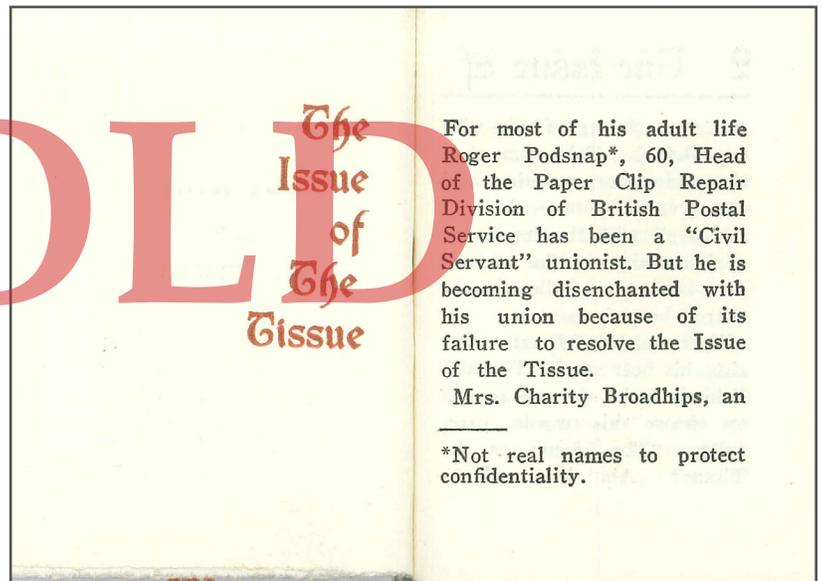
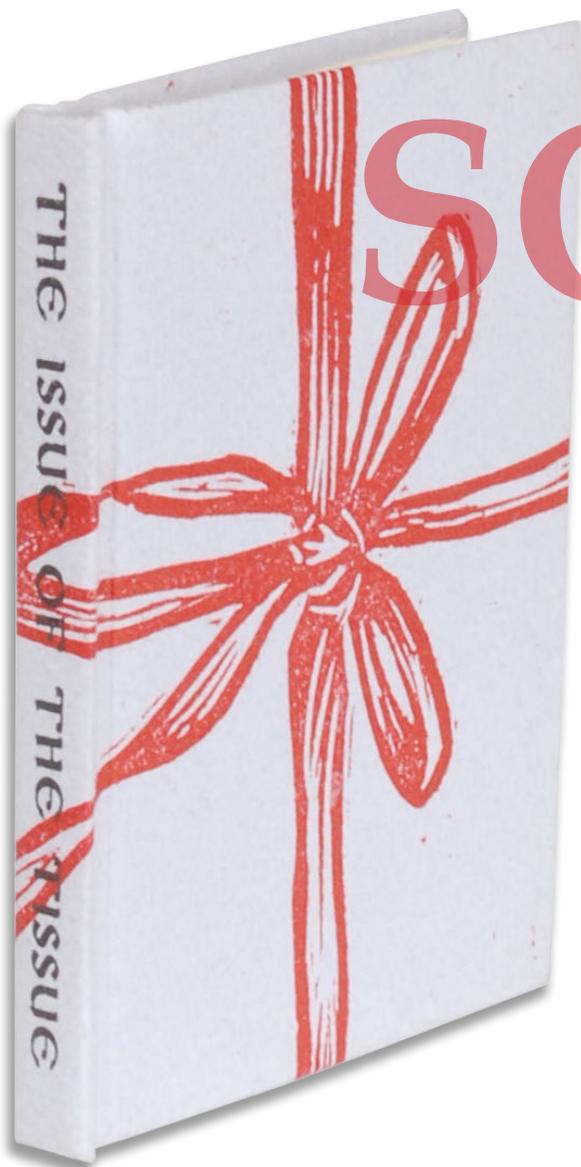


Miniature Books

THE ISSUE OF THE ISSUE

Press of the Indiana Kid: Nappanee, IN, 1983; miniature book (6.9 x 5.0 cm), illustrated paper-covered boards, title stamped on spine, top edge cut, other edges uncut; (vi), 19, (3) pages. \$200

Limited to 65 copies (Bradbury, Indiana Kid 16). A tight, bright, and unmarked copy. Frontispiece and cover illustration by Joy Weygand. A satirical account of the power of labor unions in the United Kingdom. [Book # 117374]



THE TRIALS, EXPERIENCE, EXERCISES OF MIND AND FIRST TRAVELS OF THEOPHILUS R. GATES

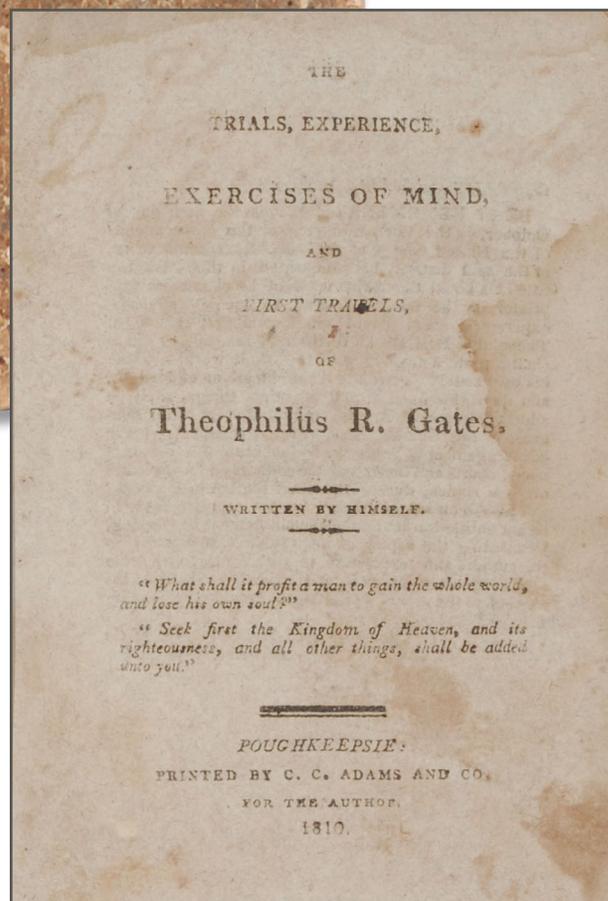
WRITTEN BY HIMSELF

by Theophilus R. Gates

C. C. Adams and Co: Poughkeepsie, 1810; 12mo., quarter calf over marbled paper covered boards; 214 pages. \$200

First edition. American Imprints 20189; Sabin 26758. Leather rubbed along spine and hinges. Moderate shelfwear. Corners worn. Interior shows some moisture staining to beginning preliminary pages. Foxing, spotting, and age darkening throughout. Early 19th century ownership inscription in ink on second free endpaper. Numerous copies located in OCLC. Overall a very good copy.

Theophilus Gates (1787-1846) was an itinerant preacher, nicknamed the Battle-Axe, a name drawn from the Book of Jeremiah. With his followers they established a commune near Pottstown, Pennsylvania in a place they called Free Love Valley. They did not abide by many of the core sacraments of Christianity, preached radical free love and nudity, and believed that all things should be shared in common, including husbands and wives. A number of its members were arrested for indecency and he himself was eventually run out of the area, ending the movement. His autobiography describes multiple disturbing visions as a child, and a constant state of depression and financial anxiety. [Book # 136950]

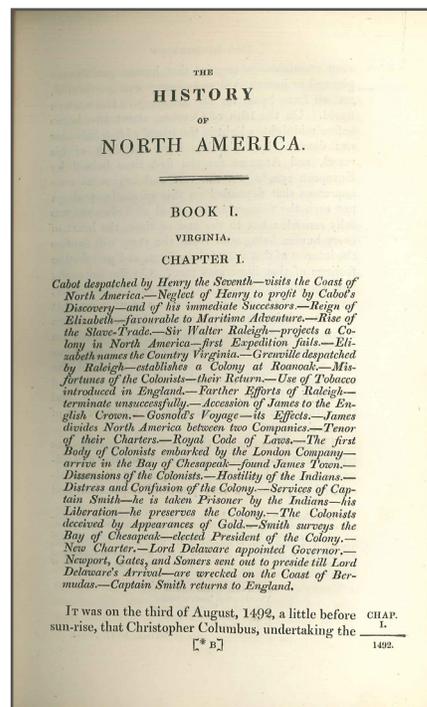
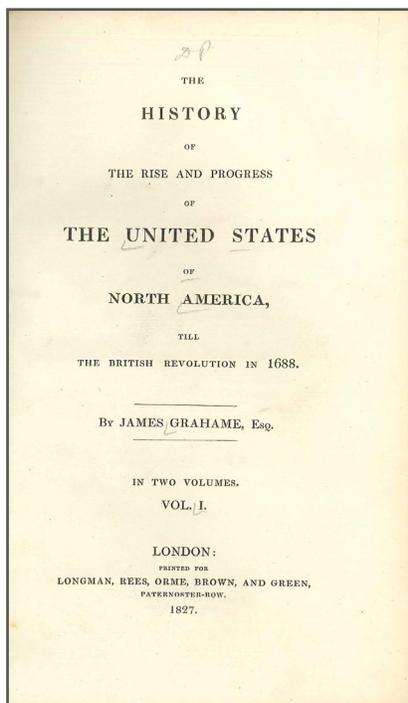
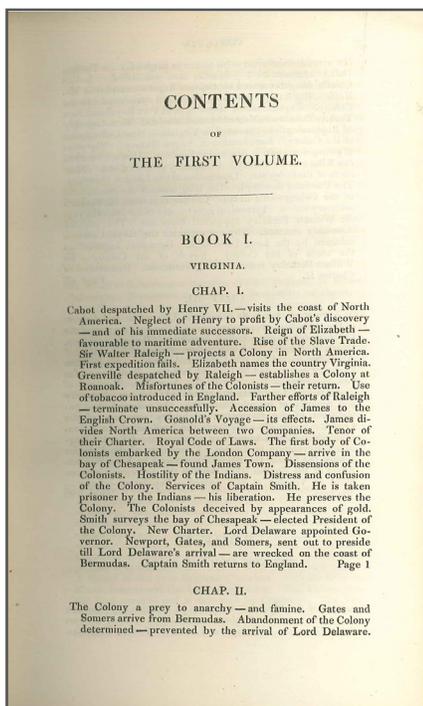
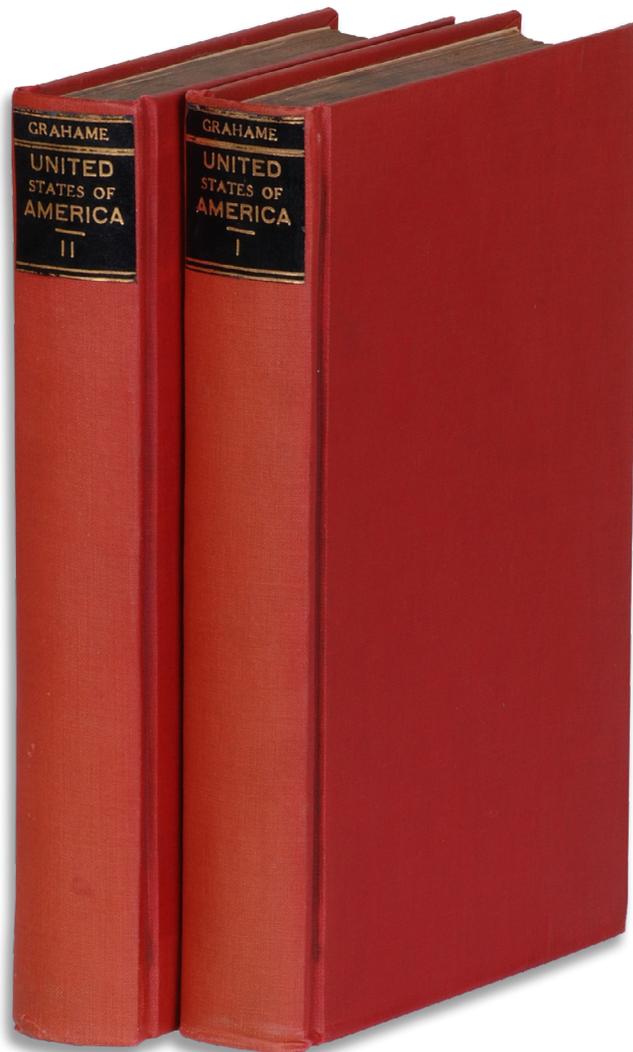


THE HISTORY OF THE RISE AND PROGRESS OF THE UNITED STATE OF AMERICA, TILL THE BRITISH REVOLUTION IN 1688

by James Grahame

Longman, Rees, Orme, Brown, and Green:
London, year; 2 volumes, 8vo., red cloth, black spine label, all edges marbled; xvi, (2), 531, (1); viii, 527, (1) pages. \$200

First edition. Sabin 28243. Howes G293. A fine set. This set belonged to author Sir John F. W. Hershel (1792- 1871), son of famed astronomer William Hershel, and Dr. W. H. Fitton whom was a physicist, geologist, and author. Detailed and well written history of the first century of colonization in America, from the early explorers, settlement of the Pilgrim Fathers, Virginia, Massachusetts Bay, Pequod Wars, French and Indian Wars, capture and loss of Quebec and Acadia, Hudson's voyage, William Penn's settlement, wars with the French, etc. [Book # 137539]

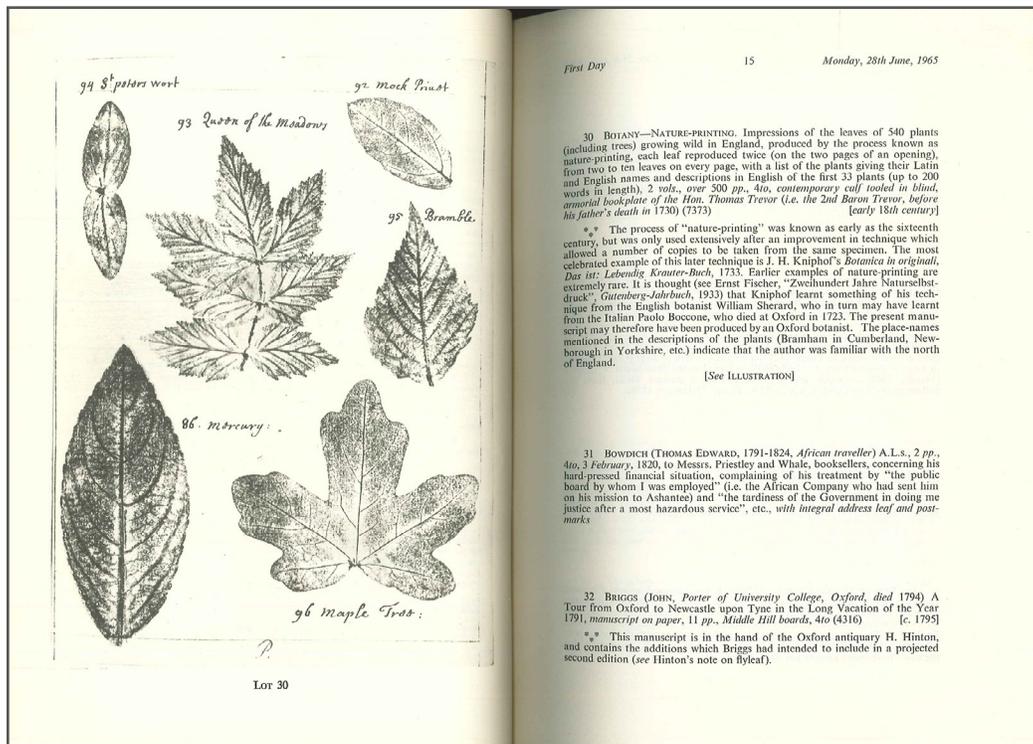




Sir Thomas Phillipps
BIBLIOTHECA
PHILLIPPICA,
NEW SERIES

Sotheby Parke Bernet:
 London, 1966-1981; 20
 volumes, 4to., stiff pa-
 per wrappers. \$250

The illustrated version of
 these catalogues except
 for numbers 15 and 17
 which are the unillus-
 trated version. Difficult
 to find as a set as Part V
 concerned the Americana
 and was issued in Ameri-
 ca. [Book # 106138]



First Day 15 Monday, 28th June, 1965

30 BOTANY—NATURE-PRINTING. Impressions of the leaves of 540 plants (including trees) growing wild in England, produced by the process known as nature-printing, each leaf reproduced twice (on the two pages of an opening), from two to ten leaves on every page, with a list of the plants giving their Latin and English names and descriptions in English of the first 33 plants (up to 200 words in length). 2 vols., over 500 pp., 4to., contemporary calf toolled in blind, armorial bookplate of the Hon. Thomas Trevor (i.e. the 2nd Baron Trevor, before his father's death in 1730) (7373) [early 18th century]

. The process of "nature-printing" was known as early as the sixteenth century, but was only used extensively after an improvement in technique which allowed a number of copies to be taken from the same specimen. The most celebrated example of this later technique is J. H. Knipf's *Botanica in originibus*, *Das ist: Lebendig Kröuter-Buch*, 1733. Earlier examples of nature-printing are extremely rare. It is thought (see Ernst Fischer, "Zweihundert Jahre 'Naturselbstdruck'," *Gartenbau-Jahrbuch*, 1933) that Knipf's learnt something of his technique from the English botanist William Sherard, who in turn may have learnt from the Italian Paolo Boccone, who died at Oxford in 1723. The present manuscript may therefore have been produced by an Oxford botanist. The place-names mentioned in the descriptions of the plants (Bramham in Cumberland, Newborough in Yorkshire, etc.) indicate that the author was familiar with the north of England.

[See ILLUSTRATION]

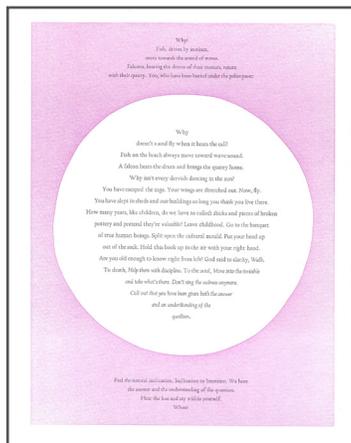
31 BOWDICH (THOMAS EDWARD, 1791-1824, *African traveller*) A.L.S., 2 pp., 4to., 3 February, 1820, to Messrs. Priestley and Whale, booksellers, concerning his hard-pressed financial situation, complaining of his treatment by "the public board by whom I was employed" (i.e. the African Company who had sent him on his mission to Ashantee) and "the tardiness of the Government in doing me justice after a most hazardous service", etc., with integral address leaf and post-marks

32 BRIGGS (JOHN, *Porter of University College, Oxford, died 1794*) A Tour from Oxford to Newcastle upon Tyne in the Long Vacation of the Year 1791, manuscript on paper, 11 pp., Middle Hill boards, 4to (4316) [c. 1795]

. This manuscript is in the hand of the Oxford antiquary H. Hinton, and contains the additions which Briggs had intended to include in a projected second edition (see Hinton's note on flyleaf).

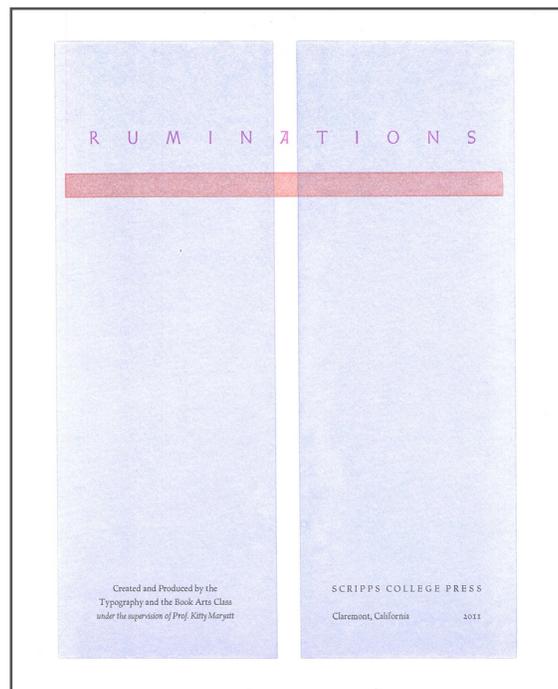
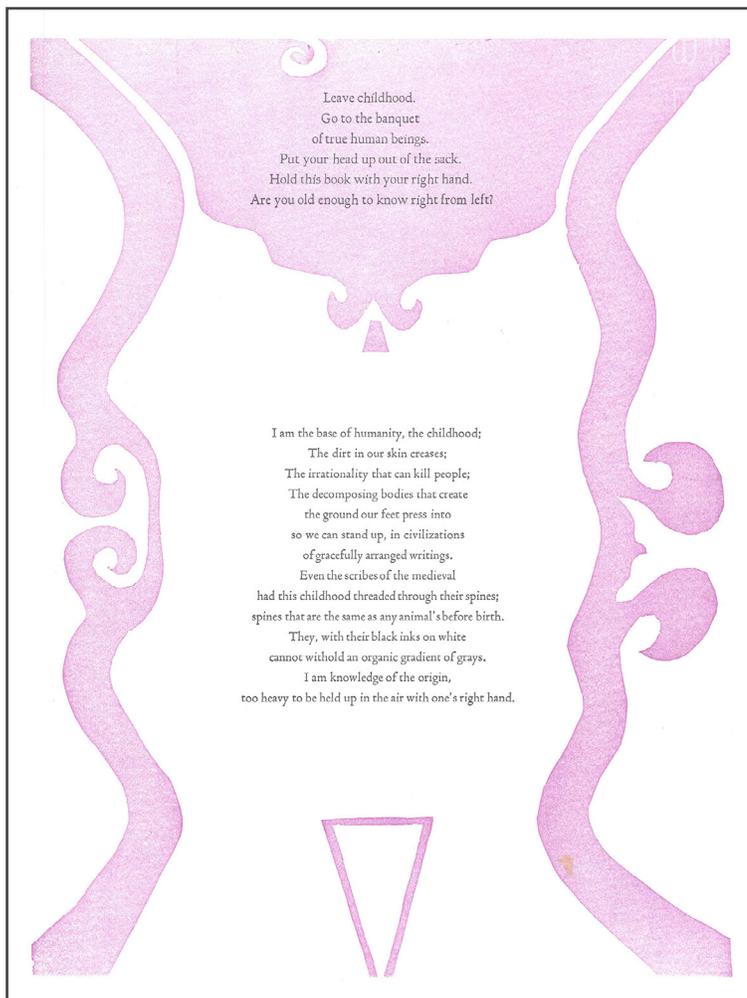
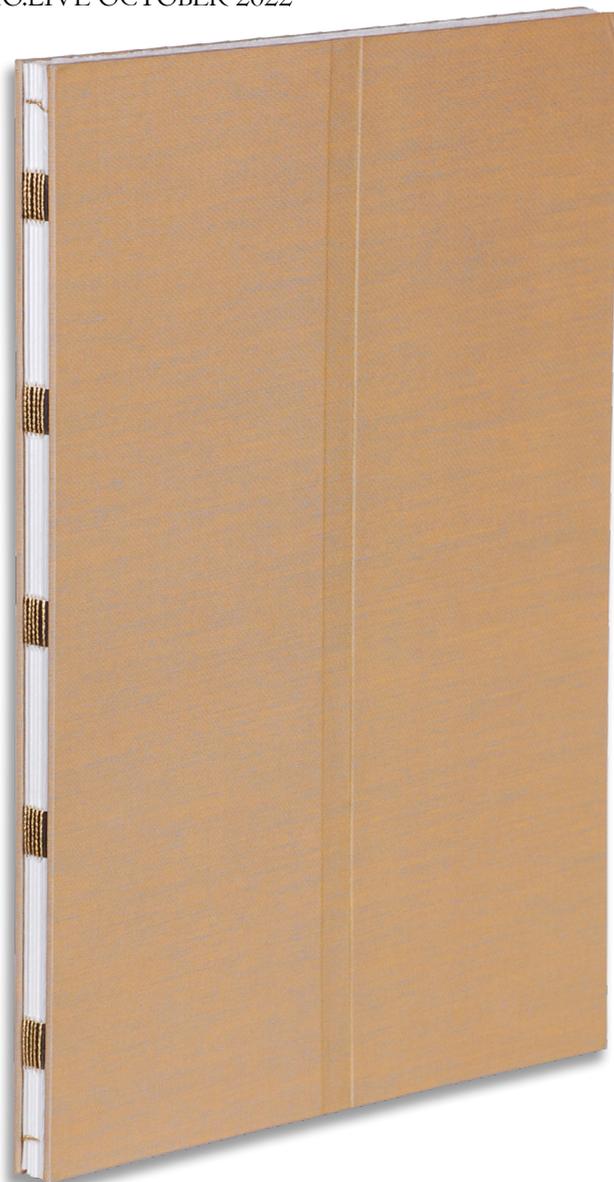
Scripps College Press
RUMINATIONS
by Kitty Maryatt (et al)

Scripps College Press: Claremont, CA, 2011; small folio,
Ginga Iridescent Orange bookcloth; unpaginated. \$250



Limited to 103 numbered copies signed by the contributors. Minor bumped corners, else a fine copy. Printed by the Typography and the Book Arts Class. The sheet of Rives BFK paper are folded into signatures which are sewn over Tyvek-reinforced tapes with gold thread, and are attached to the covers. An attractive book on Medi-

eval text and the poetry of Rumi. [Book # 137292]



Francis X. Harrigan

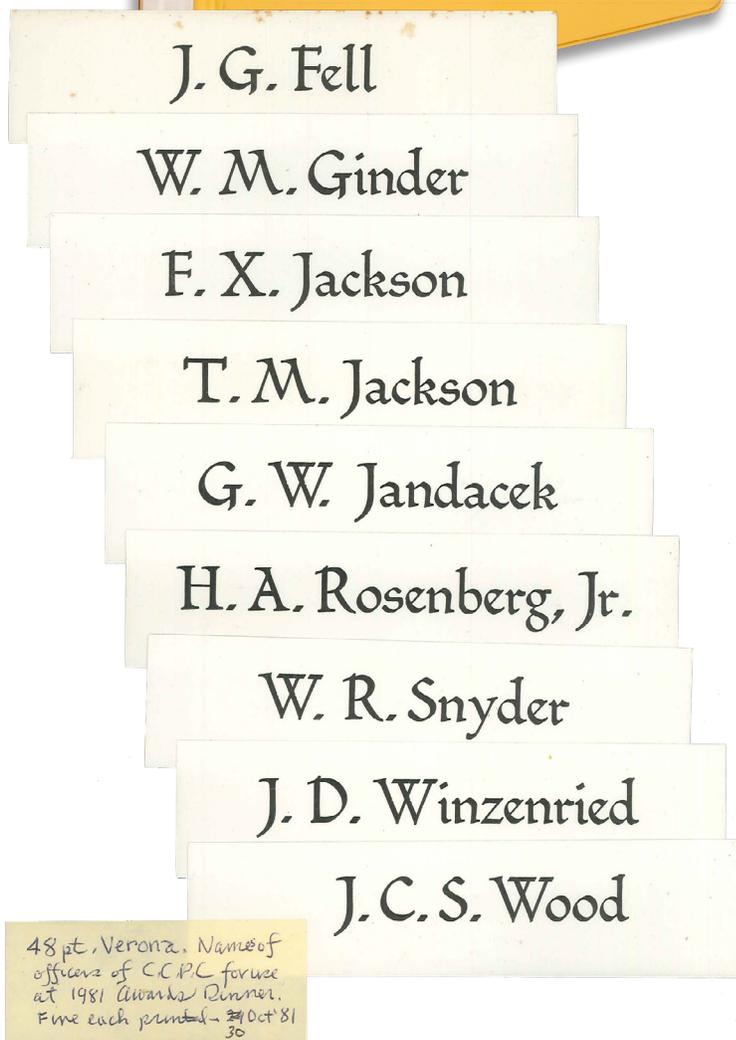
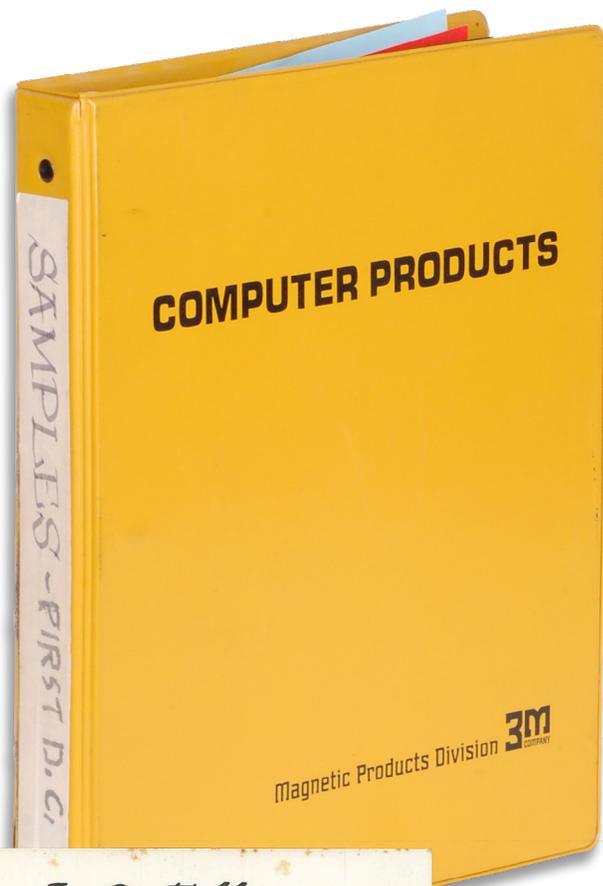
SMALL ARCHIVE OF TYPOGRAPHICAL JOB PRINTING

by Francis Xavier Harrigan

s.p.: Baltimore, MD, 1960-1985; 4to, 3-ring binder, small box.
\$250



A three-ring binder which holds over a hundred samples of typography job printing by Francis X. Harrigan as well as a small box of many printing samples from Xavier Press. Harrigan worked at the Printing Museum in Baltimore, Maryland for a number of years before founding in 1984 his publishing business, Xavier Press, where he specialized in printing miniature books. An avid stamp collector, much of the archive features work he did for various stamp collecting organizations around the United States. [Book # 137691]



