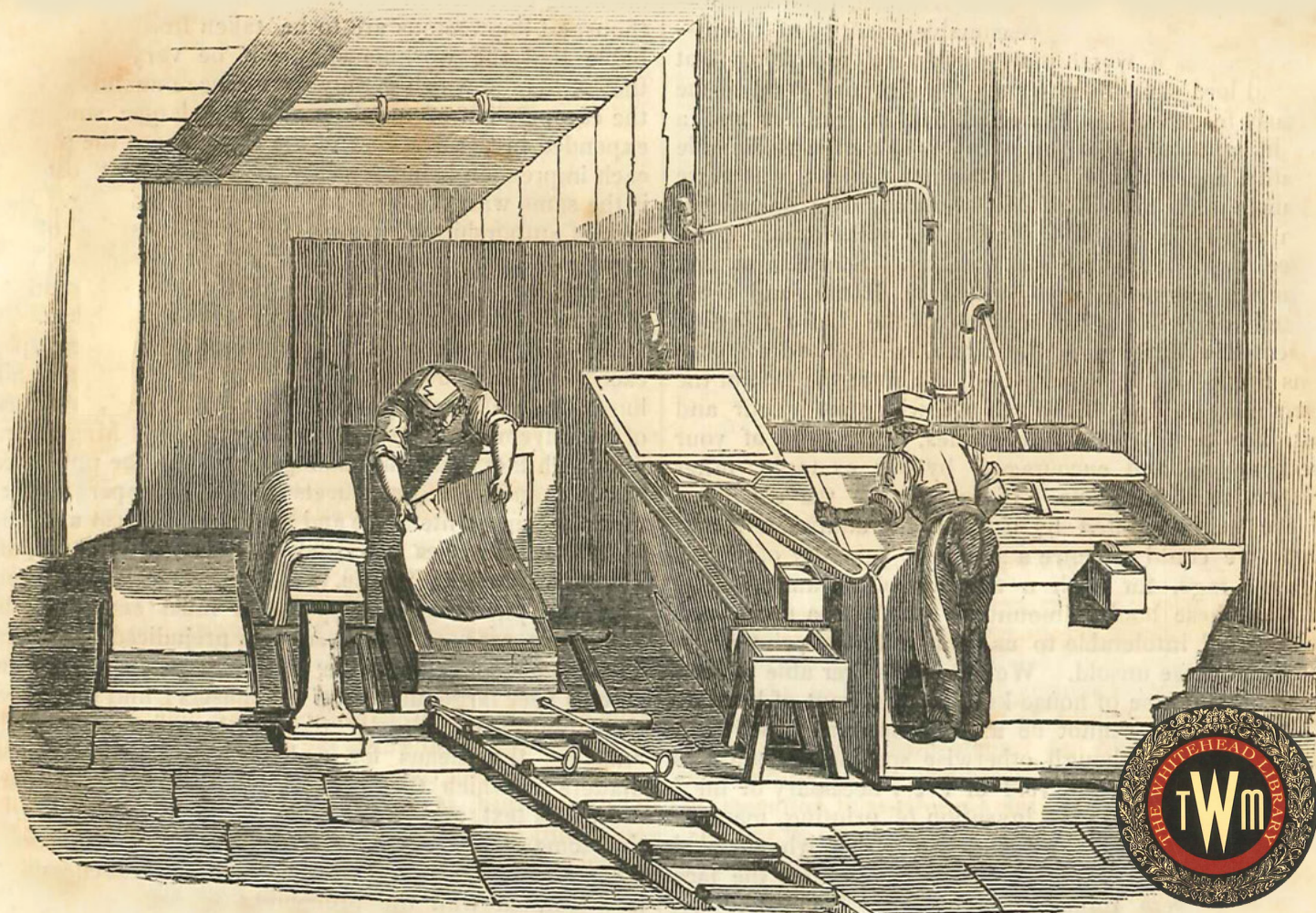


# THE THOMAS M. WHITEHEAD COLLECTION OF BOOKS ABOUT BOOKS



## Oak Knoll Books & Press

A native of Pennsylvania, Thomas M. Whitehead was always surrounded by books, even at a young age. Upon graduation from Syracuse University with a Masters in Library Science, he set off on a tract that would eventually lead him to be the Rare Book Curator and Head of Special Collections at Temple University for over 45 years. During his tenure at Temple, he cultivated a remarkable printing history collection and persuaded various individuals involved in printing, publishing and bookselling businesses to donate their archives to the Research Center. In his personal life, Tom surrounded himself with books and book-people. He was a member of various bibliophilic societies that connected him with other like-minded people, whether they were private collectors, academics, or booksellers. Nearly every title from his private library is graced with his beautiful bookplate. It is with great honor that we present the private collection of this prestigious bibliophile.

