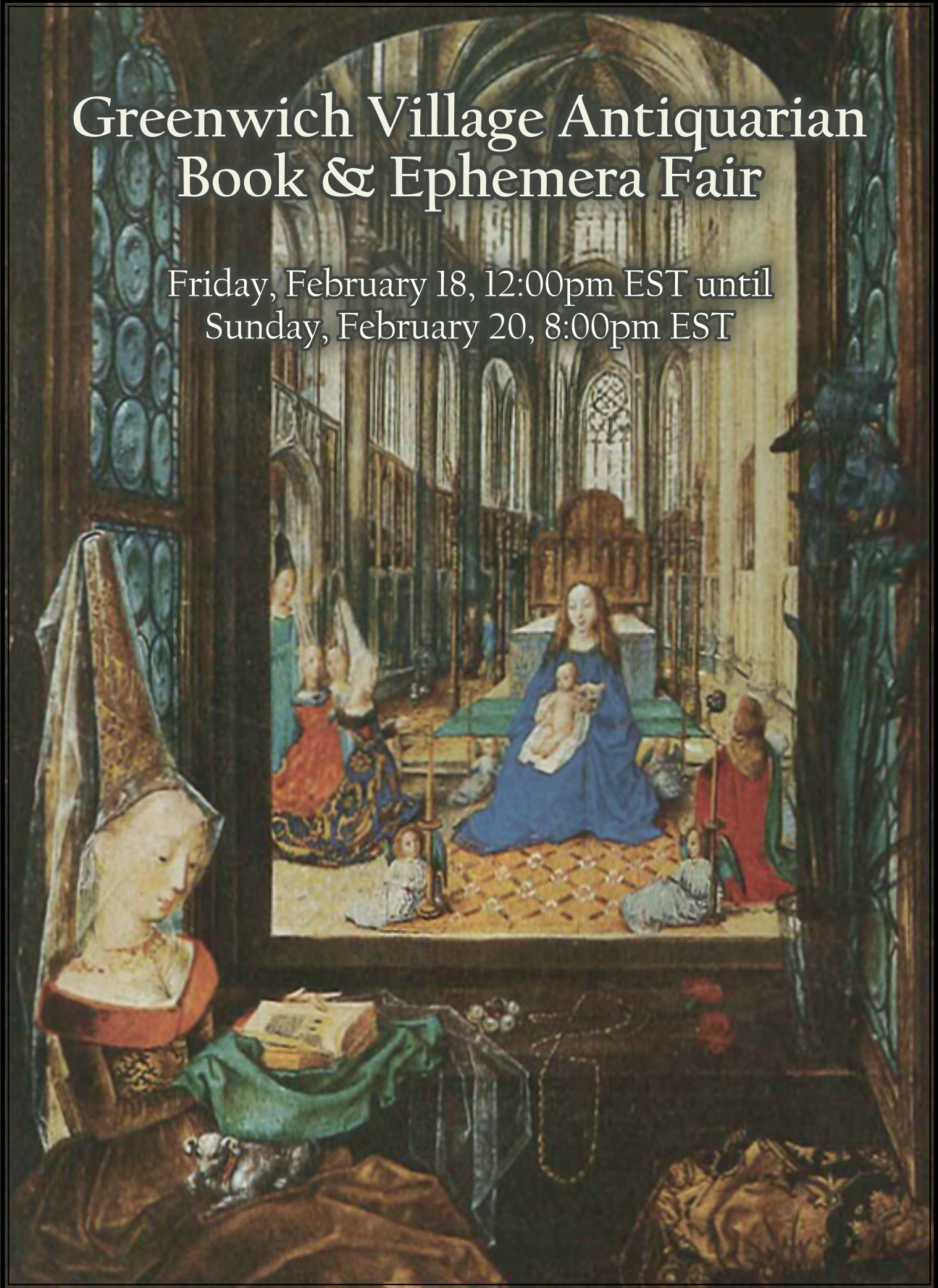


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(Image from *Medieval Mastery* from Brepols, Davidsfonds, here.)

Available for Pre-Order - Third Printing, with corrections

THE PRIVATE LIBRARY

THE HISTORY OF THE ARCHITECTURE AND FURNISHING OF THE DOMESTIC BOOKROOM

by Reid Byers

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

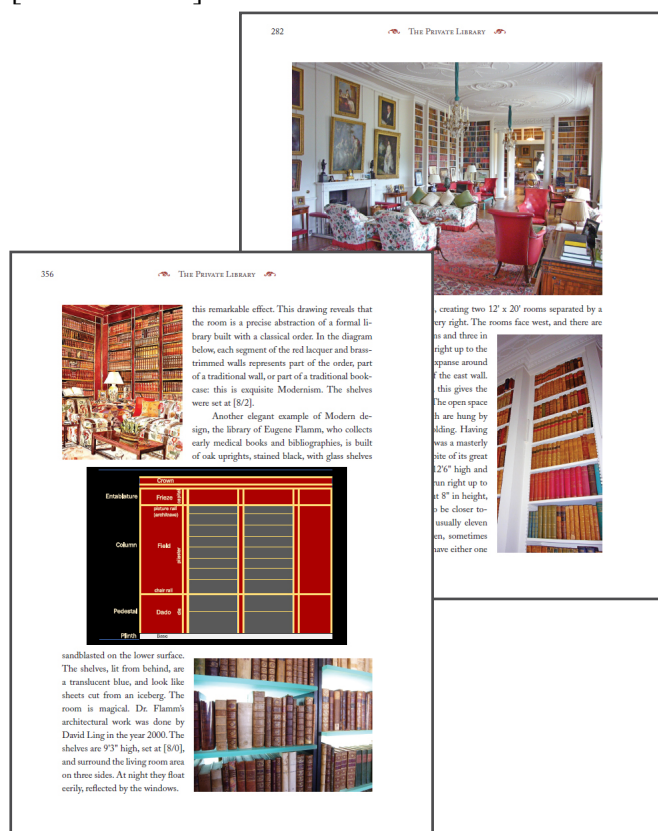
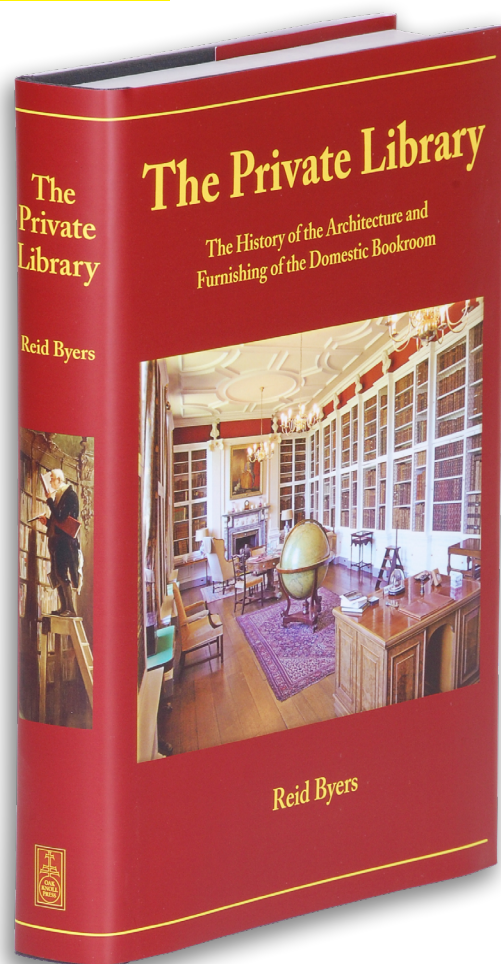
Third printing, with corrections - available for Pre-Order. Expected to ship early-May.

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]



Praise for *The Private Library*...

Featured in *The New York Times*, alongside an interview with author Reid Byers, in the article "How Many Books Does It Take to Make a Place Feel Like Home?"

