

Oak Knoll Books & Press

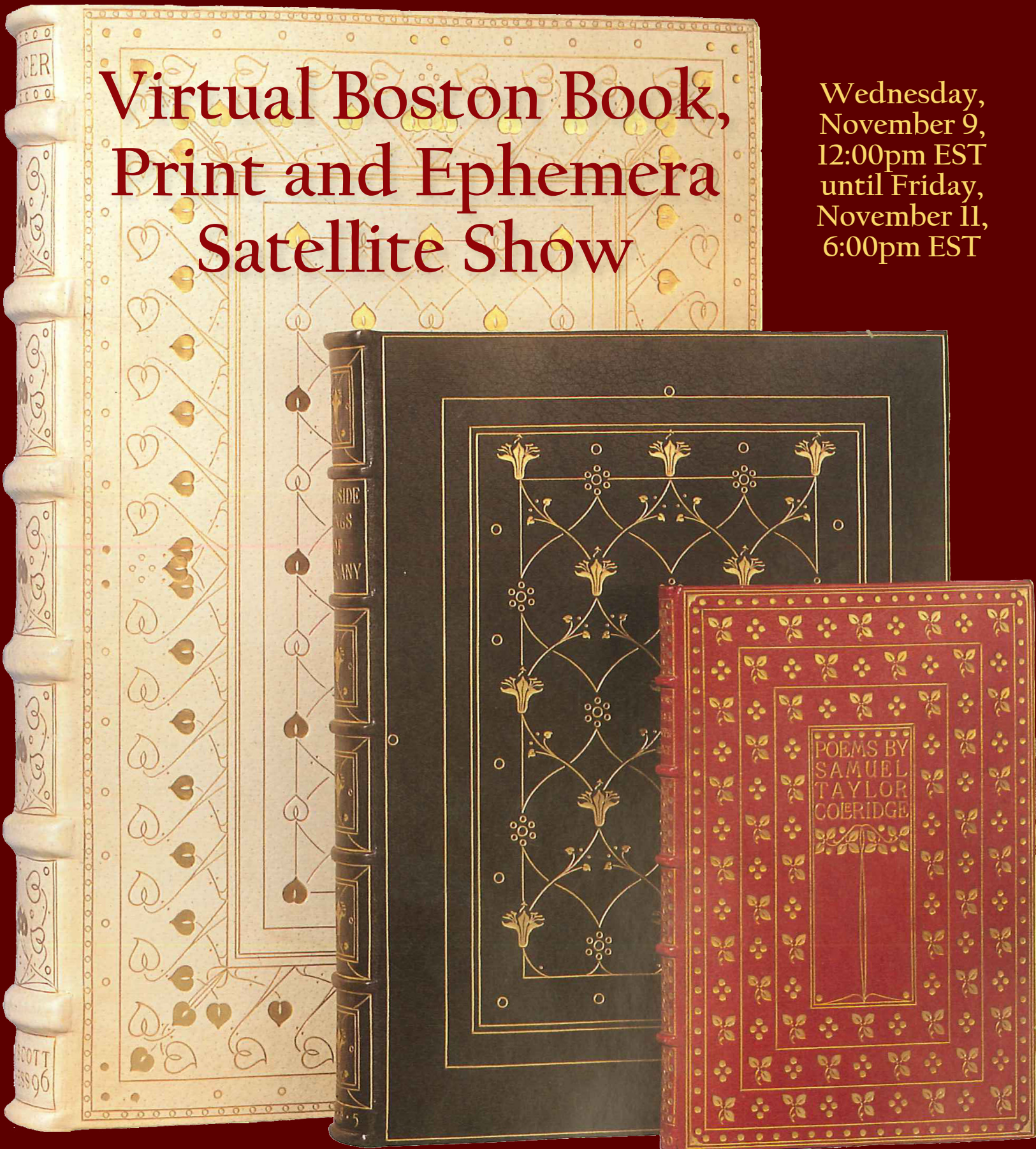
orders@oakknoll.com

302-328-7232

www.oakknoll.com

Virtual Boston Book, Print and Ephemera Satellite Show

Wednesday,
November 9,
12:00pm EST
until Friday,
November 11,
6:00pm EST



(Background image from *The Doves Bindery* by Marianne Tidcombe, [here](#).)

John Bell

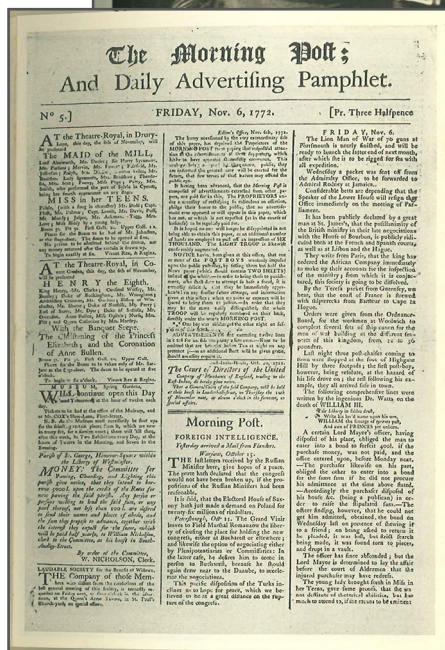
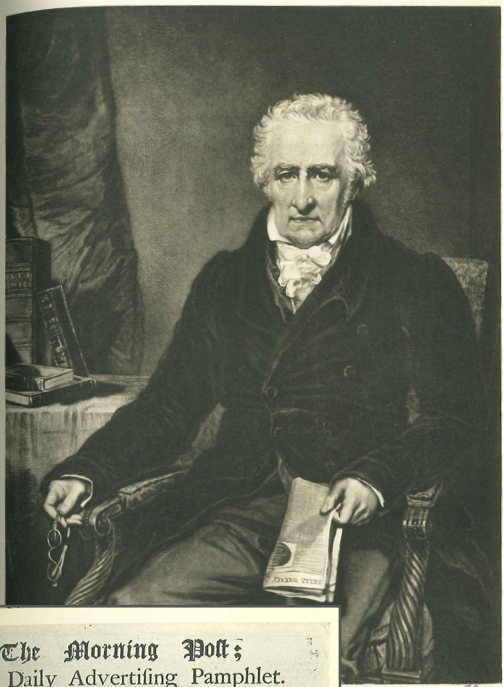
JOHN BELL, 1745-1831

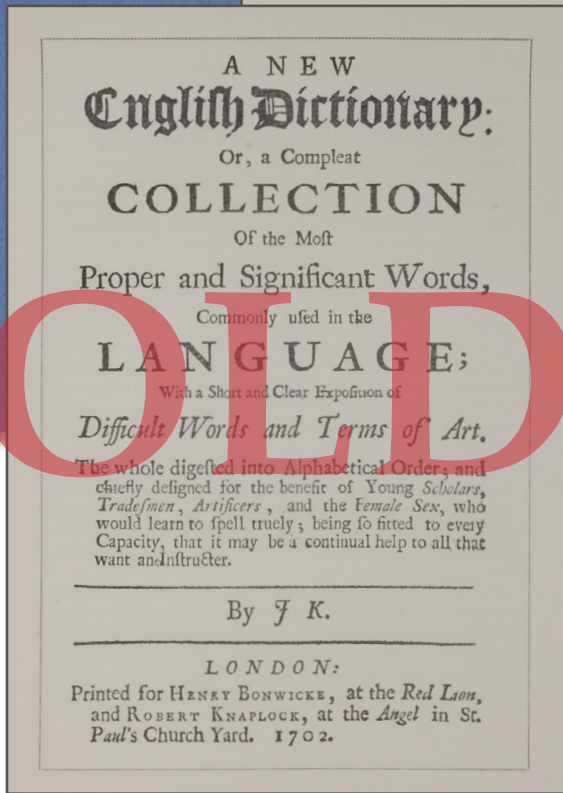
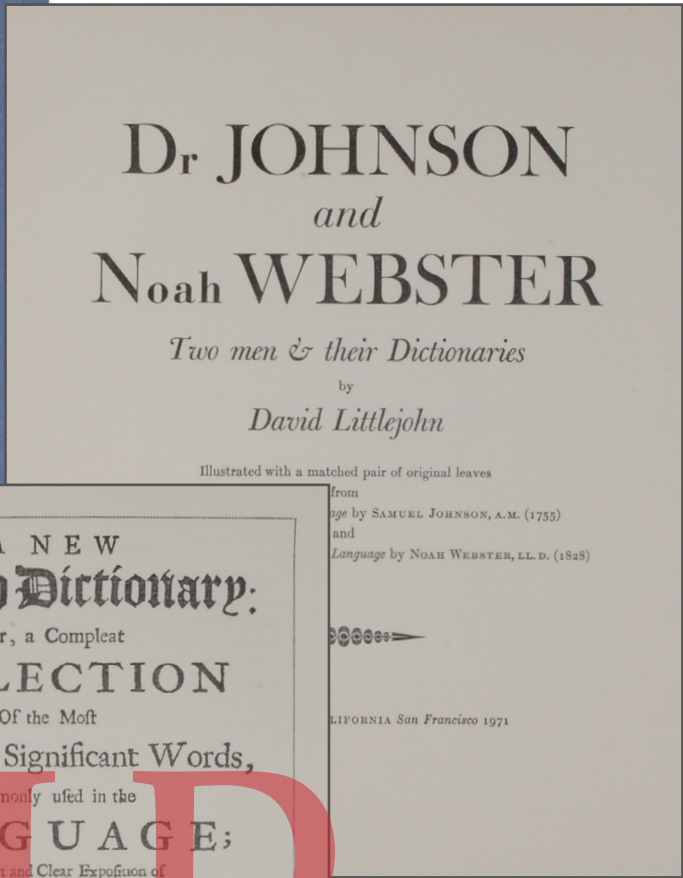
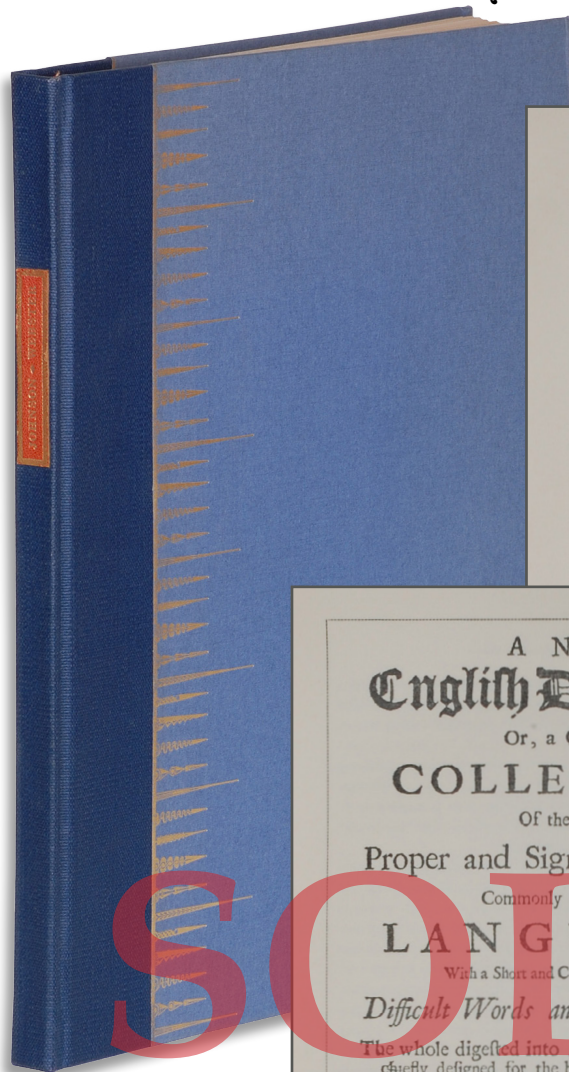
BOOKSELLER, PRINTER, PUBLISHER, TYPEFOUNDER,
JOURNALIST, & C. ...

by Stanley Morison

Cambridge University Press: Cambridge, 1930; tall 8vo., cloth, leather spine label, dust jacket; xi, 165, (5) pages. \$250

First edition, limited to 300 copies. (Appleton 94). Spine faded, else near fine. Sections on Bell as bookseller and partner in The Morning Post, The British Letter Foundry (1788-89), and his other publishing ventures. Contains three appendices commenting on Bell's book typography, newspaper typography, his types in the United States and his type specimens. *A Century for the Century* 24. [Book # 34390]





Book Club of California

DR JOHNSON AND NOAH WEBSTER

TWO MEN & THEIR DICTIONARIES

by David Littlejohn

The Book Club of California: San Francisco, 1971: small folio, cloth-backed boards, red leather spine label; 86 pages. \$140

First edition, limited to 500 copies and printed by Grabhorn- Hoyem. A fine copy. Contains a matched pair of original leaves from Johnson's A DICTIONARY OF THE ENGLISH LANGUAGE (1755) and Webster's AN AMERICAN DICTIONARY OF THE ENGLISH LANGUAGE (1828). [Book # 24725]

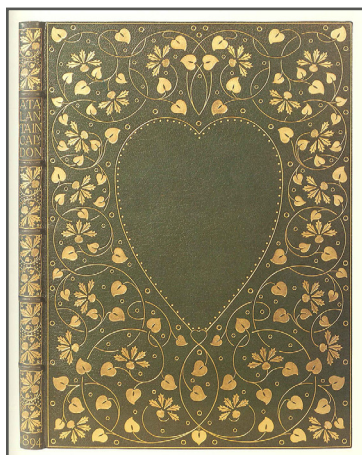


Bookbinding

THE DOVES BINDERY

by Marianne Tidcombe

The British Library and Oak Knoll Books: London and New Castle, Delaware, 1991; 4to., cloth; xiv, 490 pages. \$200