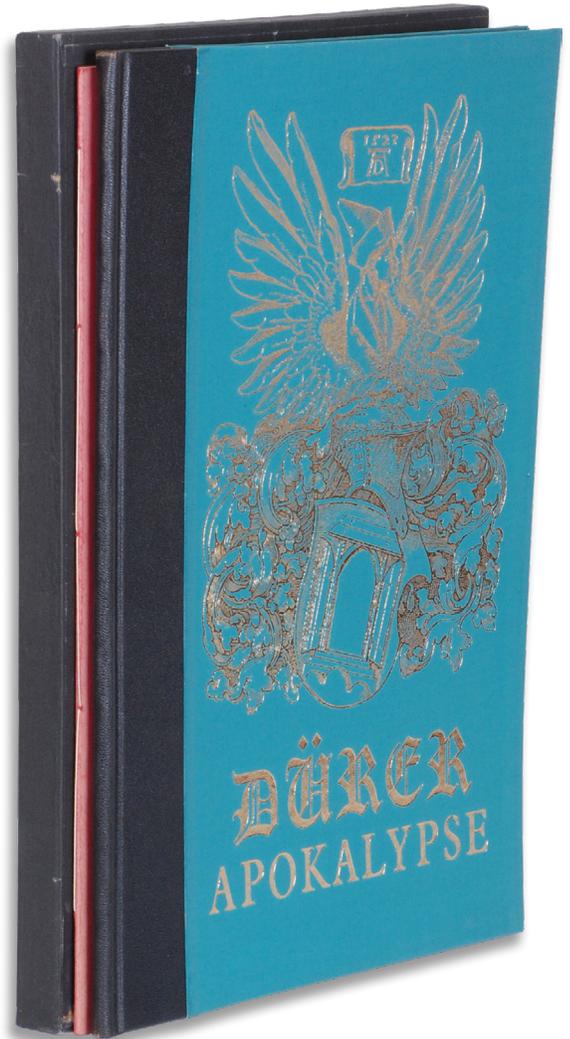
Albrecht Dürer

DÜRER APOCALYPSE

by Erwin Panofsky

Eugrammia Press: London, 1964; folio, paper wrappers, quarter leather over cloth gilt boards, cloth slipcase; 8 pages, (32) pages. \$130

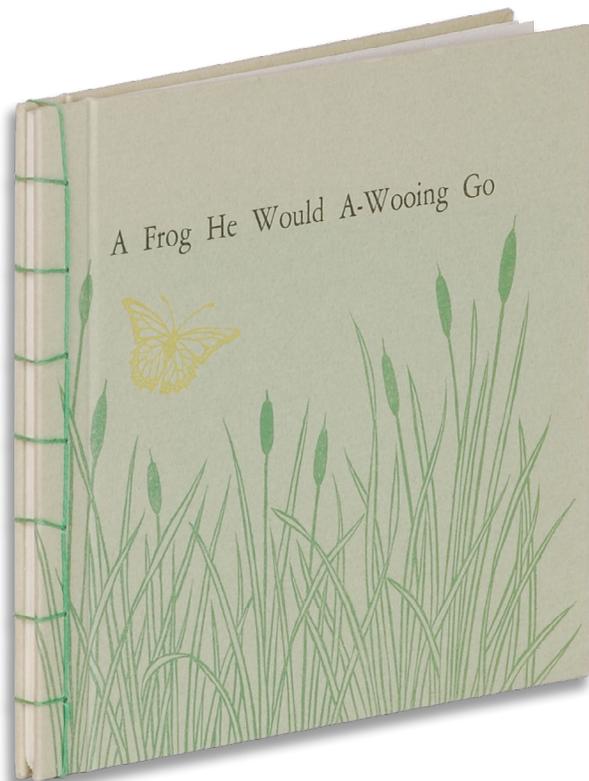
Facsimile edition, with commentary, limited to 535 numbered copies. Spine of commentary volume faded, else near fine condition. English and German text. Illustrated with 15 black & white woodcuts, also incl. separate pamphlet containing intro text and notes. Printed in collotype by L. van Leer & Co Ltd of Amsterdam, Holland on mould-made paper specially made in Sweden for this edition and supplied by Lepard & Smiths Ltd. The binding is by Zaehnsdorf Ltd. The woodcuts and text have been reproduced from a copy in the Print Room of the British Museum by kind permission of the Trustees. [Book # 137060]



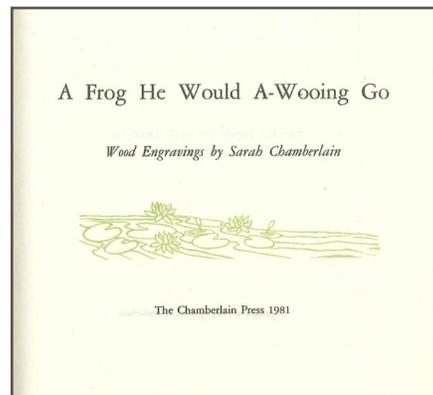
Chamberlain Press

A FROG HE WOULD A-WOOING GO

Chamberlain Press: (Portland, OR), 1981; square 16mo., Japanese sewn paper covered boards; unpaginated. \$275



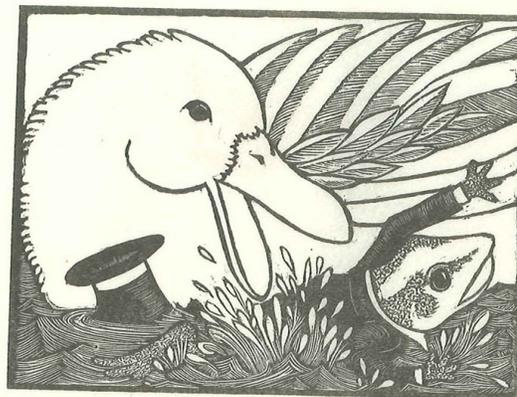
Limited edition of 125 numbered copies signed by the printer, Sarah Chamberlain, of which this copy is an 'Artists Proof'. A beautiful copy. Dedicated to Barry Moser and Harold McGrath. Black & white woodcut illustrations by Sarah Chamberlain. Hand-set Garamond type on Sekishu paper. Binding decorative paper three-colored woodcut. Bound by Barbara Blumenthal.. [Book # 137066]



This was the first book printed at the Chamberlain Press since its move to Portland, Oregon, from New England. It was designed, printed and illustrated by Sarah Chamberlain. The illustrations are cut in boxwood, the type is Garamond and the paper is Sekishu. The binding is by Barbara Blumenthal of Northampton, Massachusetts. It was completed in the summer of 1981. Of 125 copies printed, this is number



But as Froggy was crossing over a brook,
A lily-white duck came and swallowed him up.
So there was an end of one, two and three,
The Rat, the Mouse and the little Froggy!



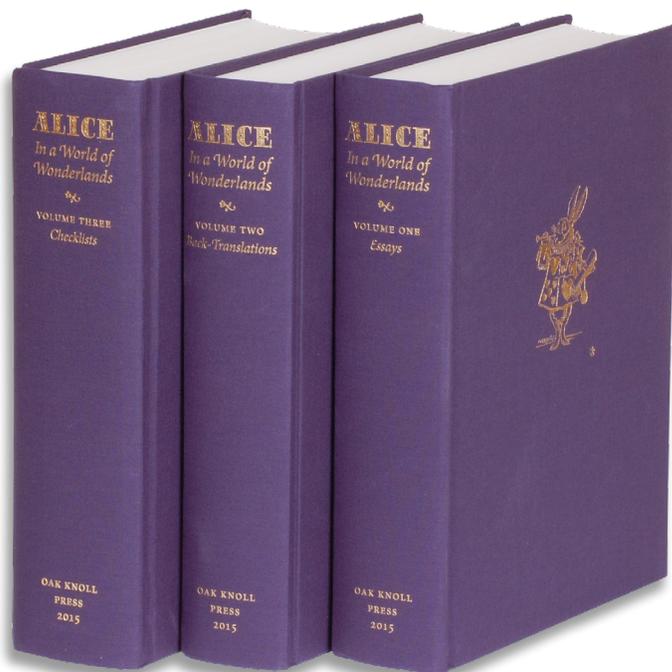
ALICE IN A WORLD OF WONDERLANDS

THE TRANSLATIONS OF LEWIS CARROLL'S MASTERPIECE

by Jon A Lindseth (general editor) and Alan Tannenbaum (technical editor)

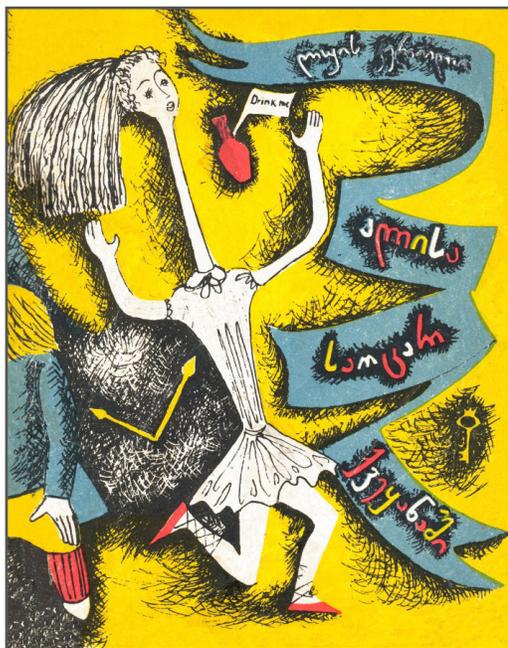
Oak Knoll Press: New Castle, DE, 2015; 3 volumes, 8.5 x 11 inches, hardcover; 2656 pages in three volumes. 9781584563310 \$200

First edition. A fine set. The book is in three volumes, the first with general essays and an essay about each language. In volume two, the same eight pages from Chapter VII, “A Mad Tea-Party” are translated back into English so one can read and compare how translators went about dealing with Lewis Carroll’s nonsense, homophones, and twists of meaning. Volume three is the checklist of 174 languages and over 9,000 editions and reprints of Alice and the sequel Through the Looking-Glass. Compiled in celebration of the 150th anniversary of Alice’s publication.



Alice in a World of Wonderlands is the most extensive analysis ever done of the translations of one English language novel in so many languages. That novel is Alice’s Adventures in Wonderland, one of the most quoted books in the world. On October 4, 1866 Lewis Carroll wrote his publisher Macmillan stating “Friends here [in Oxford] seem to think that the book is untranslatable.” But his friends were wrong, as this book shows with translations in 174 languages. The translations into nine different dialects of Scots language are, we believe, the most of any novel in any language.

Prof. Zongxin Feng of Tsinghua University in Beijing, who writes about the 463 Chinese editions, says “Of all Western literary masterpieces introduced into



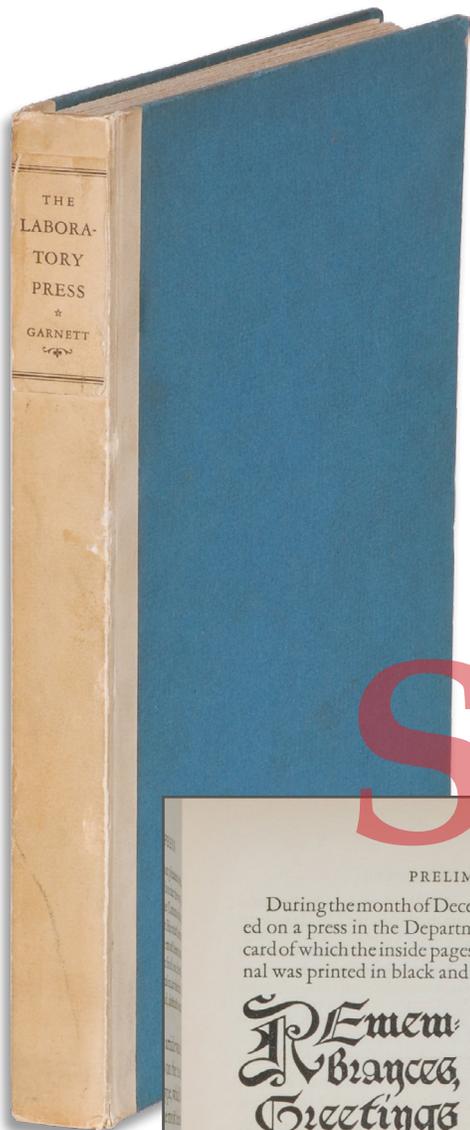
China in the twentieth century, no other work has enjoyed such popularity.” The book is also published in Mongolia, Lao, Tajikistan, and Kazakhstan. Editions exist in Maori of New Zealand and Pitjantjatjara, an Aboriginal language of Australia. Five Pacific Island languages are represented. There is even one in Brazilian Sign Language. The first translations were German and French in 1869, just a few years after the first English edition in 1865. Translations into virtually every European language followed including all six Celtic languages and six languages of Spain. The Indian sub-continent is represented by twelve languages and Africa by eight including Zulu, Seychelles Creole, and Swahili. There are translations in three Jewish languages and a number from the Middle East. [Book # 120410]



Laboratory Press

A DOCUMENTARY ACCOUNT OF THE BEGINNINGS OF THE LABORATORY PRESS, CARNEGIE INSTITUTE OF TECHNOLOGY

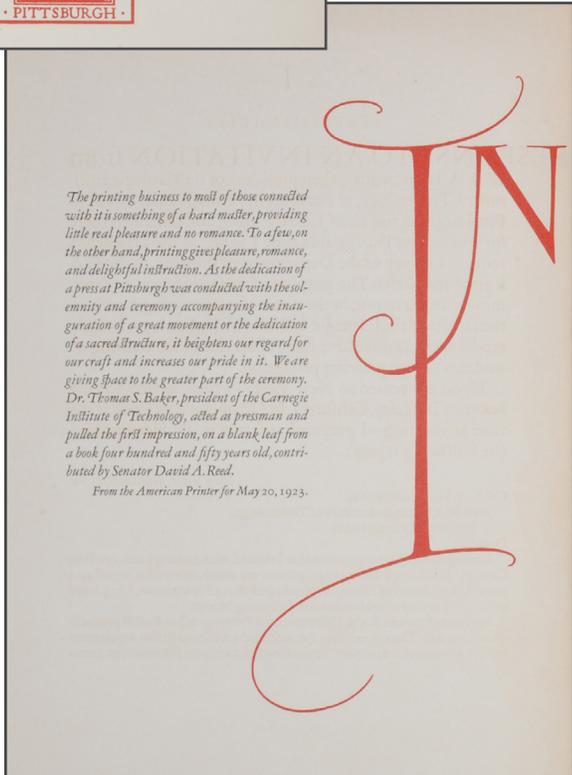
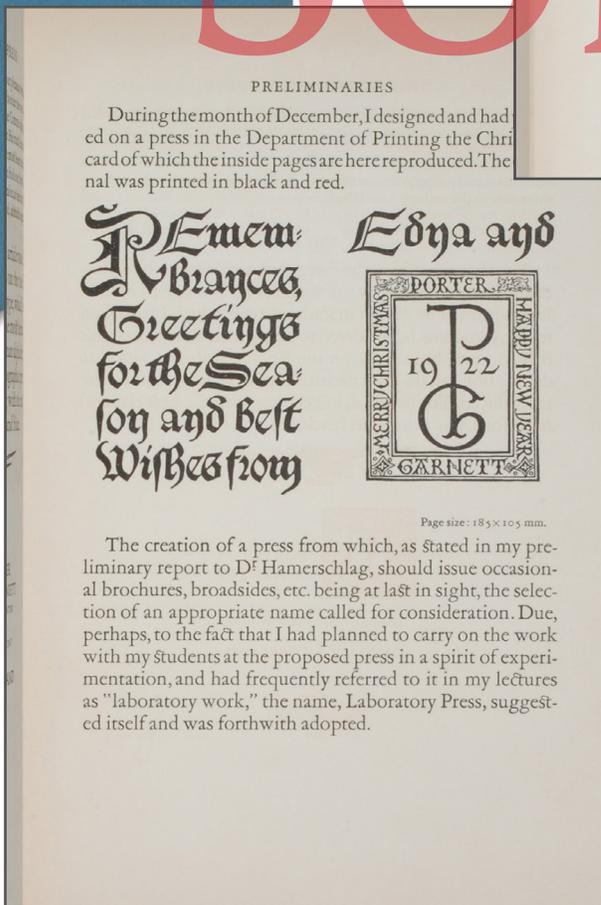
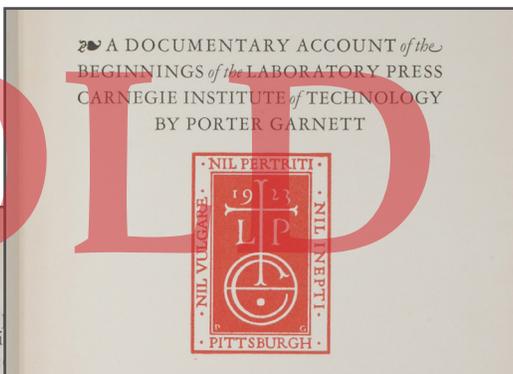
by Porter Garnett



The Laboratory Press: Pittsburgh, 1927; tall 8vo., parchment-backed boards, paper spine label; xiv, 131, (49) pages. \$300

First and only edition, limited to 255 copies, of which this is one of 160 copies printed on Lafuma-Lavarre paper. Only the slightest hint of fading to the spine. Corners lightly worn. A very well preserved copy. Ownership inscription in ink on front pastedown. One of the more elusive of American private press bibliographies. Well illustrated. The Laboratory Press was founded in 1923 as part of Carnegie. It was set up to give students a chance to see what hand printing and illustration involved. Many of the students went on to become involved in the printing industry. This excellent book is the best book produced by the press and not only gives a history but demonstrates throughout the design work of the press. Includes five full page calligraphic initials in red. [Book # 20573]

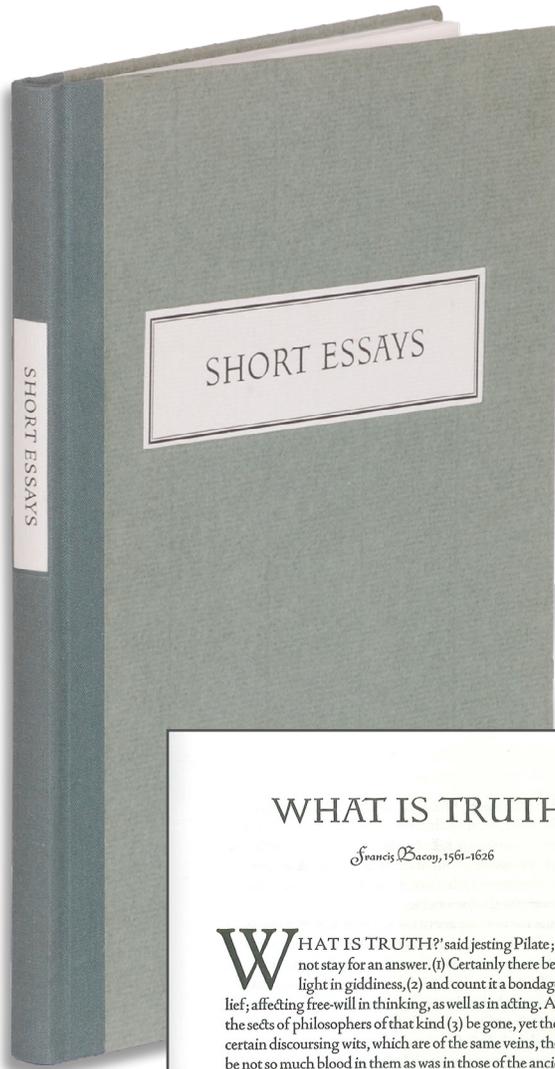
SOLO



The Hill Press
SHORT ESSAYS
 by Francis Bacon et al.

The Hill Press: Baltimore, 1998; large 8vo., quarter cloth with paper-covered boards, paper cover and spine label; (vi), 73+(1) pages. \$300

Printed in an edition limited to 125 numbered copies each signed by the printer Stephen Heaver. A fine copy. This is one of the one hundred copies bound in cloth and paper. Finely illustrated with nine wood engravings by Gaylord Schanilec, which were printed from the original blocks. A collection of provocative and philosophical essays from the seventeenth, eighteenth and nineteenth centuries, written by Francis Bacon, Thomas Fuller, Jonathan Swift, Samuel Johnson, Thomas Paine, Charles Lamb, Henry David Thoreau, John Ruskin, and Thomas Henry Huxley. [Book # 58865]



WHAT IS TRUTH

Francis Bacon, 1561-1626

WHAT IS TRUTH?" said jesting Pilate; and would not stay for an answer. (1) Certainly there be that delight in giddiness, (2) and count it a bondage to fix a belief; affecting free-will in thinking, as well as in acting. And though the sects of philosophers of that kind (3) be gone, yet there remain certain discoursing wits, which are of the same veins, though there be not so much blood in them as was in those of the ancients. But it is not only the difficulty & labour which men take in finding out of truth; nor again, that when it is found, it imposeth upon (4) men's thoughts, that doth bring lies in favour; but a natural though corrupt love of the lie itself. One of the later school of the Grecians examineth the matter, & is at a stand to think what should be in it, that men should love lies; where neither they make for pleasure, as with poets; nor for advantage, as with the merchant, but for the lie's sake.

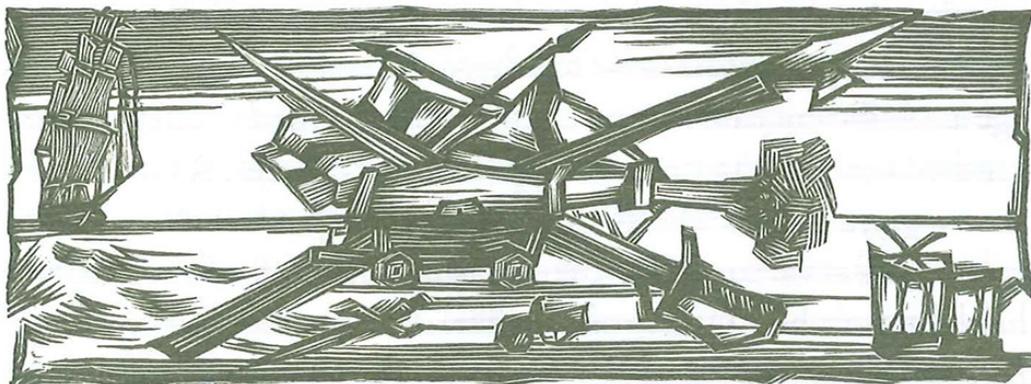
¶ But I cannot tell: (5) this same truth is a naked & open daylight, that doth not show the masks & mummeries and triumphs of the world half so stately & daintily as candle lights. Truth may perhaps come to the price of a pearl, that showeth best by day, but it will not rise to the price of a diamond or carbuncle, (6) that showeth best in varied lights. A mixture of a lie doth ever add pleasure. Doth any man doubt that if there were taken out of men's minds vain

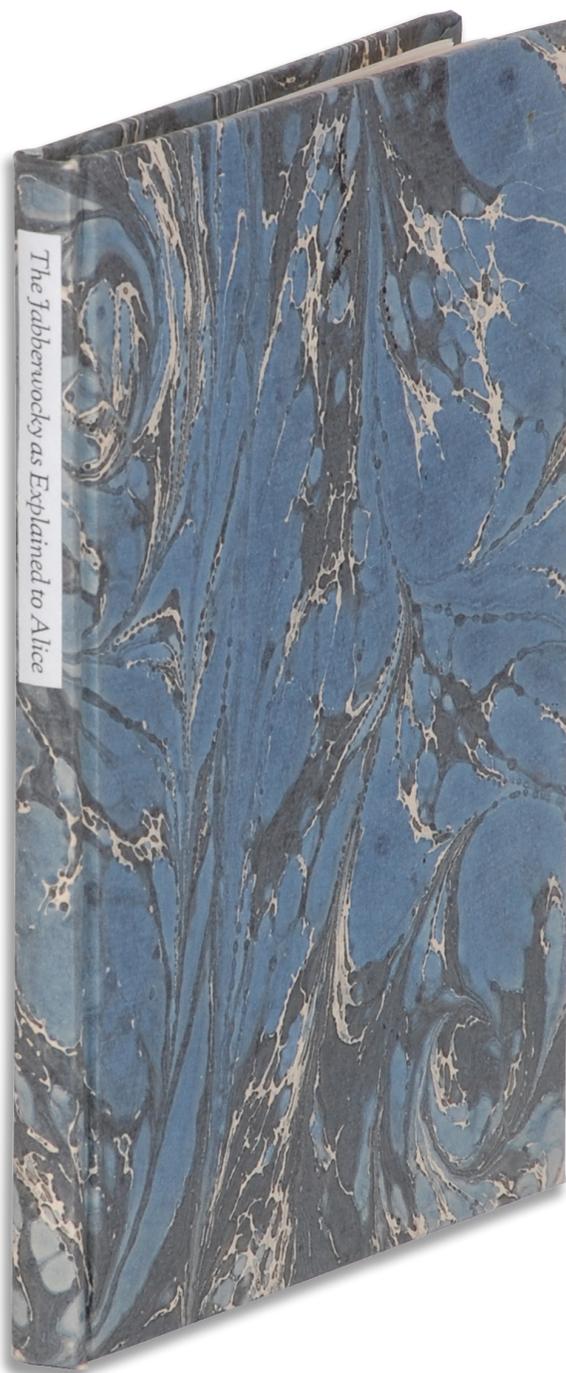
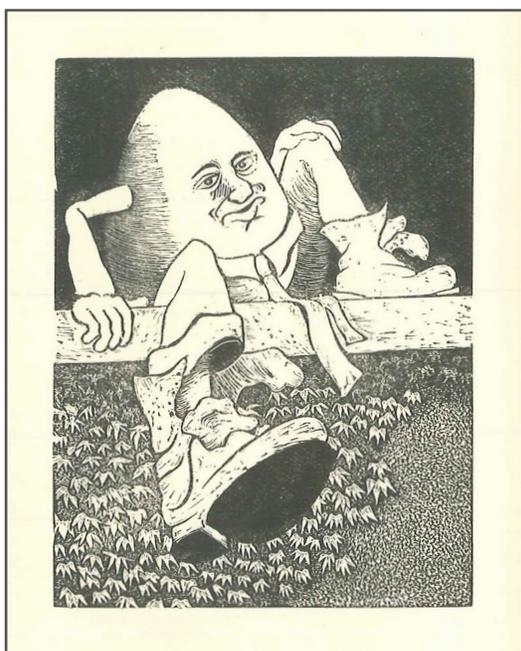
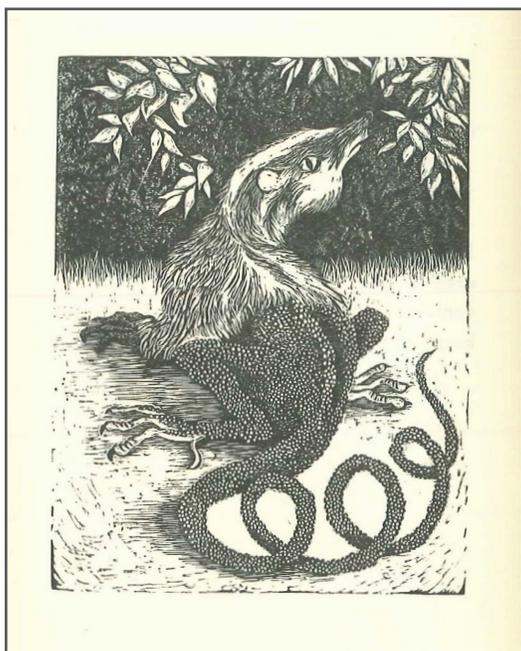


oaks & sand cherry, blueberry & groundnut. Near the end of May, the sand cherry (*Cerasus pumila*) adorned the sides of the path with its delicate flowers arranged in umbels cylindrically about its short stems, which last, in the fall, weighed down with good-sized and handsome cherries, fell over in wreaths like rays on every side. I tasted them out of compliment to Nature, though they were scarcely palatable. The sumach (*Rhus glabra*) grew luxuriantly about the house, pushing up thru the embankment which I had made, & growing five or six feet the first season. Its broad pinnate tropical leaf was pleasant though strange to look on. The large buds, suddenly pushing out late in the spring from dry sticks which had seemed to be dead, developed themselves as by magic into graceful green & tender boughs, an inch in diameter; and sometimes, as I sat at my window, so heedlessly did they grow and tax their weak joints, I heard a fresh & tender bough suddenly fall like a fan to the ground, when there was not a breath of air stirring, broken off by its own weight. In August, the large masses of berries, which, when in flower, had attracted many wild bees, gradually assumed their bright velvety crimson hue, and by their weight again bent down and broke the tender limbs.