"... 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 New York Times*

The Private Library has been listed on *The Washington Post's* 2021 list of "50 notable works of nonfiction"

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

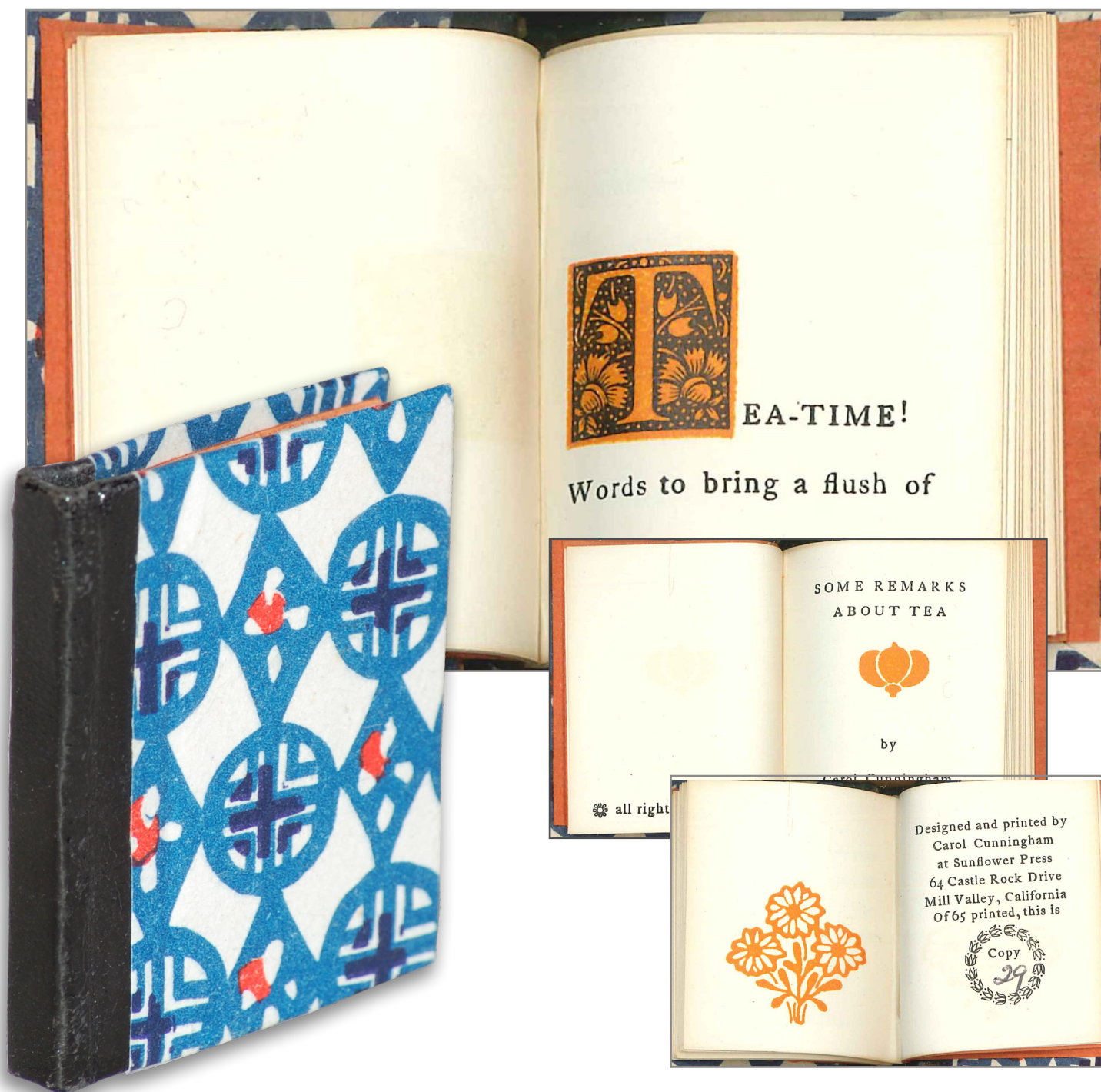
- "50 notable works of nonfiction," *The Washington Post*

"If you dream of building a library in a private house, buy this unusual book... For the bibliophile there is on practically every page something to learn, something to delight and something to amuse."

- Charles Spicer, *The Book Collector* (Winter 2021 Issue)

"This beautifully produced book is designed for any general reader who wants to read a bibliocentric history of the world... After a page or two... you are hanging on [Byers's] every word..."

- A.N. Wilson, *TLS*



Miniature Book

SOME REMARKS ABOUT TEA

by Carol Cunningham

Sunflower Press: (Mill Valley, CA, 1974); miniature book (4.8 x 3.9 cm),
Quarter leather, paper-covered boards, all edges uncut; unpaginated. \$150

Limited to 65 numbered copies (Bradbury, Sunflower Press 7). Illustrations.
A fine copy. [Book # 118430]

Illuminated Manuscripts

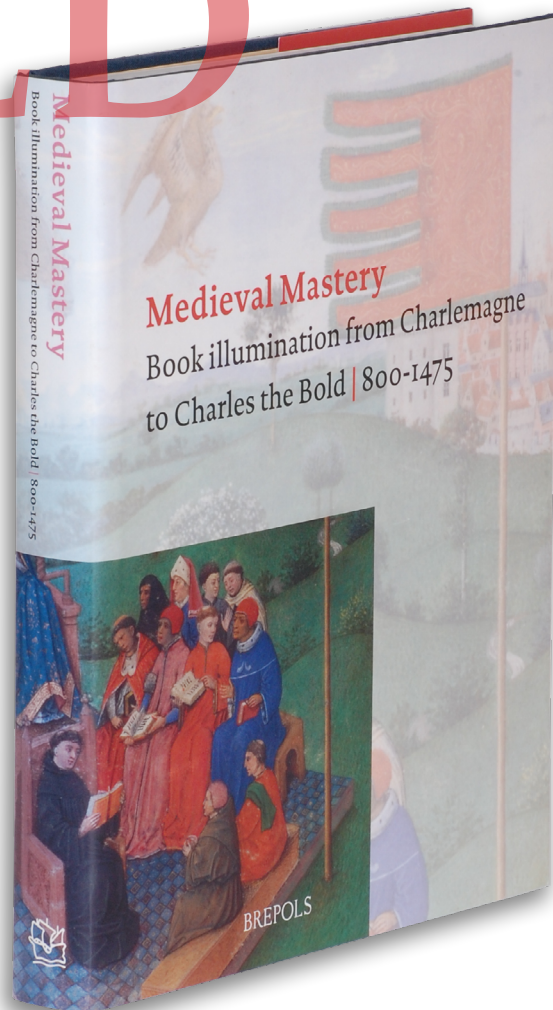
MEDIEVAL MASTERY

BOOK ILLUMINATION FROM CHARLEMAGNE TO CHARLES THE BOLD : 800-1475

by Adelaide Bennett et al.