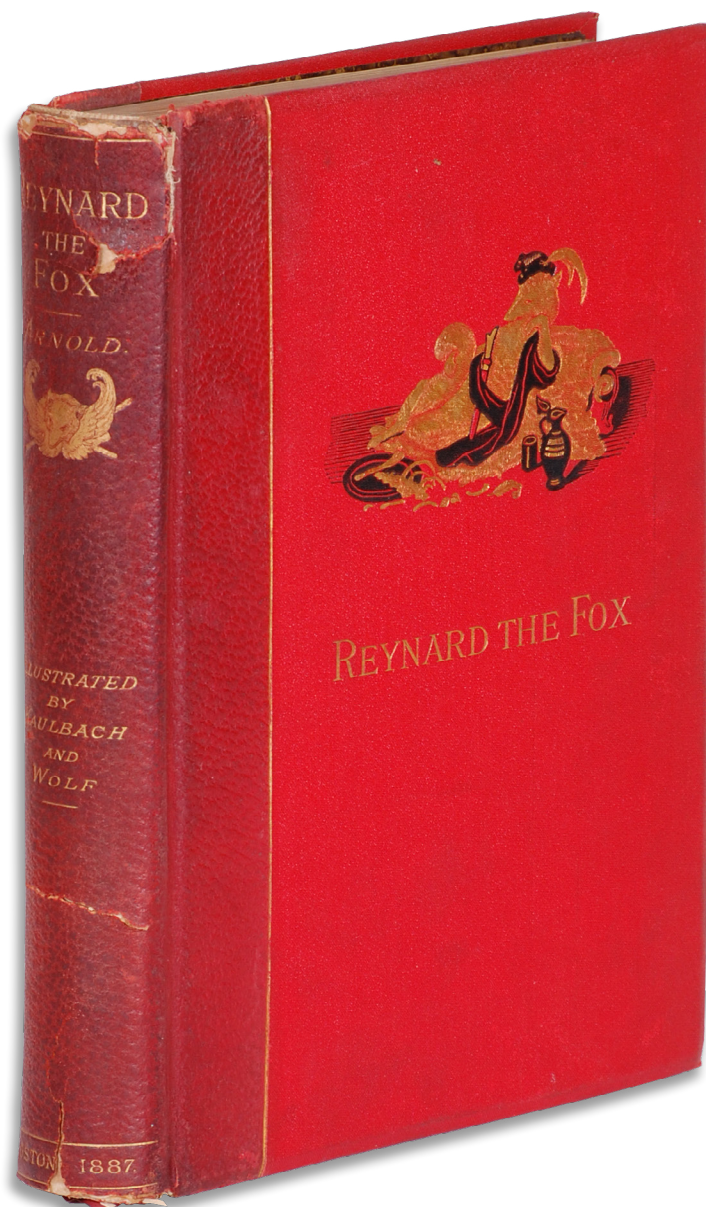
Tom passed away in November of 2020. Read his obituary [here](#).