¶ As I sit at my window this summer afternoon, hawks are circling about my clearing; the tativity of wild pigeons, flying by twos and threes athwart my view, or perching restless on the white pine boughs behind my house, gives a voice to the air; a fish hawk dimples the glassy surface of the pond and brings up a fish; a mink steals out of the marsh before my door & seizes a frog by the shore;





Chamberlain Press

THE JABBERWOCKY AS EXPLAINED TO ALICE

by Lewis Carroll

The Chamberlain Press: (Easthampton, MA), 1975; 16mo, marbled paper-covered boards, paper spine label; not paginated. \$300

Limited to 75 copies signed by Sarah Chamberlain, printer and illustrator. A fine copy. This is the first book printed at the Chamberlain Press. Printed on Rives buff using Goudy Old-style type. The illustrations are engraved in wood. [Book # 97896]

Pennyroyal Press

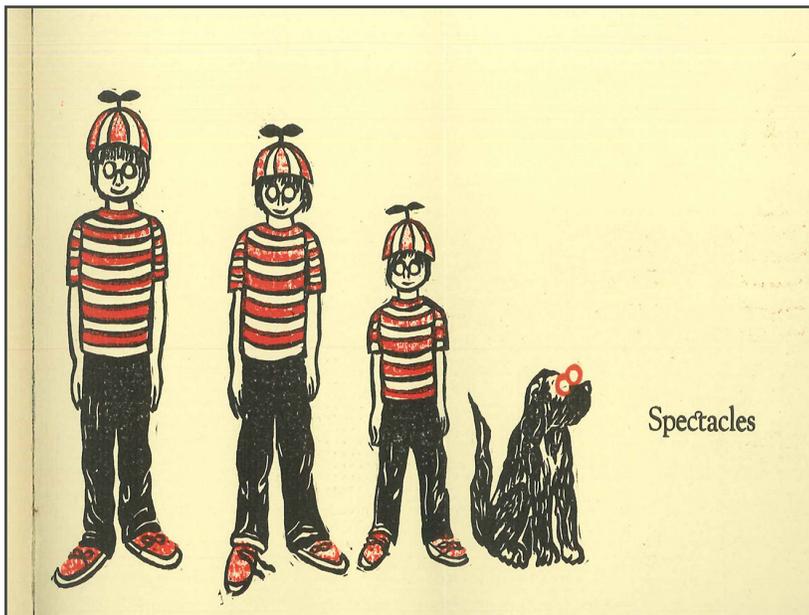
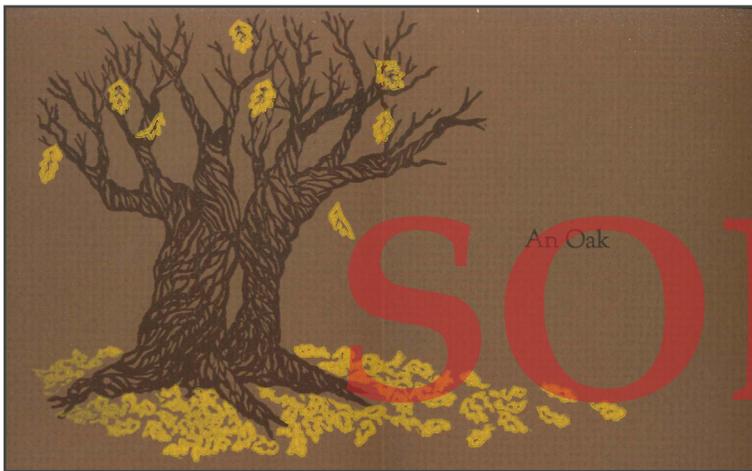
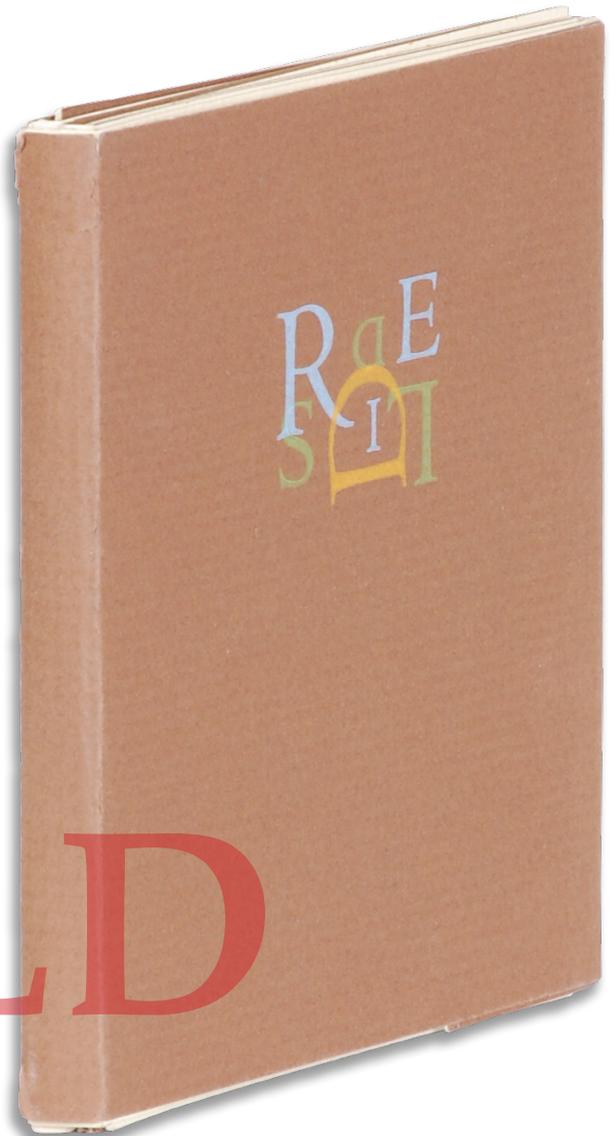
RIDDLES

by Sarah Chamberlain (illustrator)

(Pennyroyal Press): N.P. (1975); 32mo., stiff paper wrappers, slip case; unpaginated. \$300

Limited edition of 75 numbered copies. A fine copy. Not listed in 1986 checklist. April 1, 2002 email from Barry Moser to Nina W. Matheson confirm that the work was a Pennyroyal imprint by Chamberlain, Moser's student at the time of publication. A collection of seven English poetic riddles with illustrations printed from linoleum blocks. Leaves fold out to reveal illustrations.

[Book # 112221]



A hundred years I once did live;
And often wholesome food did give;
Yet all that time I ne'er did roam
So much as half a mile from home.
My days were spent devoid of strife,
Until at last I lost my life:
And since my death, 'tis strange to hear,
I oft have travelled far and near.

MISCELLANEOUS PUBLICATIONS

by Thomas P. Fleming

n.p.: n.p., 1929-1940; small 4to, cloth; variously paginated. \$300

This single tome holds eleven papers written by author Thomas P. Fleming, scholar, librarian, and bibliographer that was very active in the first half of the twentieth century. Fleming was the head of the Order Department at the University of Minnesota Library as well as the Medical Librarian for Columbian University. The eleven essays, most unpublished, are:

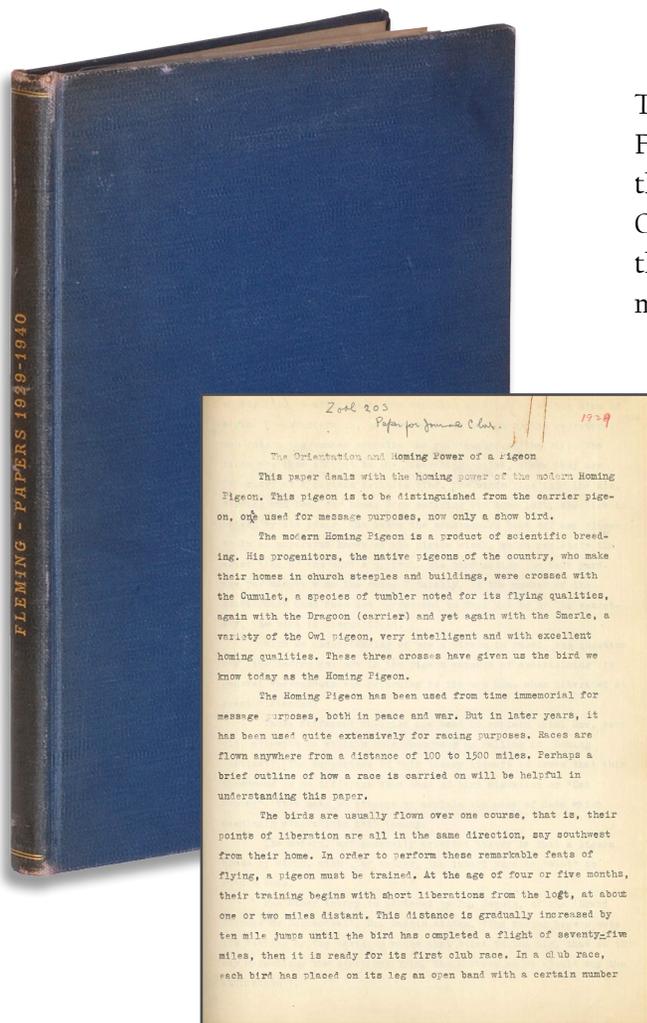
1. The Cleveland Academy of Natural Science 1845-1860 (1929) - A paper which focuses on explaining Cleveland's contribution to the history of science.
2. The Orientation and Homing Power of a Pigeon (1929) - This paper lays out the vast distinctions between the homing pigeon and the carrier pigeon.
3. Bibliographical Journals in the Field of Biology (1930) - A list of journals (worldwide) that publish articles in the field of biology.
4. A Contribution to the History of Zoological Bibliography (1931) - A paper that provides the rationale for the use of bibliographies and reference in the field of Zoology.
5. The Acquisition of Material for the University of Minnesota Library (1936) - The importance of gifts and institutional donations are described in this paper.
6. Exchange and Distribution of Duplicate State Documents (1936) - A paper that explains the process of providing access to duplicates to either the public or other institutions nationwide.
7. Developing Library Resources with Limited Funds (1938) -

This paper was published in *The Library Journal*, February 15th, 1938.

8. How to Interest Students in the History of Medicine (1938) - Fleming talks about his theory on how to encourage students to take interest in medical history by using a variety of techniques.
9. Some Unsolved Problems of Acquisition in University Libraries (1938) - In this interesting paper, Fleming comes up with some of his own ideas to keep printed material coming to institutions.
10. Discussion of Nathan Van Patten's paper, "Buying Policies of College and University Libraries" (1939) - Fleming's response to Van Patten's explanation to a sound buying policy.
11. Essentials in the Organization of Acquisition Work in University Libraries (1940) - A published article available in *College of Research Libraries* (1940, p. 229 - 234).

Also loosely included are three offprints:

Medical Librarianship, A Mid-Century Survey: A Symposium (1957), *A Continuous Bibliographic Service in University Libraries* (1947), and *European Wartime Acquisitions and the Library of Congress Mission* (by Reuben Peiss, inscribed by Peiss for Tomas Fleming, 1946). [Book # 135512]

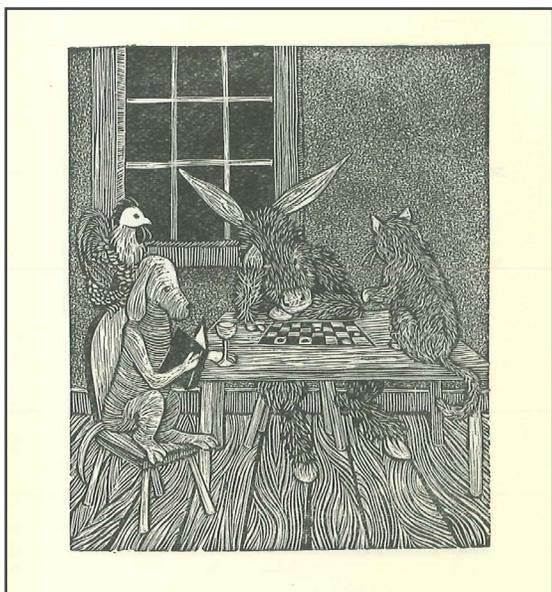
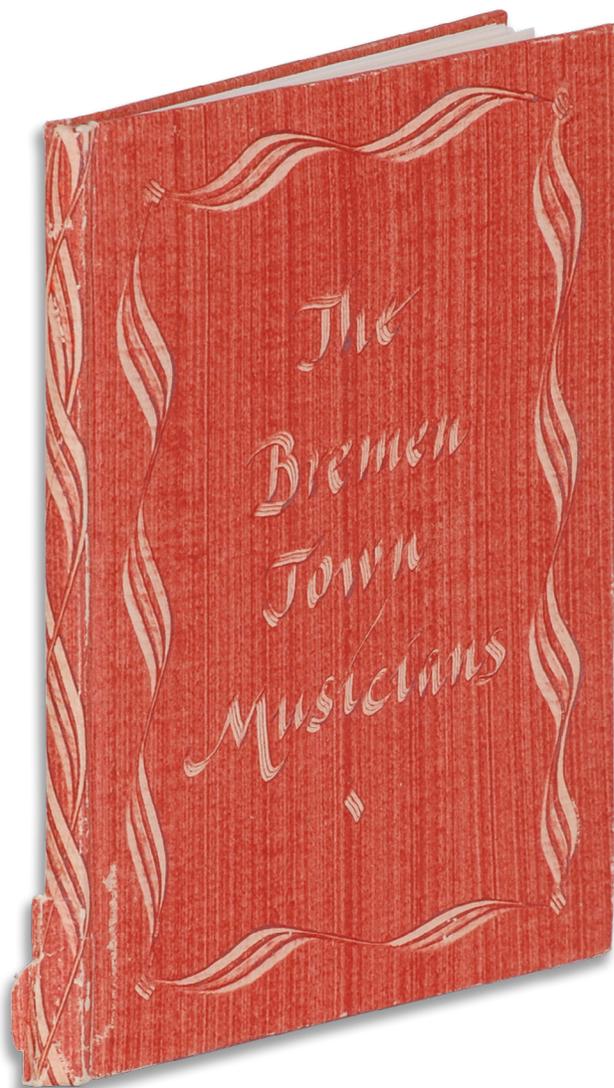


Chamberlain Press

THE BREMEN TOWN MUSICIANS

Chamberlain Press: n.p. (but Easthampton, MA), 1978; small square 8vo., paste-paper covered boards; unpaginated. \$300

Limited edition of 120 numbered copies signed by the printer and illustrator, Sarah Chamberlain. Lower spine with some light damage, else very good. A scarce title. Bound by Gray Parrot. The paper is Rives and the type is Goudy Bold. Wood engravings by Chamberlain. A Grimm Fairy Tale. Printed in black and red. [Book # 137067]





long, they came to a cat sitting on the path, with a face like three rainy days. "Now then, old shaver, what has gone askew with you?" asked the Donkey. "Who can be merry when his neck is in danger?" answered the Cat. "Because I am now getting old, and my teeth are worn to stumps, and I prefer to sit by the fire and spin, rather than hunt about after mice, my mistress wants to drown me, so I have run away. But now good advice is scarce. Where am I to go?" "Come with us to Bremen," said the Donkey. "You understand night music, so you can be a town musician." The Cat thought well of it and went with them. After this, the three fugitives came to a farm, where a cock was sitting upon the gate, crowing with all his might. "Your crow goes through and through one," said the Donkey. "What is the matter?" "I have been foretelling fine weather, because it's the day on which Our Lady washes the

Christ Child's little shirts and wants to dry them," said the Cock. "But guests are coming for Sunday, so the housewife has no pity, and has told the cook that she intends to put me in the soup tomorrow. Now I am crowing at full pitch while I can." "Ah, but Red Comb," said the Donkey, you had better come away with us. We are going away to Bremen. You can find something better than death everywhere. You have a good voice, and if we make music together, it must have some quality." The Cock agreed to this plan, and all four of them went on together. They could not, however, reach the city of Bremen in one day. In the evening, they came to a forest where they meant to pass the night. The Donkey and the Hound laid themselves down under a large tree, the Cat and the Cock settled themselves in the branches; but the Cock flew to the top where he was the most safe. Before he went to sleep, he looked all a-



Illuminated Manuscripts

MUHAMMAD JUKI'S SHAHNAMEH OF FIRDAUSI

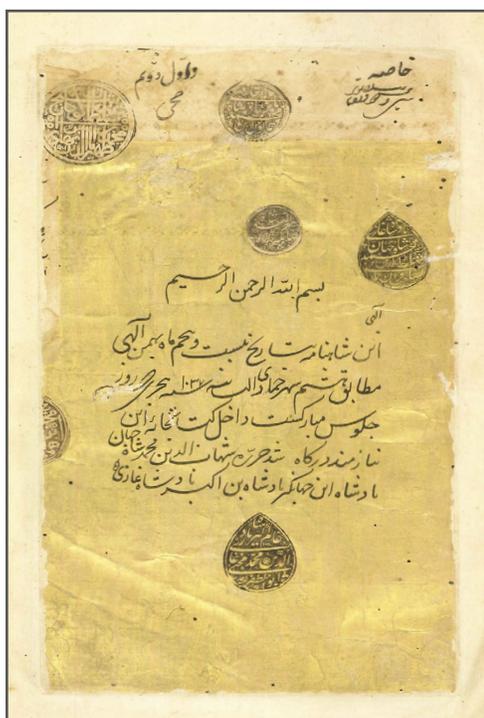
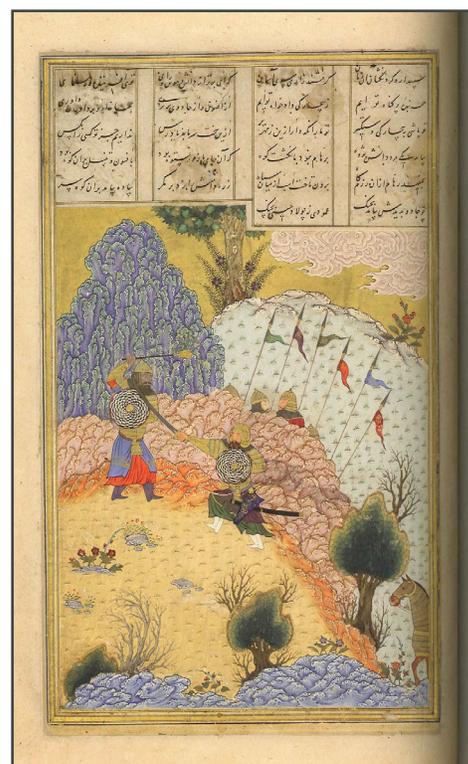
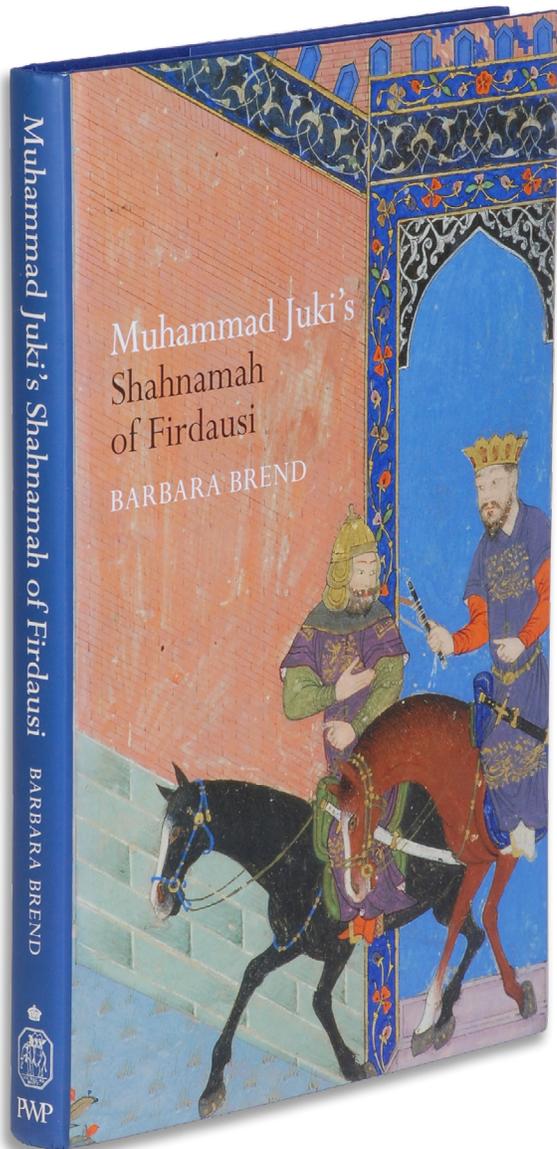
by Barbara Brend

Royal Asiatic Society / Philip Wilson: London, 2010; 4to., cloth, dust jacket; 214 pages. \$300

First edition, first printing. A fine copy. The *Shahnameh* of Firdausi produced for the Timurid Muhammad Juki (a grandson of Timur) in the 1440s is one of the finest surviving Persian manuscripts produced between the heyday of Baysunghur's academy in Herat and the appearance of Bihzad.

It has thirty-one exquisite miniature paintings depicting scenes from the epic tale and fine illumination on two pages. The manuscript was presented to the Royal Asiatic Society in 1834 by Lt. Col. C. J. Doyle who had probably received it as a parting gift from Lord Hastings on leaving India. It had previously been in the Mughal Imperial Library and bears the seals of the Mughal emperors Babur, Humayun, Jahangir, Shah Jahan and Aurangzheeb; there is an autograph note by Shah Jahan and further notes reveal its subsequent history.

This monograph written by Dr. Barbara Brend is the first complete study of the manuscript and provides a detailed analysis of the cycle of illustrations; a commentary on the Mughal notes by A. H. Morton which offer telling insights into the practices of the Mughal library. [Book # 137088]



Heavenly Monkey

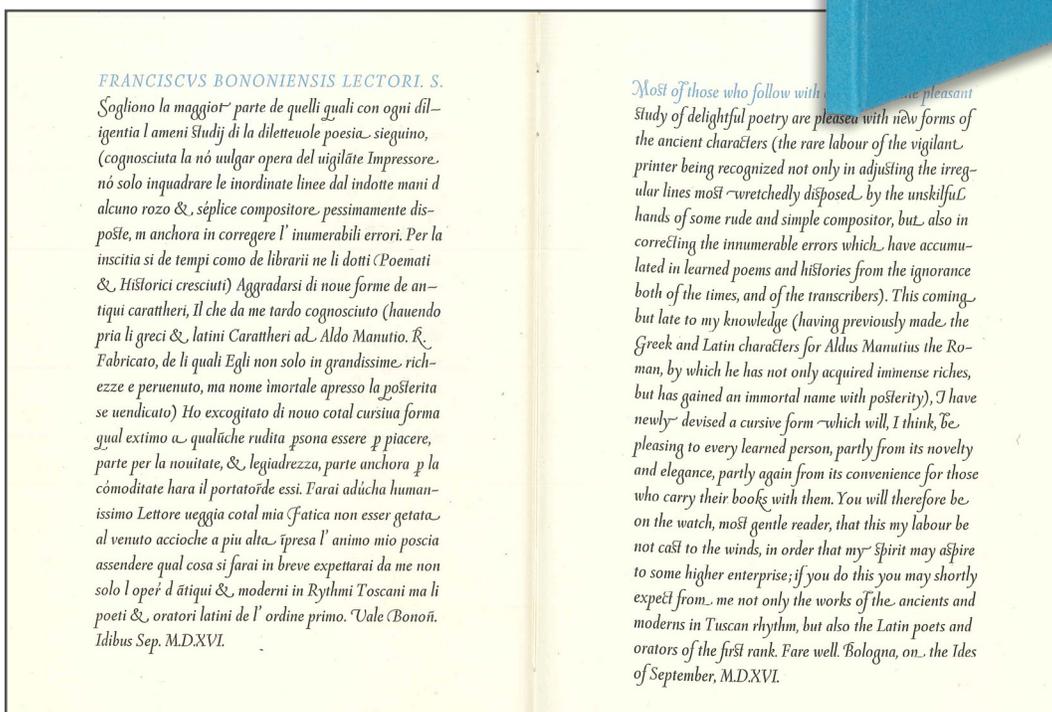
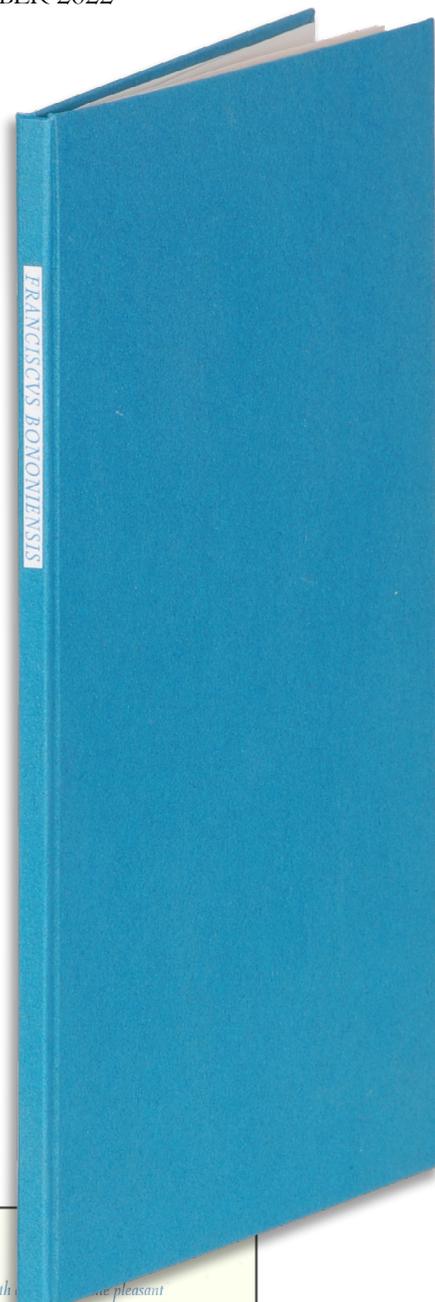
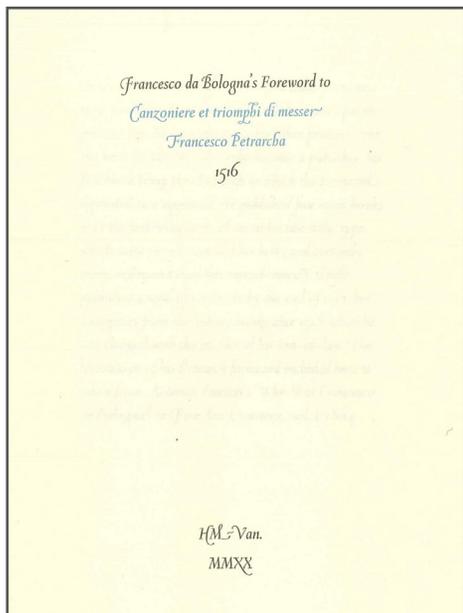
FRANCESCO DA BOLOGNA'S FOREWORD
TO CANZONIERE ET TRIUMPHI DI MESSER
FRANCESCO PETRARCHA,
1516

HM-Van.: Vancouver, B.C., Canada, 2020; 8vo., cased in thin boards covered with metallic blue paper, paper spine label; (6) pages. \$300

Limited to 30 numbered copies printed by Rollin Milroy of Heavenly Monkey. A fine copy. Set in Cancelleresca Bastarda and printed with a Pratt-Albion

foolscap handpress on dampened Richard de Bas paper.