Brepols, Davidsfonds: Turnhout, Leuven, (2002);
4to., cloth, dust jacket; 343+(1) pages. \$100

Published simultaneously in English and Dutch. Catalogue of an exhibition of Flemish medieval illuminated manuscripts held at the Stedelijk Museum in Leuven, Belgium. 91 catalogue entries accompanied by full page color plates, and countless other color comparative illustrations. Includes twelve scholarly essays, extensive bibliography and index. Fine in fine jacket. [Book # 73774]

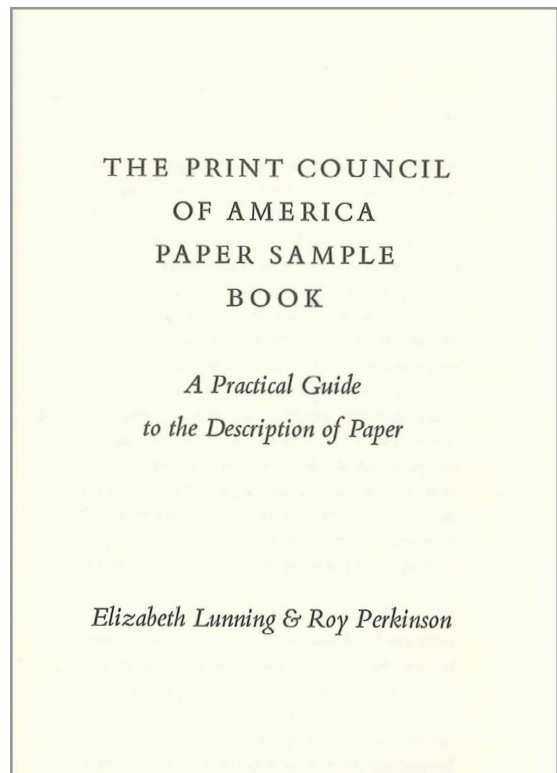
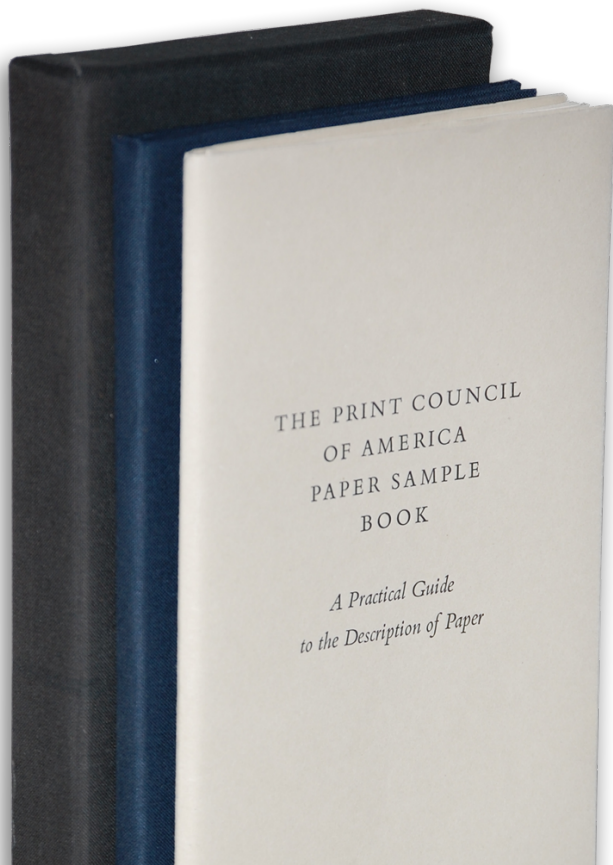


Papermaking**PRINT COUNCIL OF AMERICA PAPER SAMPLE BOOK****A PRACTICAL GUIDE TO THE DESCRIPTION OF PAPER**

by Elizabeth and Roy Perkinson Lunning

(Print Council of America: N.P., 1996); small 4to., stiff paper wrappers, cloth portfolio in cloth slipcase; (vi), 24 pages. \$350

Foreword by Richard S. Field (then president of the Print Council), acknowledgments, introduction. Includes information on categories of description and information about the samples. With 26 specimens separately bound in portfolio. [Book # 126231]



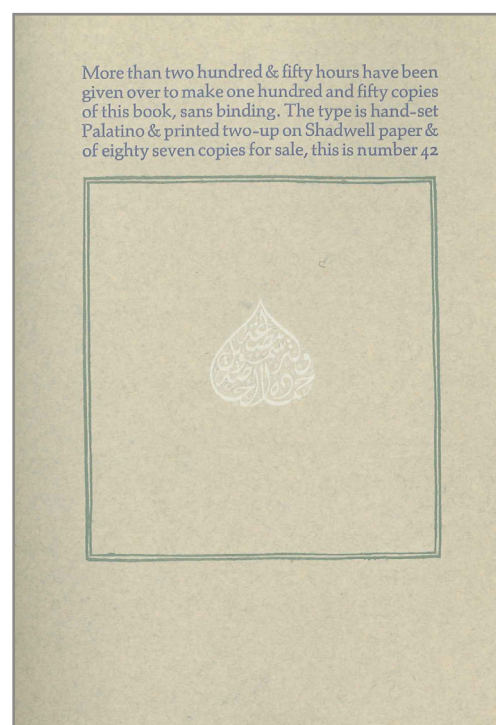
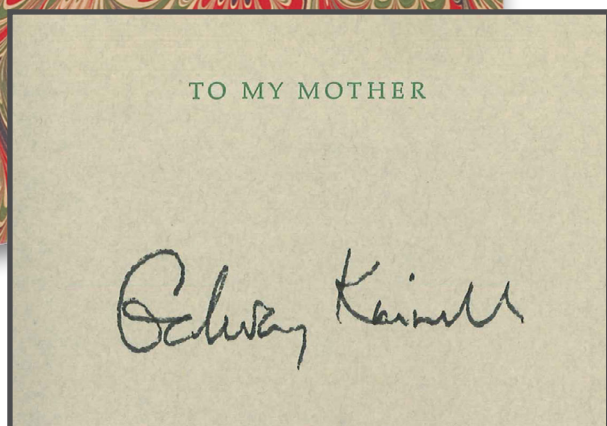
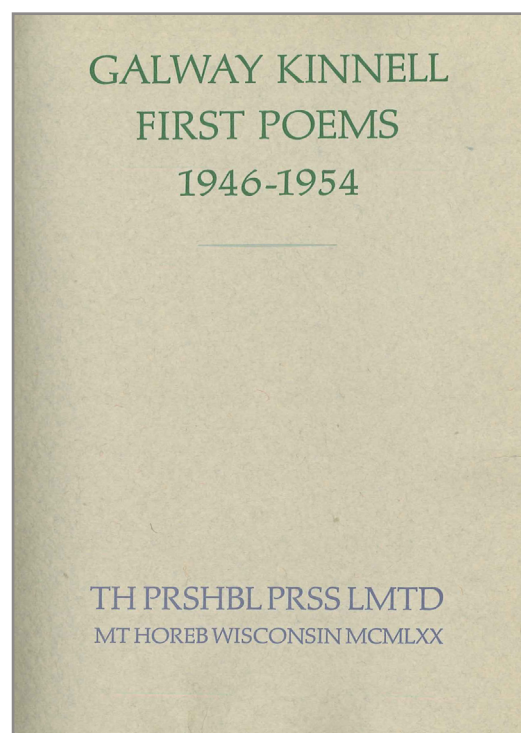
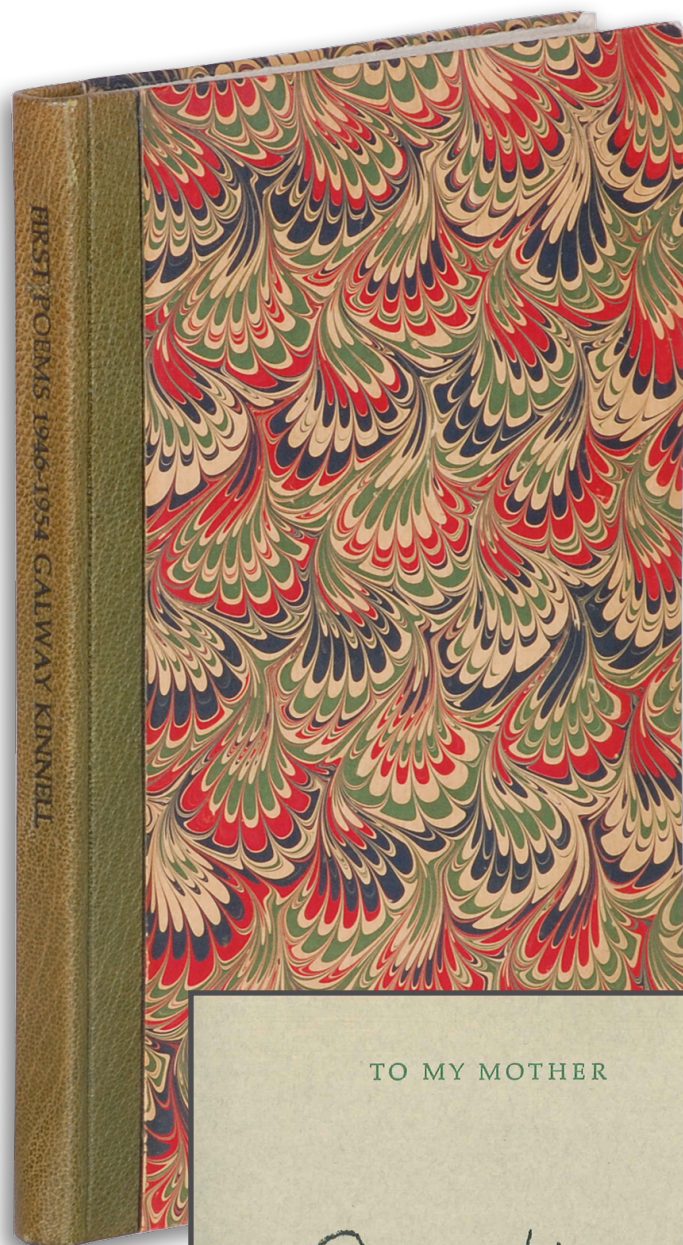
Published by Perishable Press