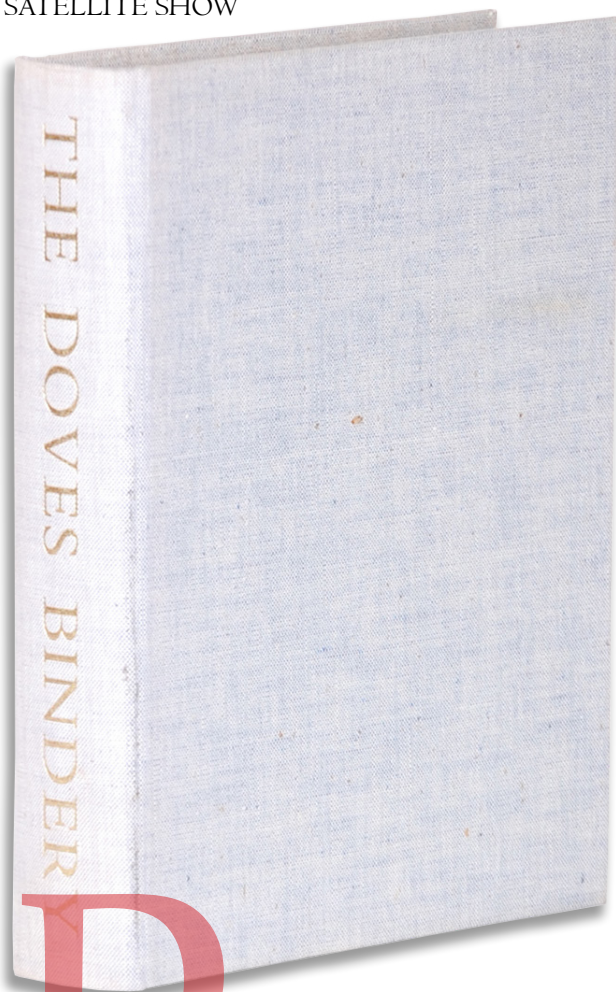


First edition. A near fine copy. This famous bindery was founded by T.J. Cobden-Sanderson in 1893 and over a period of 30 years it produced some of the finest bookbindings ever conceived. In its early years the bindery shared premises with William Morris's Kelmscott Press. The consequent collaboration resulted in a series of richly-decorated copies of the Kelmscott Chaucer. Later on the majority of the bindery's work was for the Doves

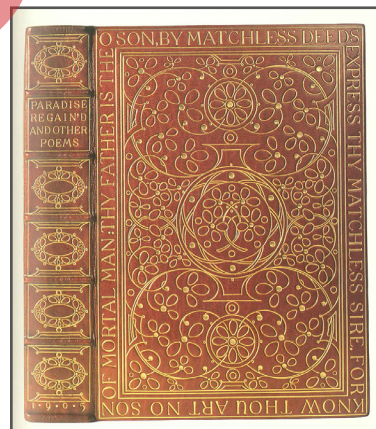
Press, which Cobden-Sanderson founded with Emery Walker in 1900. Dr. Tidcombe's comprehensive work provides a detailed history of the Bindery and includes a complete catalogue of the books produced, over 120 of which are described in full and illustrated. The text is supported

by indexes and appendices, including a discussion of fake bindings discovered by the author in collections all over the world. Well illustrated with over 200 black and white illustrations and 16 pages

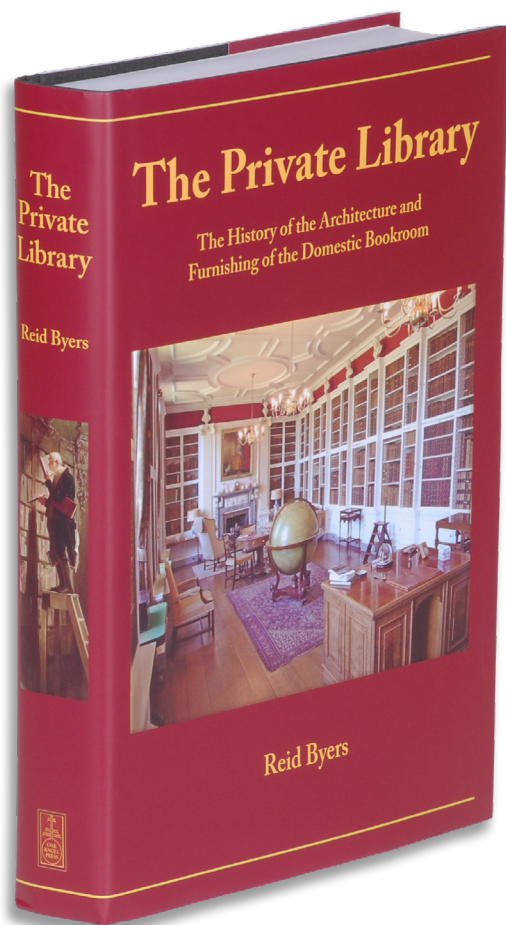
in color. Scarce in this condition due to the heavy textblock often tearing away from the binding. [Book # 32163]



SOLD



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.

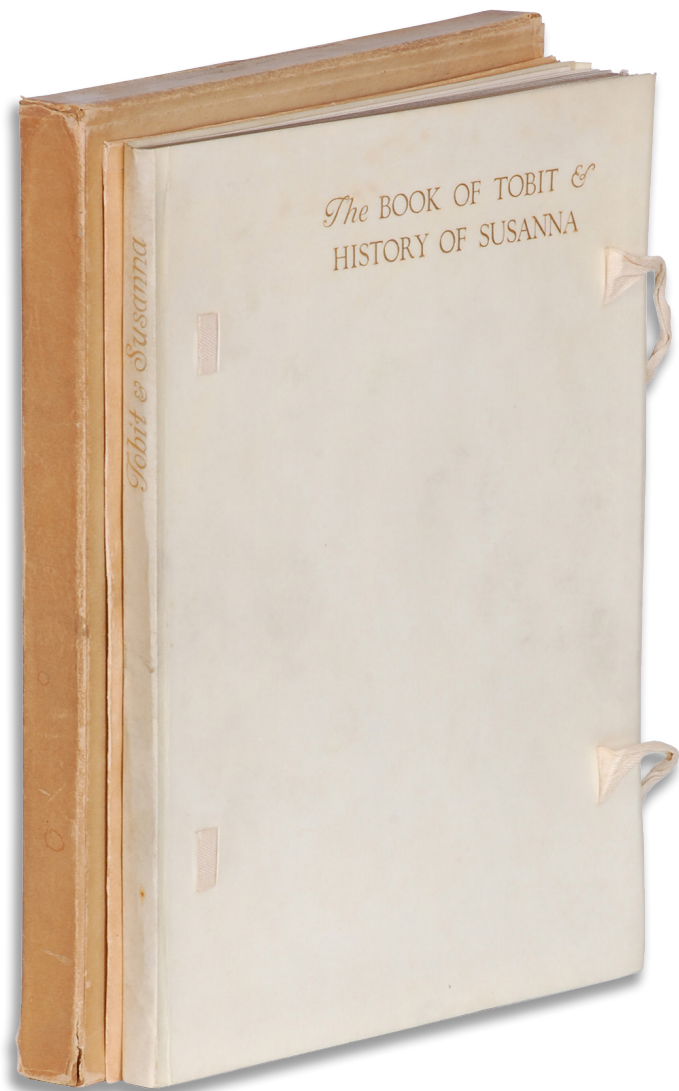
The Private Library is the domestic bookroom: that quiet, book-wrapt space that guarantees its owner that there is at least one place in the world where it is possible to be happy. The story of its architecture extends back almost to the beginning of history and forward toward a future that is in equal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



WITH THE SEPARATE FOLDER CONTAINING FOUR PLATES



Russell Flint

THE BOOK OF TOBIT AND THE HISTORY OF SUSANNA

The Haymarket Press: London, 1929; small 4to., original limp vellum lettered in gilt with cloth ties, top edge gilt; 47 pages. \$900

Reprinted from the Revised Version of the Apocrypha with an Introduction by Montague R. James; colour plates after drawings by W. Russell Flint.

Printed in an edition limited to 100 numbered copies. The separate folder with four loose prints is present, as well as the scarce slipcase. Aside from minor wear to the slipcase, a fine copy. Scarce in this condition. The Book of Tobit is one of the best stories of the old world and the earliest date that can be assigned to it is 350 B.C., and the latest 170 B.C. It was written in Egypt and the original language was Hebrew. It is illustrated with hand-tipped coloured frontispiece and 3 plates of full color semi-erotic drawings by Flint. The title, headings and decorations printed in green.

The book's illustrator, William Russell Flint, contributed to a number of early 20th-century editions of the Apocrypha, and has been described by Charles Wheeler, president of the Royal Academy, as an artist of "a steady hand, keen eye and gay spirit in a shaky world" (ODNB). Ransom, p. 314. [Book # 59015]

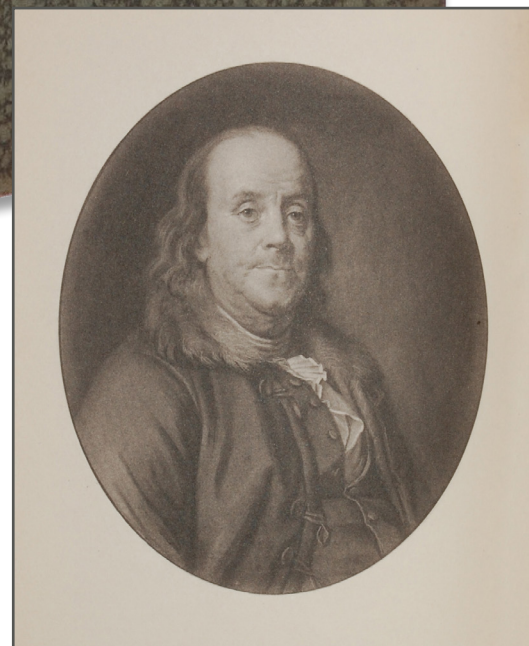
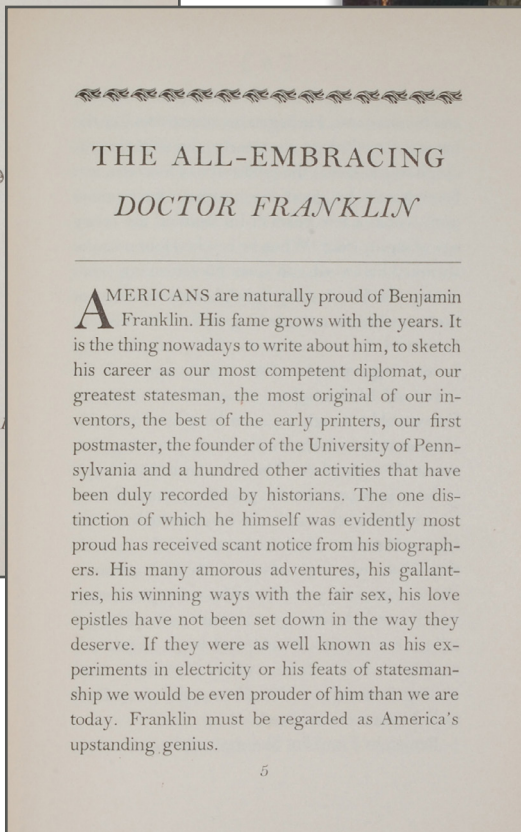
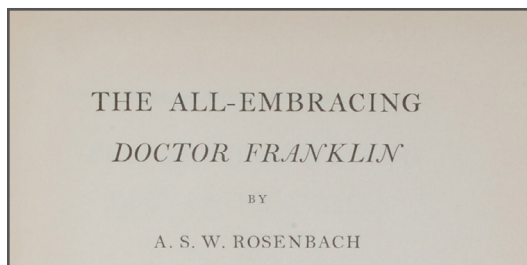
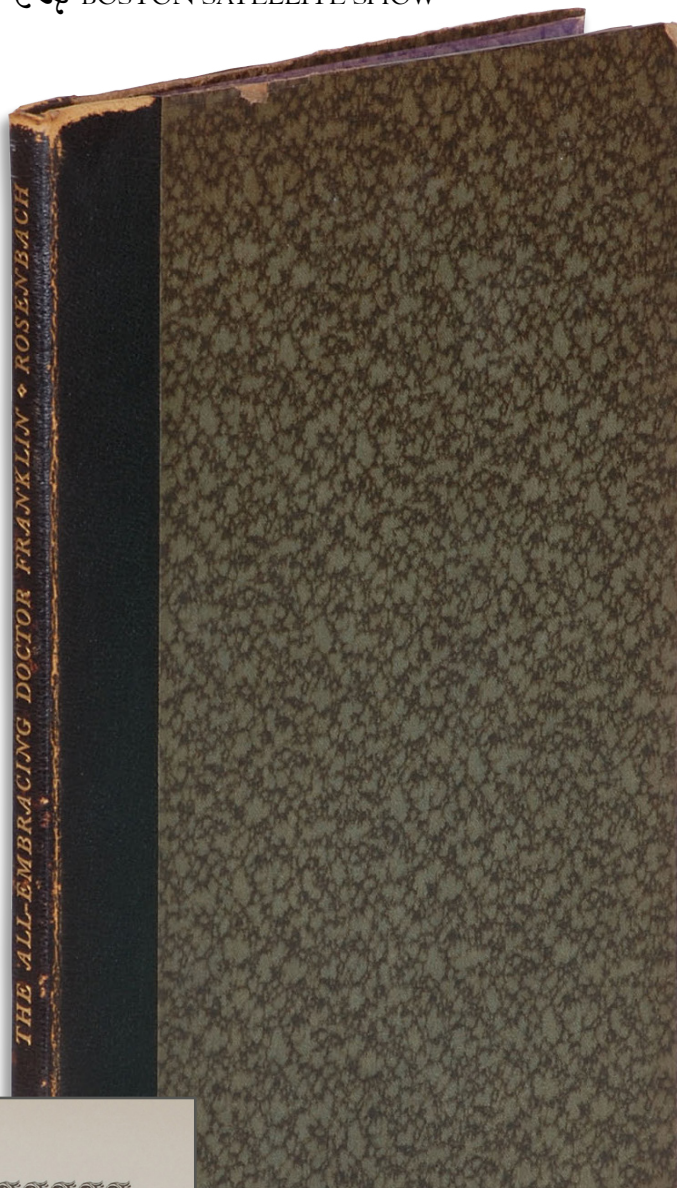
Benjamin Franklin