In 1516 the type cutter Francesco Griffo turned his hand to publishing, issuing an edition of Petrarch in a new and very compact italic. The book included a brief foreword from the printer, laying out the intentions and hopes for his new press. It is the only known text written by him. Fragments & Glimpses included an English translation; this book presents both the original Italian and the translation, on facing pages. [Book # 137144]



FRANCISCUS BONONIENSIS LECTORI. S.
Sogliono la maggior parte de quelli quali con ogni diligentia l'amenij Studij di la diletteuole poesia, sieguino, (cognosciuta la nò uulgar opera del uigilante Impressore, nò solo inquadrate le inordinate linee dal indotte mani d'alcuno rozo & seplíce compositor, pessimamente dispošte, m anchora in corregere l' innumerabili errori. Per la inscitia si de tempi como de librarri ne li dotti (Poemati & Historici cresciuti) Aggradarsi di noue forme de antiqui caratheri, il che da me tardo cognosciuto (hauendo pria li greci & latini Caratheri ad Aldo Manutio. R. Fabricato, de li quali Egli non solo in grandissime ricchezze e peruenuto, ma nome imortale apresso la posterita se uendicato) Ho excogitato di nouo cotal cursiua forma qual extimo a qualche rudita psona essere p piacere, parte per la nouitate, & leggiadrezza, parte anchora p la comoditate hara il portatoide essi. Farai aduicha humanissimo Lettore ueggia cotal mia fatica non esser getata al uenuto accioche a piu alta ipresa l' animo mio poscia assendere qual cosa si farai in breue expectarai da me non solo l'oper d'atiqui & moderni in Rhythmi Toscani ma li poeti & oratori latini de l' ordine primo. Vale Bonoñ. Idibus Sep. M.D.XVI.

Most of those who follow with a pleasant study of delightful poetry are pleased with new forms of the ancient characters (the rare labour of the vigilant printer being recognized not only in adjusting the irregular lines most wretchedly disposed by the unskillful hands of some rude and simple compositor, but also in correcting the innumerable errors which have accumulated in learned poems and histories from the ignorance both of the times, and of the transcribers). This coming but late to my knowledge (having previously made the Greek and Latin characters for Aldus Manutius the Roman, by which he has not only acquired immense riches, but has gained an immortal name with posterity), I have newly devised a cursive form which will, I think, be pleasing to every learned person, partly from its novelty and elegance, partly again from its convenience for those who carry their books with them. You will therefore be on the watch, most gentle reader, that this my labour be not cast to the winds, in order that my spirit may aspire to some higher enterprise; if you do this you may shortly expect from me not only the works of the ancients and moderns in Tuscan rhythm, but also the Latin poets and orators of the first rank. Fare well. Bologna, on the Ides of September, M.D.XVI.

Wayzgoose Press

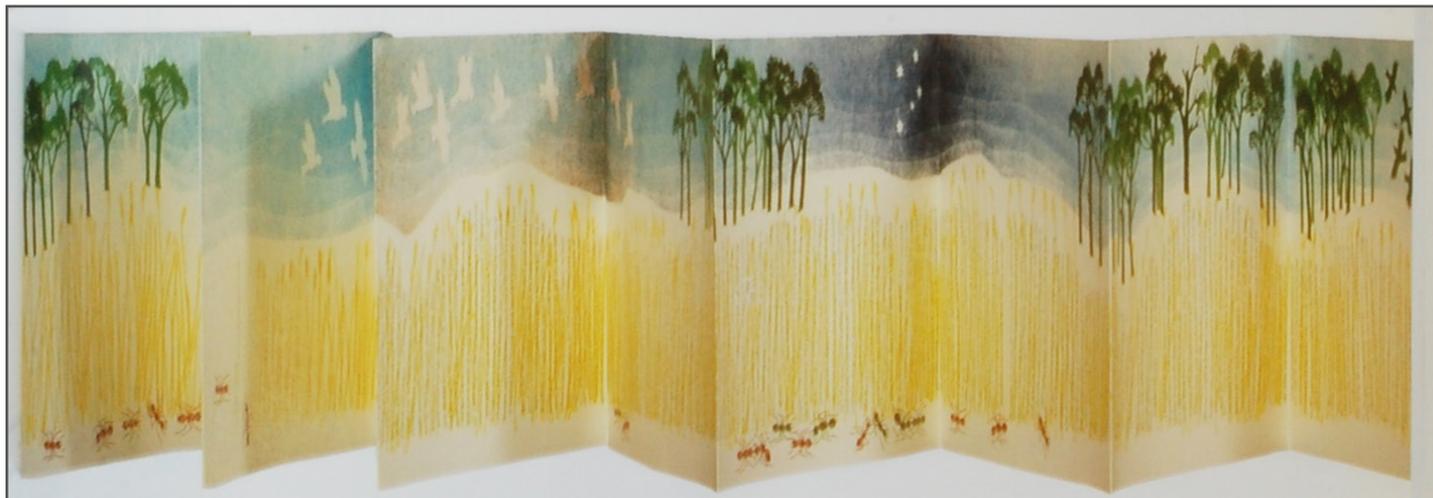
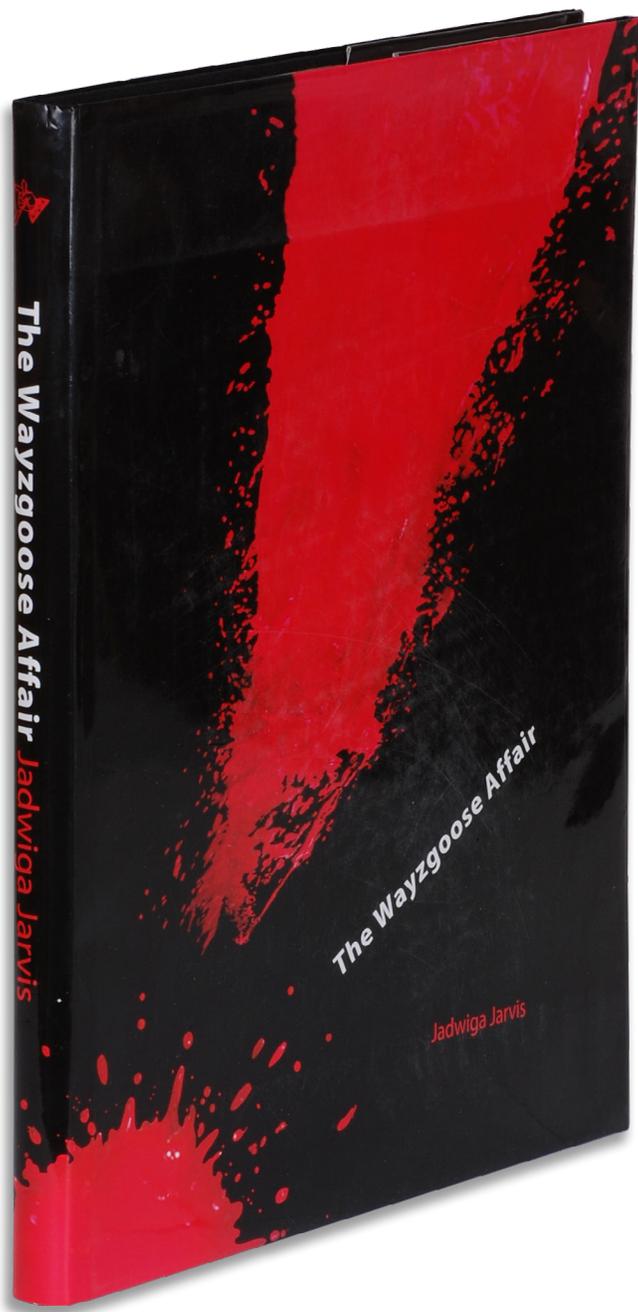
THE WAYZGOOSE AFFAIR

by Jadwiga Jarvis

Wayzgoose Press: Katoomba, 2007; small folio, cloth, illustrated endpapers, black and red dust jacket; 177 pages. \$300

Limited to 500 copies. A near fine copy. Carolynne Skinner, an Australian-based publisher and arts promoter, in writing about this book states: In compiling *The Wayzgoose Affair*, Jadwiga Jarvis has used excerpts from her correspondence with friends, colleagues, supporters and, occasionally, detractors, to weave a story both instructive and amusing. She records the setbacks, successes, irritations, and even disasters with a wicked wit and an often sharp and critical tone. No holds are barred. She begins with the setting up of the press, its search for a permanent home, and more-or-less chronologically describes the technical challenges, frustrations and pleasures of each project, complete with illustrations.

[Book # 137537]



Peter Pauper Press

A Large Run of Eighty-Two Peter Pauper Press Titles

Peter Pauper Press; 82 volumes. \$350

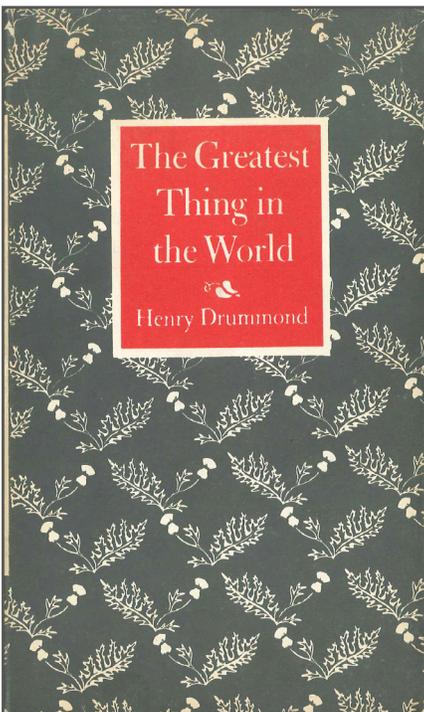
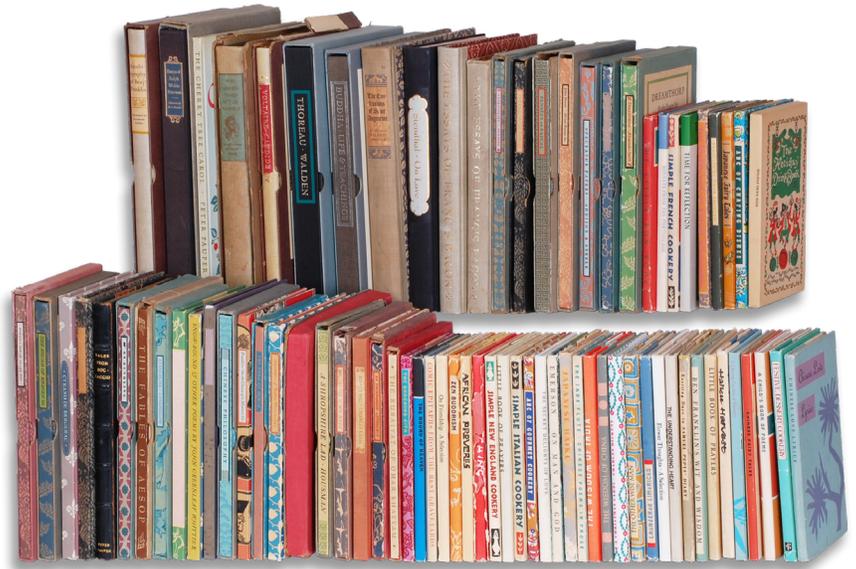
Titles include:

“The Confessions of Saint Augustine”, Illustrated by Valenti Angelo; ‘The Little Pun Book’, ‘Sonnets from the Portuguese’, ‘Time for Reflection’, ‘Simple French Cookery’, ‘The Rubaiyat of Omar Khayyam’, ‘The Rubaiyat of Omar Khayyam’ (printer’s variant), ‘ABC of Chafing Dishes’, ‘The Wisdom of China’, ‘The Wisdom of India’, ‘Flower Thoughts: A Selection’, ‘Understanding Heart’, ‘On Friend-

ship: A Selection’,

‘Zen Buddhism’, ‘African Love Poems and Proverbs (Petites S.)’, ‘I Ching: The Book of Changes’, ‘Simple New England Cookery’, ‘Little Book of Prayers’, ‘Little Book of Prayers’ (printer’s variant), ‘Haiku Harvest’, ‘A Chinese Garden of Serenity’, ‘Chinese Fairy Tales’, ‘A Child’s Book of Poems’, ‘Festive Dessert Cookery’, ‘Chinese Love Lyrics’, ‘Bhagavad-Gita: A Book of Hindu Scriptures’, ‘The Holiday Drink Book’, ‘Simple Italian Cookery’, ‘The ABC of Gourmet Cookery’, ‘Secret Delights of Love’, ‘Emerson On Man and God’, ‘Japanese Haiku’, ‘The Jade Flute: Chinese Poems in Prose’, ‘Laundered Limericks’, ‘Essays’ by R. Waldo Emerson illustrated by Hans Alexander Mueller, ‘Buddha: His Life & Teachings’ illustrated by Jeanyee Wong, ‘Walden; or, Life in the Woods’ by Henry David Thoreau illustrated by Aldren Watson, ‘Tales from Boccaccio’ by Jean Fontaine illustrated by Richard Floethe (lacking the slipcase), ‘A Shropshire Lad’ by A. E. Housman illustrated by Aldren Watson, ‘Divine Poems’ by John Donne, ‘The Cherry Tree Carol’ illustrated by Jeanyee Wong, ‘The Essays or Counsels’ by Francis Bacon (both the first Peter Pauper Press edition and the reprint edition for TWO (2) BOOKS), ‘The Poems of Edgar Allan Poe’ illustrated by Hans Alexander Mueller, ‘Aesop’s Fables’ illustrated

by Thomas Bewick, ‘The Hound of Heaven’ by Francis Thompson, ‘The Surprising Adventures of Baron Munchausen’, ‘On the Choice of a Mistress’ by Benjamin Franklin, ‘Bundling’ by Henry Reed Stiles illustrated by Herb Roth, ‘The Strange Case of Dr. Jekyll and Mr. Hyde’ illustrated by Hans Alexander Mueller, ‘The Song of Songs’ illustrated by Aldren Watson, ‘Poems and Lyrics’ by Percy Bysshe Shelley (two copies, each different bindings, one lacking slipcase), ‘Roast Pig’ by Charles Lamb (no slipcase), ‘Cyrano de Bergerac’ by Edmond Rostand (lacking slipcase), ‘Rubaiyat of Omar Khayyam’ illustrated by Edmund Fitzgerald, ‘Stendhal On Love’ illustrated by Robert Greco (lacking slipcase), ‘The Autobiography of Benjamin Franklin’, ‘Pascal’s Pensees’, ‘The Holiday Cook / Drink Book’, ‘Dreamthorp’, ‘An Uncensored Anthology’, ‘Tragedy of Hamlet’, ‘The Sonnets of William Shakespeare’, ‘Exciting Days in Samuel Pepys’ Diary’, ‘Ben Franklin’s Wit & Wisdom’, ‘Chinese Philosophy’, ‘Evangeline; A Tale of Acadie’, ‘Voltaire’s Candide’, ‘The Hunting of the Snark’, ‘Snow-Bound and other Poems’, ‘Spectator Papers’, ‘Adventures of Tom Sawyer’, ‘Song of the Other Wise Man’, ‘A Christmas Carol’, ‘The Blessed Damozel, Sister Helen, and Other Ballads’, ‘The Song of Hiawatha’, ‘The Sermon on the Mount’, and ‘The Greatest Thing in the World’. [Book # 136776]



Whittington Press

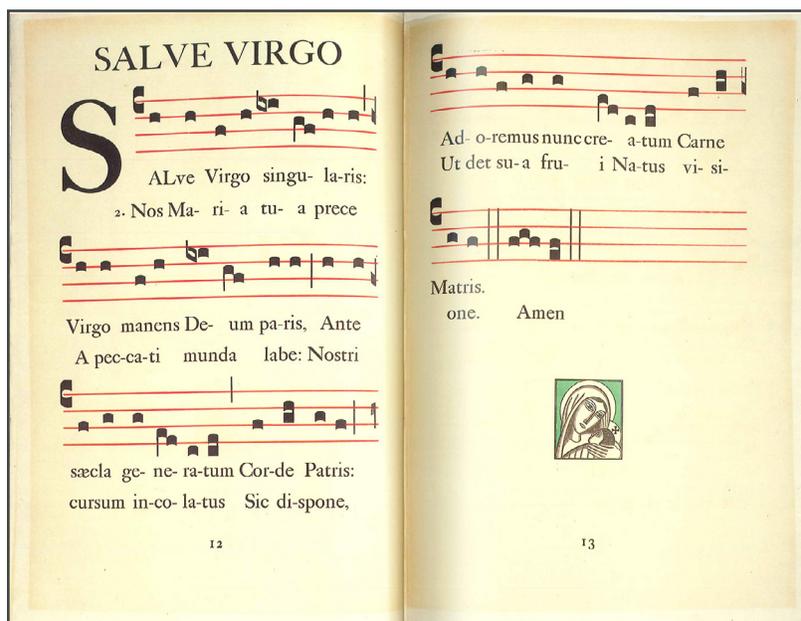
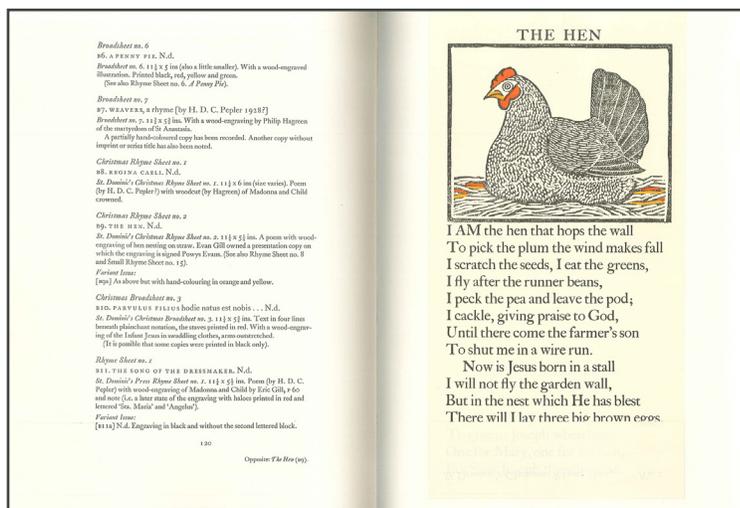
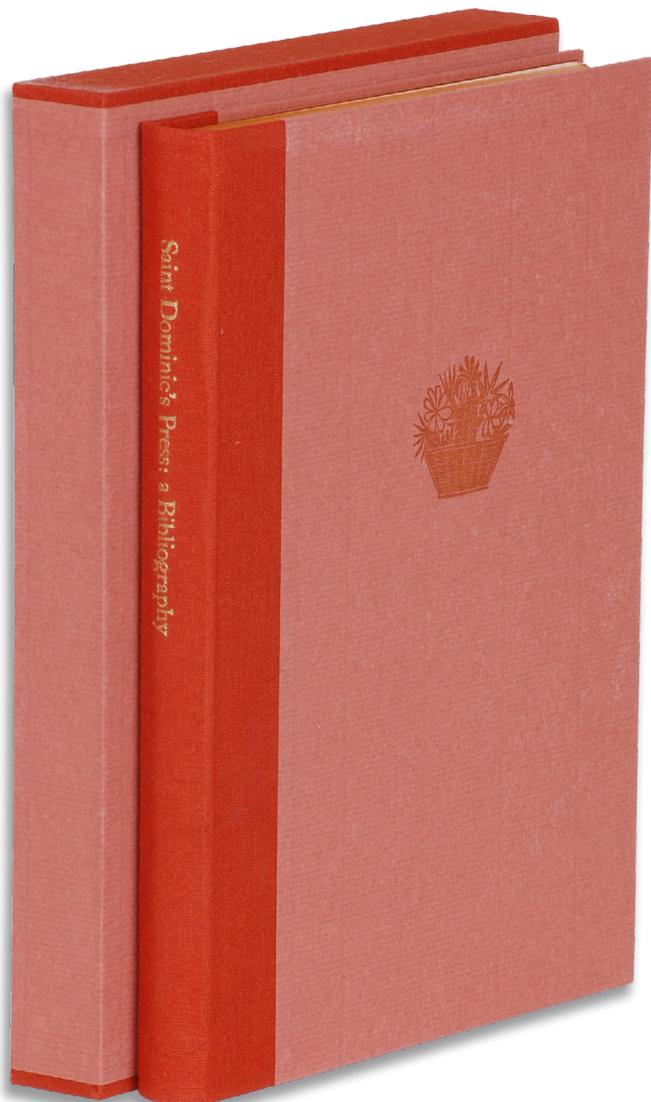
SAINT DOMINIC'S PRESS

A BIBLIOGRAPHY 1916-1937

by Michael Taylor and Brocard Sewell

The Whittington Press: Risbury, (1995); small 4to., quarter cloth, slipcase.; (viii), 180, (2) pages. \$375

Limited to 400 numbered copies, of which this is one of 300 numbered copies bound in quarter cloth over paper covered boards. Fine in fine slipcase. With frontis and 23 additional illustrations throughout, including 12 letterpress facsimiles (some foldouts), 4 color-plates, and 3 photos. Saint Dominic's was founded in 1916 by H.D.C. Pepler and published a number of Eric Gill titles. [Book # 41897]



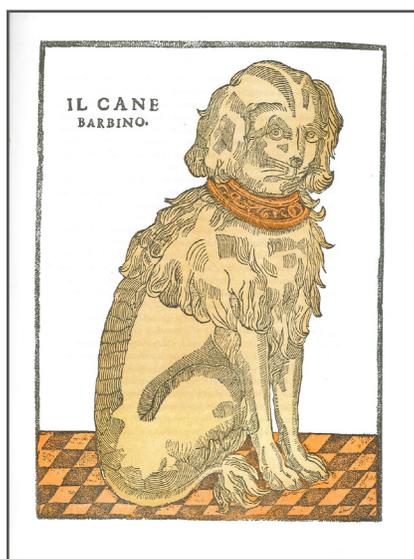
Bird & Bull Press

REMONDINI AND RIZZI

A CHAPTER IN ITALIAN DECORATED PAPER HISTORY

by Tanya Schmoller

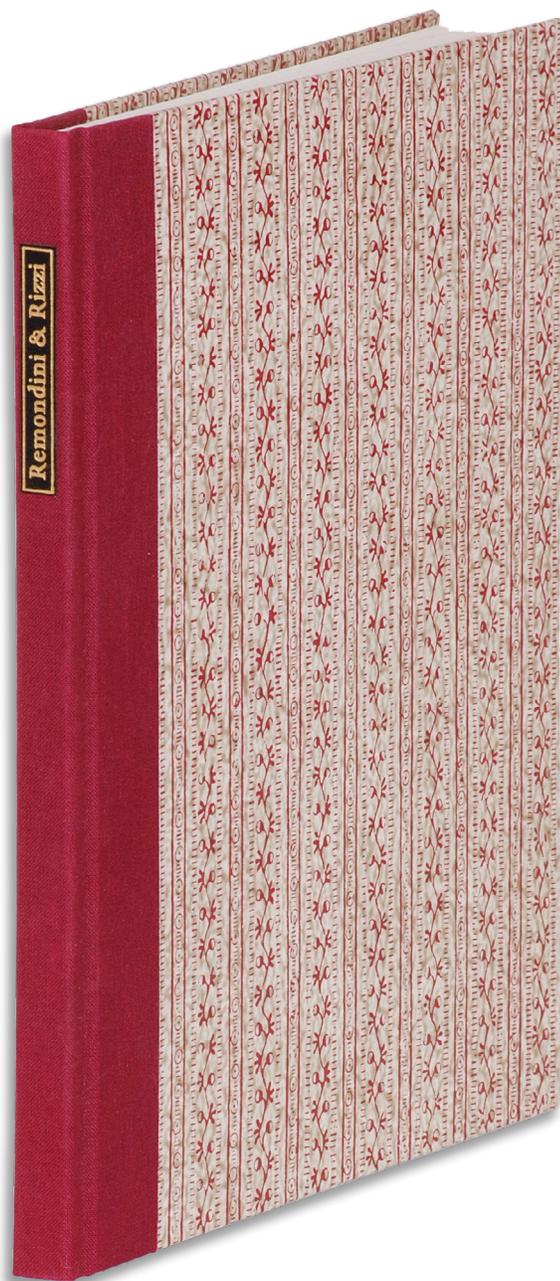
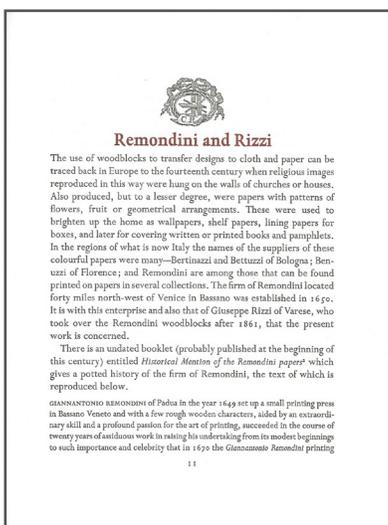
Oak Knoll Books: New Castle, DE, 1990; 8vo., cloth-backed boards covered with patterned paper, in facsimile of an original Remondini pattern specially executed by Henry Morris, leather spine; 55, (5) pages. \$400



A first edition limited to 215 numbered copies. A fine copy with prospectus loosely inserted. *Remondini and Rizzi* is set in Perpetua and printed by letterpress on Johannot mouldmade paper by Henry Morris at the Bird & Bull Press (Berger B36). Italian block-printed papers were the start of the collection of decorated papers that Tanya Schmoller and her husband Hans gathered together for over twenty years. The use of woodblocks to transfer designs to cloth and

paper can be traced back in Europe to the fourteenth century. In the region of what is now Italy there were several firms supplying these colorful papers, the most eminent of which was Remondini, established in 1650. This work traces the history of the Remondini enterprise and later the Giuseppe Rizzi enterprise, which took over the

Remondini woodblocks after 1861. It examines the sales techniques and production methods of these two firms and contains actual specimens of Rizzi decorated paper. Such samples are rarely found today and they are usually very expensive. The illustrations include a three-color facsimile of a Remondini woodblock and a fold-out reproduction of a decree authorizing the sale of gilt paper. Also included are four pages of genuine Rizzi paper sample. [Book # 29914]



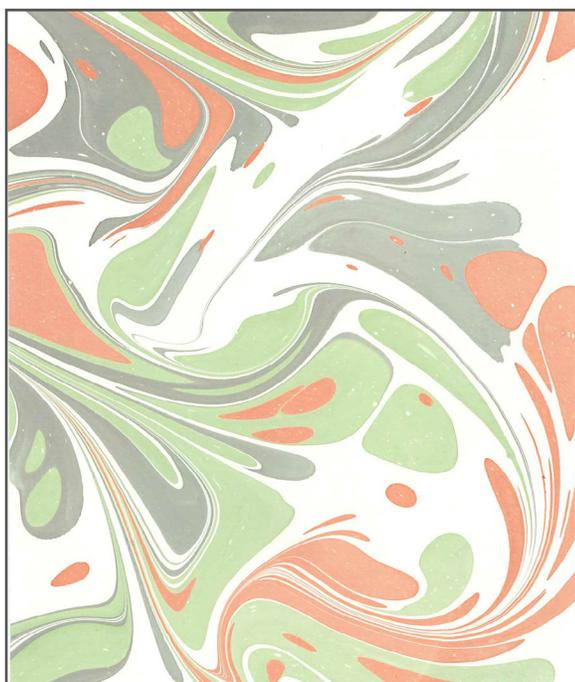
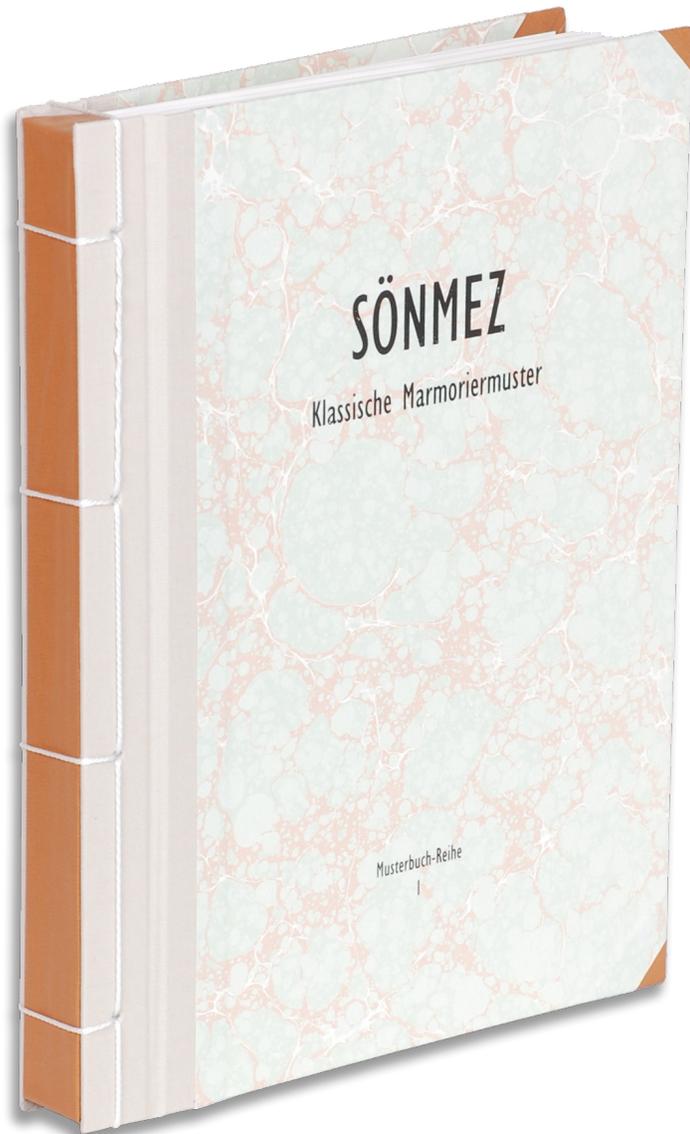
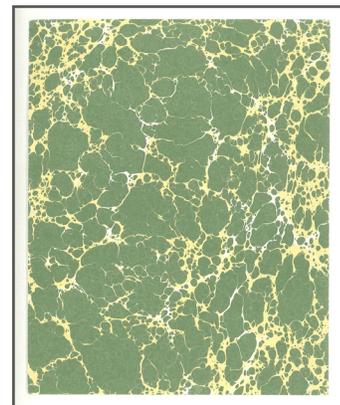
Marbling