FIRST POEMS 1946-1954

by Galway Kinnell

Perishable Press: Mount Horeb, WI, 1970; 8vo., original quarter leather & marbled boards by Douglas Cockerel; unpaginated. \$350

Limited to 150 numbered copies signed by the author (Hamady 39). Printed by Walter Hamady. Although not called for, signed by Kinnell. Fine copy. [Book # 136220]





Published by Circle Press

BLIND DATE

by Thomas Meyer

Circle Press Publications: (Guildford), 1979; square 4to., Loose as issued, in printed covers, laid in publisher's linen chemise, cloth slipcase; (50) pages, with 10 engraved plates, on embossed sheets, each initialed and numbered by the artist, with an additional hand water colored engraving signed by John Furnival and titled in pencil "Omphale goes out walking." \$900

Limited to 345 copies signed by the artist of which this is one of 10 copies for presentation by the published and numbered 'C.P.5'. A fine copy with small presentation card "On behalf of" Ronald King laid in. Designed and produced by Ronald King with illustrations by John Furnival. The text for this book was hand-set in 24-point Bodoni, and printed letterpress by Walter Taylor, Ron King and John Coleman, on 300 gsm Somerset rag-made paper made by Ron King. The plates were processed by Jack Shirreff and printed by himself and Michael Ward at 107 Workshop, Chapmanslade. The bindings were executed by The Dorset Bookbinding Company in Wimbourne. [Book # 136799]

Published by Heavenly Monkey and Nevermore Press

KUTHAN'S MENAGERIE OF INTERESTING ZOO ANIMALS

by George Kuthan



Nevermore Press/Heavenly Monkey: Vancouver, BC, 1960 (but 2003); small folio, loose sheets, in paper wrapper cover, housed in silk clamshell box with paper cover and spine labels; (12) pages. \$1,500

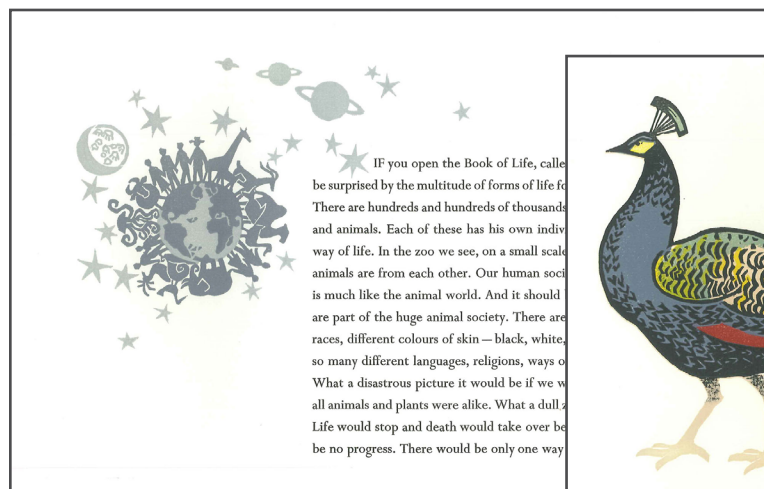
One of 130 copies, of which this copy is not numbered. A fine copy in fine clamshell box.

George Kuthan's colorful linocuts of animals, from the flamingo to the penguin to the raccoon, joyfully celebrate the diversity of the earth's inhabitants. By representing the variety of creatures found at the zoo, Kuthan comments more largely on the necessary individuality of humans. In his preface, he states, "There are so many different races, different colors of skin—black, white, yellow, red—and so many different languages,

religions, ways of life and thought. What a disastrous picture it would be if we were all alike and if all animals and plants were alike. What a dull zoo it would be!" In addition to the original, unbound copy, this edition contains a new title page, preface, and colophon, which is signed by Robert Reid. Housed in a black paper chemise with Kuthan's ant linocuts blind embossed on the front.

A true enfranchisement of differences, the book itself was a multicultural production: Kuthan was from Czechoslovakia, the printer, Ib Kristensen, was from

Denmark, the compositor, Gus Rueter, was from Holland, the binder, Fritz Brunn, was from Germany, the paper and type were from England, the binding paper is Japanese, and the leather, Oasis Niger, is from Nigeria by way of England. These disparate creators came together in Vancouver at the press of Robert and Felicity Reid. The original edition, to be bound by Brunn, was left incomplete at his death in 1973, and the "lost" sheets were recomposed thirty years later by Rollin Milroy at Heavenly Monkey. [Book # 136261]



PITTURE DI ANTONIO ALLEGRI DETTO IL CORREGGIO ESISTENTI IN PARMA NEL MONISTERO DI SAN PAOLO

by Giovanni Gherardo De Rossi

Nel Regal Palazzo, Co' Tipi Bodoniani (Bodoni for Regal Palazzo): Parma, Italy, 1800; 4to., original marbled paper wrappers, later quarter leather box, leather spine label with title, publisher, and date stamped in gilt crafted by Tom Hadrill of Book Works; 2 blanks, (ii), (I)-XXXVIII, 2 blanks, followed by the french translation with same pagination, followed by 34 stipple-engraved plates (one folding), all but one in sepia. \$8,000

First Quarto edition, with the text printed in two parts (of three, lacking the Spanish translation): Italian (by De Rossi) and French (by De Lama). French title *PEINTURES D'ANTONIO ALLEGRI SURNOMMÉ LE CORREGGIO QUI EXISTENT A PARME DANS LE COUVENT DE SAINT PAUL* (A Parme Dans Le Palais Royal, Avec Les Caracteres de Bodoni). Brooks 775; Lester, pp. 133-134. Only the slightest hint of scattered foxing throughout, else a pristine copy. Bookplate of Robin Satanisky on front and rear paste-downs.