**View ALL 700+ titles from the Thomas M. Whitehead  
Collection of Books about Books on our website [here](#).**









## REYNARD THE FOX

by Thomas James Arnold [Goethe]

Roberts Brothers: Boston, 1887; 4to., quarter leather over cloth boards; 342 pages. \$200

*After the German Version of Goethe, With Six Illustrations From the Designs of Wilhelm von Kaulbach and Twelve India Proof Engravings by Joseph Wolf.*

Limited to 400 numbered copies signed by the publisher. Spine age darkened with some wear at the head and tail. Shaken. Front hinge starting. The textblock square, tight, and exceptionally clean, albeit with faint offsetting of illustrations to tissue guards. Scarce. [Book # 136872]



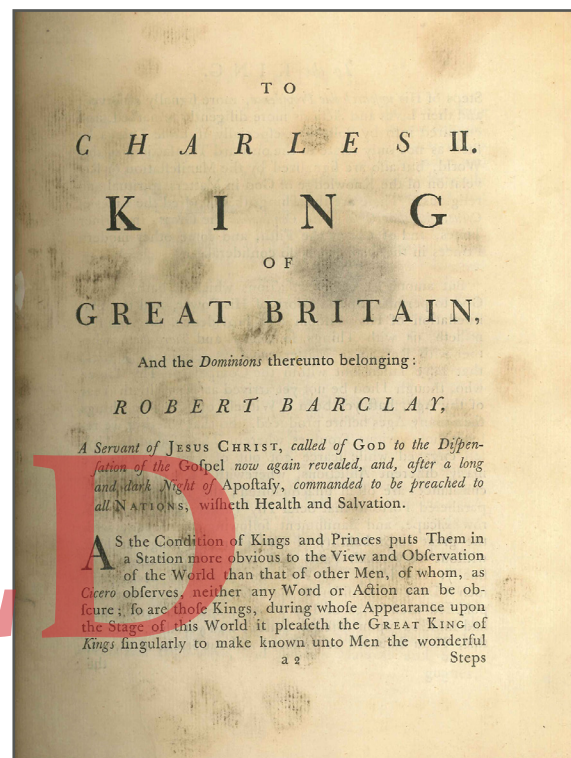
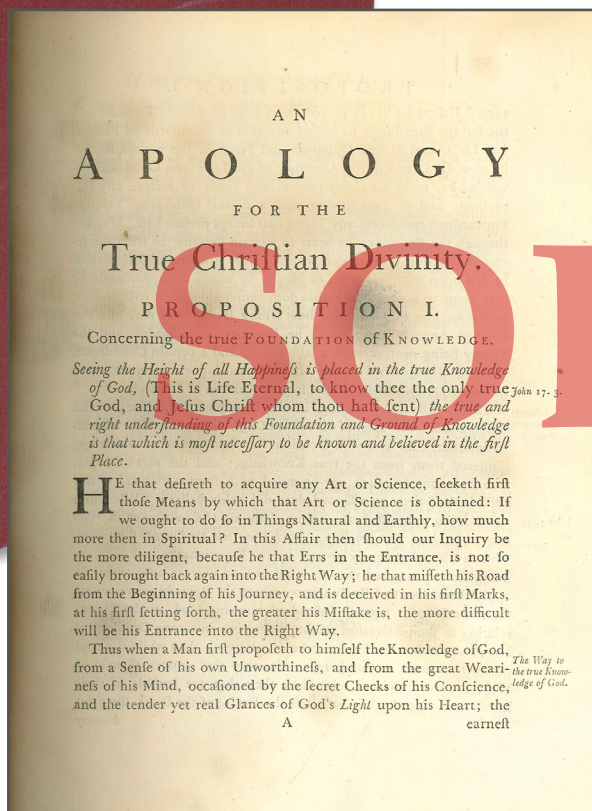
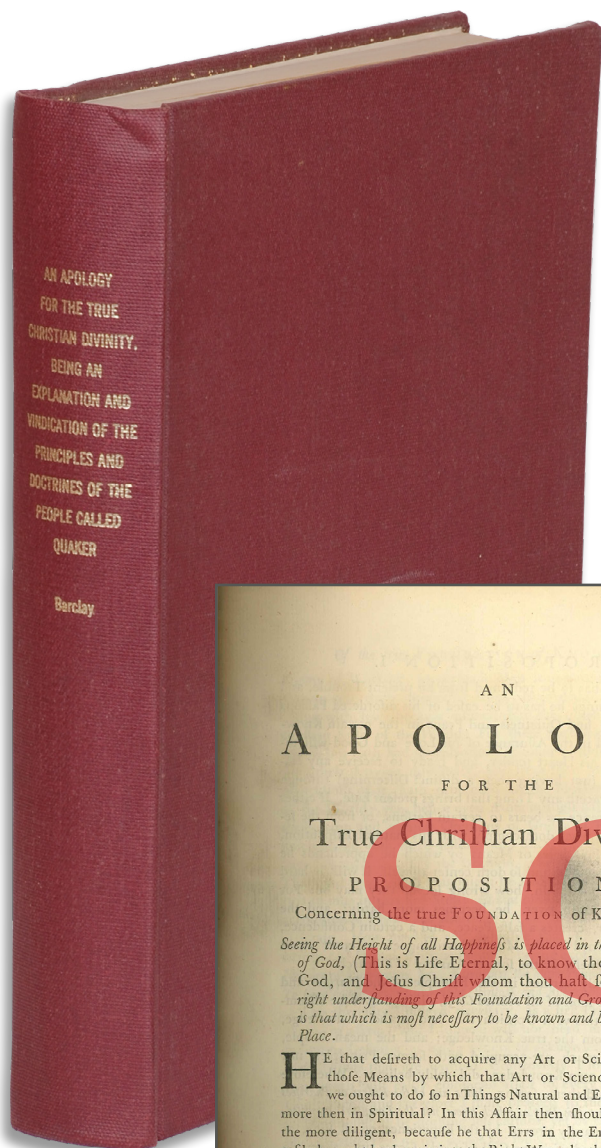