THE ALL-EMBRACING DOCTOR FRANKLIN

by A.S.W. Rosenbach

Privately printed: Philadelphia, 1932; tall 8vo., half-leather over marbled paper-covered boards, slipcase; 47 pages. \$200

First and only edition, limited to 198 numbered copies. Printed by Fred Anthoensen at his Southworth Press. Dr. Rosenbach, in this Christmas book, reveals the more risqué side of Dr. Franklin. This was always one of Rosenbach's favorite productions because of its off-color nature. One of the few Rosenbach books actually written by Rosenbach. Wear at spine ends, with light wear to front and rear hinges. Overall a very good copy. [Book # 12503]



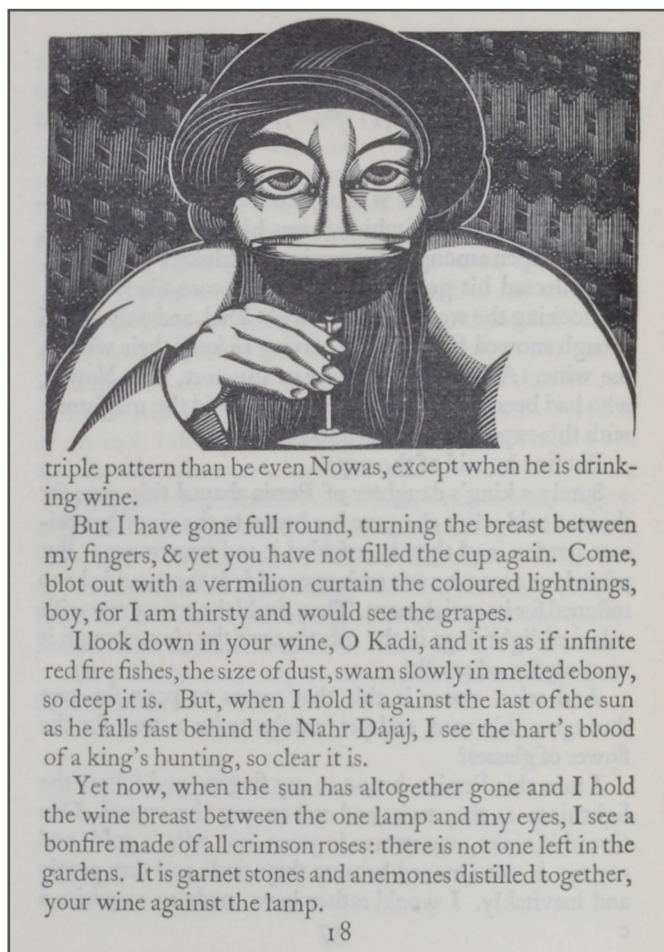
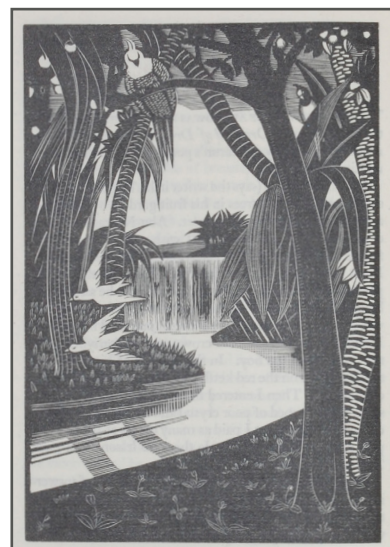
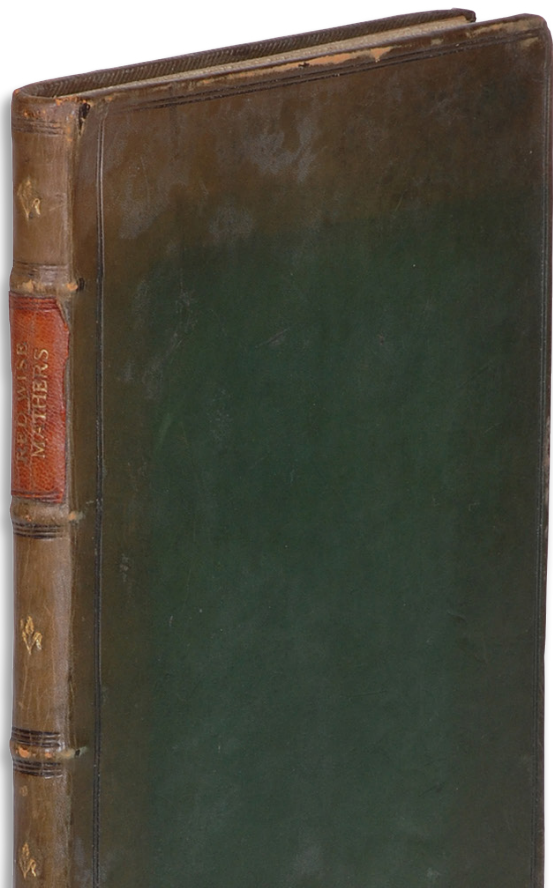
Golden Cockerel Press

RED WISE

by E. Powys Mathers

Golden Cockerel Press: N.P. (London), 1926; 8vo., rebound in full leather with four raised bands, gilt on spine, leather spine label, blind-stamp double border on cover; (vi), 98, (4) pages. \$125

Number 34 in the first Golden Cockerel Bibliography (Chanticleer). Limited to 500 numbered copies. Light shelfwear, else near fine. Partially unopened. Nineteen tales (entirely fictional) about or using the name of "Abu Nowas" (meaning, we assume, Abu Nuwas, the late 8th-century Arab poet); a rather modest example of "orientalistic" fiction. Printed on hand-made paper in Caslon Old Face, with eight wood engravings by Robert Gibbings, who illustrated a number of Golden Cockerel books. Two-color printed patterned endpapers. [Book # 52165]



Grey Spider Press

THE GATES OF NIGHT
SIX SONGS FROM THE NOH

Grey Spider Press: N.P., 1995; 8vo., gatherings sewn onto backstrip and cased in cloth-covered boards, French fold; Fourteen french fold sheets, 12 printed on one side. \$100

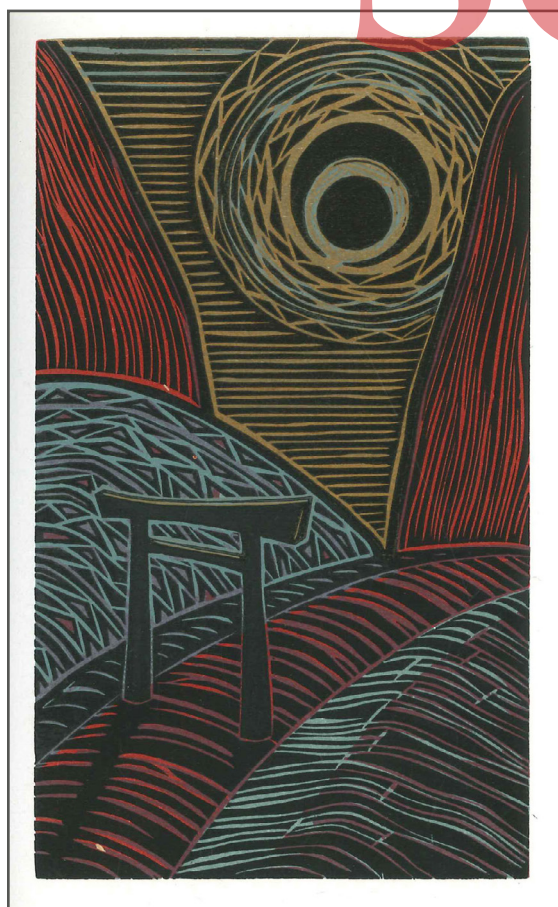


Limited to 125 numbered copies, signed on colophon by one of the translators. Very subtle uneven fading to the covers. Black mark from spine to about the middle of the rear board. Spine lightly faded. With a title page woodcut and a full page 4-color woodcut by Chris Stern, who also designed, printed and bound this edition. Binding is four gath-

erings sewn onto straps attached to a heavy backstrip inside a case composed of a core of black cloth on limp boards stiffened by panels covered with a dark red silk or silk-like fabric. A rectangular cutout on the front outer panel reveals a paper label underneath imprinted with the title. [Book # 53234]



SOLD



From dreams
at night I would
upon the way
then leave again
into illusion

the gates of night
open, close

I look back
and think
of the beauty of Kyoto
in the moonlight

but many clouds
now stand between
me and the city

in the darkening sky
I hear a bell,
so a village must be near

I hear a bell and
so a village must be near

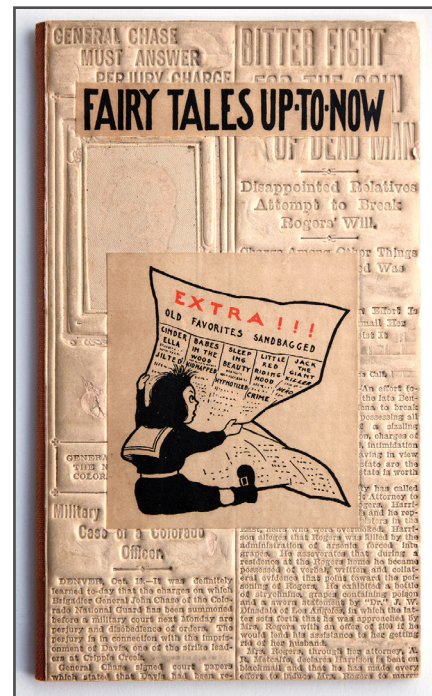
DREAMING ON THE EDGE

POETS AND BOOK ARTISTS IN CALIFORNIA

by Alastair M. Johnston

Oak Knoll Press: New Castle, Delaware, 2016; 10.5 x 8 inches, cloth, dust jacket; 232 pages. ISBN 9781584563549. \$65

California is the Golden State, well-known for its innovators and for attracting writers, artists, and dreamers from all over the world. Where else would you find a magazine devoted to “gourmet bathing” or a back-room Prohibition-era bar (“the Sob Den”) for printers? Where else a print shop on a Los Angeles hillside where composer John Cage popped in to practice piano and Disney artists dropped by to drink beer and sketch from a live model?



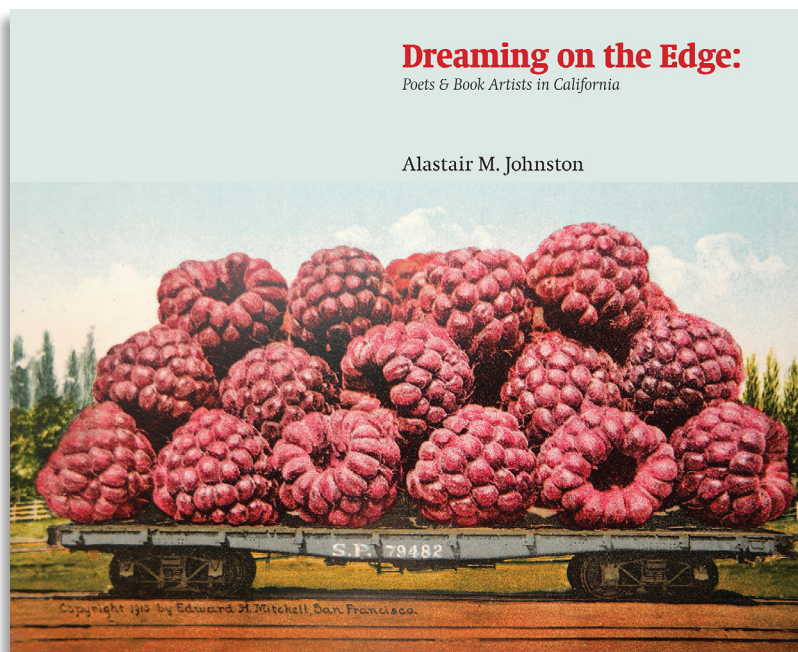
Come along on a fantastic trip through 150 years of the book arts in California, from its roots in the late 19th century to the 21st, from Gelett Burgess and The Lark to Mark Head and the Mixlexic Press. Meet a cast of hundreds, from Max Schmidt, a Prussian sailor, to Yone Noguchi, the first Japanese poet to be published in English. Meet Florence Lundborg, muralist and painter, and Idah Strobridge, writer and bookbinder. Encounter Conscientious Objectors like Bill Everson and Clifford Burke and conscripted soldiers like Jack Stauffacher and Arne Wolf, Anarchists from the Rexroth circle, Pacifists like Kenneth Patchen, Hippies, Diggers, Hipsters, Beatniks, and Buddhists. Witness the explosion of art in the 1950s, the small presses of the 1960s and 70s, and the birth of the artists book at the end of the twentieth century as Californians found self-expression using every printed medium from comix to fine press books.