Contains thirty-four stipple-engraved plates reproducing frescoes by the famed Renaissance painter Correggio executed in 1519 at the Monastero de San Paolo in Parma. Folding engraving showing placement of frescos. The engravings were done by Francesco Rosaspina after the Portuguese artist Francisco Vieira. Dedicated to the recently married Louis of Bourbon-Parma and the Infanta Maria Luisa of Spain. Although the Duke of Parma first approved the project in 1790, the artists were not allowed into the Camera di San Paolo until 1795. They spent one full day in the room recording the frescoes. The drawings were to have been sent to Rome for engraving by Raffaello Sanzio Morghen. Much to the dissatisfaction of Bodoni's patron, Morghen could not take on the project. Bodoni instead selected his friend Francesco Rosaspina, who had been one of the artists allowed into the Camera in 1795. Despite the disparaging comments of his patron, Bodoni's choice was a wise one- the finished result is beautiful. One of Bodoni's most sophisticated and exceptional works. [Book # 136797]



Calligraphy

AN ELEGANT HAND

THE GOLDEN AGE OF AMERICAN PENMANSHIP & CALLIGRAPHY

by William E. Henning

Oak Knoll Press: New Castle, DE, (2012); 4to., cloth, dust jacket; 320 pages. \$59.95

This work chronicles the history of the Golden Age of American penmanship and calligraphy. The author guides the reader through the lives and careers of some of the most important American penmen, including Platt Rogers Spencer, the Father of American Handwriting, and Spencer's gifted student, George A. Gaskell, whose books and periodicals reached hundreds of thousands of students throughout the second half of the 1800s. Paul Melzer, the editor of this work, added more than 400 examples taken from original specimens to handsomely illustrate Henning's manuscript. [Book # 68991]



*A Catalogue of Doves Press*DOVES BOOKS FROM THE PRESS & BINDERY OF
T.J. COBDEN-SANDERSON

WITH MEMORABILIA OF THE MAN ASSEMBLED BY MRS. GEORGE M. MILLARD AT THE LITTLE MUSEUM OF LA MINIATURA IN PASADENA

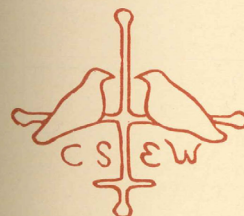
Ward Ritchie: (South Pasadena, CA, 1933); 8vo., Tan printed wrappers; 60, (1) pages. \$200

First edition printed by Ward Ritchie in an edition of 125 unnumbered copies. Some chipping around the top edge of the wrappers. Minor fading to spine. Else a fine copy. A catalogue of 166 items. Very scarce. [Book # 136652]

ORDER TOUCHED WITH DELIGHT

DOVES BOOKS

FROM THE PRESS & BINDERY OF
T. J. COBDEN-SANDERSON
WITH MEMORABILIA OF THE MAN
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AT THE LITTLE MUSEUM OF
LA MINIATURA IN
PASADENA



MCMXXXIII

THOMAS JAMES COBDEN-SANDERSON
1840-1922

IS FITTING THAT SUCH AN ASSEMBLAGE OF ONE MAN'S WORK AS THIS SHOULD BE BROUGHT TOGETHER—IN A TRANQUIL SPOT—AND IT IS WELL FOR US ALL THAT the generous owners of these books have vindicated their right to possession by sharing them with us. Let us pause before them reverently, in admiration of the power of the Hand of Man, directed by Man's Imagination and a great Love, "Order touched with delight." ¶ In 1879 Thomas James Sanderson, of Trinity College, Cambridge, and a barrister of the Inner Temple, married Anne, daughter of the courageous Liberal leader, Richard Cobden, and prefixed her celebrated name to his own, thus becoming T. J. Cobden-Sanderson, a name revered today wherever noble books are cherished. ¶ Unhappy in his legal career and dissatisfied with England's social order—longing to help put things right

5

36. LETTERS OF EDWARD FITZGERALD TO FANNY KEMBLE. London, 1895.

¶ Bound in light blue levant morocco, back gold tooled.

Lent by Mrs. George M. Millard.

1897

37. THE HISTORY OF REYNARD THE FOXE. By William Caxton. Kelmscott Press, 1892.

¶ Bound in olive green levant morocco, gold tooled, with overlapping covers.

Lent by Mr. George Clinton Ward.

38. THE GERM OR ART AND POETRY. London, 1850. A complete set in four parts.

¶ Bound in apple green levant morocco, gold tooled.

Lent by Mrs. Elias V. Rosenkranz.

39. HAND AND SOUL. By Dante Gabriel Rossetti. Kelmscott Press, 1895.

¶ Bound in olive green levant morocco, gold tooled.

Lent by Miss Bella Mabury.

1898

40. HAND AND SOUL. By Dante Gabriel Rossetti. Kelmscott Press, 1895.

28

¶ Bound for Anne Cobden-Sanderson in blue levant morocco, gold tooled, and lettered in gold on the upper cover: "ACS. XXVI. March, 1898".
Lent by Mr. Richard Cobden-Sanderson.

1899

41. THE WORKS OF RALPH WALDO EMERSON. 6 Volumes. London, 1896.

¶ Bound in olive green levant morocco, backs gold tooled.

Lent by Mrs. George M. Millard.

42. THE TALE OF THE EMPEROR COUTANS AND OF OVER SEA. Done out of the ancient French by William Morris. Kelmscott Press, 1894.

¶ Bound in citron levant morocco, gold tooled.
From the Caroline B. Poole Collection.

43. POEMS CHOSEN OUT OF THE WORKS OF SAMUEL TAYLOR COLERIDGE. Kelmscott Press, 1896.

¶ Bound in white pig skin, gold tooled.
From the Caroline B. Poole Collection.

44. POEMS BY DANTE GABRIEL ROSSETTI. London, 1870.

¶ Bound in dark blue levant morocco, gold tooled.

From the Caroline B. Poole Collection.

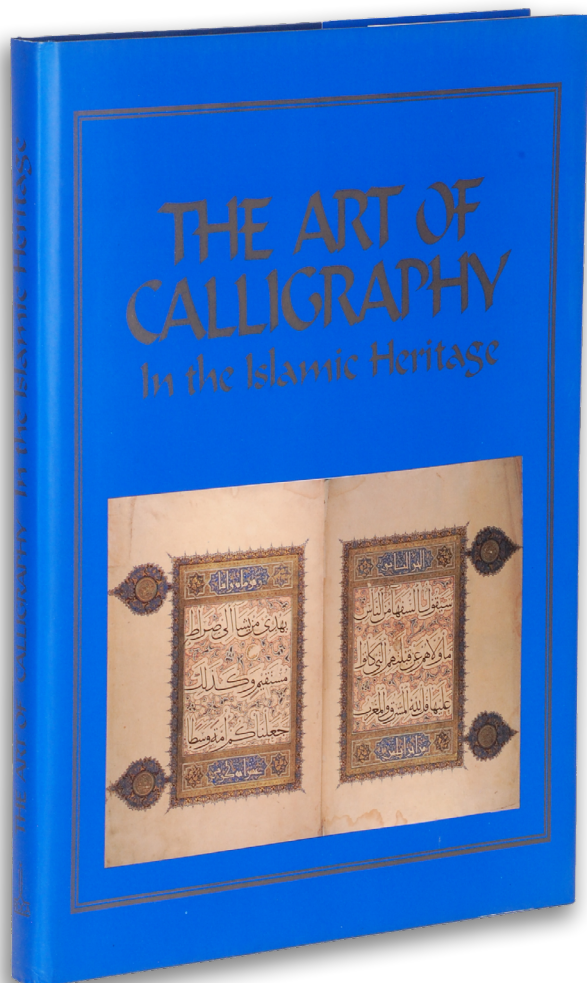
29

Calligraphy**THE ART OF CALLIGRAPHY IN THE ISLAMIC HERITAGE**

by M. Ugur Derman

IRCICA: Istanbul, Turkey, 1998; folio, Paper covered boards, dust jacket; 235 pages. \$300

First edition. Near fine in near fine jacket. A very rare and scarce book. Fully illustrated in color. This album gives the history of the Islamic art of calligraphy starting from the development of the Arabic script through the last great artists of the Ottoman school of calligraphy. It is printed on high quality paper and contains 192 colour plates of calligraphy by Muslim artists from the first century Hijra to the present time with annotations about the style of writing and other characteristics of the work and the biography of each calligrapher. [Book # 136613]



PART I THE RISE AND DEVELOPMENT OF THE ART OF CALLIGRAPHY

(From Its Origins to the End of Yāqūt's Era)

Nihad M. Çetin

The fine art of calligraphy developed as part of the Arabic writing system, spurred by the spread of Islamic civilization. With the advent of Islam, Arabic script developed swiftly and simultaneously in two directions. During the first two centuries after the Hijrah, on the one hand, it developed into a sophisticated written expression of the spoken language; on the other, it developed into an art that has remained vital to the present day.