**Baskerville****AN APOLOGY FOR THE TRUE CHRISTIAN DIVINITY**

BEING AN EXPLANATION AND VINDICATION OF THE PRINCIPLES AND DOCTRINES OF THE PEOPLE CALLED QUAKERS

by Robert Barclay

John Baskerville: Birmingham, 1765; 4to., library buckram; (xiii), iii-xiii, 504, (16), pages. \$250



First Baskerville edition. (Gaskell 30, Bennett 9). Rebound in library buckram. Head of spine bumped. Free endpapers and blanks lacking, along with half-title page. Scattered age darkening throughout the text. A 19th-century ownership inscription in ink on title page. Final leaf tape

repaired. This copy lacks the errata slip that Gaskell refers to as "frequently missing." This edition printed by Baskerville was the eighth English edition of Barclay's Apology to appear since the first printing in 1678. One of the most important theological writings of the 18th century, the Apology appeared as the first major work to state and explain the principles of the Quakers. This is one of only a few copies of Baskerville's edition to have 24 leaves cancelled and be printed on high grade laid paper. According to Gaskell, so few copies were printed with both the cancelled leaves and the high grade paper "that no statement of cancellation is included in the formula." The Apology was one of only two books printed by Baskerville in 1765 and was not printed for any specific bookseller, but Bennett suggests it was printed to please the Birmingham Quakers, in particular Sampson Lloyd, founder of the bank that still bears his name. [Book # 59087]