Reflecting the lively writing style, chapter titles include: “Shirtless on Sansome Street,” “Tobacchanalian Revels,” “Conversation at Haywood’s,” “The Laureate of Doomed Youth,” “The Last Gasp of the Checkered Demon,” and “Teetering on the Brink.” Designed by the author, *Dreaming on the Edge* is lavishly illustrated in color. [Book # 128359]

Praise for *Dreaming on the Edge*...

“Alastair Johnston’s engaging and all-embracing survey of California printing takes us from its early beginnings in the 1870s (San Francisco’s first type foundry opened in 1874), and covers all the printers we encountered in California, including himself, and a great many others besides.”
- John Randle, *Matrix*

“Through the lens of Johnson’s expertise, we again see how fine art printing coexists with the design of tinned salmon labels and business cards, or how hand-compositing became simultaneously a mainstay of advertising and a ‘philosophy of design.’”
- Samuel Rogers, *MLR*



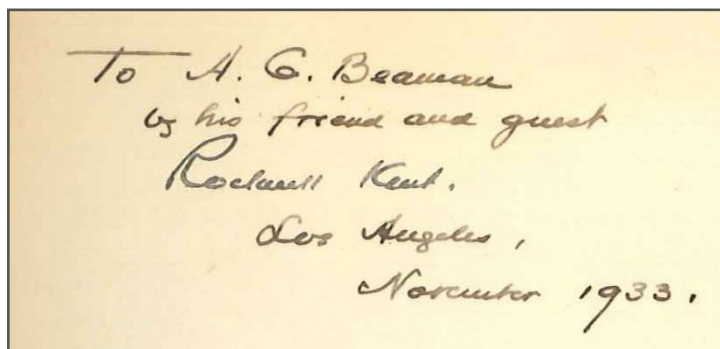
Rockwell Kent

ROCKWELLKENTIANA

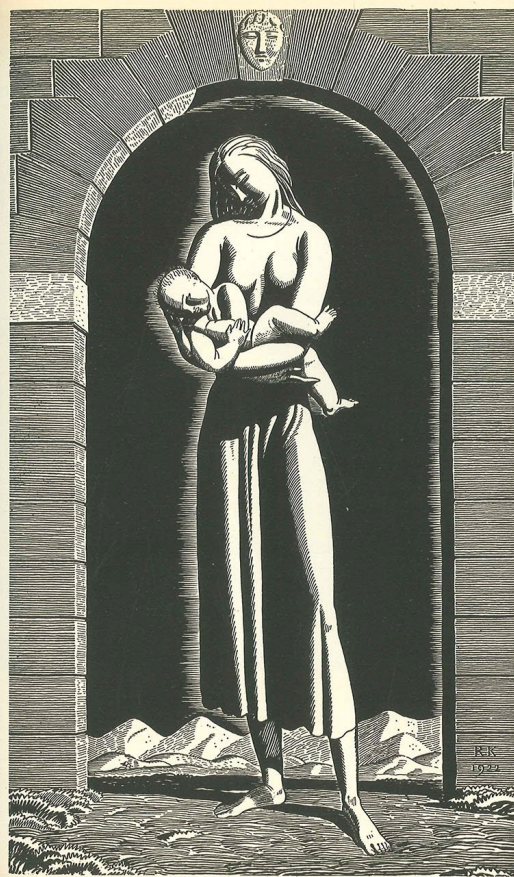
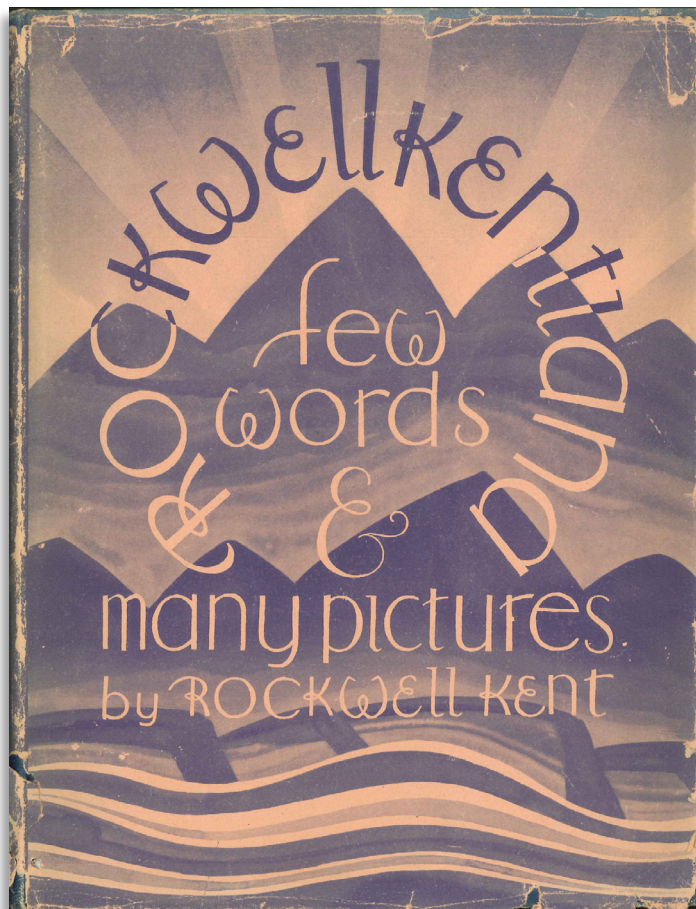
by Carl Zigrosser

Harcourt, Brace and Co.: New York, 1933; small 4to., cloth; (vi), 64 pages followed by many full-page plates. \$250

First edition. Inscribed by the author on the front free endpaper. Bookplate on front pastedown. Dust jacket with tears and rips. Some shelfwear. A bibliography of the illustrations executed by Kent with many shown throughout the text. [Book # 27271]



To A. G. Beaman
by his friend and guest
Rockwell Kent,
Los Angeles,
November 1933.



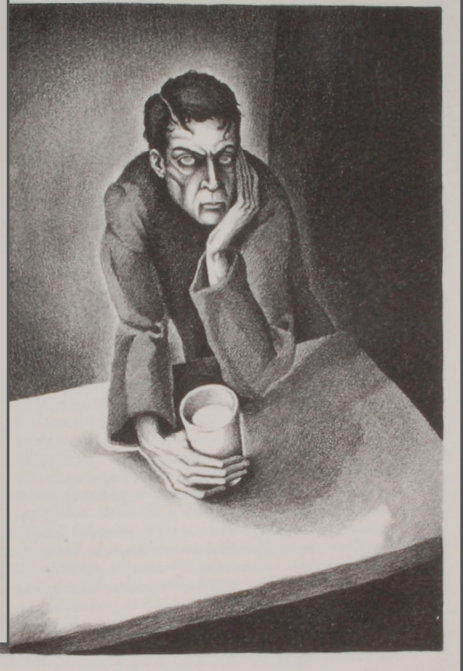
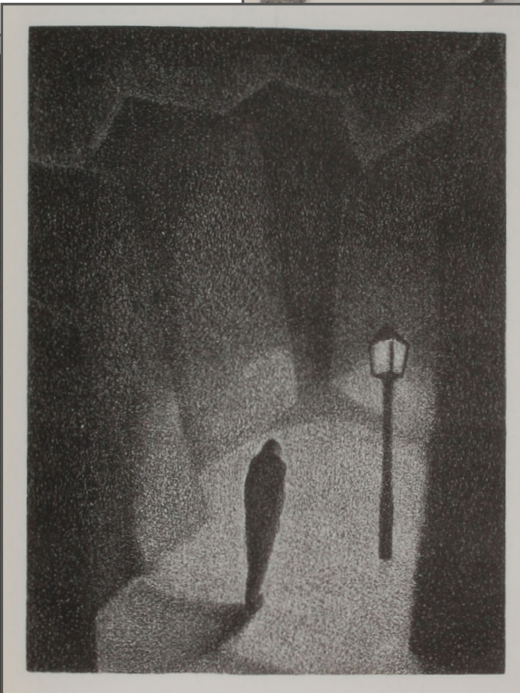
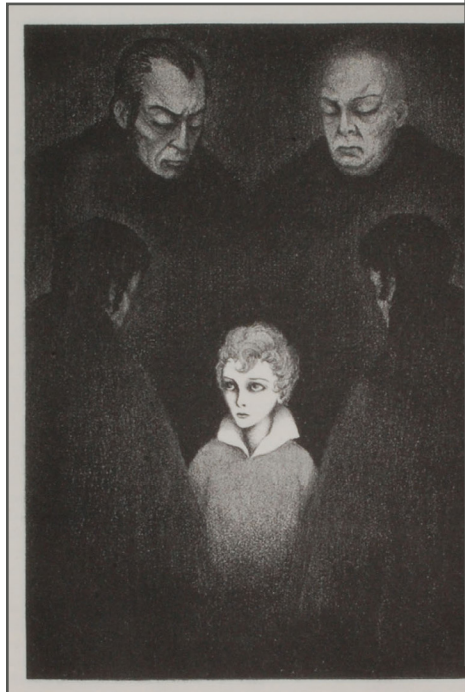
Limited Editions Club

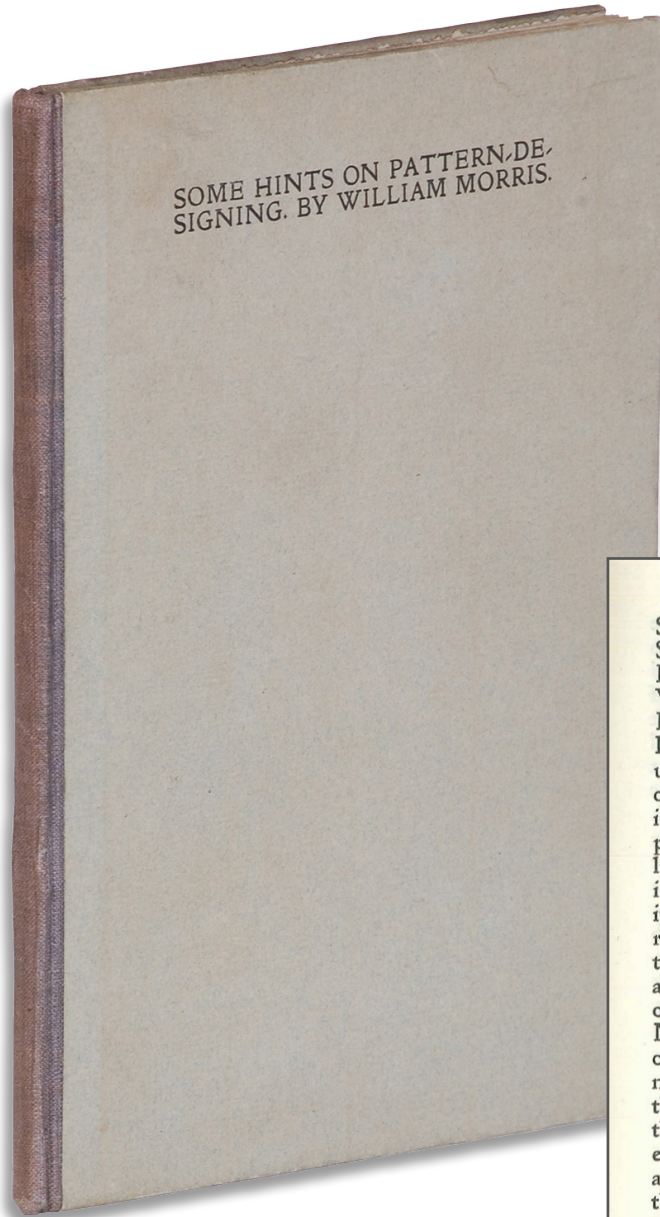
**CONFESSIONS OF AN ENGLISH
OPIUM-EATER**

by Thomas De Quincey

The Limited Editions Club: New York, NY, 1930; tall 4to., cloth-backed marbled paper-covered boards, top edge gilt, slipcase; (vi), ix, 77 pages. \$175

Limited to 1520 numbered copies signed by Gay and the printer, B.H. Newdigate (LEC 14). Lightly worn slipcase, else a fine copy. With an Introduction by William Bolitho and Twelve Lithographs drawn on the Stone by Zhenya Gay. Printed at The Shakespeare Head Press on handmade paper. [Book # 26978]





SOME HINTS ON PATTERN-DESIGNING. A LECTURE DELIVERED BY WILLIAM MORRIS AT THE WORKING MEN'S COLLEGE, LONDON, ON DECEMBER 10, 1881.

By the word pattern-design, of which I have undertaken to speak to you to-night, I mean the ornamentation of a surface by work that is not imitative or historical, at any rate, not principally or essentially so. Such work is often not literally flat, for it may be carving or moulded work in plaster or pottery; but whatever material relief it may have is given to it for the sake of beauty & richness, and not for the sake of imitation, or to tell a fact directly; so that people have called this art ornamental art, though indeed all real art is ornamental.