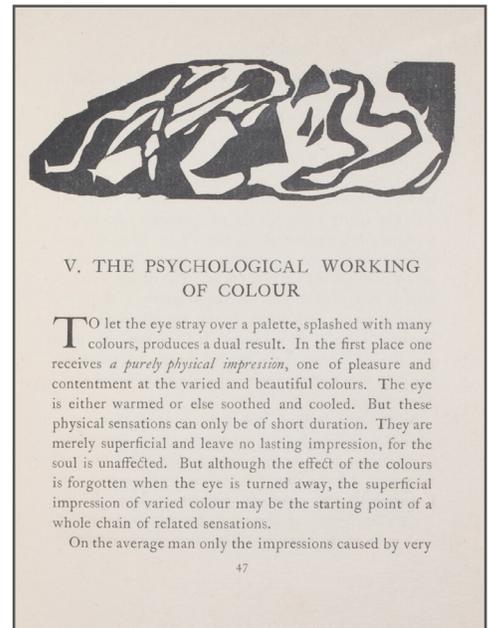
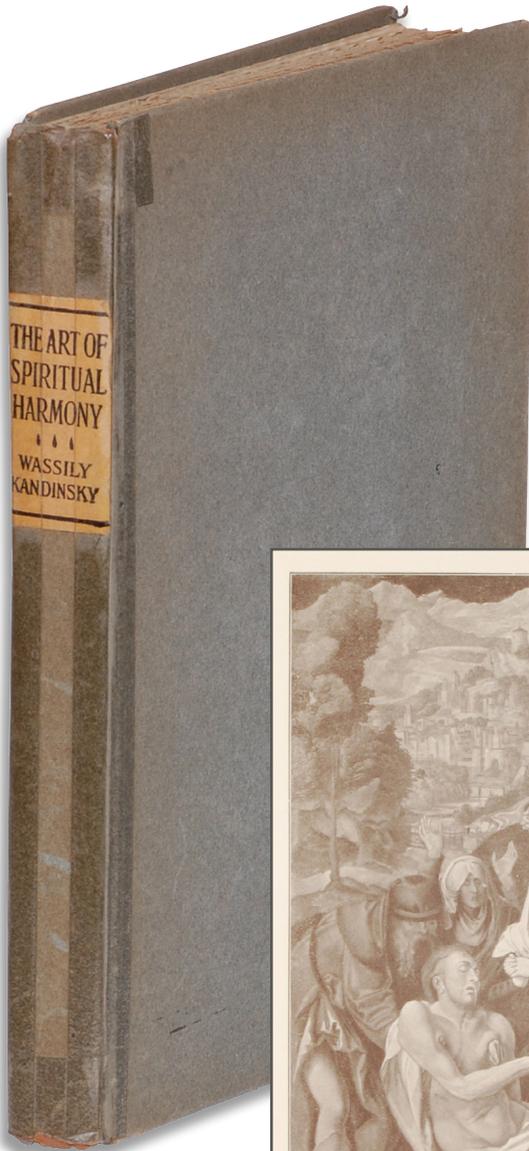
**KLASSISCHE MARMORIERMUSTER/
CLASSIC MARBLING
PATTERNS**

by Nedim Sönmez and Dr. Nuran Sönmez

Nedim Sönmez: Tübingen, 2005; 4to., in Japanese binding; not paginated. \$400

Limited to an edition of 20 copies signed and numbered by Nedim and Nuran Sönmez, of which only 10 were produced per Mr. Sonmez. It contains 80 unique pieces, all of which are tipped in and numbered on the backing sheet. These patterns range through the complete spectrum of traditional patterns now commonly used in Europe and, in most cases, already known in the Orient. This is the first volume in a series of pattern books. Text in German and English. [Book # 89145]





THE ART OF SPIRITUAL HARMONY

by Wassily Kandinsky, translated by M.T.H. Sadler

Constable and Company Limited: London, United Kingdom, 1914; 8vo., later cloth, paper spine label; 112 pages. \$400

First English edition. Chipped at corners, crude tape repair to spine, toning. Nine full-page illustrations with three full-page figures printed in black and red. First English-language Edition of this manifesto for abstract art, translated, and with an introduction, by Michael Sadler. [Book # 136803]

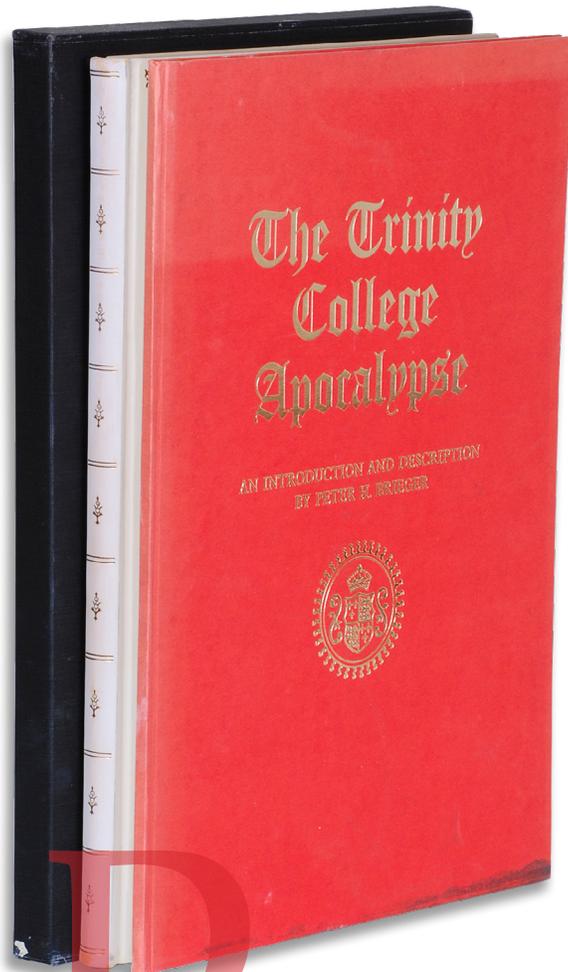
Illuminated Manuscripts

THE TRINITY COLLEGE APOCALYPSE
AN INTRODUCTION AND DESCRIPTION

Eugrammia Press: London, 1967; folio, orange gilt cloth, decorative full cream gilt calf, by Zaehnsdorf, cloth covered boards slipcase; 56 pages, (64) pages on heavy paper. \$400

With an introduction and description by Peter H. Brieger.

Limited to 600 numbered copies. Light uneven fading to boards of commentary volume one, with some dark staining to the bottom front board. Facsimile volume has minor wear to the spine ends. Slipcase shows minor shelfwear. Volume one with several text illustrations. Reproduction, in quality facsimiles, of the manuscript kept at Trinity College.. [Book # 137059]



Falconry**FREDERICK II DE ARTE VENANDI CUM AVIBUS**

Akademische Druck: u. Verlagsanstalt, 1969; 2 volumes, folio, suede leather boards, slipcase; 65 pages, followed by XI pages of b&w illustrations, facsimile volume has III unnumbered leaves. \$400

Ms. Pal. Lat. 1071, *Biblioteca Apostolica Vaticana*. Introduction and elucidative description of the facsimile edition by Carl Arnold Willemssen.

Limited to 1,000 unnumbered copies. Spines lightly faded, else a fine set in near fine slipcase. A very scarce facsimile.

Hunting, particularly falconry, was a distinguished practice of the courtly elite globally across the Middle Ages. In addition to indicating noble status, hunting was also the subject of study and scientific inquiry. Coupling texts and direct observation, Emperor Frederick II contends that he spent thirty years compiling the famed treatise on ornithology and falconry *On the Art of Hunting with Birds*.

The work drew widely on a variety of sources, such as Aristotelian zoological texts and works by expert Arabic-speaking falconers, in addition to relying heavily on close observation. Completed sometime in the 1240s, Frederick II dedicated this text to his (illegitimate) son Manfred. The textual tradition of the work was vast, and the oldest of seven Latin versions is at the Vatican. The manuscript Pal. lat. 1071 is generally accepted as a commission from Manfred himself and is dated between 1258 and 1266. The manuscript is the two-book version of the text, meaning that it contains the first two of the six sections of the monumental treatise.

Albeit abridged, the book's generous margins host over 900 images of birds, in addition to 170 human figures and twelve representations of horses. Showcasing magnificent vivid colors and masterful artistry, the manuscript is a highlight of thirteenth-century illumination.

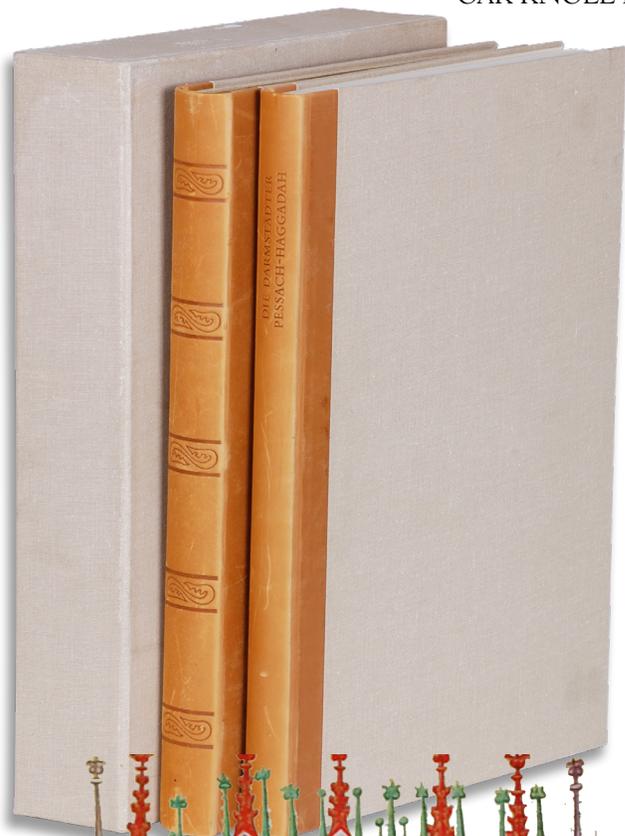
Ea que sunt, sicut sunt - While the treatise draws from a wealth of established knowledge most notably the falconer known in Latin as Moamym Frederick II takes care to emphasize that his own experiments and observations were used to demonstrate and discuss the things that are exactly as they are (“*ea que sunt, sicut sunt*”). In addition to closely observing birds and their habits, he claims that he regularly invited Arab falconers to his court to learn from them directly. The scrutiny used in this study translates into the images themselves, the most breathtaking of which capture birds in flight or detail their plumage. Illustrations were planned practically for every page of the ambitious manuscript, but the book was never finished. Beginning on fol. 94r, some of the images are drawn but not painted. Nevertheless, these preparatory drawings showcase the skill of the artists at work.

Written in an Italian rotunda - The fine southern Italian rotunda securely ties the manuscript to southern Italy. Exquisite initials in red and blue with complementary pen flourishing initiate each section of the extremely abbreviated Latin text written across two columns.

Addit Rex - This manuscript is also notable for containing additions made by Manfred, which are clearly marked in the beginning by notations reading “Rex”, “Rex Manfredus”, or “addit Rex”. The images on fol. 1v depicts not only the author Emperor Frederick II, but also King Manfred, both enthroned and regally dressed.

Manfred was crowned in Palermo in 1258 and died in 1266, thus giving us the probable time span in which the book was created. In the early fourteenth century, the book was in the hands of Jean II de Dampierre, who used it to make a French translation of the text, which would endure as an authoritative work of ornithology for centuries to come. [Book # 137061]





Illuminated Manuscripts
**DIE DARMSTÄDTER
PESSACH-HAGGADAH**

Propyläen: Berlin, 1971-1972; 2 volumes, large 4to, quarter leather, cloth boards, slipcase; (58) leaves, 129, [1] pages. \$400

An elaborate facsimile of the Darmstadt Haggadah. Spines lightly faded. Else near fine condition. A very scarce facsimile. With the commentary volume in English and German. Illuminated 15th century Haggadah. Printed on high-quality, parchment-like paper (some with tissue guards). With illustrations and gilt decorations.

[Book # 137069]



Janus Press

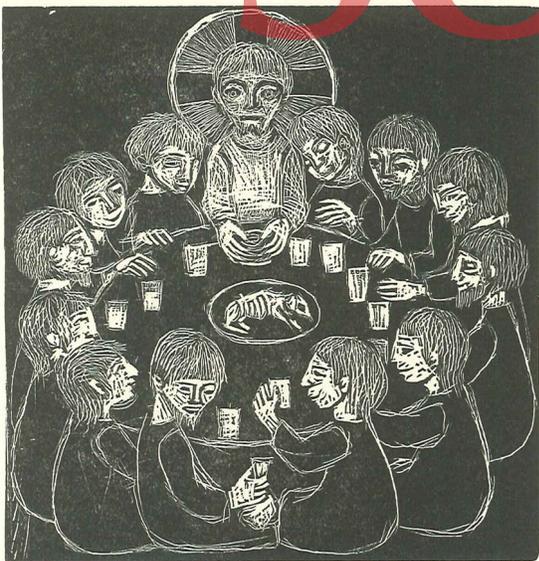
A BOOK OF PRAYERS

compiled by Berthe von Moschzisker

The Janus Press: Madison, WI, 1964; 8vo., stiff paper wrappers; unpaginated. \$400

Printed in an edition of 300 numbered copies and signed by Helen Siegl (Lehrer, *The Janus Press* 1955-75, pg.35). A fine copy. A portfolio of broadsides with texts from various prayerbooks. Illustrated with sixteen wood engravings (one on each broadside, four on cover, one on each of the title and colophon pages) by Siegl. Ten broadsides in wrapper with sewn-in title and colophon pages. Titles and text machine-set in 12 pt. Monotype Plan-tin. Titles and text printed in deep red with wood engravings in black on Rives curve velin 195 gram with green Linweave Spectra wrapper. Designed, set, and bound by CVV; printed at PCA by CVV and Frederick James. Commissioned by Christ Church, Philadelphia, Pennsylvania.

[Book #
137294]



Almighty God, who art the Light of the minds that know thee, the Joy of the hearts that love thee and the Strength of the lives that serve thee; Help us so to know thee that we may truly love thee,— so to love thee that we may joyfully serve thee; through Jesus Christ our Lord and Saviour. Amen

GELASIAN SACRAMENTARY

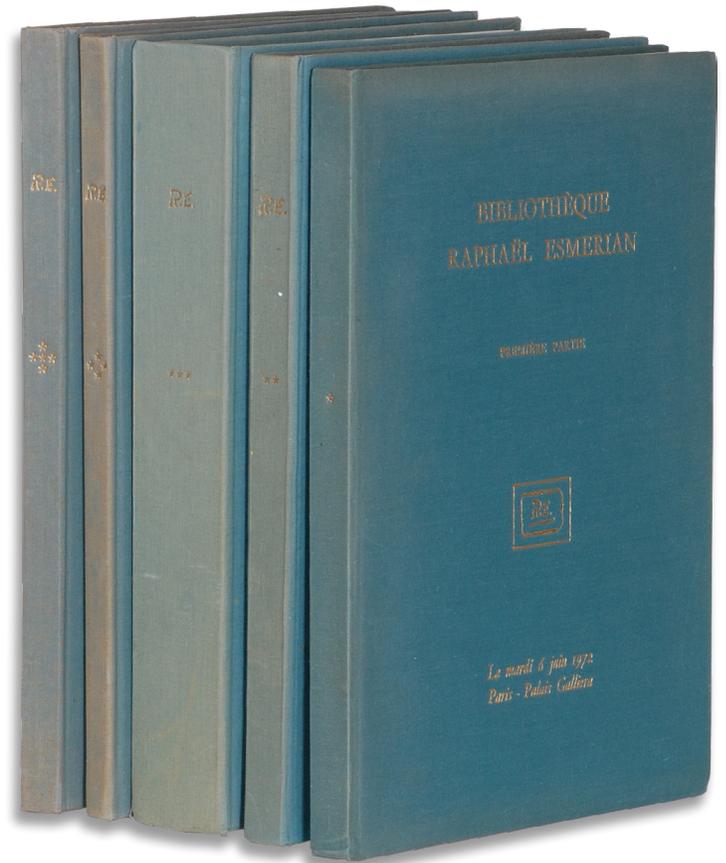


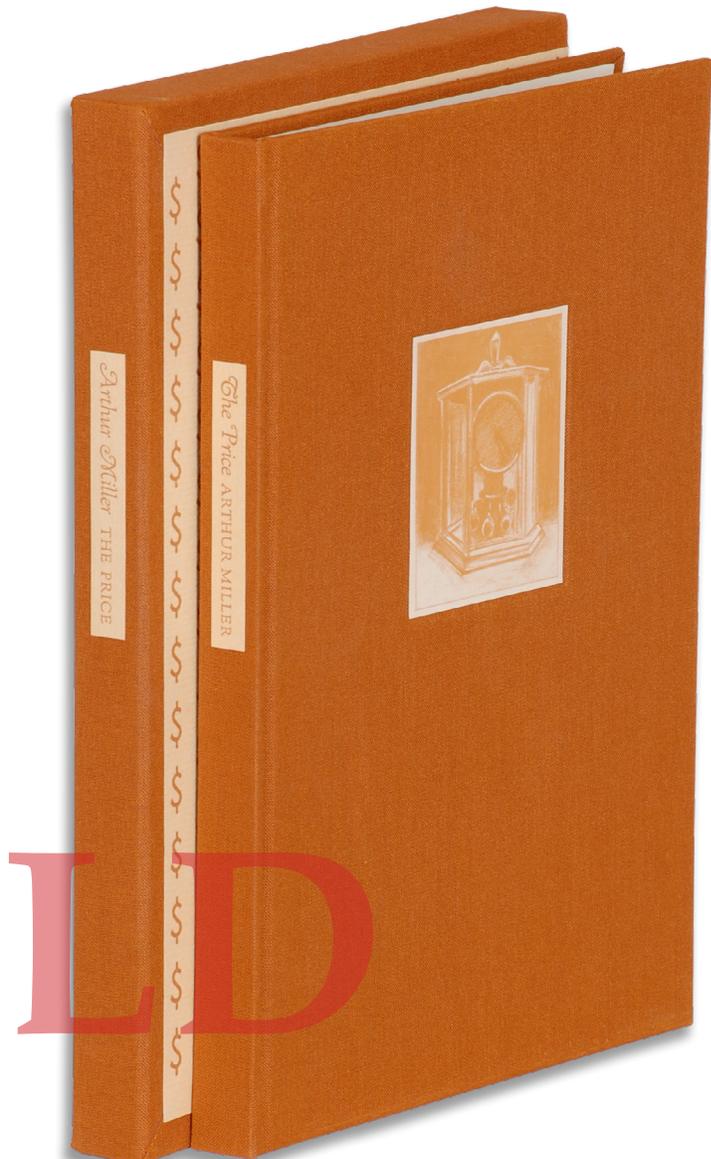
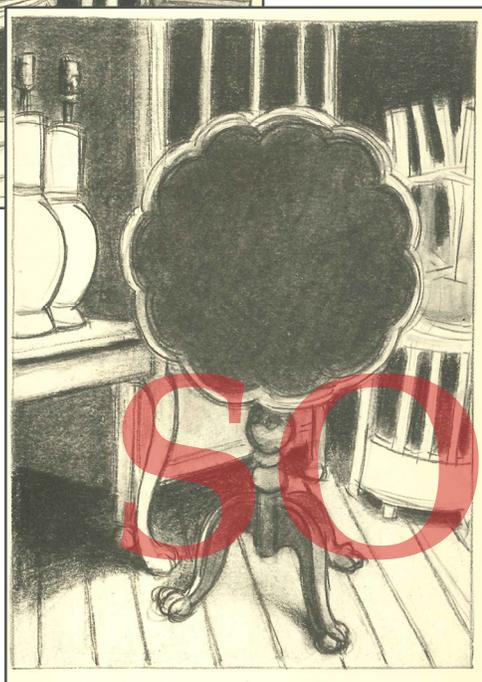
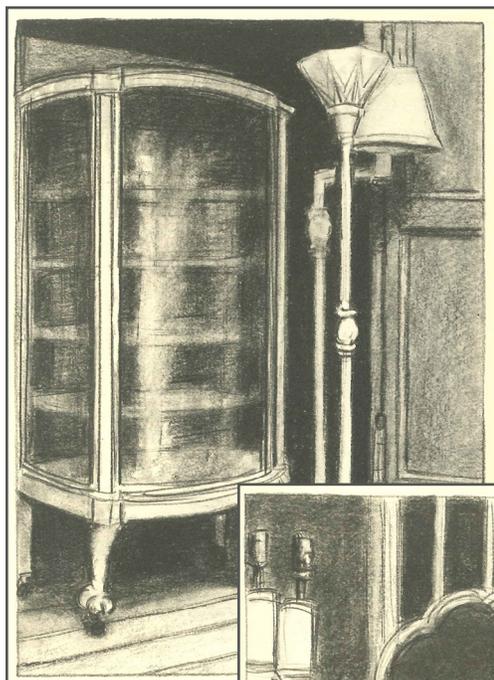
Bookbinding

**BIBLIOTHÈQUE RAPHAËL
ESMERIAN
FIVE VOLUMES**

Georges Blazot and Claude Guerin: Paris, (1972-1974); 5 volumes, 4to., cloth; (x),191,(3); (vi),183+(1); (68); (viii),105,(3); 123,(3); 147,(3) pages. \$400

S-K 1260. The near-complete set (lacking only the index volume six) of this magnificent auction catalogue. The first part contains Esmerian's collection of illuminated manuscripts and early printed books, often in fine bindings. There is a foreword by Jacques Guignard. The second volume describes 17th century bindings and is accompanied by a separate volume of indices summarizing information on the binders; the third part is actually two parts with many tipped-in plates. The fourth and fifth parts describe illustrated books, again, often in fine bindings. The number of plates present both in the text and tipped-in is very impressive. [Book # 137385]

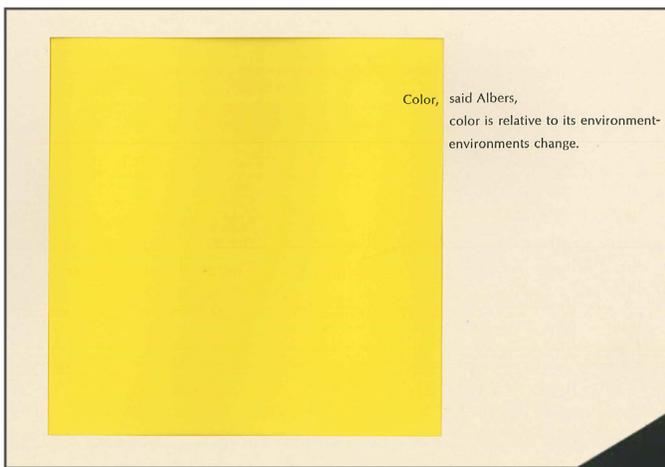
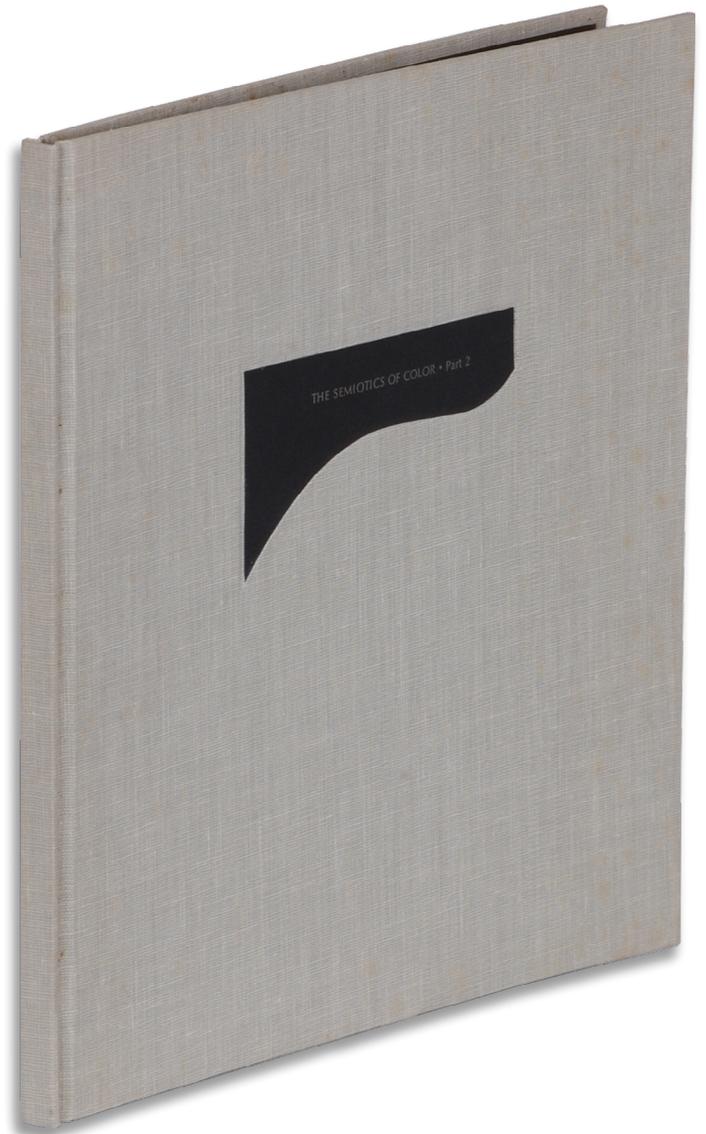




Arion Press
THE PRICE
 by Arthur Miller

Arion Press: San Francisco, 1999; large 8vo., cloth, a pictorial paper cover label, cloth slipcase with paper sides; 112 pages with 16 pages of plates. \$450

Printed in an edition limited to 300 numbered and signed by the playwright and the artist. A fine copy in fine slipcase. Prospectus loosely inserted. One of the finest plays written by the American dramatist Arthur Miller. The story depicts a family betrayal played out by two brothers who came to adulthood during the Depression and chose very different careers. After sixteen years of estrangement they are called together to clear out the furniture in the family home in Manhattan. They meet with an elderly furniture dealer, a wise man, who is both scoundrel and saint. Artist Stan Washburn has added illustrations that depict a set for the play, following the playwright's directions that the room be progressively seen. The eight drawings he uses scans an attic piled with furniture and the reader will see different views, shifting from stage left to right, to various distinct pieces. The drawings were printed in duo-tone offset lithography and the type is Goudy Old Style 12 point, composed in Monotype, and printed by letterpress. The paper is German mouldmade ivory Zerkall. [Book # 60906]



Permutation Press
**THE SEMIOTICS
OF COLOR - PART II**

by Eve Faulkes Small

The Permutation Press: (Morgantown, WV, 1987);
small 4to., cloth with inset black cover label; (28)
pages. \$450

Limited to 18 numbered copies, of which this copy is not numbered. Entered into the AIGA Book Shop for 1987 and shown on their web site. The artist uses an interesting combination of cutouts on each page exposing different combinations of color paper. The text is all about color. The University of Delaware holds correspondence between Clifford Harvey, proprietor of the Permutation Press and Ben Lieberman. Harvey (1997-2013) was Professor Emeritus of Art at West Virginia University and set up their Graphic Design program. [Book # 124350]

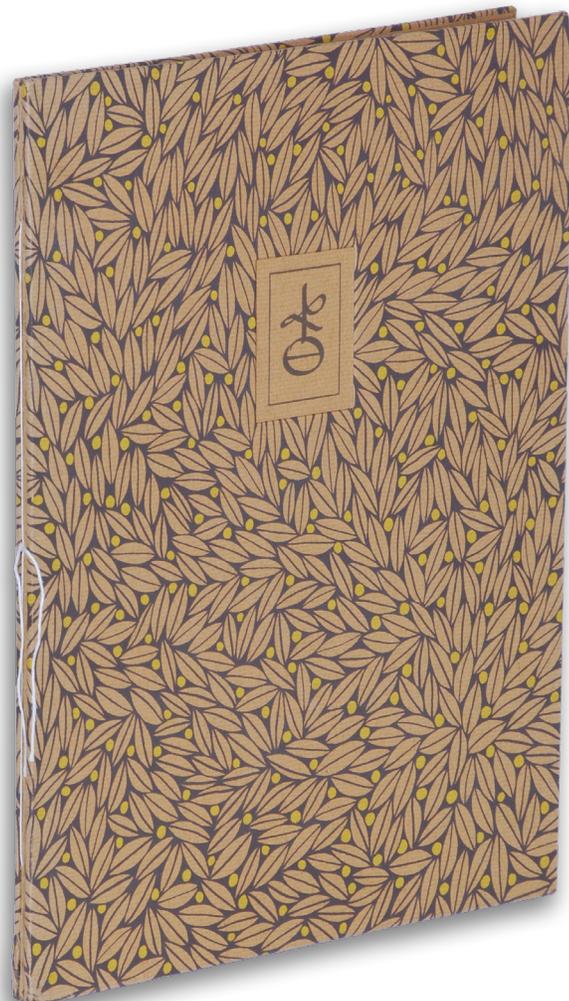
Plain Wrapper Press

WOOINGS

by Brendan Gill

Plain Wrapper Press: Verona, (1980); 4to., paper-covered boards; 7+(1) pages. \$450

Printed in an edition limited to 155 numbered and signed copies. (Plain Wrappers Press 29). Foot of spine bumped, else a fine copy with errata sheet inserted apologizing for the error on the colophon page. Five poems in English by Brendan Gill. Two of the poems, "Ferragosto" and "Norfolk," were written especially for this edition. "Easter" was previously published in Harper's magazine, and "In Wicklow" and "Voices" previously appeared in The New Yorker. Toned parchment substitute wove paper printed damp on a Washington handpress in black and light brown. Covers are glued boards covered with matching Ingres paper screenprinted in black and yellow with a leaf-and-berry pattern. [Book # 136281]



Ferragosto

The city is deserted in August, and even the most resourceful visitor will find little with which to entertain himself.
—Old guidebook to Rome

See from our room all Rome, tawny in twilight,
With Venus ablaze above the Janiculum.
From a hook in the ceiling a brute of a chandelier swings
Its thicket of brassy ferns in the least of breezes,
The ruby prisms clinking. In the passage beyond,
Nina stands guard until (our lovemaking ended)
She can plop tea down on the bed, and with "Mangiate! Mangiate!"
Scold our flat ribs to a Mediterranean roundness.