Pre-Islamic Origins of Arabic Script

There are three views of the origins of the Arabic script itself. The first holds that the script was God-given (in Arabic, *tawqīfī*) and that Adam invented all the world's scripts,¹ which he learned directly from God. Adam, this view holds, then wrote all the books, which were discovered by the various nations after the waters of the Flood receded. Each nation discovered its own books; thus Arabic was the lot of Ismā'īl.² Traditions also list the names of the Arabs who later disseminated the script,³ sometimes crediting them with its invention.

The second view holds that Arabic script was derived from the *musnad*, also known as the Southern Arabic or Himyarite script.⁴ The *musnad* reached Syria and the regions of the Mundhirs very early, via the trading caravans that plied their way between the Yemenites and the Arabs of Syria, Iraq, and Northern Arabia. It later reached the Hijāz, either via the same routes or directly. This theory, based as it is on a logical view of the relations between early peoples, still has some adherents.⁵ It is not supported by currently available inscriptions, however, which shed some light on the various stages of development of Northern Arabic script.

The third view traces Arabic script back to the Nabataean. This view was voiced as early as 1724, when G.J. Klehr claimed a connection between the two scripts;

later, in 1865, Th. Nöldeke also maintained that Arabic script developed from the Nabataean.⁶ Today, the study of pre-Islamic inscriptions and those belonging to the first century A.H. has established that Arabic script is indeed an offshoot of Nabataean cursive.⁷

In fact, Arabic script has a two-fold connection with the Phoenician: the Nabataean and the Aramaic. The earliest inscriptions showing the various stages of development from Nabataean cursive, which took place between the late third and the late fourth centuries A.D., are those unearthed in Umm al-Jimāl (250 A.D.)⁸ and al-Namīrah (328 A.D.).⁹ These inscriptions are Nabataean in language and script and commemorate an era in which Nabataean culture – albeit a peculiarly Arab form of that culture – was dominant. Also worth noting is the Zabād inscription, written in Greek, Syriac, and Arabic (512 A.D.).¹⁰ This inscription shows that the Arabs preferred to use the Nabataean script and that by the early sixth century A.D. Arabic already commanded recognition as a written language. Setting aside the second Umm al-Jimāl inscription, which probably belongs to the sixth century A.D., it would appear that at the time of the emergence of Islam, Arabic script was not substantially different from the script used for the Usays inscription (528 A.D.)¹¹ and the Ḥarrān inscription (568 A.D.).^{12, 13}

Beginning with al-Balādhurī (279 A.H./892 A.D.),¹⁴ al-Jahshiyārī (331/942),¹⁵ al-Ṣūlī (335 or 336/947),¹⁶ and Ibn al-Nadīm (385/995),¹⁷ Muslim authors report that the Arabic script reached al-Hīrah from al-Anbār and then reached the Hijāz.¹⁸ Studies of the names and places mentioned in these reports and the interactions of the peoples involved give us reason to believe that the script moved from Ḥawrān, a Nabataean district, to al-Anbār and al-Hīrah and thence, through Dawmat al-Jandal, to the Hijāz. In light of the unbroken trade relations between the Hijāzīs and the Syrians through the Nabataean



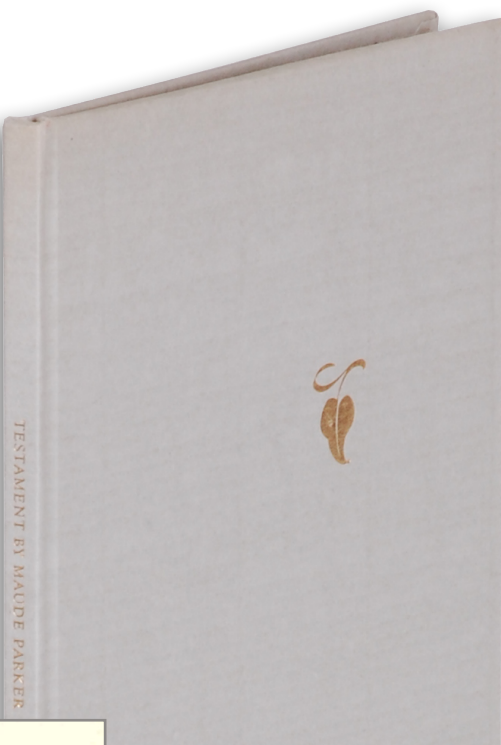
Published by Tri-Arts Press

TESTAMENT

by Maude Parker

Tri-Arts Press: (n.p., but New York, NY, 1960); 8vo., Paper covered boards; unpaginated. \$150

Copyright by Edmund W. Pavenstedt. Gilt illuminated letter on 4th unnumbered page. Near fine. Very scarce. [Book # 136750]



Among Maude's manuscripts I found, to my surprise, a poem. I thought it beautiful and meaningful, but did not dare trust my own judgment. One of our friends, herself a well known poet, wrote me as follows:

"Thank you for enclosing the poem which I think is beautiful. By all means print it. It is a remarkable testament to a remarkable mind and soul... Poetry may not have been her meter but this is something so warm and lovely, so distinguished in thought and feeling, that I believe you would deprive your friends of a legacy if you did not publish it.

'Be almost as forgiving to yourself
As you would be to strangers:'

"I love that phrase. It has always seemed to me the height of egotism to cling to remorse for what one has done without malice; and it is only the wise who can forgive themselves.

"Thank you... for letting me see the poem. Nothing could be more revealing of Maude's great and generous soul."

There is nothing I can add to this appreciation.

Edmund W. Pavenstedt

April 1960

This is my legacy —
Not property real and tangible
Nor stocks and bonds which could be sold —
But these few words, garnered from years
Numbering half a hundred.

(There is no need of the self-cancelling clause
The legal gentry unhumorously prescribe:
"Being sound in mind and body
Not contemplating death.")

I do hereby bequeath, give, pass title unto
This extract of experience
To my beloved daughters
Share and share alike:

Nothing that lives, stands still.
Grow it must, or shrink;
There is no alternative.
Only inanimate things are static, fixed,
Crystallized. Or shall I say, embalmed?
Marble remains unchanged.
The living creature changes always;
Expands, increases, or retrogrades,
Withers to decay.

Published by Officina Bodoni

A LETTER IN PRAISE OF VERONA (1489)