Now, before we go further, we may as well ask ourselves what reason or right this so-called ornamental art has to existence? We might answer the question shortly by saying that it seems clear that mankind has hitherto determined to have it even at the cost of a good deal of labour & trouble: an answer good enough to satisfy our consciences that we are not necessarily wasting our time in meeting here to consider it; but we may furthermore try to get at the reasons that have forced men in the mass always to expect to have what to some of them doubtless seems an absurd superfluity of life.

b

i

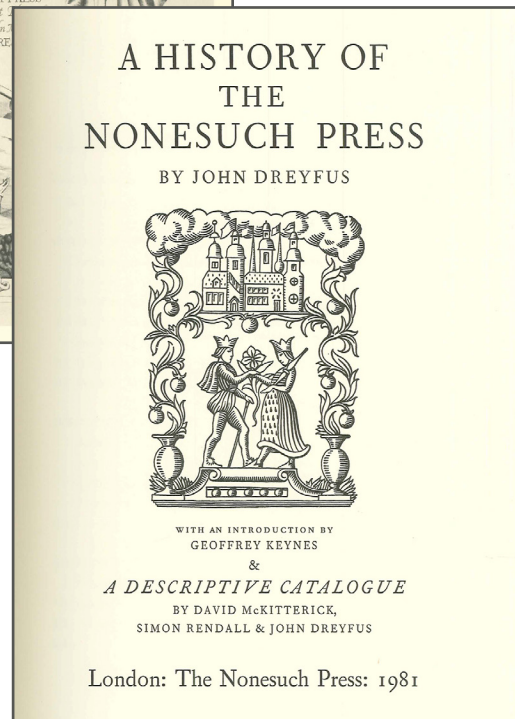
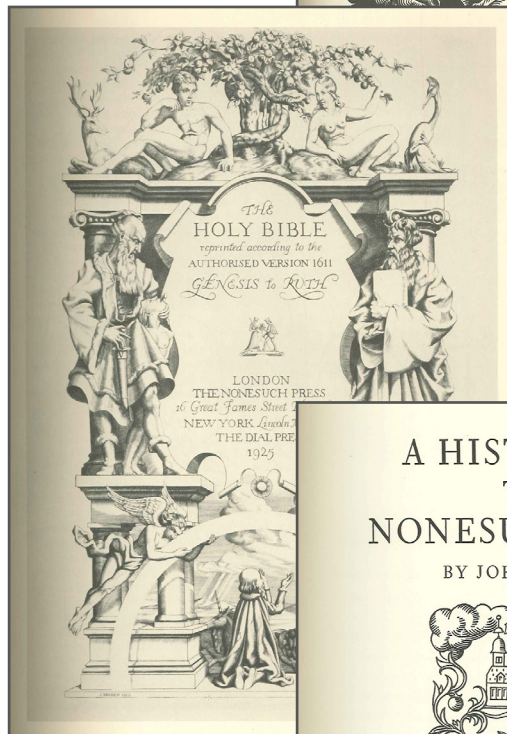
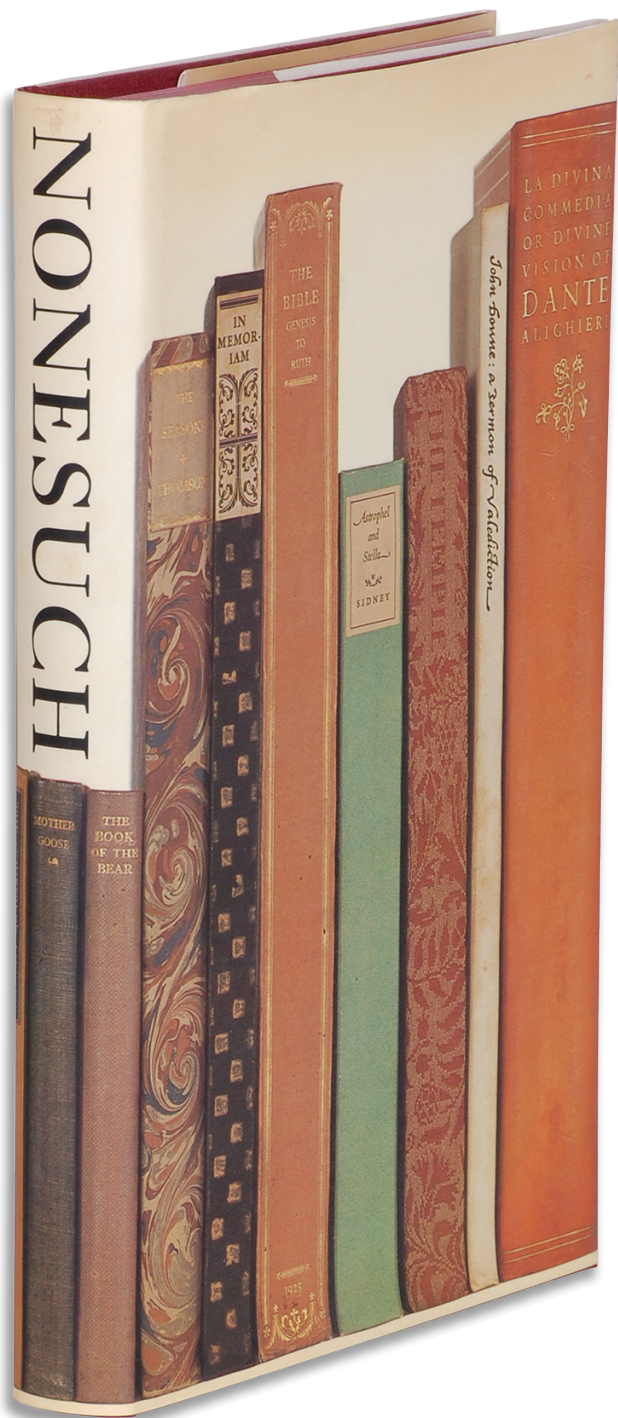
SOME HINTS ON PATTERN-DESIGNING

A LECTURE DELIVERED AT THE WORKINGMAN'S COLLEGE, LONDON, ON DECEMBER 10, 1881

by William Morris

Chiswick Press: London, 1899; 8vo., cloth-backed boards; 45 pages. \$250

First edition. (Printing and the Mind of Man 367). An important address on decoration and the arts. A near fine copy. [Book # 25684]



Nonesuch Press
A HISTORY OF THE NONESUCH PRESS
 by John Dreyfus

The Nonesuch Press: London, 1981; 4to., cloth, dust jacket; xv, 319, (3) pages. \$200

With an Introduction by Geoffrey Keynes & Descriptive Catalogue by David McKitterick, Simon Rendell & John Dreyfus

Limited to 950 numbered copies. A fine copy. A beautifully printed history and bibliography of the Nonesuch Press. Set, printed and bound at the University Press, Cambridge on specially made paper from the Dalmore Mill of William Somerville, Edinburgh. Many illustrations, some black and white, a few with color. [Book # 17386]

Papermaking

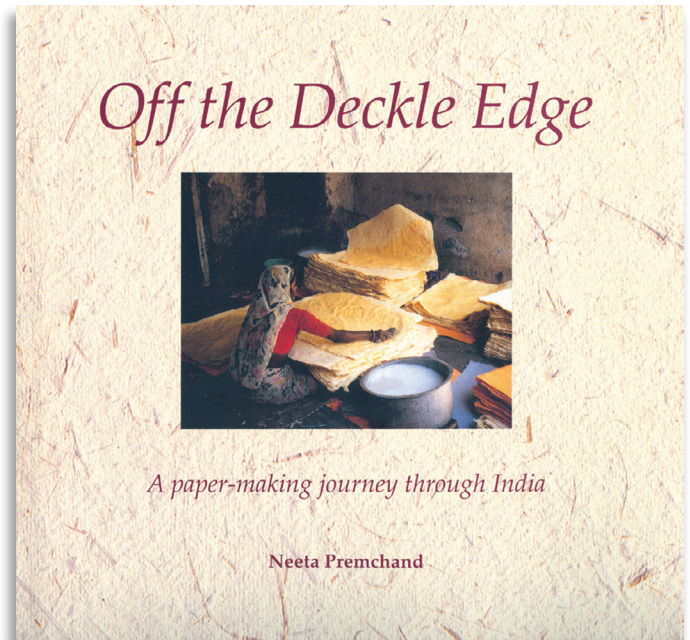
OFF THE DECKLE EDGE

A PAPERMAKING JOURNEY THROUGH INDIA

by Neeta Premchand

The Ankur Project: Bombay, 1995; square 8vo., paper-covered boards, dust jacket; 127+(1) pages with 7 bound-in full-page specimens and 107 color photographs. \$49.95

First edition. The industrialization of papermaking has obscured the traditional ways through which handmade paper is produced. However, *Off the Deckle Edge* reminds us of the longstanding history of papermaking along with the visual and sensual qualities handmade paper possesses. Premchand marries seven bound-in full-page paper specimens with 107 colorful and exotic photographs in a modernly produced book with beautiful accounts of the people and culture of India.



The papermaking portion of this book describes the processes, raw materials, vocabulary and equipment relevant to India. Premchand also explores the history of papermaking through her travels to London's British Library and her excursions to China, Japan and India in the footsteps of Dard Hunter. However, this book is not only a walk through the craft itself and its history in India but a very intimate journey among the people, culture and customs of these regions.

Premchand keeps a vivid prose-like diary as she walks among the towns and villages of Kalpi, Sanganer, Junnar, Aurangaband, Wardha, Pune, Ahmedabad and Pondicherry. While on a tour in Kalpi, she experienced her research coming to life when she discovered that Munnalal Khaddari, the author of a rare 1928 book on papermaking, was still alive though in his nineties at the time.

For Premchand and those who enjoy, practice and revere the craft of papermaking, the trip of discovery never ends. *Off the Deckle Edge* also contains a bibliography, a glossary and a touching dedication to Khaddari who encouraged Premchand to produce this book but passed away soon after their meeting. [Book # 43946]





▲ IT IS JULY IN VIRGINIA

and the noise of an orange mower chewing a green lawn
and a brown-skinned man driving the mower
and a light-skinned man in blue cutoffs dipping a pole into the pool
beneath a sky-blue sky.

She is no longer young. She is interested

in the muscles of the light-skinned man as he cleans the pool;
he is good to look at and she is happy to look at him.
She minds a bit that he works while she only watches
but this is principle and, in fact,
watching him is a pleasure.

She pays less attention to the other man
who drives in and out of sight on the orange mower
but the noise of the mower dimming and increasing
is always there
and she's beginning to count on it.

Rara Avis Press

IT IS JULY IN VIRGINIA

by Marcia Falk

Rara Avis Press: Riverside (CA), 1985;
oblong 8vo., cloth, paper spine label;
(18) pages. \$125

Limited to 125 numbered copies.
Signed by author on colophon. Six poems by M. Falk with a woodcut by Barry Moser. Near fine. [Book # 52327]



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.

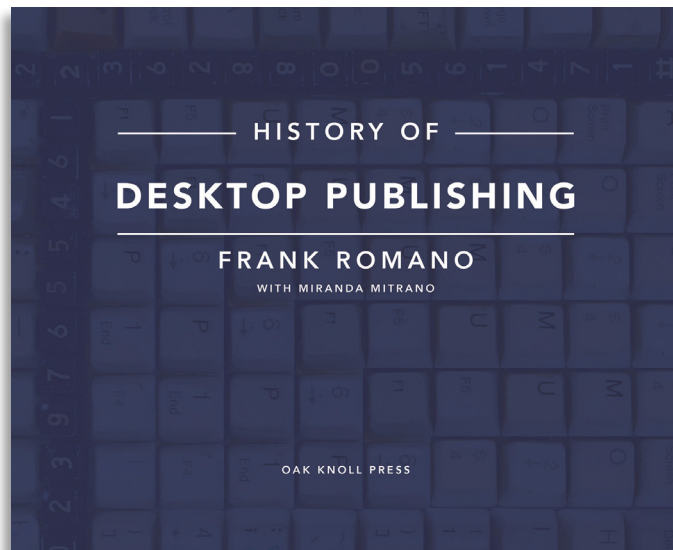
It is hard to imagine someone more involved with the universe



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]



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.

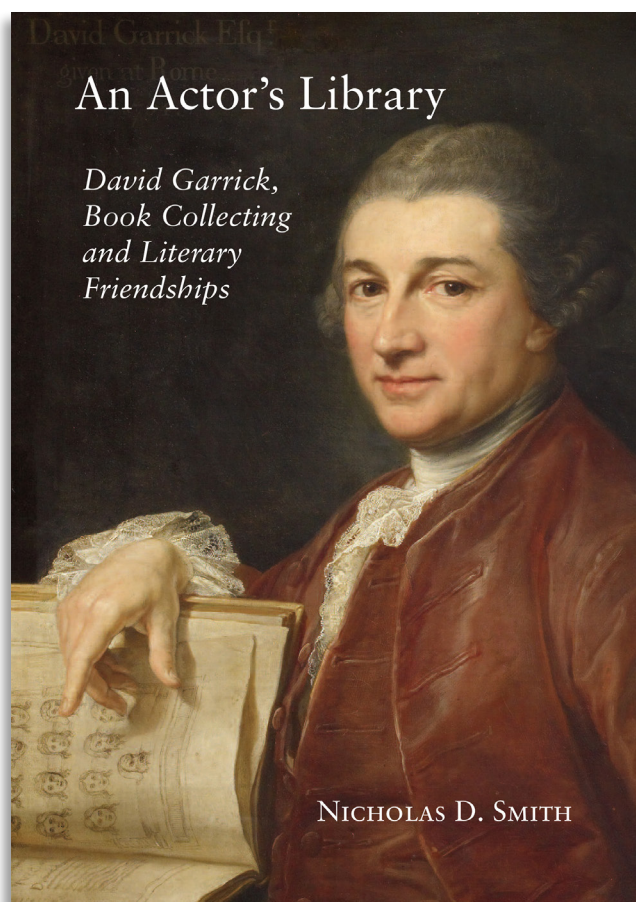
I had suggested Bookman instead of Courier. Steve said that Courier would let offices prepare letters as they always had. I countered that offices would use Times and other real fonts. Steve then suggested that they put Bookman in the next version of the LaserWriter which had 36 fonts.