Quartus III

This edition, limited to one hundred & fifty-five numbered copies signed by the author, was printed on an 1847 R. Hoe Washington hand press in the summer of 1980 by Gabriel Rummonds and Alessandro Zanella at the Plain Wrapper Press in Verona, Italy. "Easter" was first published in *Harper's Magazine*; "In Wicklow" and "Voices" were first published in *The New Yorker*; "Ferragosto" and "Norfolk" were written especially for this edition. The type is handset Horizon Light. The paper was handmade in England. Fulvio Testa cut the title page ornament and designed the patterned cover papers which were printed by Gino Berardinelli.
All rights reserved.

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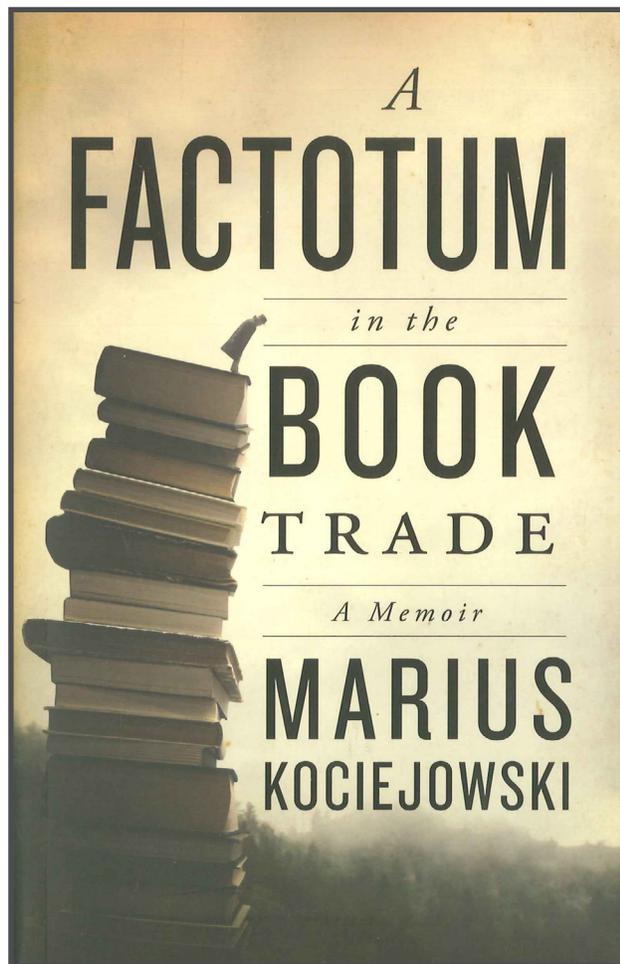
Brendan Gill

WOOINGS

five poems by Brendan Gill



Plain Wrapper Press



Praise for *A Factotum in the Book Trade*...

“A functional, comprehensive, postmodern approach... This reference source places clearly written, succinct explanations at the reader’s fingertips.”

- Miriam, Kahn, *SHARP News*

“In his grouchy, funny memoir, ‘A Factotum in the Book Trade,’ Marius Kociejowski writes about what a good bookstore should feel like, famous customers he’s served and more... ‘A Factotum in the Book Trade’ is memorable because a) its well-written, and b) its close in touch with the books.”

- Dwight Garner, *The New York Times*

“Kociejowski draws on all aspects of his life in these engaging, idiosyncratic personal essays . . . [that] proffer the reader equal measures of autobiography, insight and quirky charm.”

- Michael Dirda, *Washington Post*

“It is a testament to the power of this superb book that I felt not despondency, but . . . elation.”

- Adam Thorpe, *Times Literary Supplement*

A FACTOTUM IN THE BOOK TRADE

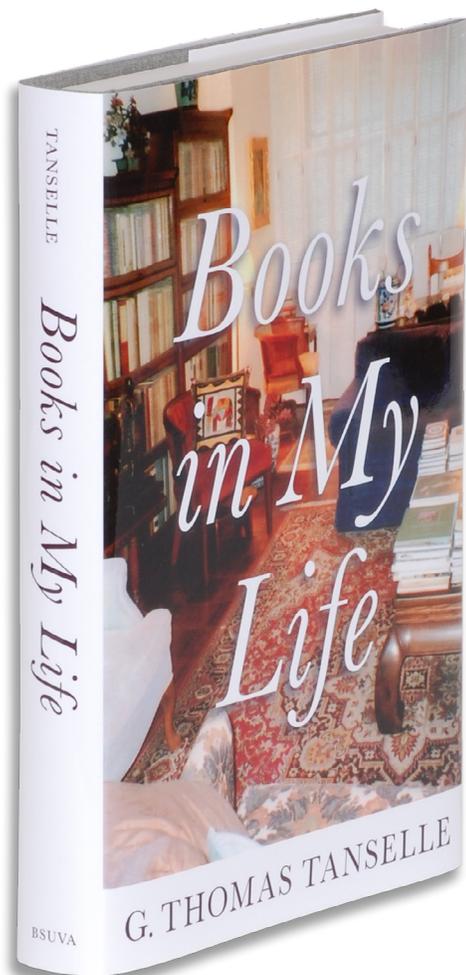
A MEMOIR

by Marius Kociejowski

Biblioasis: Windsor, ON, Canada, 2022; 8vo., paperback; 349 pages.
ISBN 9781771964562. \$20

A memoir of a life in the antiquarian book trade, *A Factotum in the Book Trade* is a journey between the shelves - and then behind the counter, into the overstuffed basement, and up the spine-stacked attic stairs of your favourite neighbourhood bookshop. From his childhood in rural Ontario, where at the village jumble sale he bought poetry volumes for their pebbled-leather covers alone, to his all-but-accidental entrance into the trade in London and the career it turned into, poet and travel writer Marius Kociejowski recounts his life among the buyers, sellers, customers and literary nobility - the characters, fictional and not - who populate these places we all love. Cataloging their passions and pleasures, oddities and obsessions, *A Factotum in the Book Trade* is a journey through their lives, and a story of the serendipities and collisions of fate, the mundane happenings and indelible encounters, the friendships, feuds, losses, and elations that characterize the business of books - and, inevitably, make up an unforgettable life. [Book # 137188]





BOOKS IN MY LIFE

by G. Thomas Tanselle

Bibliographical Society of the University of Virginia: Charlottesville, 2021; 6.125 x 9.25 inches, cloth; xiii, 367 pages. ISBN 9781883631215. \$60

The noted scholar, bibliographer, and book collector G. Thomas Tanselle reflects upon his background, education, connections, and the role of books and other physical objects in his life. Illustrated, with index.

This book is both an autobiography and a study of the rationale and practice of book collecting. The theme throughout is the important role that physical objects play in the life of each of us - both through their ability to link us with the past (often our own past) and through their power, as part of our surroundings, to influence our thoughts.

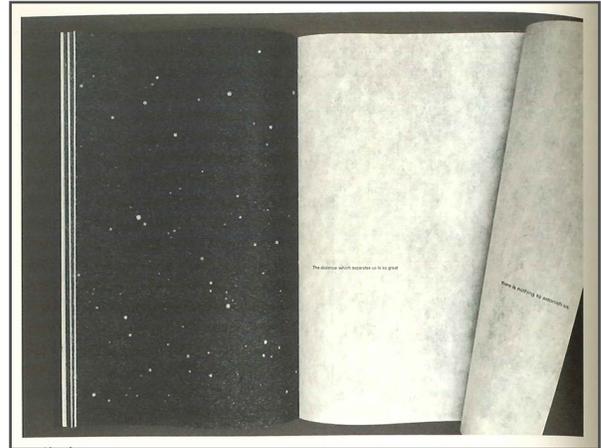
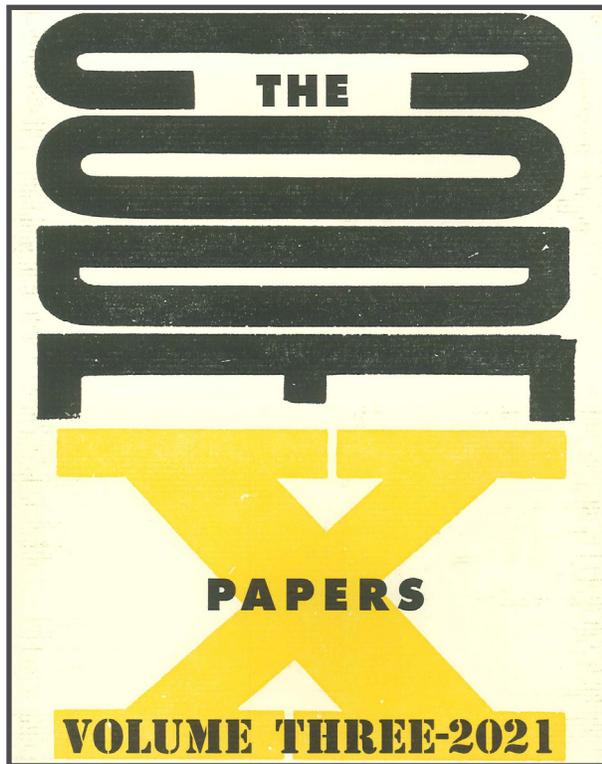
The book begins with two previously published autobiographical essays: "Books in My Life" (1999) and "The Pleasures of Being a Scholar-Collector" (2005). They are followed by a substantial memoir called "The Living Room," most of which has not been published before, showing how extensively one's life can be called up by the associations adhering to the objects that have formed one's private environment. The author considers it a case study illustrating W. G. Sebald's point that our possessions constitute "the book of our history." The first section ends with another unpublished essay, "An Ode to Artifacts," which serves as a coda.

The next part of the book is a gathering of previously published essays on collecting: "A Rationale of Collecting" (1998), followed by examinations of three categories of books that Tanselle has been particularly concerned with in his own collecting - non-firsts (1979), publishers' imprints (1970), and association copies (2011). As a coda to this section, Tanselle's 2014 lecture "A Bibliographer's Creed" summarizes what he has come to believe, over a period of sixty years, about the crucial significance of the physical book in cultural history and thus the moral obligation to preserve as many examples as possible through the activity of collecting.

The volume ends with a chronology of Tanselle's professional life and an annotated listing of his published writings.

G. Thomas Tanselle, former vice president of the John Simon Guggenheim Memorial Foundation and adjunct professor of English at Columbia University, is currently the textual advisor to the Library of America (on whose board he has served since he helped found the organization in 1979). He is a past president of the Bibliographical Society of America, the Bibliographical Society of University of Virginia, the Grolier Club, the Society for Textual Scholarship, and the Melville Society. His books include *Royall Tyler* (1967), *Guide to the Study of United States Imprints* (1971), *A Rationale of Textual Criticism* (1989), *Textual Criticism and Scholarly Editing* (1990), *The Life and Work of Fredson Bowers* (1993), *Literature and Artifacts* (1998), *Textual Criticism since Greg* (2005), *Bibliographical Analysis* (2009), *Book-Jackets: Their History, Forms, and Use* (2011), *Essays in Bibliographical History* (2013), *Portraits and Reviews* (2015), *Descriptive Bibliography* (2020), and *American Publishing History: The Tanselle Collection* (2020). He was also co-editor of the fifteen-volume Northwest-Newberry Edition (1968-2017) of the writings of Herman Melville. In 2015 he was awarded the Gold Medal of the Bibliographical Society (London). He lives in the Beekman Place area of midtown Manhattan. [Book # 137254]





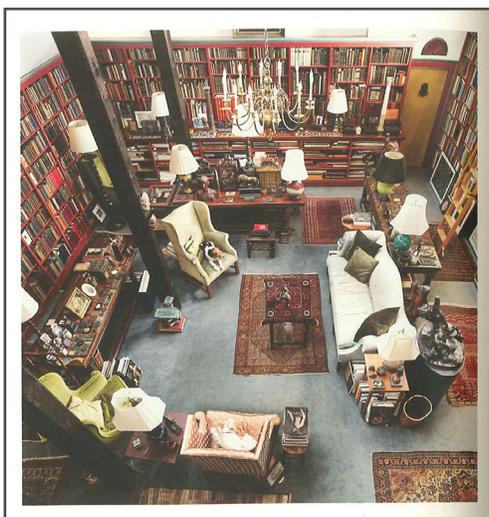
Left: Resident Erin Zhao in the print studio. Photo: Macy Chadwick.
Right: Drift, limited edition artist book by resident Annegret Frauenlob. Photo: Macy Chadwick.

THE CODEX PAPERS: VOLUME 3
edited by Gerald W. Cloud and Peter Rutledge Koch

The CODEX Foundation: Berkeley, CA, 2021; 6.75 x 8.5 inches, Smythse sewn, letterpress printed wrapper; 120 pages. \$75

This issue features:

- An Interview With *In Cahoots* Director Macy Chadwick.
- *Mastery and Making*: craft in support of concept the third stream, with essays by Veronika Schäpers, Russell Maret, Tobias Lange, and Didier Mutel [Transcripts from the talks at the CODEX Effect Symposium panel]
- *Excavation, Metamorphosis, and Eternity: Artists as Global Ambassadors of the Book*. By Ruth Rogers.
 - *Printer*. By David Jury.
 - *Extraction: The Art of the Book on the Edge of the Abyss*. By Sam Pelts.
 - *A Photo Essay of the Library of Lisa Baskin*, with photos by Annie Schlechter.
 - *MCBA Prize 2020: Traverse the starry vault*. By Betty Bright (a feature on the Minnesota Center for Book Arts and the MCBA Prize).
 - A film review of *The Booksellers and The Book Makers*. By Gerald W. Cloud.



[Book # 136782]

Also available...

THE CODEX PAPERS: VOLUME 1
\$75, Book # 133738

THE CODEX PAPERS: VOLUME 2
\$75, Book # 134848

THE ARTIST'S BOOK

A MESSAGE FROM THE KLINGSPOR MUSEUM

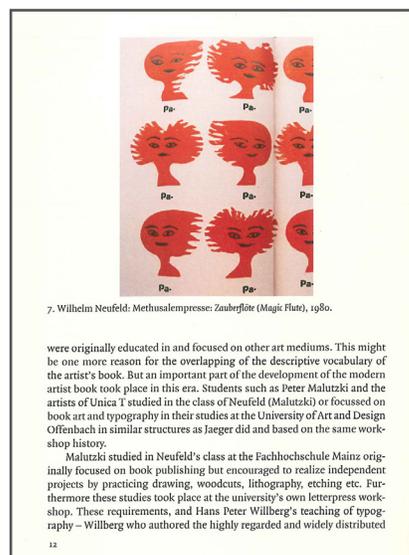
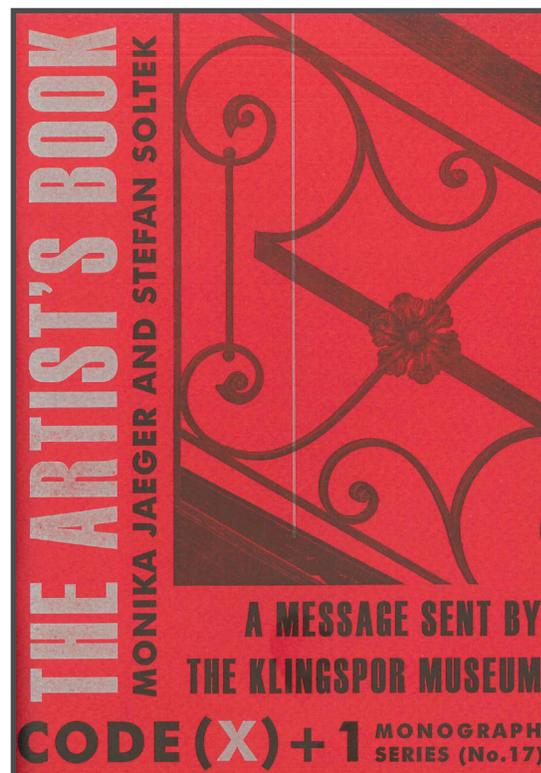
by Monica Jaeger and Stefan Soltek

CODEX Foundation: Berkley, 2021; 5.5 x 7.75 inches, wrappers; 24 pages. ISBN 9780996218481. \$25

Number seventeen of the CODE(X)+1 Monograph Series.

Following Marshall McLuhan's famous quote the medium is the message this article presents the Klingspor Museum in Offenbach/Main as a unique institution representing the genre of the artists book. The Klingspor Museum is more than simply a collection of book related arts because of its foundational idea of type- and bookmaking that put tremendous emphasis on merging these two domains. The leading personality of that history is Karl Klingspor. The practice of his type foundry revolutionised the ways

that trade markets, literature, and culture in general traditionally separated until then came together in the foundry. From this beginning in the foundry, Klingspor developed a collecting ethos that brought together the



arts of type, writing and the book, thereby promoting the process of creation itself. Because of this history, the museum inherits a specific responsibility to honor and promote the artists book. This profile is carried into the public and the city life of Offenbach, always communicating the different elements comprising the artists book. Especially in times of distance, the museum is looking for new ways to reach out to the citizens and potential visitors. In the words of Joseph Beuys: Everybody is an artist! [Book # 136319]

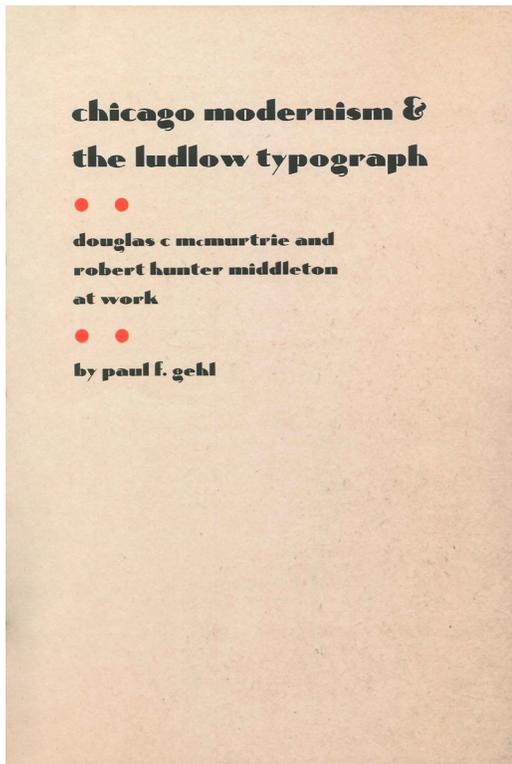
CHICAGO MODERNISM AND THE LUDLOW TYPOGRAPH

DOUGLAS C MCMURTRIE AND ROBERT HUNTER MIDDLETON AT WORK
by Paul F. Gehl

Opifex: Australia, 2020; 6 × 9 inches, paperback; 144 pages.
ISBN 9780648680710. \$45

“At the core of Gehl’s fascinating account of a most improbable yet successful typographic partnership is America’s tentative steps toward Modernism at a time when revivalism remained prevalent and the modern spirit was considered to be culturally of dubious intent. Gehl chronicles in engrossing detail and with admirable clarity the subversive energies of McMurtrie... and Middleton.” - David Jury

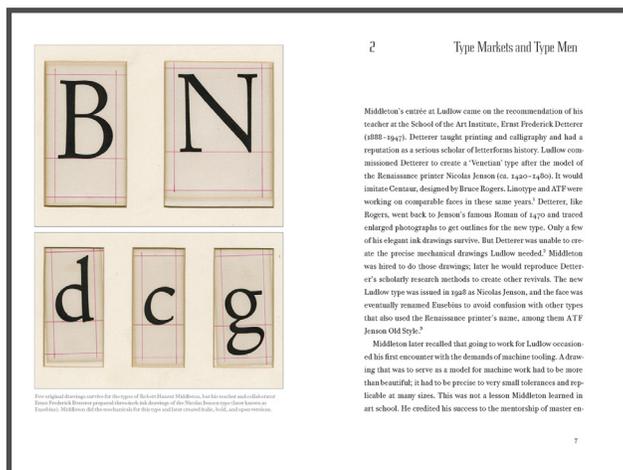
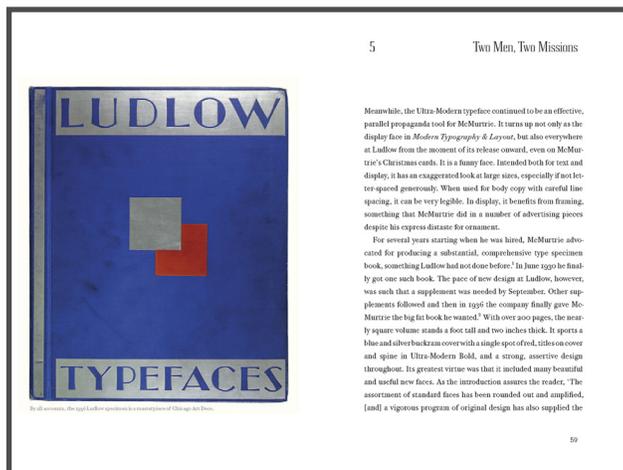
“In the community of design historians, no one knows more about Douglas McMurtrie and Robert Middleton than Paul Gehl. This account demonstrates his unequalled knowledge of those who have contributed to Chicago’s unique design history.” - Jack Weiss



This is the first book to provide a narrative account of type design in Chicago during the years 1925-50, when American typographers and graphic artists confronted the arrival of European modernism. Robert Hunter Middleton and Douglas McMurtrie were prominent in the period and spoke for Chicago in the national debates. Neither man was a Chicago native yet both worked for the Ludlow Typograph Co., a manufacturer of type setting machinery. As Paul Gehl examines their years of working side by side, it becomes clear that differing experiences of the city and its design world created two different modernisms that can be traced in the beautiful types on which they collaborated, Middleton as artist and McMurtrie as promotional man extraordinary. Gehl shows how the new typography championed loudly by McMurtrie and practised quietly by Middleton took root in Chicago a decade before the arrival of the New Bauhaus, usually described as the singular turning point in Chicago design history. The Bauhaus Boys, as Chicagoans called them, introduced new ideas, but the seeds of their success were sown in the work of Ludlow’s two modernist pioneers.

The narrative is illustrated with more than fifty images, the most extensive documentation of Ludlow’s specimens and promotional material ever to appear in one volume, some of it never before reproduced. Foreword by Robert McCamant.

Available in New Zealand and Australia from Opifex. For more on the publisher, visit <https://www.opifex.com.au>. [Book # 135039]



OBSESSIONS AND CONFESSIONS OF A BOOK LIFE

by Colin Franklin

Oak Knoll Press, Books of Kells, and Bernard Quaritch, Ltd.: New Castle, Delaware, 2012; 6 x 9 inches, hardcover, dust jacket; 296 pages. ISBN 9781584563044. \$25

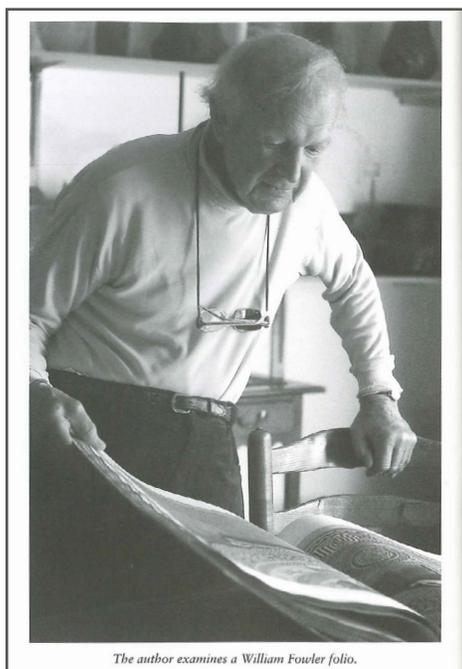
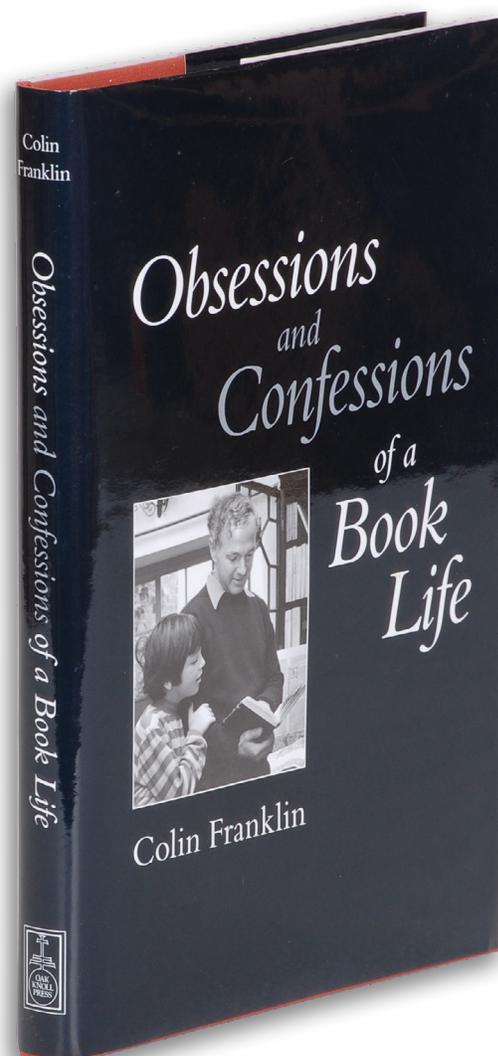
Reminiscences of an author, bookseller, and publisher, written at the age of eighty-eight, Colin Franklin's newest book is perhaps his most entertaining. It wanders freely through themes which have absorbed him - a lost world of publishing, adventures in bookselling, and the irreplaceable scholarly eccentrics who dominated that world a generation ago. During his numerous trips to Paris, Japan, South Africa, and many universities in the United States, Franklin kept diaries of his accounts which have helped him to put together this new publication. The chapters represent a type of memoir recalling his various book interests developed during his life of publishing and bookselling.

Including serious essays on diverse characters who have fascinated him, the book discusses the Bowdlers and their 'Family Shakespeare'; William Fowler of Winterton, who neglected his humble calling and privately produced books of the greatest magnificence on Roman Mosaic Floors (when these were being discovered under England's green and pleasant land); a little-known Oxford antiquary and print-maker Joseph Skelton; the once-so-popular Robert Surtees and John Leech (much admired by Ruskin), who illustrated his novels; on the neglected theme of Binders' Lettering; and on his lifelong hero William Morris. There is also a new assessment of the Italian printer Giambattista Bodoni, whom Franklin

considers to have been finest of them all. A satirical essay called 'Expert', in addition to the anecdotal and narrative style of text, make this an entirely enjoyable work, rich in illustrations and photographs.

Because of Franklin's exhaustive love for books, he has been able to handle some of the most outstanding examples of work he could ever desire. His passion for private presses, early color printings, early editions of Shakespeare, and beautiful Japanese scrolls, has led him to believe that most booksellers, collectors, and even librarians are guided by his or her taste rather than by calculation, just as he has been.