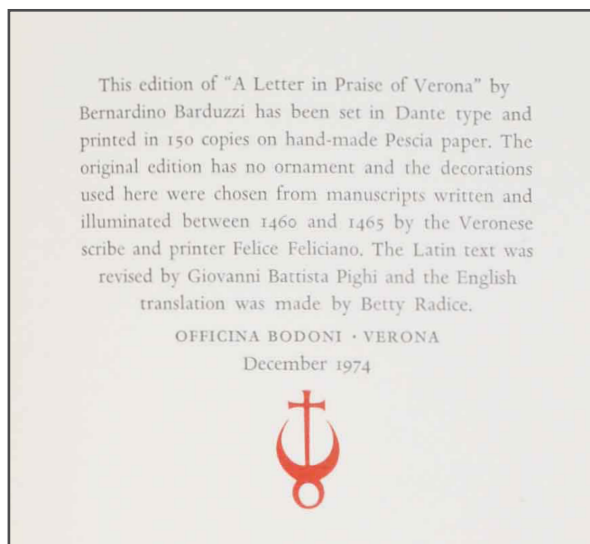
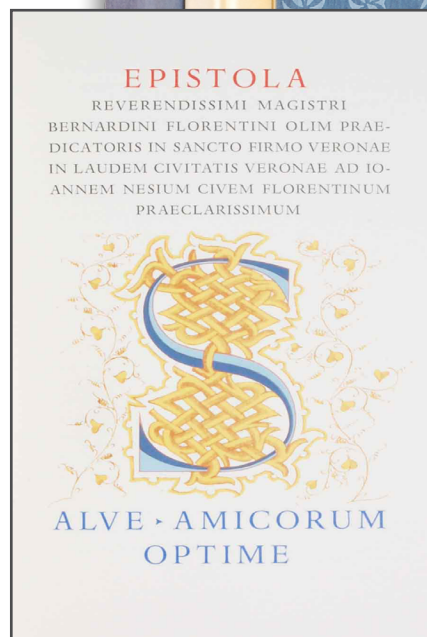
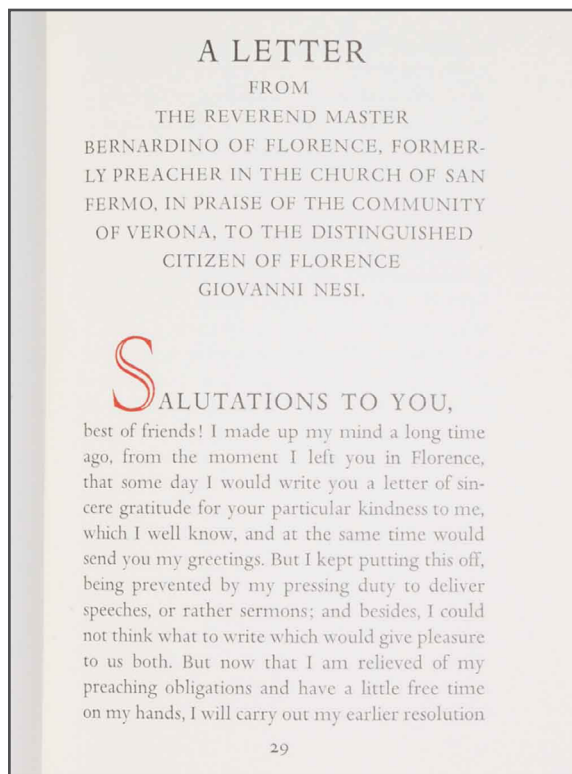
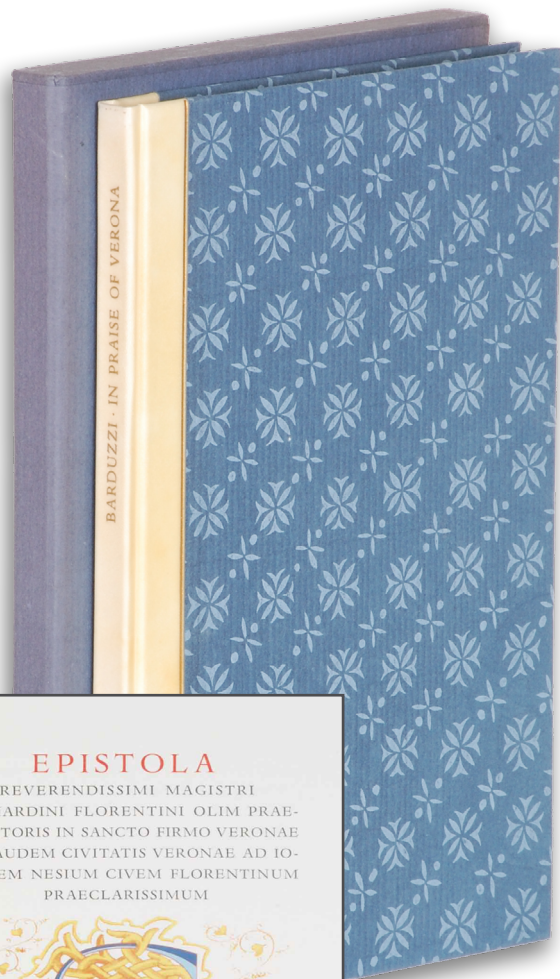
In the original Latin text with an English translation by

Betty Radice

by Bernardino Barduzzi

Officina Bodoni: Verona, 1974; tall 8vo., quarter vellum with blue Roma paper sides with woodcut pattern in white, top edge gilt, slipcase; 55, (3) pages. \$475

Limited to 150 numbered copies. (Schmoller 190). Fine in a lightly unevenly faded slipcase. Printed on Pescia mould-made paper by Giovanni Mardersteig at the Officina Bodoni in yellow, red and black. Postscript by Giovanni Mardersteig translated into English by Hans Schmoller. Reprint and translation of one of the rarest of Italian incunabula, Barduzzi's letter to Giovanni Nesi, printed in 1489 by Paulus Fridenperger, Verona's last 15th century printer. This version contains the little-known decorations added by Felice Feliciano which were used for the first reprint of the 1489 edition. Feliciano was, according to Mardersteig, one of the most important Italian calligraphers of his day. A number of examples of his work are reproduced here along with a short biographical sketch by Mardersteig. [Book # 24214]



TWELVE CENTURIES OF
BOOKBINDINGS: 400-1600



Bookbinding

TWELVE CENTURIES OF
BOOKBINDINGS 400-1600

by Paul Needham

The Pierpont Morgan Library: New York, 1979;
4to., stiff paper wrappers; xxvii, 338 pages. \$135

(S-K 1091). First edition. One hundred bindings de-
scribed with one hundred illustrations, seven in col-
or. (Brenni no.12). A beautiful book. [Book # 18864]



SOLD

This is a sophisticated system, and its external appearance is neat and handsome. In one im-
portant respect, however, its structure is much less efficient than that of the Nag Hammadi
codices: the codex is attached to the boards and backstrip only by glue or paste. No direct
connection is formed between the sewing threads, which tie the quires together, and the
covers. After a certain amount of use, as with modern paperbacks in their so-called perfect
bindings, covers and text will begin to part company. A partial solution to the problem was
effected in this volume by using the first and last leaves of the codex as pastedowns, thereby
greatly increasing the area of glued or pasted contact between covers and text. If pastedowns
integral to the sewed codex were not employed, even slight usage would separate the covers
from their contents.
The text of the volume is the first half of the Acts of the Apostles, in Coptic of the Middle
Egyptian dialect; it presumably was the first of a two-volume set. There is a miniature in the



120 [x]



620 [69x]