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

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





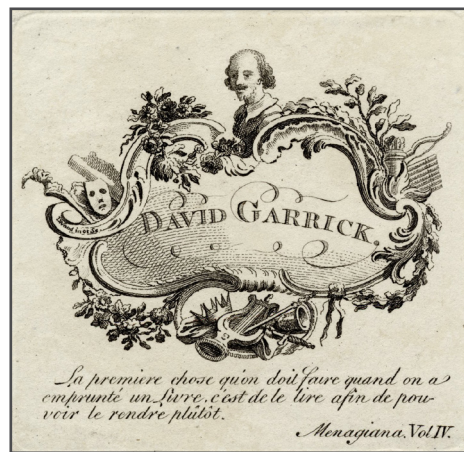
AN ACTOR'S LIBRARY

DAVID GARRICK, BOOK COLLECTING AND LITERARY FRIENDSHIPS

by Nicholas D. Smith

Oak Knoll Press: New Castle, Delaware, 2017; 7 x 10 inches, cloth, dust jacket; 368 pages. ISBN 9781584563624. \$65

An Actor's Library is the first major academic study of the library of David Garrick, the celebrated eighteenth-century actor and theatre manager, and its publication coincides with the 300th anniversary year of his birth. Book collecting was no fringe leisure interest for Garrick; it was a lifelong preoccupation. He assembled a general library of over 3,000 volumes and a renowned dramatic library of ca. 1,300 old plays, the latter bequeathed to the British Museum in 1779. Rich in English drama and books on theatre history, dramaturgy and the theory of dramatic character, the library was recognised as an unrivalled scholarly resource by contemporary editors of Shakespeare and other early English dramatists, and by lit-



Praise for *An Actor's Library*...

"Splendidly designed... deeply learned and well-written."

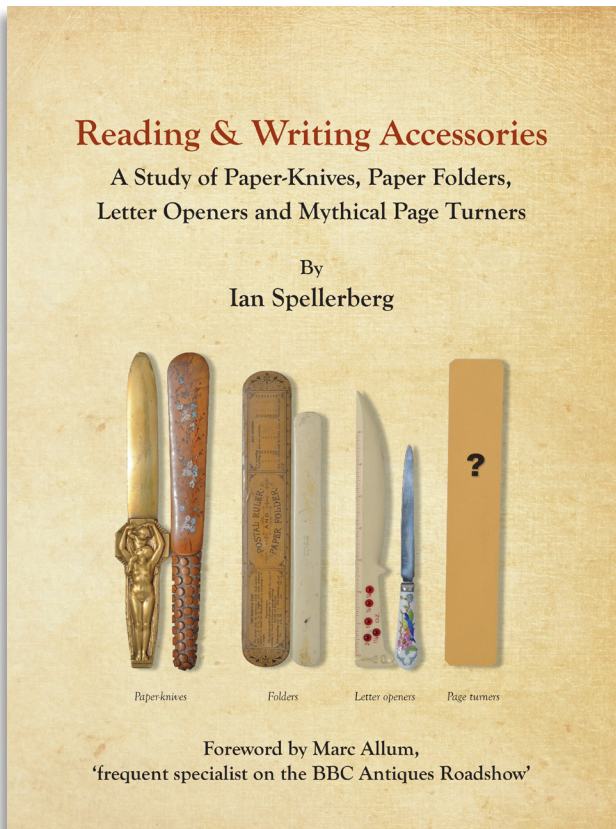
- William Baker, *The Year's Work in English Studies*

erary and musical historians. Garrick extended liberal access and borrowing privileges to friends and acquaintances. Garrick's library facilitated his own private study and connected him inextricably to the book collecting culture of the period.

Samuel Johnson reportedly once mocked Garrick's bibliophilic ambitions, saying: "Looke, David, you do understand plays, but you know nothing about books!" In fact, Garrick knew rather more about books than Johnson was prepared to credit, and this study convincingly restores Garrick's reputation as one of the 18th-century's great book collectors.

The author's approach is interdisciplinary and exploits the extensive archival legacy of Garrick and his wife, their contemporaries, and Mrs. Garrick's two executors, largely unpublished and unstudied until now. Through a process of bibliographical detective work, Smith located over 200 books with a Garrick provenance. As chronicled in these pages, Garrick was actively engaged in the London and Parisian book markets and was a sponsor of contemporary literary productions. The example of his dramatic library influenced a new generation of collectors of old English plays, and following his death his books enjoyed afterlives as theatrical collectibles. Designed by Scott Vile at the Ascensius Press.

Nicholas D. Smith is an archivist at the Victoria and Albert Museum, London, and was curator of the V&A display, "David Garrick: Book Collector" (September 2016 - May 2017). He is the author of a previous monograph, *The Literary Manuscripts and Letters of Hannah More* (Ashgate, 2008). [Book # 128979]



READING & WRITING ACCESSORIES

A STUDY OF PAPER-KNIVES, PAPER FOLDERS, LETTER OPENERS AND MYTHICAL PAGE TURNERS

by Ian Spellerberg

Oak Knoll Press: New Castle, Delaware, 2016; 8.27 x 11.69 inches, paperback; 128 pages. ISBN 9781584563501. \$60

First U.S. edition and the first appearance of the index. Never before has there been a detailed ac-



count of what was probably the most common item to be found in Victorian libraries and on Victorian writing desks. They were paperknives (paper cutters) and were used to slit open the uncut pages of books, newspapers and magazines. Paper folders are still used

today but what is the difference between a paperknife and a paper folder? Letter openers and paper-knives have a different histories and different functions. The term page turner is embedded in the vocabulary of the world of antiques and collectables. It has come as a huge surprise that page turners are a myth. This lavishly illustrated book is both informative and entertaining. It is brimming with new information about reading and writing accessories.

Ian Spellerberg is an established author and editor. He has written many articles on Victoriana for magazines and journals around the world. He is a member of several antique and collectable clubs and societies. On occasions he will be seen in his top hat and frock coat - such is his passion for knowing how it feels to live in the Victorian era. His collections of curious collectables and interactive displays are a firm favourite at antique fairs. With a professional science background, it is not surprising that Ian takes nothing for granted. He rigorously seeks out primary evidence as part of his research into the history and design of antiques and collectables. [Book # 127224]

Praise for *Reading and Writing Accessories*...

“As its subtitle notes, this is indeed a study, implying thoughtful, balanced and well considered [writing] rather than a mere price guide or pictorial history... You’d never think such a narrow subject (!) could be so deeply explored, but Spellerberg does so in a lively yet scholarly fashion.”

- William Butts, *Manuscripts*

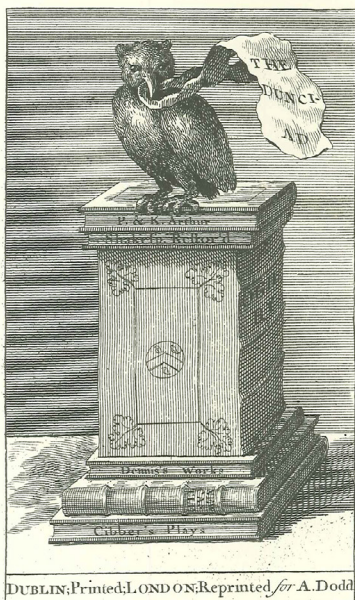
“Well-researched and eloquently presented... Readers are provided with a dazzling array of visual material that enhances their reading, including photographs and reproductions of century-old advertisements and patents.”

- Joshua Evan Chmielewski, *SHARP News*



where *Angels* fear to tread

DESCRIPTIVE BIBLIOGRAPHY
AND ALEXANDER POPE



David L. Vander Meulen

Where Angels Fear to Tread Descriptive Bibliography and Alexander Pope

IT WAS ALEXANDER POPE HIMSELF WHO PROVIDED THE FIRST bibliographical accounts of his works, and matters have been muddled ever since. Some of the greatest problems have centered on Pope's satire *The Dunciad*. From its initial publication in 1728 through its collection in William Warburton's posthumous edition of Pope's works in 1751, the poem appeared in four major versions and in five dozen editions, impressions, and issues. In its second incarnation, *The Dunciad Variorum* of 1729, Pope described the version of the year before as "surreptitious," and he claimed that there had been five different forms of that "imperfect" one. Subsequent commentators have struggled with that number, variously interpreting the octavo and duodecimo issues of the first edition as the same or separate editions and adding or deleting the unauthorized surreptitious editions to or from the authorized surreptitious ones in order to arrive at a list consistent with Pope's number and, more importantly, with their own theories.

It is this kind of talk that suggests the complexity of the poem and its history and that gives rise to the first part of my title. I have chosen *The Dunciad* as the work with which to begin what I plan as a descriptive bibliography of all of Pope's published writings. Tonight I would like to speak about my experiences on that project, including what it is that I actually do. But because I think that much of the investigation of *The Dunciad* is characteristic of descriptive bibliography in general, this account may also serve as a guide to the questions and procedures that bibliographers of any material must be concerned with.

I

There have, of course, been Pope bibliographies before. One ominous characteristic of each is that it immediately elicited calls for still another attempt, one to set matters straight once and for all. William Thoms, the editor of *Notes and Queries*, began the process in the 1850s when he asked

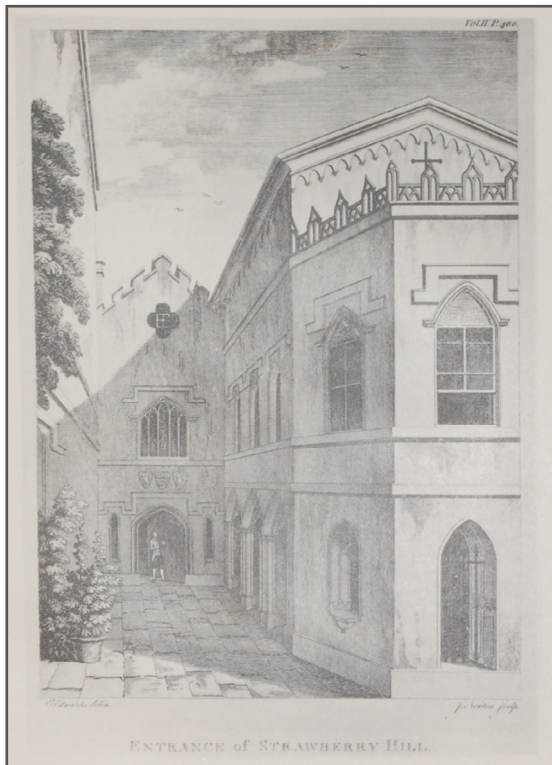
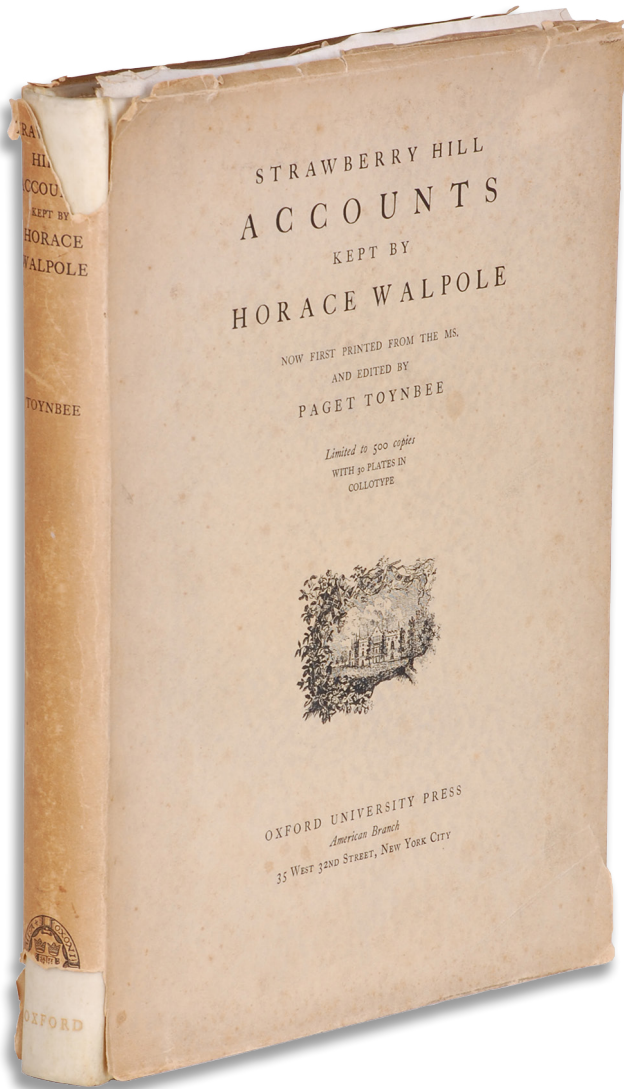
WHERE ANGELS FEAR TO TREAD DESCRIPTIVE BIBLIOGRAPHY AND ALEXANDER POPE

by David Vander Meulen

Bibliographical Society of the University of Virginia: Charlottesville, 2014; 6 x 9 inches, paperback pamphlet; 27 pages. ISBN 9781883631154. \$10

David L. Vander Meulen's *Where Angels Fear to Tread: Descriptive Bibliography and Alexander Pope* has come to be regarded as a classic statement of the purposes and methods of descriptive bibliography. Initially presented as the 1987 Engelhard Lecture and subsequently published by the Library of Congress, *Where Angels Fear to Tread* is now published in a new edition with an introduction by G. Thomas Tanselle, president of the Bibliographical Society of the University of Virginia.