After wartime service in the British Navy, Colin Franklin graduated in English from St. John's College, Oxford and entered the publishing firm of Routledge and Kegan Paul. In middle life the decision was abruptly taken (with his wife Charlotte's blessing) to quit publishing and turn bookseller. Colin Franklin passed away in 2020 at the age of 96. [Book # 134570]



The author examines a William Fowler folio.

PAPER AND TYPE

BIBLIOGRAPHICAL ESSAYS

by John Bidwell

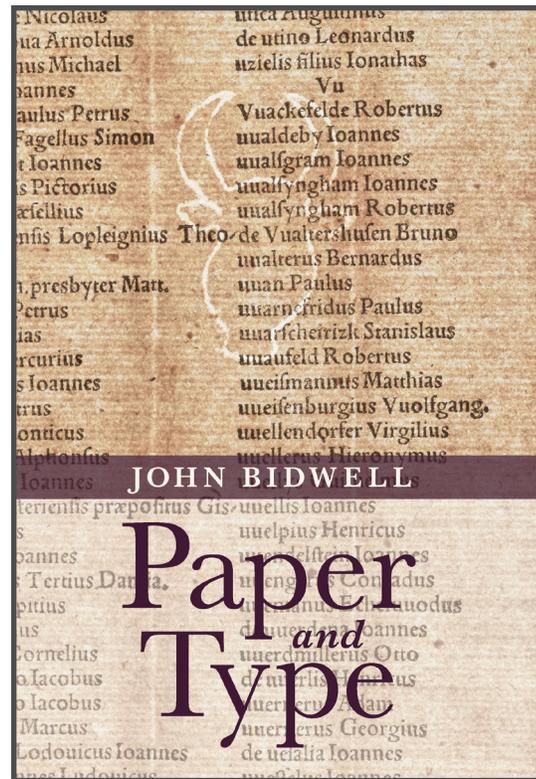
Bibliographical Society of the University of Virginia:
Charlottesville, 2019; 8.5 x 11 inches, hardcover with dust
jacket; xiv, 383 pages. ISBN 9781883631185. \$55

These essays are mainly about book production in England and America during the Industrial Revolution. Some touch on topics earlier and later, but they too tend toward the manufacturing sector and deal with the same tools of the trade: paper and type. The first section surveys recent scholarship in paper history and contains recommendations for further study. Two essays advocate a greater emphasis on the business side of printing and publishing, and the interdependence of merchants and manufacturers and their aspirations, incentives, and constraints are recurring themes.

The essays in the second and third sections describe developments in the paper trade with special reference to letterpress printing. American paper mills first gained a foothold after printers and publishers rose up against the Stamp Act and other British regulations. In England the Fourdrinier papermaking machine has been given credit for the formation of a mass-reading public,

although its economic effects are not so easy to explain. Mechanization drove most of the vat mills out of business, yet several survived, and some even prospered. Several essays touch on the type designs of John Baskerville, whose neoclassical masterpiece, the Virgil of 1757, is a prime example of stylistic influences of printing on paper.

The volume concludes with two case studies, each tracing the history of a single publication, building on previous arguments about the interdependence of the book trades. [Book # 133725]



“As would be expected from a volume from this particular publisher the study of paper is not an end in itself, but is closely related to its use in the printed book and its importance as bibliographical evidence... the production standards are of the very highest order. From my sampling the index does not miss a thing.”
- Robert Laurie, Journal of the Edinburgh Bibliographical Society

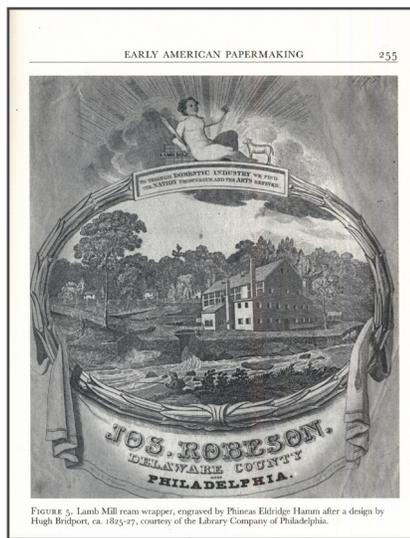


FIGURE 5. Lamb Mill ream wrapper, engraved by Phineas Eldridge Hanum after a design by Hugh Brudport, ca. 1825-27, courtesy of the Library Company of Philadelphia.

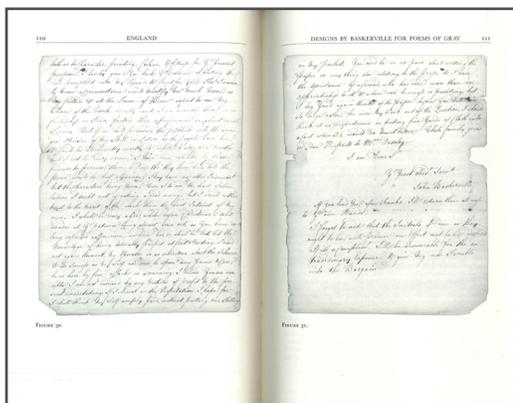
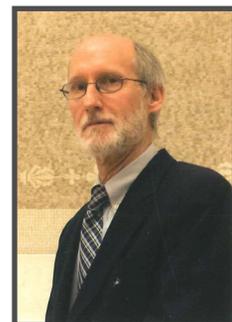


FIGURE 20.

FIGURE 20.



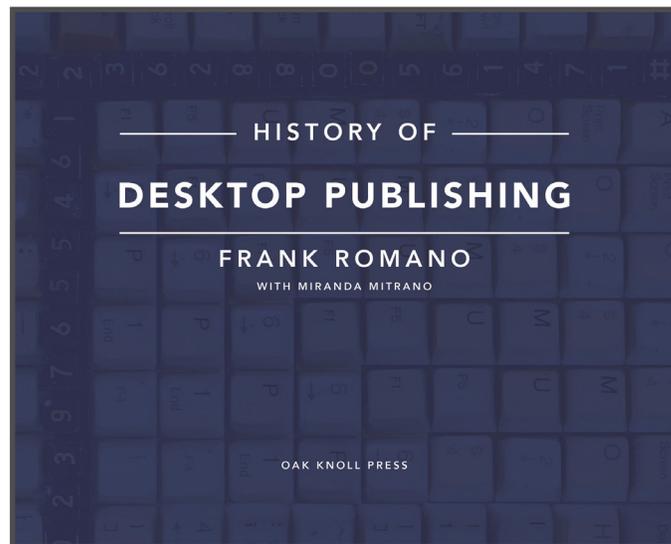
John Bidwell is Curatorial Chair and Astor Curator of Printed Books and Bindings at the Morgan Library & Museum. He has written essays, articles, and monographs on the history of printing and paper in England, France, and America.

HISTORY OF DESKTOP PUBLISHING

by Frank Romano (with Miranda Mitrano)

Oak Knoll Press: New Castle, Delaware, 2019; 10.5 x 8.5 inches, softcover; 400 pages. ISBN 9781584563815.
\$37.50

History of Desktop Publishing is a personal and encyclopedic story of how the personal computer, unique applications, and many colorful people changed the creative and print communities. Author Frank Romano has documented the histories of hot metal and phototypesetting and continues the tale of document production in this book. This installment ends as the Internet becomes a primary focus.



It is hard to imagine someone more involved with the universe of desktop publishing from its beginnings than Romano, who takes us on a personal journey from the end of the typewriter era to the age of the Internet, examining the development of personal computers, pagemaking and graphic design programs, postscript, digital fonts, data storage, inkjet printing, GUIs, and the rise of the digital era. For those who grew up

during--or built their careers on--these advances, this book provides entertaining perspective and insight on an important period of their lives. For younger readers, it is a fascinating narrative of modern ancient history: how we got from the typewriter to DTP. Fully illustrated, with a Foreword by Gene Gable and a detailed Chronology by Richard Romano.

Frank Romano has spent over 60 years in the printing and publishing industries. He was publisher and editor of *TypeWorld* and *Electronic Publishing* magazine, and he is the author of many articles and books on printing, publishing, and graphic design, including books on QuarkXPress, Adobe InDesign, PDF workflow, and digital printing.

He has lectured extensively and has taught at RIT (where he is Professor Emeritus) and other universities. He is the President of the Museum of Printing in Haverhill, MA. [Book # 133734]

Hardcover edition available on our website [here](#).



Praise for *History of Desktop Publishing*...
 “Frank Romano’s *History of Desktop Publishing* is an essential book for anyone studying the field and for many just generally interested in the history of printing and typesetting. You will find information in this book on and around desktop publishing that you are unlikely to find anywhere else - certainly not all collected in one place.”
 - David Walden, *TUGboat* Volume 41, No. 1

FONT WARS
Desktop Type Explosion

It all began because Steve Jobs visited John Warnock, Apple Computer CEO. Steve Jobs made a fateful call to Adobe's co-founder John Warnock in March, 1983. Jobs was already at work on the Macintosh, which displayed type and graphics. Apple was also working with printer-engine manufacturer Canon on a laser printer that produced typographic output. Jobs did not have a way to link the laser printer and the Macintosh. There were laser printers out there, but they were either too big or cost-prohibitive. Jobs proposed that Adobe license its technology to Apple for inclusion in a Canon desktop printer.

FONTS—THE FINAL FRONTIER
 Adobe signed with Apple one month before Apple launched its famous Macintosh TV commercial that aired on the Super Bowl broadcast in January 1984. A key to the success of PostScript was fonts. There were other page description languages but they did not emphasize or support fonts. Fonts were the domain of the old-line printing industry and new phototypesetting equipment. The right partner could supply the needed fonts.

ENTER LINOTYPE
 I was quoted in *TypeWorld* as saying, “Once [Adobe] got Linotype, PostScript was destined for success.” Adobe converted Times and Helvetica into four styles each (regular or plain, bold, italic, and bold italic). Adobe also developed four styles of Courier, the ubiquitous IBM Selectric typewriter font (using oblique instead of italics to save chip space), and Symbol, an assortment of glyphs and mathematical characters. Those 13 fonts were the basis of the first LaserWriter.

I had suggested Bookman instead of Courier. Steve said that Courier would let offices prepare letters as they always had. I countered that offices would use Times and other real fonts. Steve then suggested that they put Bookman in the next version of the LaserWriter which had 36 fonts.



This is the most famous image of the font wars: that fateful day at the Saybold Conference when Gates announced TrueType. Warnock's body language told the story.

WISE MEN FISHED HERE:
 A CENTENNIAL EXHIBITION IN HONOR OF THE
 GOTHAM BOOK MART, 1920-2020
 by David McKnight

University of Pennsylvania Libraries: Philadelphia, 2019; 8.5 x 11 inches, binding; Embossed paper covers with French flaps. ISBN 9780990448754. \$45

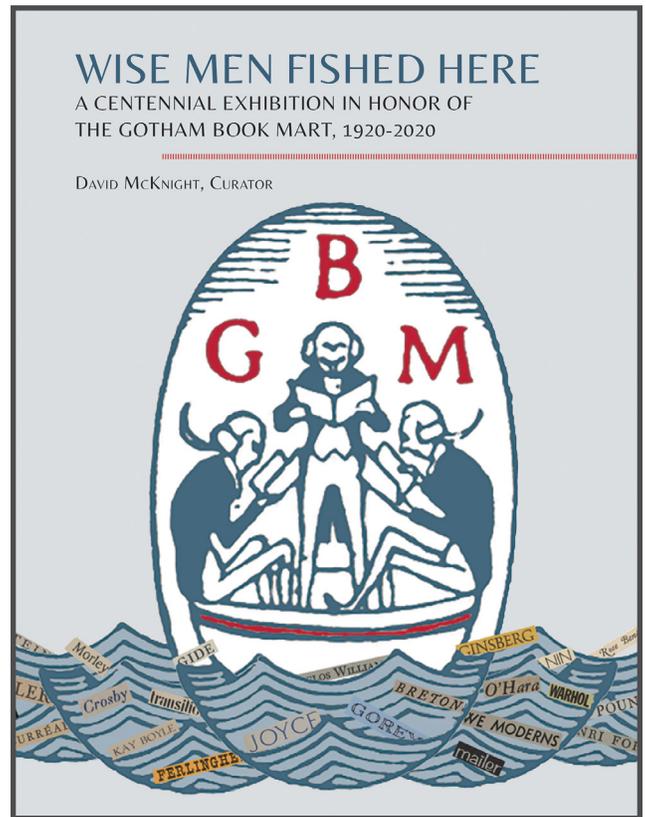
Catalog for the exhibition of books, magazines, and ephemera from the Gotham Book Mart collection at the University of Pennsylvania from February 18 - May 20, 2019. Full-color catalog, fully illustrated, Includes essays on the history of the Gotham Book Mart, small-press publishing, literary movements, GBM imprints, and Edward Gorey.

In 2008, the University of Pennsylvania was gifted the contents of the Gotham Book Mart, the legendary New York City bookstore founded by Frances Steloff in 1920. To mark the 100th anniversary of the store's founding, the Kislak Center for Special Collections, Rare Books and Manuscripts mounted an exhibition in honor of Frances Steloff and her famous book-

shop. For decades the Gotham Book Mart was, as Steloff prosaically put it, "the headquarters of the avant-garde." The exhibition explores the shop's role in assembling, publishing, and promoting groundbreaking experimental writers, as well as its later

years under the ownership of Steloff's hand-chosen successor, Andreas Brown, focusing on Brown's passion for postcards and collaborations with graphic artist Edward Gorey.

For eight years, Penn Libraries curators and staff unpacked and processed over 200,000 items and unveiled one hundred and fifty linear feet of archival materials. From this mass of "stuff," Curator David McKnight, with the assistance of Katherine Aid and Camille Davis, selected 300 pieces ranging in date from 1900 to 2000. Drawing upon the collection's vast array of material evidence -- books, periodicals, manuscripts, and ephemera -- this catalogue narrates the history of the shop from its earliest beginnings to its demise in 2005. [Book # 133693]



Winner of the 2020 Leab Category 2 Book Award:

"The creative and dynamic design coupled with the comprehensive content of this catalog contribute to the stand-out character of Wise Men Fished Here. The committee was pleased that the catalog featured conversation regarding not only the collection and its history, but also the process of cataloging, describing and exhibiting the material. The under-told story of the woman bookseller at the center of the exhibition, and her influence on the arc of modernism, has both high scholarly value and broad appeal to a general public."

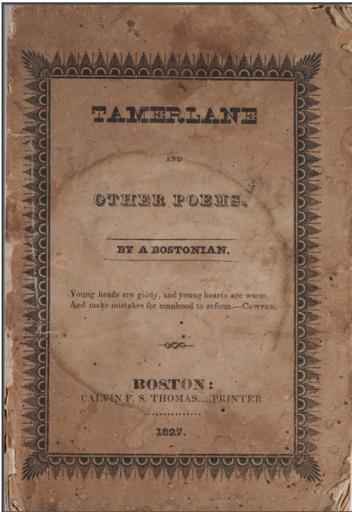
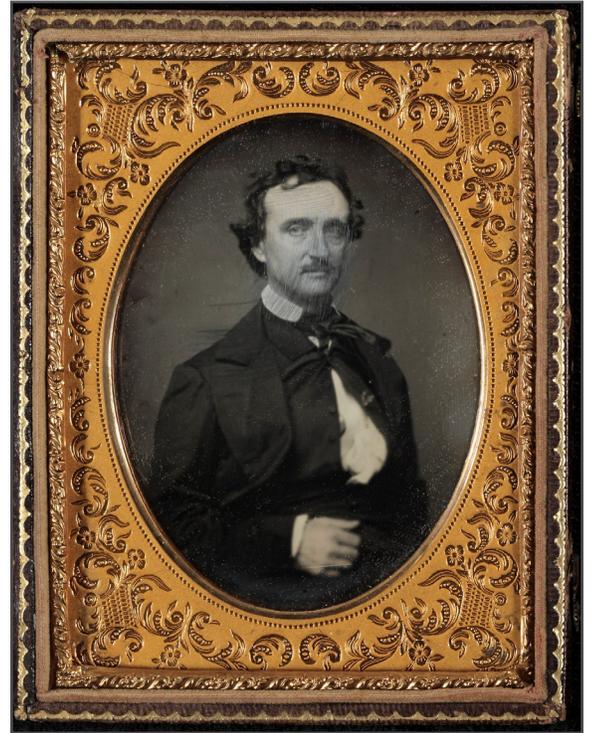
- Leab Awards Committee



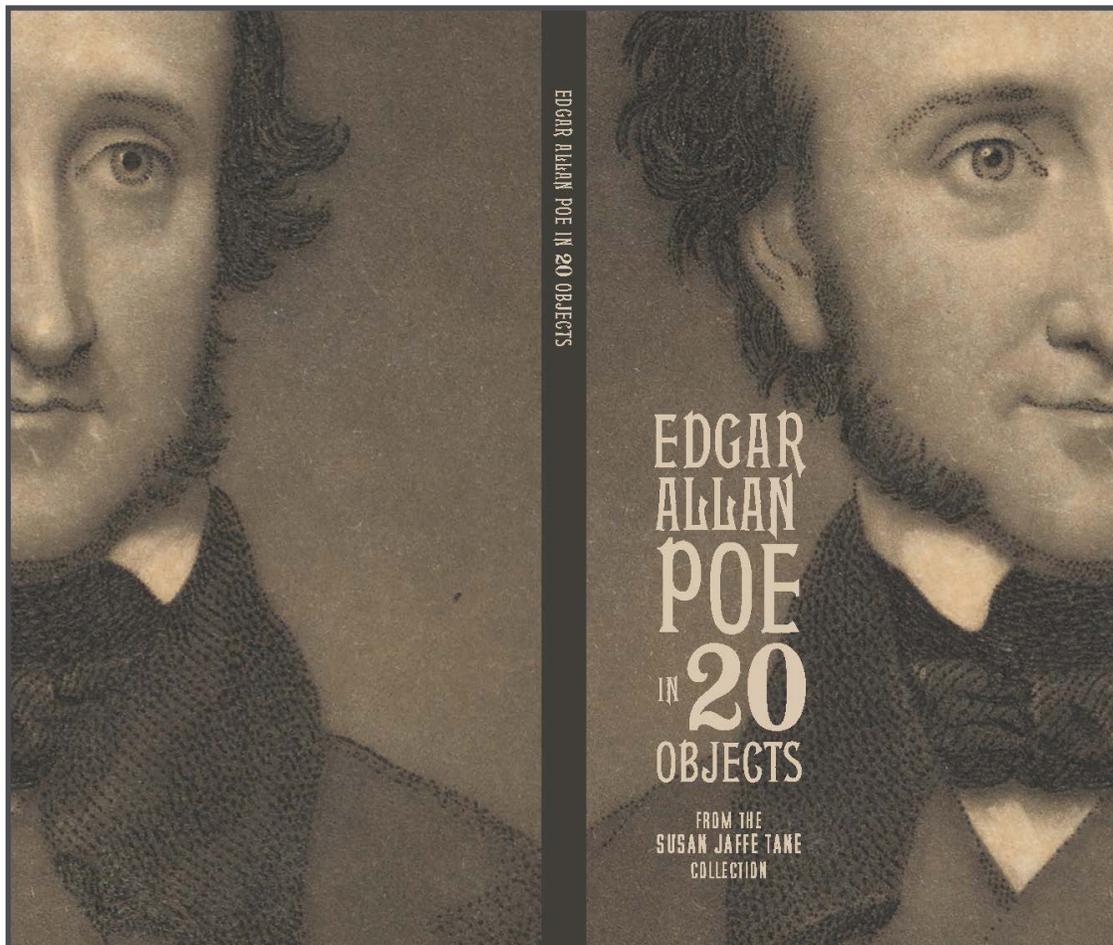
EDGAR ALLAN POE IN 20 OBJECTS FROM THE SUSAN JAFFE TANE COLLECTION

edited by Gabrielle Dean and Richard Kopley

The Sheridan Libraries, Johns Hopkins University: Baltimore, MD, 2017; 9.2 x 5.2 inches, paperback; 392 pages. ISBN 9780997965902. \$25



This collection of short, illustrated essays by leading and emerging Poe scholars focuses on twenty Poe-related objects from a private collection, which are closely examined as a means of unpacking Poes family history, literary preoccupations, and legacy. Published in connection with a public exhibition at Johns Hopkins University, October 2016 through February 2017, “The Enigmatic Edgar A. Poe in Baltimore & Beyond.” [Book # 133476]

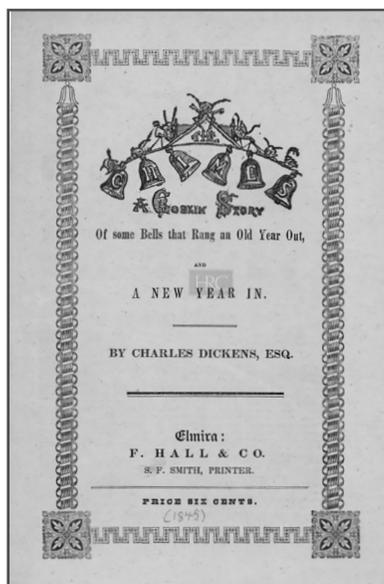


CHARLES DICKENS

A BIBLIOGRAPHY OF HIS FIRST AMERICAN EDITIONS, THE CHRISTMAS BOOKS AND SELECTED SECONDARY WORKS

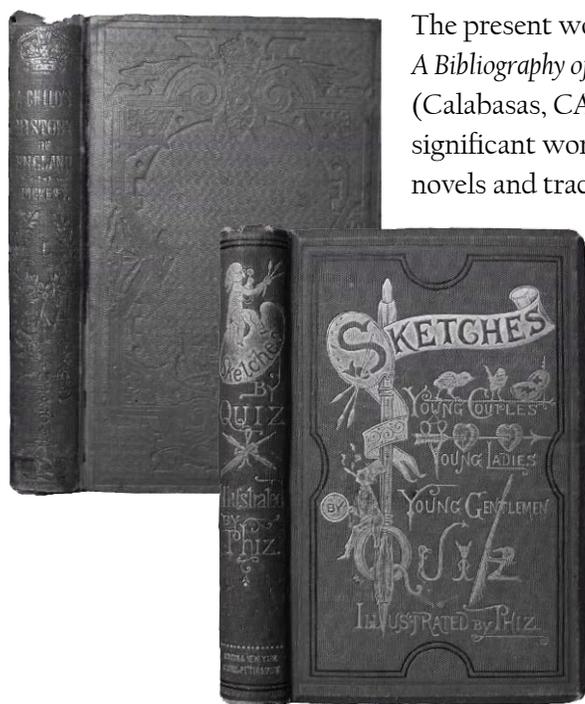
by Walter E. Smith

Oak Knoll Press: New Castle, Delaware, 2019; 8.125 x 10.75 inches, hardback with dust jacket; 160 pages. ISBN 9781584563785. \$64



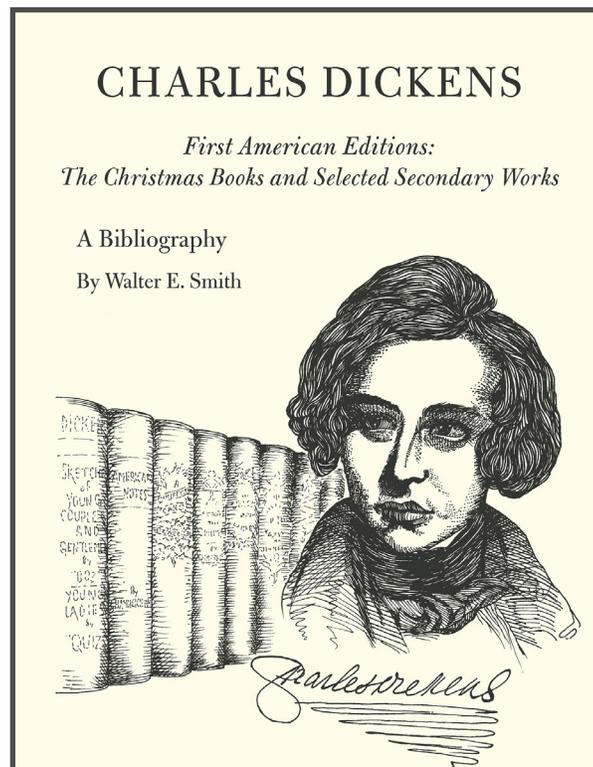
This bibliography traces the history of Charles Dickens's Christmas books and other works published in America during his lifetime. Meticulously researched and presented, it includes data never before published. Original editions are identified and fully described, and each entry contains photographs of bindings and title pages, notes, related quotes or contemporary commentary, and dates of publication. This study enhances our knowledge of an important aspect

of the Dickens oeuvre, and it should prove an essential reference book for all rare book libraries and institutions, book collectors, book dealers, and students of Dickens's literature.



The present work serves as a companion to the author's earlier work: *Charles Dickens: A Bibliography of His First American Editions, 1836-1870. The Novels with Sketches by Boz* (Calabasas, CA: David Brass Rare Books, (2012), also available from Oak Knoll. That significant work identifies the first and early American editions of Charles Dickens's novels and traces their publishing history, including various impressions and sub-editions, from 1836 to 1870, the year of Dickens's death.

Walter E. Smith is a longtime collector of first editions of Victorian prose fiction, and he has been a Lecturer on aspects of his research in that field at several colleges in California. He donated a large collection of editions by Elizabeth C. Gaskell to the Gaskell House in Manchester, England, where the books are on permanent display, and much of his correspondence with the late English book collector and scholar John Geoffrey Sharps is housed in the John Rylands Library in that city. He has written numerous articles and reviews, compiled several bibliographies, and written three books of poetry. [Book # 133475]



Praise for *Charles Dickens...*

"This meticulously researched volume untangles the complicated and confusing history of American first editions of Dickens. It will be of interest to all students of Dickens, and invaluable for specialists. ... Highly recommended."

- J. D. Vann, Choice

Winner of the Theodore Roosevelt Association Book Prize!

THEODORE ROOSEVELT

A DESCRIPTIVE BIBLIOGRAPHY

by Heather Cole and R.W.G. Vail

Oak Knoll Press: New Castle, Delaware, 2020; 7 x 10.375 inches, cloth with dust jacket; 320 pages plus 8-page color insert. ISBN 9781584563877. \$75

Dedicated civil servant, decorated soldier, popular statesman, and beloved family man, Theodore Roosevelt (1858-1919) was also one of the most prolific American presidents. From an early age, he published articles, pamphlets, and monographs on a wide variety of topics, ranging from a naval history of the War of 1812 to a biography of Oliver Cromwell, from memoirs of time spent ranching in the Dakotas to an essay on Irish theater. His works became collectable during his lifetime, and were frequently repackaged and republished by those hoping to capitalize on the popular president's success.

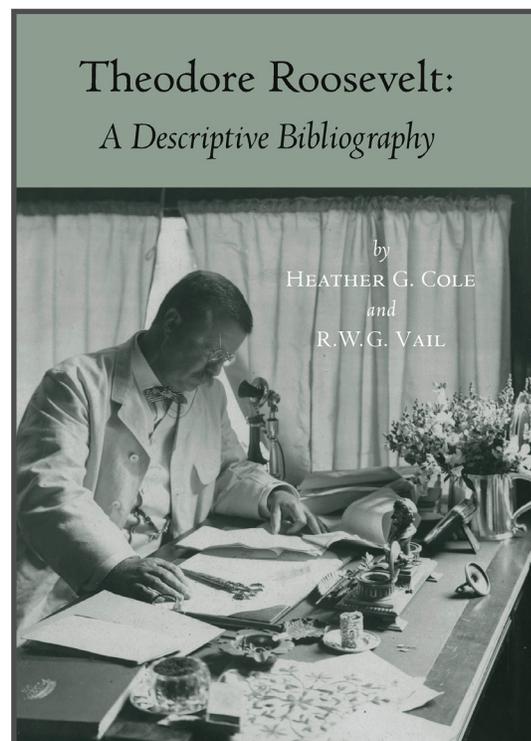
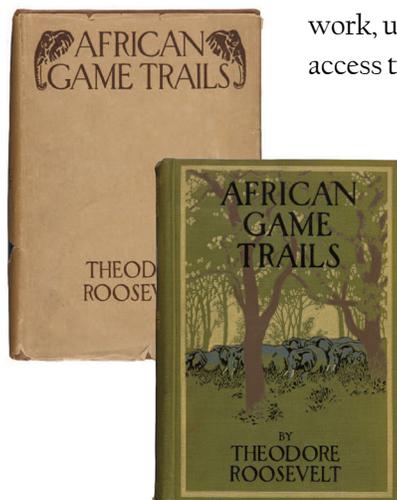
This is the first complete descriptive bibliography of Roosevelt's works to be published. R.W.G. Vail (1890-1966) prepared an exhaustive bibliography in the early 1920s while serving as librarian for the Roosevelt Memorial Association (now the Theodore Roosevelt Association). His work, typewritten on 3,000 large note cards, came to Harvard's Houghton Library as part of the Theodore Roosevelt Collection, where it remained, hidden away for the past century. This bibliography reexamines and expands upon Vail's work, providing a detailed overview of Roosevelt's impressive publication list.