Twelve Centuries
of Bookbindings

400 — 1600

BY PAUL NEEDHAM



The Pierpont Morgan Library
Oxford University Press

NEW YORK · LONDON

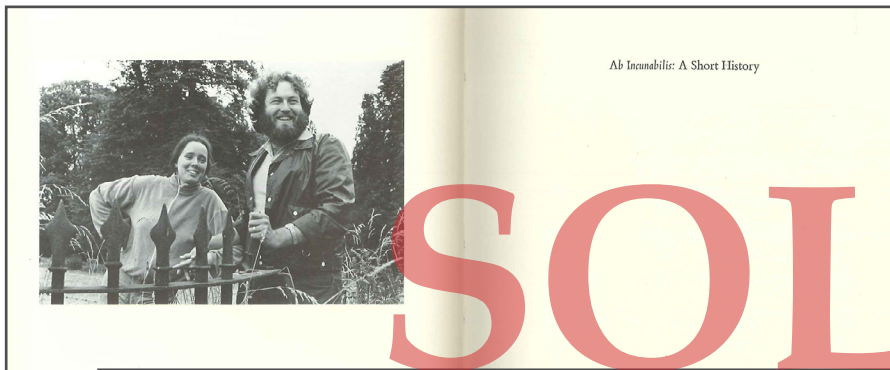
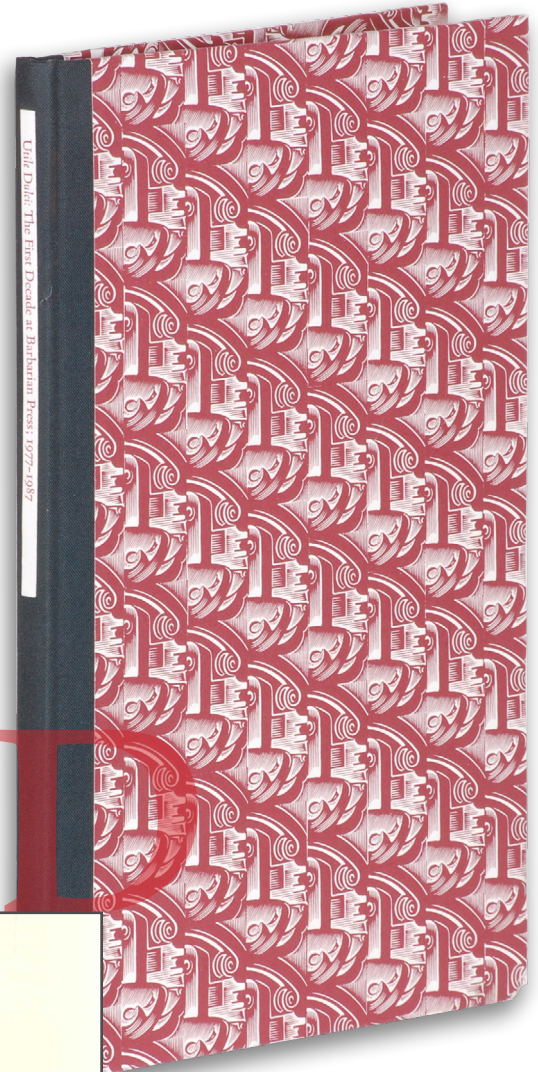
*Published by Barbarian Press***UTILE DULCI: THE FIRST DECADE AT BARBARIAN PRESS 1977-1987**

by Crispin Elsted

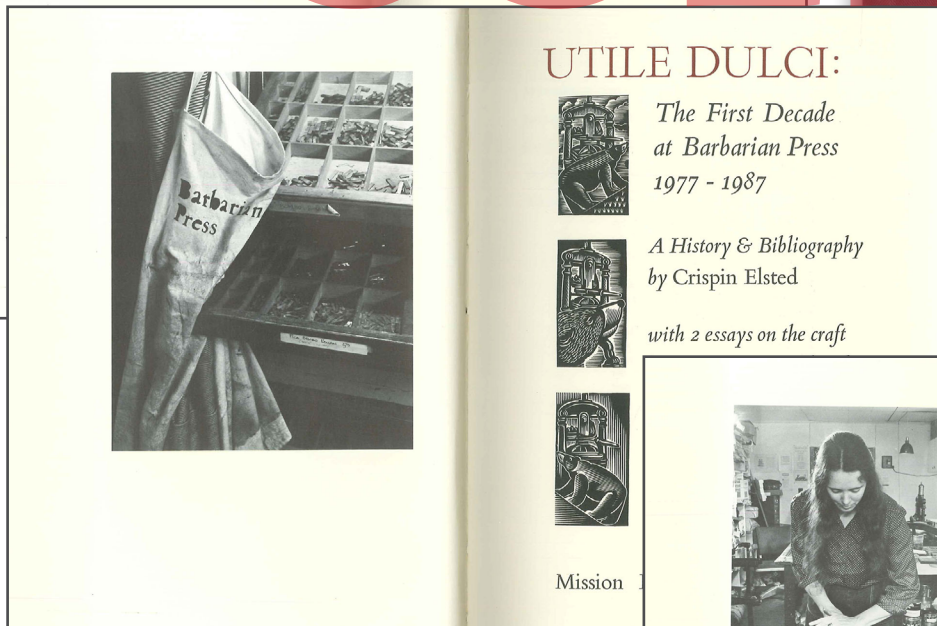
Barbarian Press: Mission, BC, 1988; 8vo., quarter cloth over decorated paper-covered boards, paper spine label; (vii), 53 pages. \$500

First edition, limited to 150 numbered copies, this work describes the history of Barbarian press and includes a bibliography of the press' output in its first ten years. Bottom corners bumped and rubbed, else a fine copy. Depol patterned boards. Featuring two short essays by Crispin & Jan Elsted, *Utile Dulci: The First Decade at Barbarian Press 1977-1987* is illustrated throughout and includes some tipped-in illustrations.

[Book # 33466]



SOLD

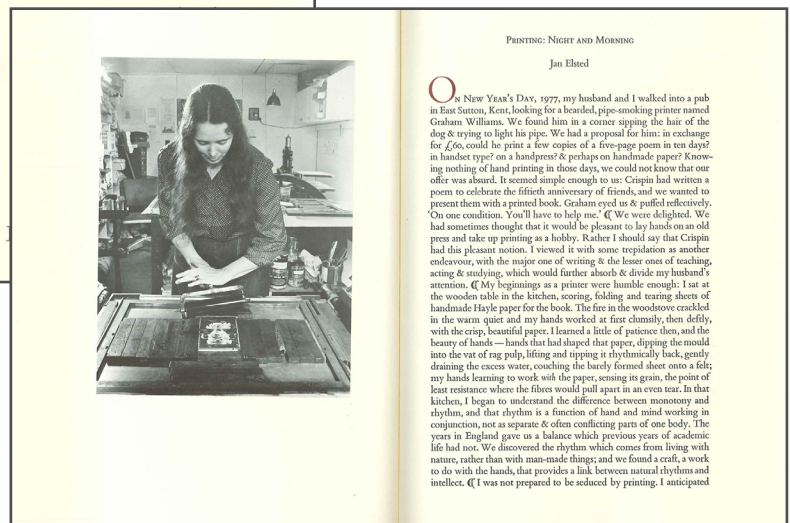
**UTILE DULCI:**

*The First Decade
at Barbarian Press
1977 - 1987*

*A History & Bibliography
by Crispin Elsted*

with 2 essays on the craft

Mission



PRINTING: NIGHT AND MORNING
Jan Elsted

ON NEW YEAR'S DAY, 1977, my husband and I walked into a pub in East Sutton, Kent, looking for a bearded, pipe-smoking printer named Graham Williams. We found him in a corner sipping the hair of the dog & trying to light his pipe. We had a proposal for him: in exchange for £60, could he print a few copies of a five-page poem in ten days? in handset type? on a handpress? & perhaps on handmade paper? Knowing nothing of hand printing in those days, we could not know that our offer was absurd. It seemed simple enough to us: Crispin had written a poem to celebrate the fiftieth anniversary of friends, and we wanted to present them with a printed book. Graham eyed us & puffed reflectively. 'On one condition. You'll have to help me.' 'We were delighted. We had sometimes thought that it would be pleasant to lay hands on an old press and take up printing as a hobby. Rather I should say that Crispin had this pleasant notion. I viewed it with some trepidation as another endeavour, with the major one of writing & the lesser ones of teaching, acting & studying, which would further absorb & divide my husband's attention. ¶ My beginnings as a printer were humble enough: I sat at the wooden table in the kitchen, scoring, folding and tearing shreds of handmade Hayle paper for the book. The fire in the woodstove crackled in the warm quiet and my hands worked at first clumsily, then deftly, with the crisp, beautiful paper. I learned a little of patience then, and the beauty of hands — hands that had shaped that paper, dipping the mould into the vat of rag pulpy, lifting and tipping it rhythmically back, gently draining the excess water, coaching the barely formed sheet onto a felt; my hands learning to work with the paper, sensing its grain, the point of least resistance where the fibres would pull apart in an even tear. In that kitchen, I began to understand the difference between monotony and rhythm, and that rhythm is a function of hand and mind working in conjunction, not as separate & often conflicting parts of one body. The years in England gave us a balance which previous years of academic life had not. We discovered the rhythm which comes from living with nature, rather than with man-made things; and we found a craft, a work to do with the hands, that provides a link between natural rhythms and intellect. ¶ (I was not prepared to be seduced by printing. I anticipated