Vander Meulen recounts the series of decisions that are involved in creating a descriptive bibliography. There is no clearer introductory account of that process, or one more likely to promote sympathetic understanding of the field. In doing so, Vander Meulen's Engelhard lecture displays the human side of scholarship and clarifies the essential place of bibliography in the humanities. [Book # 122511]



Horace Walpole

STRAWBERRY HILL ACCOUNTS

A RECORD OF EXPENDITURE IN BUILDING FURNISHING, & C KEPT BY MR. HORACE WALPOLE FROM 1747 TO 1795 NOW FIRST PRINTED FROM THE ORIGINAL MS. WITH NOTES AND INDEX BY PAGET TOYNBEE

At the Clarendon Press: Oxford, 1927; 4to., half vellum over marbled paper-covered boards; xx, 213, (3) pages. \$200

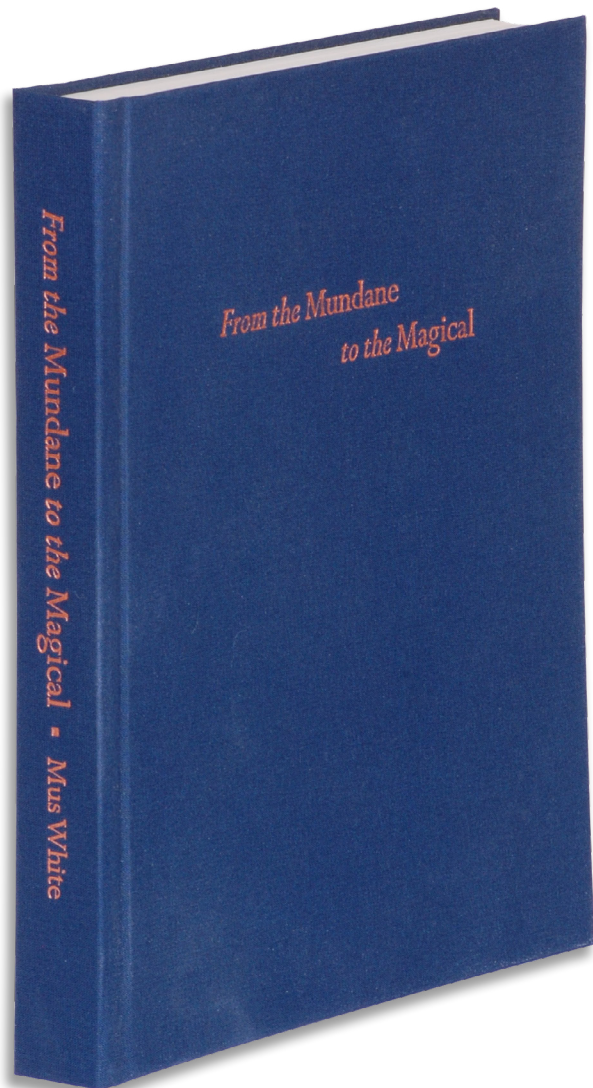
First edition, limited to 500 copies. With 26 plates produced in collotype and 4 plans. Covers every-so-slightly soiled, chipping, with minor loss, to the dust jacket. [Book # 44881]

FROM THE MUNDANE TO THE MAGICAL

PHOTOGRAPHICALLY ILLUSTRATED CHILDREN'S BOOKS, 1854-1945 AND BEYOND

by Mus White

Dawson's Book Shop: Los Angeles, 1999; 8.75 x 11.5 inches, hardcover; xlii, 268 pages. \$60



This book is a bibliography of photographically illustrated children's books in the field of American and international juvenile literature from 1854 to 1945. It details books that were illustrated with original photographs or related-mechanical processes, and describes author and title, as well as provides an index of photographers, illustrators, and reproduction processes linked to specific books.



Harry Whittier Frees (photographer). *The Animal Mother Goose*, 1921. Item 564. Halftone.

The collection reveals a parallel of the evolving artistic trends and the history of photography through its organization in chronological

order. These trends include salted paper print, the albumen print, the carbon print, the platinum print, the silver print, and the gravure print to the halftone, from black-and-white to color. Ranging from amateur to art, each style of the 1,421 books presented has resulted in the creation of an illustration to tell a story.

There are three levels of description throughout the bibliography which vary depending on the date of publication. Children's books published between 1854 and 1895 include full, detailed entries; those between 1896 and 1914 include slightly less detailed entries; and those between 1915 and 1946 include outlined entries. Although the main list of the bibliography ends in 1945, there is an additional list of children's books to 1995 with illustrations by recognizable photographers within the art community. A preface written by photographer, Duane Michals, is included and White has also provided an historical overview of the field of photographically illustrated children's books.

Mus White was born in Denmark and is the author of the novel *Jasmine in My Hand* (2006). [Book # 105423]



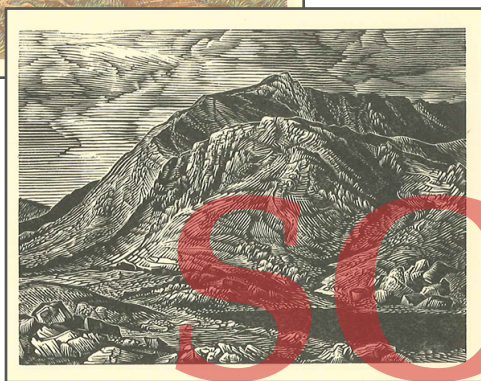
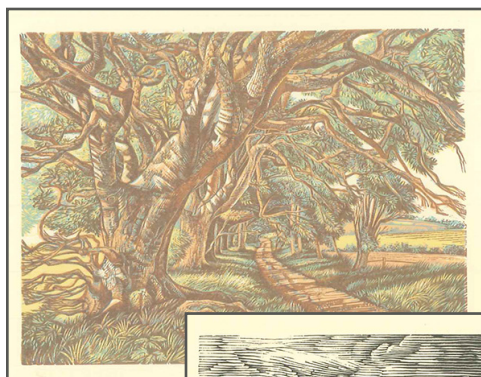
Whittington Press

MOUNTAINS IN THE MIND

by Roland Gant

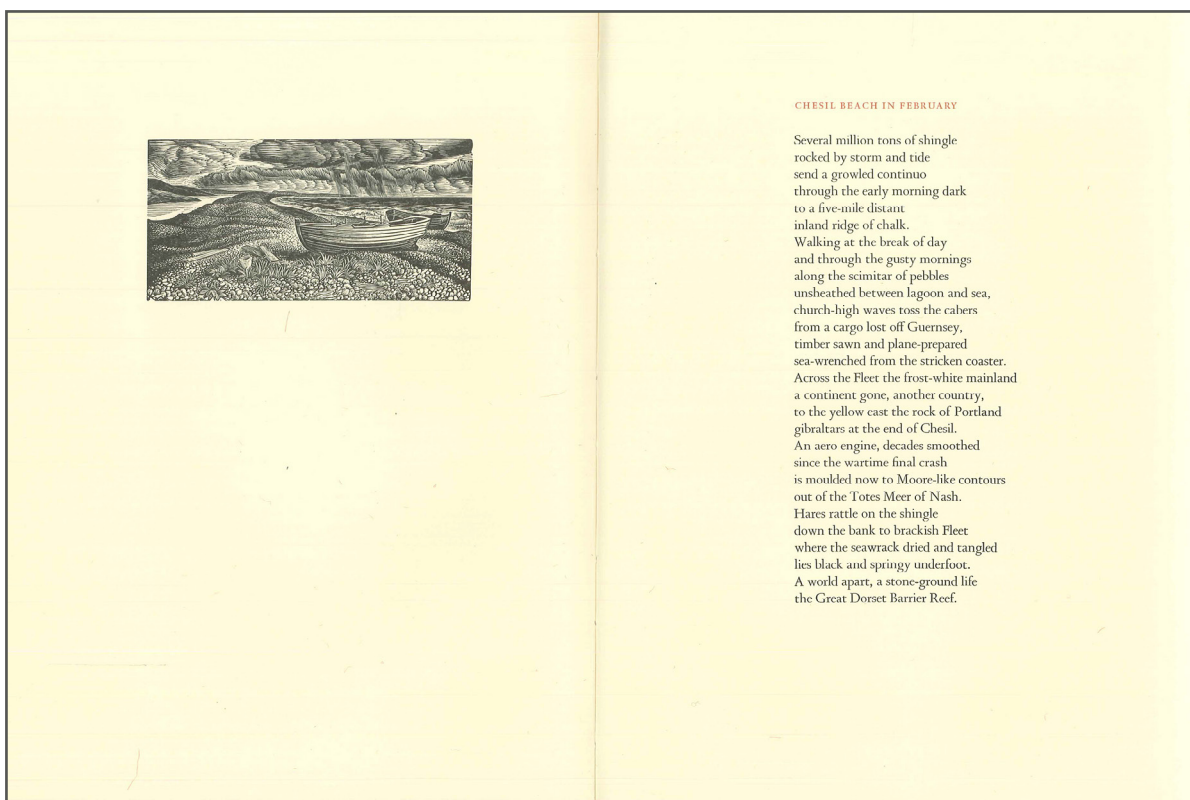
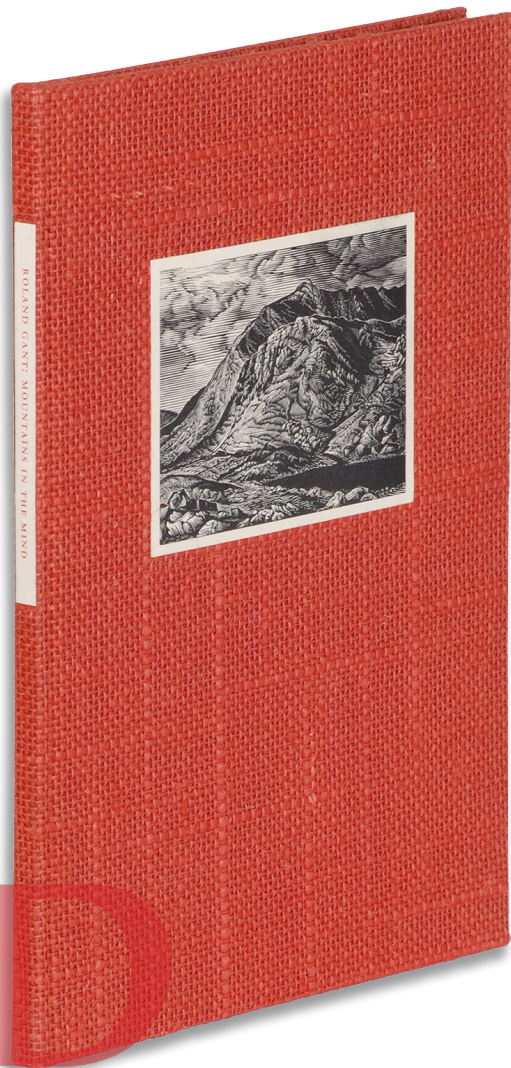
The Whittington Press: Andoversford, 1987; small 4to., cloth, paper spine and cover labels; (34) pages. \$100

With six wood-engravings by Howard Phipps



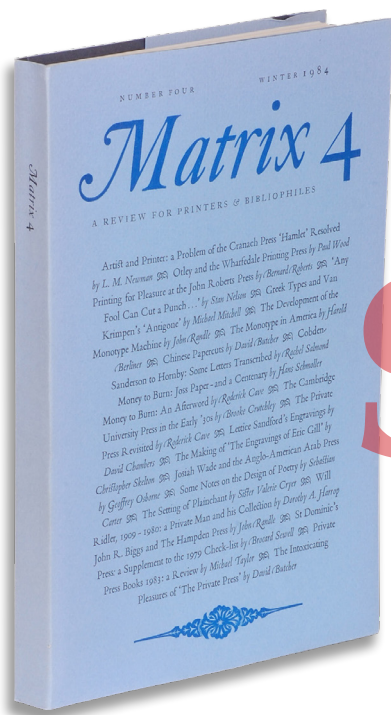
Limited to 200 numbered copies signed on colophon by author and illustrator. Six wood engravings by Howard Phipps: five black and white engravings accompanying 20 poems by Roland Gant, and one color

wood engraving as a frontispiece. The front piece was the first colored wood engraving to be printed by the Press (Butcher 90). [Book # 50406]



CHESIL BEACH IN FEBRUARY

Several million tons of shingle
 rocked by storm and tide
 send a growled continuo
 through the early morning dark
 to a five-mile distant
 inland ridge of chalk.
 Walking at the break of day
 and through the gusty mornings
 along the scimitar of pebbles
 unsheathed between lagoon and sea,
 church-high waves toss the cahers
 from a cargo lost off Guernsey,
 timber sawn and plane-prepared
 sea-wrenched from the stricken coaster.
 Across the Fleet the frost-white mainland
 a continent gone, another country,
 to the yellow cast the rock of Portland
 gibaltars at the end of Chesil.
 An aero engine, decades smoothed
 since the wartime final crash
 is moulded now to Moore-like contours
 out of the Totes Meer of Nash.
 Hares rattle on the shingle
 down the bank to brackish Fleet
 where the seawrack dried and tangled
 lies black and springy underfoot.
 A world apart, a stone-ground life
 the Great Dorset Barrier Reef.