The bibliography includes seven sections: a descriptive bibliography of monographs and pamphlets; a list of articles published in periodicals; a list of collected works published in his lifetime; a list of separately published speeches; a list of translations of books published during his lifetime; and a series of appendices.

Heather Cole, former Curator of the Houghton Library's Theodore Roosevelt Collection, has edited and expanded on Vail's work, updating and adding to his research. She had access to the same collection Vail used to compose

his bibliography, as well as numerous additional copies of each of Roosevelt's works to use for comparison. She also examined Roosevelt's copies of his works at Sagamore Hill National Historic Site, as well as other examples held in private collections and libraries. The collection at Harvard includes correspondence with publishers, manuscripts, and other resources.

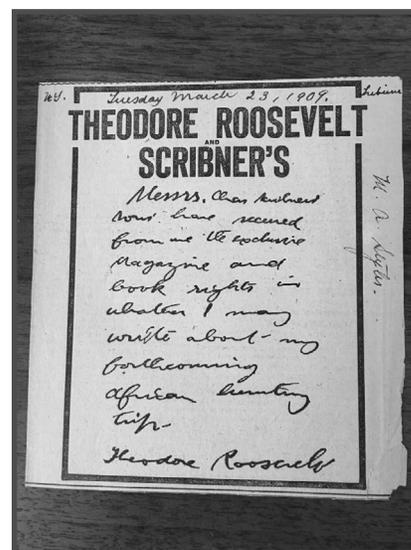
Publication has been supported by a grant from the Houghton Library, Harvard University. [Book #133472]



Praise for *Theodore Roosevelt*...

"It is not hyperbole to state that this is one of the most valuable and important works of TR scholarship to be published in many years."

- Gregory A. Wynn, Vice President,
Theodore Roosevelt Association



MORRIS & COMPANY

ESSAYS ON FINE PRINTING

by William S. Peterson

Oak Knoll Press: New Castle, Delaware, 2020; 6.25 x 9.375 inches, cloth with dust jacket; 320 pages plus 8 pages of color plates. ISBN 9781584563853. \$85

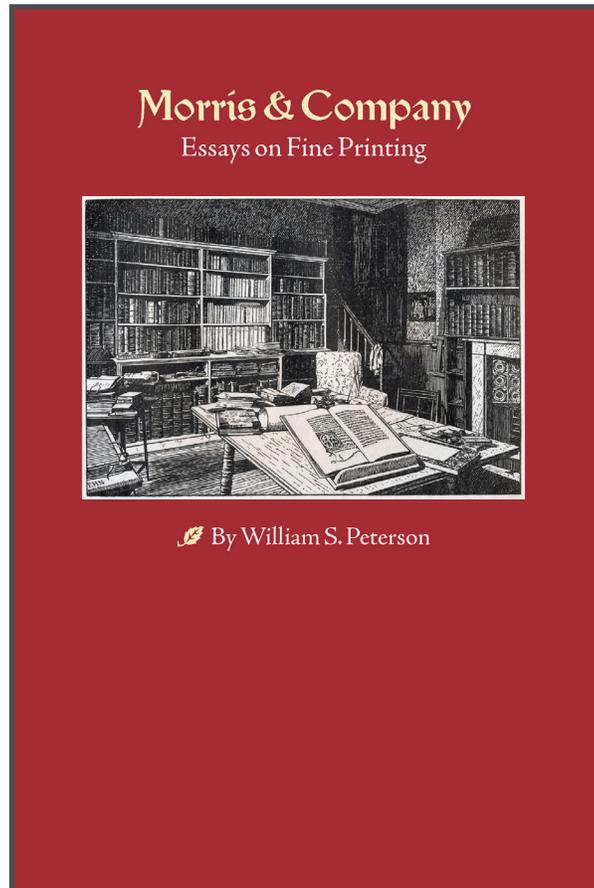
The founding by William Morris of the Kelmscott Press in 1891 was the major episode in the Victorian revival of fine printing but also the culmination of a prolonged attempt to recover the high typographical standards of the fifteenth and sixteenth centuries. Though it is tempting to see Morris, a figure of remarkable energy and influence, as a solitary genius in his attempt to redefine the underlying principles of book design, in fact he was working within a tradition of aesthetic renewal that can be traced throughout the nineteenth and twentieth centuries.

William S. Peterson -- in this collection of essays and lectures originally published over a twenty-six-year span -- argues that Morris's adventures in the book world can best be understood by placing him in this larger context. While the attempt by Morris to reinvigorate the book beautiful (as some of his contemporaries called it) was connected in his mind with Marxist theories about the equitable distribution of goods, the reality is that the Kelmscott Press printed elegant volumes that could only be afforded by prosperous collectors. At a deeper level,

however, the Victorian revival of the aesthetics of book production was also linked with the renewal of Anglo-Catholicism in mid-nineteenth-century England and a growing admiration for the Middle Ages.

Morris's remarkable achievement was to blend this widespread Victorian nostalgia for the distant past with a theory of bookmaking that still has powerful appeal today. The other figures who appear in this volume, such as Emery Walker, Sydney Cockerell, Daniel Berkeley Updike, William Pickering, and Henry and Emily Daniel, remind us that us that Morris was not alone in envisioning the renewal of the book arts as the key to an understanding of our modern world.

William S. Peterson (Professor Emeritus of English, University of Maryland) has written extensively about the Kelmscott Press and other aspects of fine printing in Britain and America. He has also edited three journals -- *Browning Institute Studies*, *Papers of the Bibliographical Society of America*, and *Printing History* -- and has designed many books (including this one). [Book # 133471]

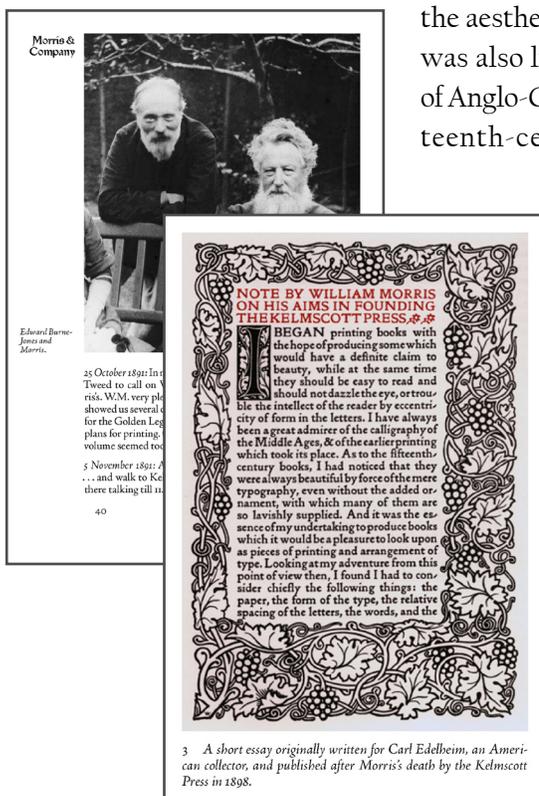


 By William S. Peterson

Praise for *Morris & Company*...

"In *Morris & Company* (Oak Knoll), William S. Peterson assembles 11 learned and entertaining essays that cast new light on several British and American champions of the 'ideal book.'...When the black printing ink used by Morris's company starts to leave mysterious yellow stains, the resulting horror is palpable and the hunt for an explanation nearly as gripping as a *Detection Club* mystery."

- Michael Dirda, *The Washington Post*



EMERY WALKER
ARTS, CRAFTS, AND A WORLD IN MOTION
 by Simon Loxley

Oak Knoll Press: New Castle, Delaware, 2019; 7.125 x 9.25 inches, hardcover, dust jacket; 216 pages. ISBN 9781584563839. \$95

This book is an attempt to give a comprehensive sense of Emery Walker as a person, along with his career and achievements, in part through correspondence with important people in his life. Biographies of the correspondents and essays that examine the key stages and achievements of Walker's career accompany the letters.

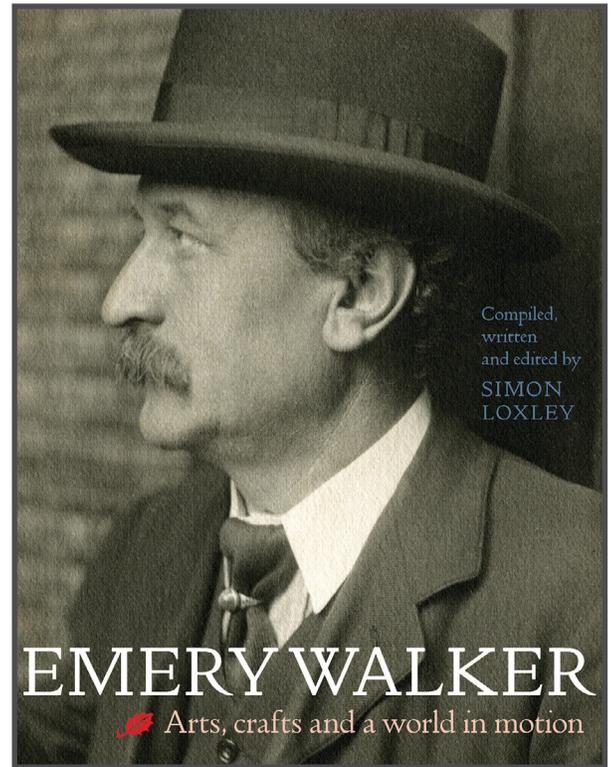
Walker was a key figure in the world of design, typography and printing, in the teaching and dissemination of those crafts, and in the cultural landscape of late nineteenth and early twentieth century Britain. But the effects of his contributions also spread to the United States and mainland Europe, and the ripple of their influence helped determine the design ethos of the twentieth century and beyond. He was called the "Universal Samaritan," his help and advice likened to a vital amenity like water, and free of charge.

In spite of his enormous influence, Walker himself has largely remained in the shadows, low-key even in the most notorious dispute in typographic history over the rights to the Doves Press type—the pronouncements and self-justifications of his former partner Thomas Cobden-Sanderson dominated the affair. Simon Loxley's category-defying and highly accessible curation of Walker's life presents him in all his dimensions. His career is highlighted in separate features: the Kelmscott Press, the Doves Press, the Ashendene and Cranach Presses, and his collaborations with Bruce Rogers: the short-lived Mall Press, and the aesthetic triumph of *The Odyssey of Homer*. His contributions to two Greek typefaces, Selwyn Image's Macmillan Greek

and Robert Proctor's Otter Type, are also examined.

Interwoven with these is a selection of 143 letters spanning 60 years, most never previously published, that give us a picture of Walker the man in both his professional and personal life. He seemed to "know everyone," and short biographies of the principal correspondents help contextualize the letters. The result is a fascinating picture of Walker, his family and friends, the people he knew and the times he lived in: times of aesthetic vision, social revolution, and world war, culminating in a symbolic, poignant valediction to Arts and Crafts as the shadow of another conflict loomed. The texts are accompanied by over 140 images, many never before published.

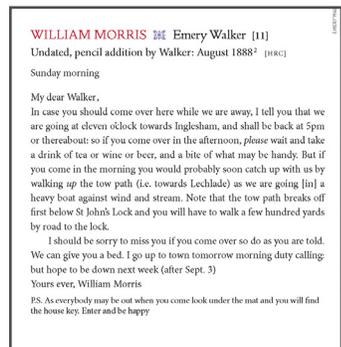
[Book # 133470]



Praise for *Emery Walker*...

"Simon Loxley invites the reader to get to know Emery Walker through letters to and from family and friends, political comrades, artists, poets, authors and fellow businessmen... In full colour and illustrated with photos and other reproductions on nearly every page, the book represents an accessible account of the short-lived but vibrant private press era of Emery Walker and its social and political context."

- David Farey, *Forum: the Journal of Letter Exchange*



ENDBANDS FROM EAST TO WEST

HOW TO WORK THEM

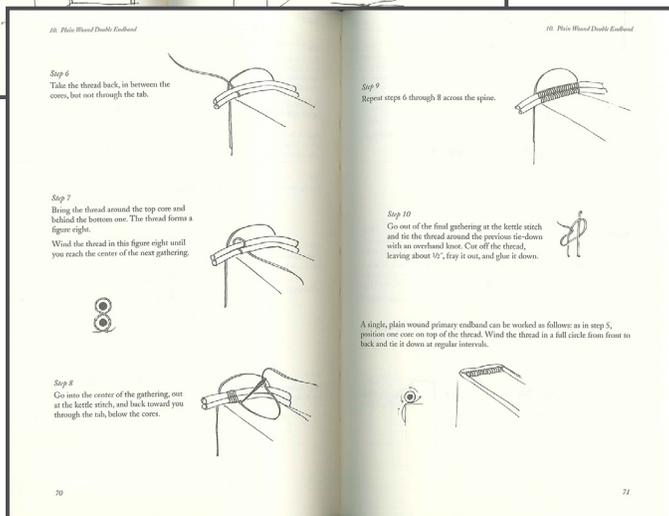
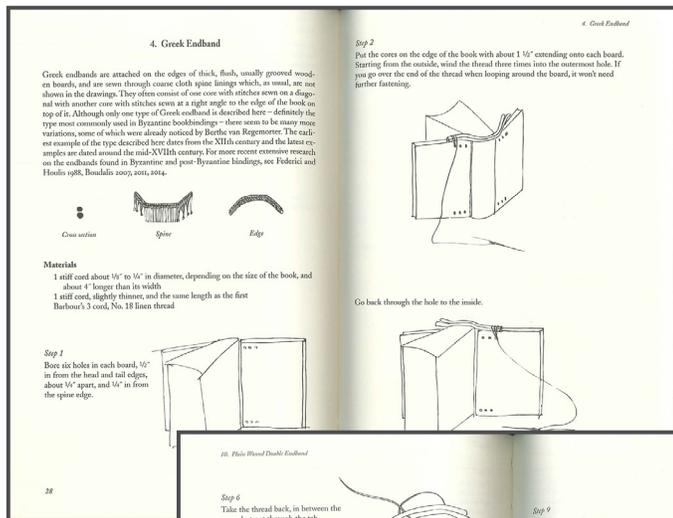
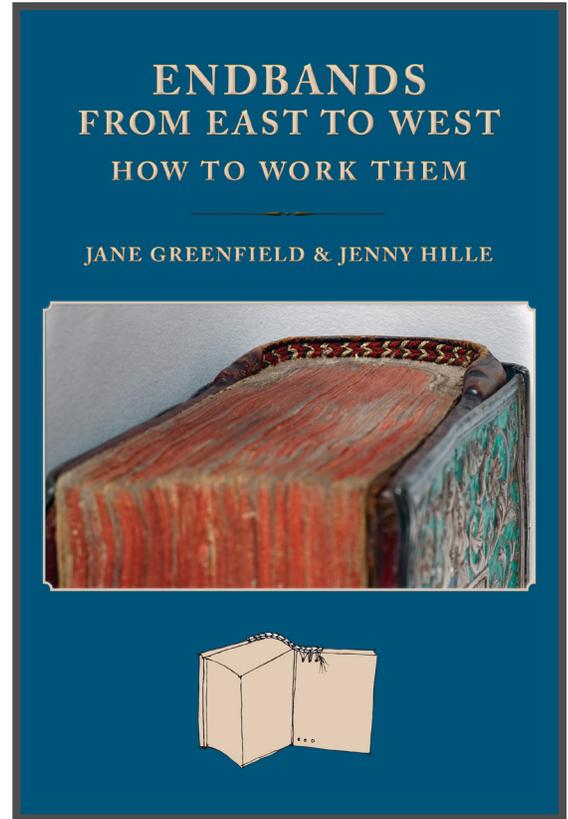
by Jane Greenfield and Jenny Hille

New Castle, Delaware: Oak Knoll Press, 2017; 6 x 9 inches, paper-back; [iv], 100 pages. ISBN 9781584563662. \$18

Most manuals on bookbinding tend to provide an outline of the basic bookbinding techniques, but do little to provide detailed information on specific aspects of the craft. A topic often overlooked is how to create endbands (also called “headbands”), those structural and decorative bands made of plain linen or hemp, silk or cotton thread, that one can see at the head and tail of the spine of a book.

This manual, written by two experienced book conservators, is an easy to use, step-by-step guide showing how to create fourteen different types of historical endbands. Separate chapters are devoted to each, with all the necessary materials listed at the beginning. Among the examples are Coptic, Ethiopian, Islamic, Greek, Armenian, French, Monastic, Renaissance, Italian, German, and modern styles.

Each step is clearly illustrated and all the instructions have been tried out on students of the craft and perfected at the bench, so that the easi-



est and simplest method is presented. Written for both beginners and experienced binders, Endbands has established itself as one of the classic manuals for book conservators and hand bookbinders.

This third edition of the now-classic manual originally titled “Headbands: How to Work Them” has been revised and updated by Jenny Hille. Revisions include:

- New forward by Georgios Boudalis, an expert in Eastern Mediterranean bookbinding structures and especially in endbands.
- Minor corrections and clarifications throughout, based on new scholarship, users’ suggestions, and consultation with experts.
- Endbands grouped regionally (Eastern Mediterranean and Western Europe), because the techniques are entirely different.
- The technique for the Armenian endband has been completely revised, with new line drawings for the instructions.
- The bibliography has been updated.

[Book # 129195]

Bookbinding

TRICKS OF THE TRADE
CONFESSIONS OF A BOOKBINDER

by Jamie Kamph

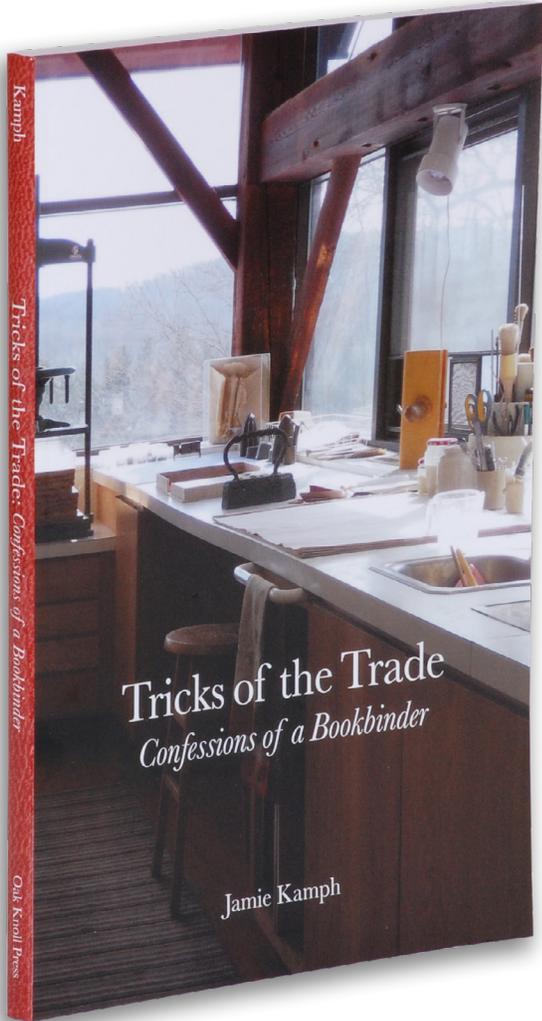
Oak Knoll Press: New Castle, DE, 2015; 6 x 9 inches, paperback; 144 pages. ISBN 9781584563341. \$24.95

Tricks of the Trade considers what is not taught - but probably should be - about binding and rebinding books. Written for competent binders and knowledgeable collectors, it brings quirky but effective binding techniques out of obscurity and into the professional repertory. Here are tricks binders can use to polish and refine their bindings, as well as suggestions for repairs that may add value to collections.

Using photographs of her own bindings as illustrations, Jamie Kamph discusses decorative techniques, sources for design ideas, engineering concerns, and ways to both correct and avoid common mistakes. In addition to providing practical solutions, Kamph's advice delves into the grey area between technical discipline and artistic invention.

Detailed instructions and drawings describe binding practices such as corner shaping, headbanding, rebacking, and recasing books. An extensive discussion of gold tooling presents the author's own techniques, a "cheater's guide" of short-cuts, and a chart listing the many variables involved and showing how they relate to one another. Kamph tells the stories of many of her own bindings, including a step-by-step discussion of restoring a first edition of Samuel Johnson's *Dictionary of the English Language*.

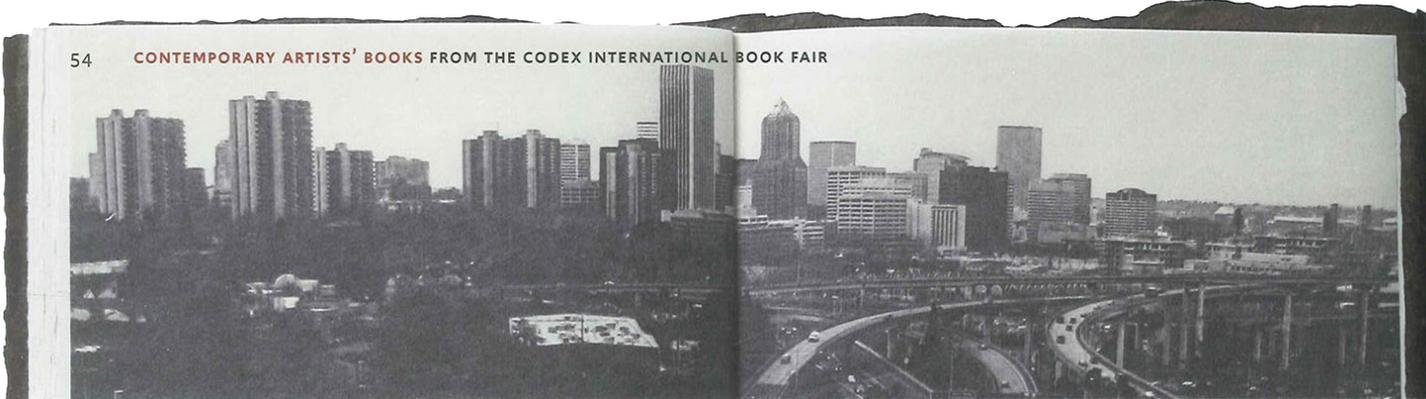
An initial chapter, "How I Got Here," follows the author's history from writer and publisher to bookbinding student. While working in publishing, she was asked to write a magazine article about hand bookbinding, and she was hooked.



She was introduced to Hope Weil and worked in her studio until she set up her own business in the 18th-century barn on her New Jersey farm.

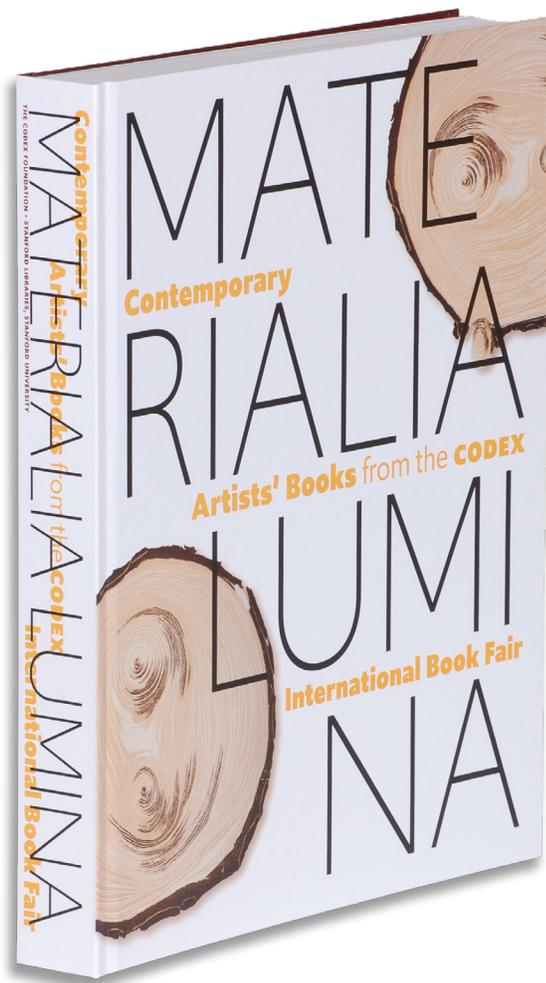
Jamie Kamph has worked for preeminent collectors, including William Scheide and Robert Taylor. Her design bindings are in many private collections and such institutions as Princeton University Library, The Metropolitan Museum of Art's Thomas J. Watson Library, The Pierpont Morgan Library, the New York Public Library, and the Bridwell Library at the University of Texas in Austin. Other bindings of hers have been exhibited in Guild of Book Workers' and Designer Bookbinders' exhibits. Her previous book is *A Collector's Guide to Bookbinding* (1982).

[Book # 122913]



MATERIALIA LUMINA
 CONTEMPORARY ARTISTS' BOOKS FROM THE
 CODEX INTERNATIONAL BOOK FAIR
 edited by Paul van Capelleveen

The CODEX Foundation and Stanford University Libraries: Berkeley, California, 2022; 12.4 x 9.6 x 1.38 inches, hardcover; 392 pages. ISBN 9780911221657. \$75



Book Arts in the Twenty-First Century
 A (Re)View
 Paul van Capelleveen

What is the current state of the book arts? Is it possible to approach the subject without getting lost in a quagmire of definitions and principles? Luckily, there are signposts—possibly too many—and multiple minds contributing to the conversation. Wallace Stevens observed,

*I use of three minds,
 Like a tree
 In which there are three blackbirds!*

In this review I will examine the book arts of the past twenty years from several angles: definitions, fluidity, consistency, topology, craft, and perception, and I will draw on the contributions of philosophers, poets, critics, artists, printers, curators, and librarians. To quash any expectations, I promise to refrain from postulating a new definition of the artist's book.

Definition
 Since the 1990s, various twentieth-century definitions of book categories—including private press, livre d'artiste, graphic design, and artist's book—have lost their power and meaning and become largely obsolete. These days, the broader field of alternative books is referred to by the noncontroversial term *book arts*, which embraces a multiplicity of formats and types of book art. Discussions—even arguments—began in the 1970s about the definition of the artist's book and alternative forms of books. Extended debates about the meaning, for instance, of the term *private press* had previously taken place, and, apparently, those fires continued to smolder. As late as 2007, people attempted to agree on a definition of the term *private press*, which, according to Jerry Kelly, "vary to a disturbing degree." It is all "quite muddled." Instead of seeking a definition, I tried to quantify some of the qualities of the private presses. To me, a private press became one that fulfilled a number of those qualities, but the urge for definitions proved strong.³ For the private presses themselves, in the course of the twentieth century, the definition developed a halo-effect, becoming a step of approval, as if it meant that a publisher/printing house were in the same league as

William Morris's illustrious Kelmscott Press of the 1890s. For definitions of the artist's book, that was less of an issue. The definition seemed like a component of the bureaucracy surrounding the genre—to which library department did such a book belong, and what were the criteria for allocating funds for an object in a museum? Mareta Reed noted that "artists' books have succeeded in challenging the authority of collecting categories and the compartmentalization of the art establishment."⁴ While we're on the subject of halos and hagiography, how was one to determine whether or not the book in question was the right type of book and could thus be considered a work of art? Not all of these issues have faded into the past, further legitimizing the question: where does this broadly shared demand for definitions come from? My curator colleagues' lack of enthusiasm regarding definitions indicates to me that such a need has now more or less evaporated, but what does that imply? As Paulo Silveira wrote about these changes, "Those who manage collections (museums, libraries, community centers, private collections), know or establish with relative clarity their classification concepts." That's how it is: a locally determined set of characteristics has replaced the definition, helping decide whether or not a book fits within a particular collection. Ruth Rogers avoids buying certain types of books—"anything with beads, shells, or feathers"—but she doesn't depend on definitions: "Definitions are limiting. Let's define artist-made books not so much by what they are but what they do: provoke, engage, sustain."⁵ Silveira counters, "For the critic, however, hovering above a grounded classification is a very attractive idea."⁶ While we would all enjoy learning to "hover," which goals are served by a critic's definition?

Definitions always reveal something about those who conceive of them, sometimes more than about the object itself. They offer a retrospective insight into the history of thought regarding books and art rather than about the artists' intentions or the nature of the artist's book genre. According to William James, theories have the function—not to be brushed aside—as "manifest" ways of thinking about society and culture.⁷ It is no wonder that Matthew Brown cited this view in his essay, "Book Art and the

Published by the Stanford Libraries and the CODEX Foundation in conjunction with the traveling exhibition *Materialia Lumina - Contemporary Artists' Books from the CODEX International Book Fair*. *Materialia Lumina* has extensive full color images and essays by Martin Antonetti, Betty Bright, John A. Buchtel, Paul van Capelleveen, Gerald Cloud, Mark Dimu-

nation, Jan & Crispin Elsted, Susan K. Filter, Viola Hildebrandt-Schat, D. Vanessa Kam, Peter Rutledge Koch, Sandra Kroupa, Marie Minssieux-Chamonard, Susanne Padberg, David Paton, Marcia Reed, Ruth R. Rogers, Stefan Soltek, and Roberto G. Trujillo. [Book # 137288]