Whittington Press
MATRIX 04
 A REVIEW FOR PRINTERS & BIBLIOPHILES

SALE

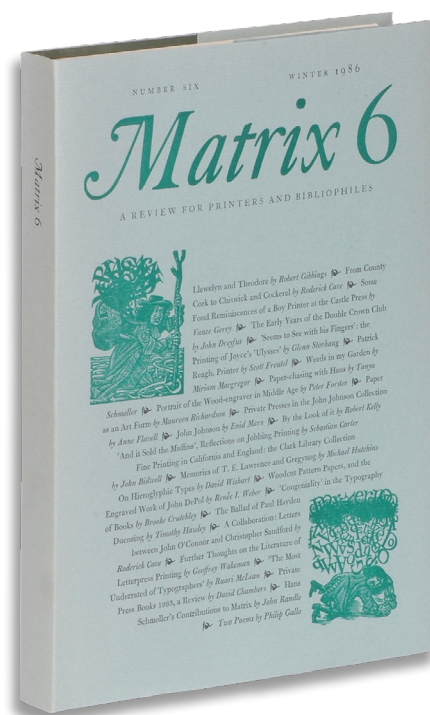
The Whittington Press: Manor Farm, 1984; small 4to., stiff paper wrappers; (iv), 151 pages. \$1,000

Limited to 590 copies. A fine copy. With 23 chapters on all facets of the book including printing press development, Chinese papercuts, the Cambridge University Press, Eric Gill and much on private presses. Well illustrated with a number of tipped-in plates in color. Like volume 3, this volume is almost impossible to find by itself and is usually one of the missing volumes from any collection. [Book # 6152]

MATRIX 06

The Whittington Press: Manor Farm, 1986; small 4to., stiff paper wrappers, glassine dust wrapper; (vi), 182 pages. \$100

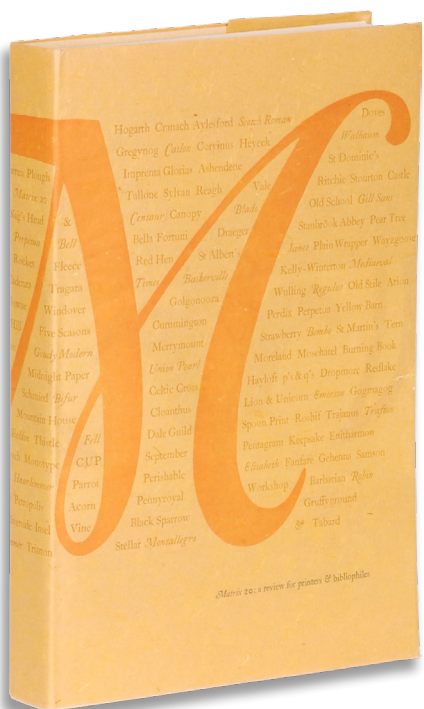
First edition, limited to 900 numbered copies (Butcher 88). A fine copy. Articles by Roderick Cave on the Chiswick and Golden Cockerel Presses, paper-chasing by Tanya Schmolter, Geoffrey Wakeman on letterpress printing, John DePol and his woodcut pattern papers, etc. [Book # 17478]



MATRIX 20

The Whittington Press: Herefordshire, 2000; 4to., Korean handmade paper-covered limp boards, dust jacket; (vi), 234 pages, with numerous additional pages of plates and other materials. \$150

Printed in an edition limited to 825 copies, this being one of 745 copies which are bound in stiff paper wrappers. A fine copy. This issue of *Matrix* contains 24 articles including "Tales from Bleeding Heart Yard" by Simon Lawrence, "New Borders: the Working Life of Elizabeth Friedlander" by Pauline Paucker, "Caslon Punches and Matrices" by Justin Howes, "Emerson Wulling, Printer for Pleasure" by Gaylord Schanilec, "Icones" by Leonard Baskin, "Private Press 1999, a Review" by David Chambers, "Printing and the Mind of Man" by Sebastian Carter, and more. Well illustrated with many tipped in specimens printed on special papers, color plates, wood engravings printed on special paper, etc. Scholarly and finely printed. [Book # 61004]



THE TREVELYON MISCELLANY OF 1608
 A FACSIMILE OF FOLGER SHAKESPEARE LIBRARY MS
 V.B.232
 edited by Heather Wolfe

Washington, DC: Folger Shakespeare Library, 2007; 10.75 x 17 inches,
 hardcover, dust jacket; 594 pages. ISBN 029598659X. \$295

The Trevelyon Miscellany of 1608 is one of the Folger Shakespeare Library's greatest treasures. Aside from Shakespeare's First Folio, it is the only book in the Folger collection to have an entire exhibition devoted to it, in 2004. Its 594 oversized pages depict life in Shakespeare's England in all of its brilliant complexities—from the mythical to the mundane, poetical to practical, religious to secular.

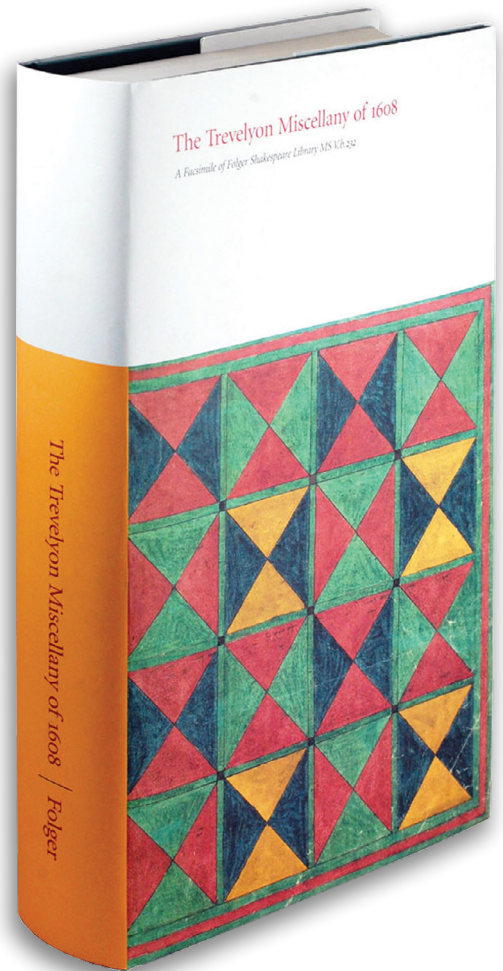
Thomas Trevelyon, the compiler, was a skilled scribe and pattern-maker who had access to a stunning variety of English and Continental woodcuts, engravings, broadsides, almanacs, chronicles, and emblem books, which he transformed from small monochrome images into large and colorful feasts for the eyes. Ostensibly created for the entertainment, education, and edification of his friends and family, Trevelyon's miscellany is a lifetime achievement that continues to delight and mystify modern audiences, with its familiar scenes of domesticity and husbandry intertwined with epic Protestant and political epitomes: accounts of the rulers of England and the Gunpowder Plot, descriptions of local fairs, the colleges of Oxford and Cambridge and astronomy according to Ptolemy, illustrations of the nine muses and the seven deadly sins, of Old Testament history and household proverbs, and whimsical flowers, alphabets, and embroidery patterns.

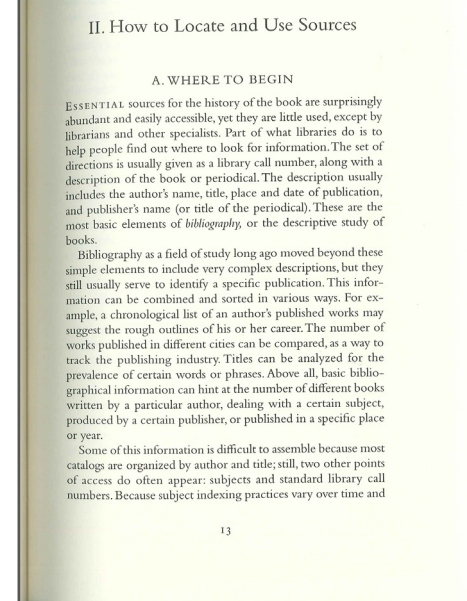
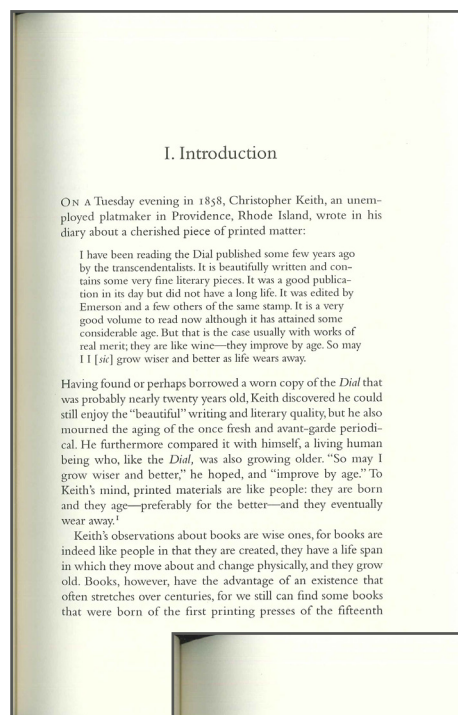
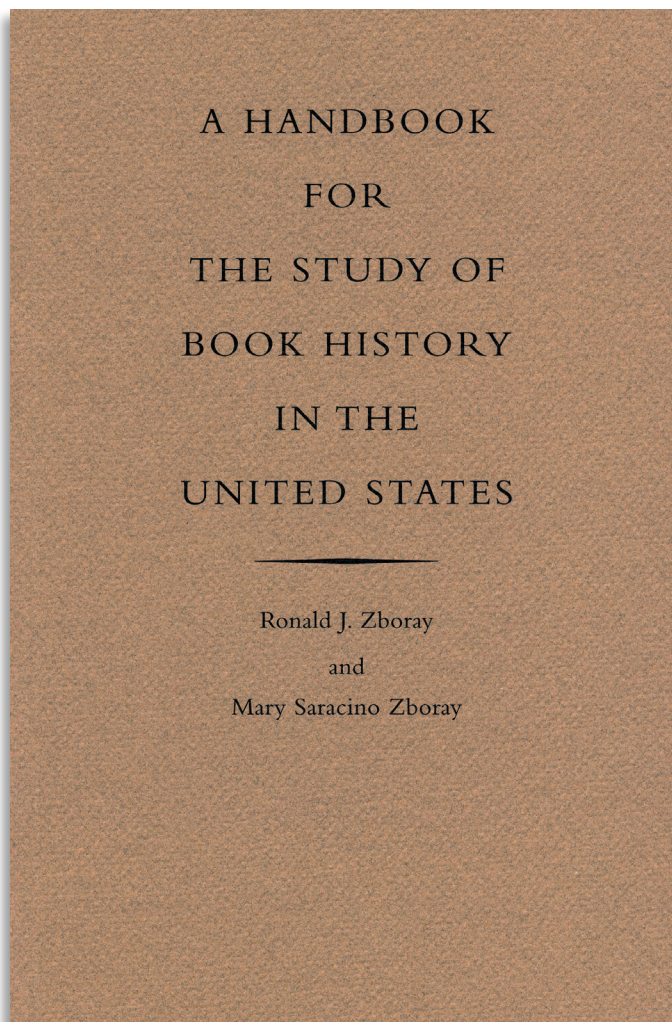
This massive volume, full of beautiful illustrations, provides an exciting and unparalleled snapshot of the passions, concerns, and everyday interests of a highly talented London commoner and for this reason is of significant scholarly and general interest. It is a monumental work that was intended to be both studied and enjoyed, its pages turned and savored. For the first time since its arrival at the Folger in 1945, a generous gift from Lessing Rosenwald, this is possible thanks to

state-of-the-art conservation and high resolution digitization by Luna Imaging. It was published in celebration of the 75th anniversary of the Folger Shakespeare Library.

Home to the world's largest Shakespeare collection and a primary repository for research material from the early modern period (1500-1750), the Folger Shakespeare Library is an internationally recognized research library offering advanced scholarly programs in the humanities; a national leader in how Shakespeare is taught in grades K-12; and an award-winning producer of cultural and arts programs— theater, music, poetry, exhibits, lectures, and family programs.

[Book # 108908]





HANDBOOK FOR THE STUDY OF BOOK HISTORY IN THE UNITED STATES

by Ronald J. Zboray and Mary Saracino Zboray

Center for the Book - Library of Congress: Washington, (2000); small 8vo., stiff paper wrappers; ix, (3), 155+(1) pages. ISBN 0844410152. \$15

Preface by John Cole. Arranged in three major sections: Introduction on the field of book history; How to Locate and Use Sources including information on publishers, writers, printers, booksellers, distributors, consumers, etc.; and Conclusion giving thoughts on the future of book history. With appendices giving important periodicals in the field and suggested reading. [Book # 59790]