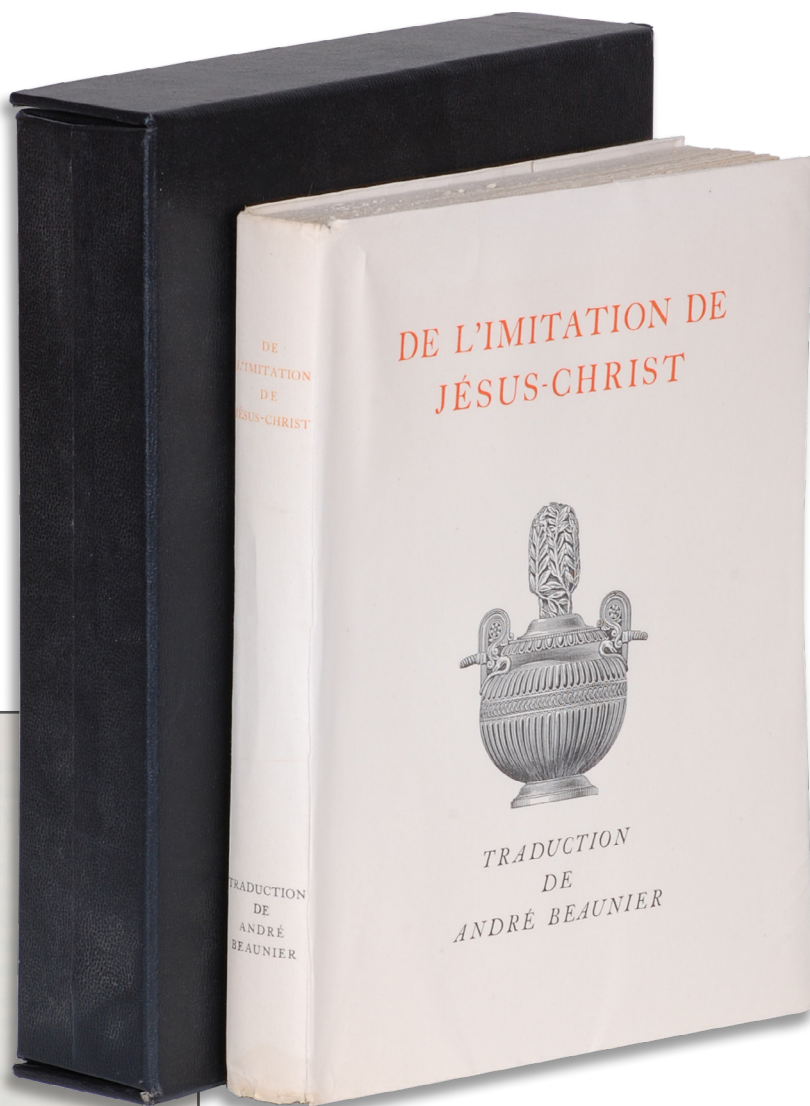


# DE L'IMITATION DE JÉSUS-CHRIST

by Andre Beaunier

Maurice Darantier: Paris, 1932; 4to., paper wrappers; xxvii, 268 pages. \$200

First edition. Light wear to tail of spine, else a fine copy. Paper from Holland Van Gelder. A very scarce publication, especially considering pre-World War 2 Europe. [Book # 136993]



## CHAPITRE I

*De l'imitation du Christ et du mépris  
de toutes les vanités du monde.*

❧ 1. QUI me suit ne \*chemine\* pas dans les ténèbres, dit le Maître. Ce sont les paroles du Christ, par lesquelles nous sommes avertis de l'imitation que nous ferons de sa vie et de son usage, si nous voulons être éclairés en vérité et délivrés de tout aveuglement du cœur.

Que notre zèle principal soit donc à méditer sur la vie de Jésus-Christ.

❧ 2. La doctrine du Christ surpasse toutes les doctrines des saints ; et qui en aurait l'esprit, c'est là qu'il trouverait la manne cachée.

Mais il arrive que bien des gens, pour avoir entendu fréquemment l'Évangile, n'en éprouvent que peu d'émoi : c'est qu'ils n'ont pas l'esprit du Christ.

Or, qui veut comprendre pleinement et goûter les paroles du Christ, il faut qu'il tâche de conformer toute sa vie à Lui.

❧ 3. A quoi te sert de discuter à perte de vue touchant la

PREMIER  
LIVRE  
CH. I

\* circule \*

ANDRÉ BEAUNIER  
TRADUCTEUR DE L'IMITATION

« Comment n'aimerions-nous point jusqu'au dévouement le passé, ou autant dire, la série des années qui nous rejoignent aux années où Dieu nous a donné son Évangile, quand parmi nous, car c'était déjà nous, vivait et parlait la Vérité sous le nom de Notre Seigneur Jésus-Christ ? »

Tels furent les mots par lesquels André Beaunier, dans l'après-midi du 6 Décembre 1925, terminait sa conférence d'Évèux, en faveur de l'orphelinat de la Miséricorde. Et ces paroles de foi qu'il apportait comme tribut à une œuvre de charité, furent les dernières qu'en public il prononça, puisque, trois jours plus tard, une mort soudaine l'enlevait.

Sa voix une fois tombée, les applaudissements qui en prolongeaient l'écho s'adressaient-ils plutôt au Christ, plutôt à lui ? On ne le sut trop, et c'était probablement ce qu'il voulait.

Au terme des réflexions qu'une heure durant il avait déroulées sous ce titre : Notre maître le passé, rien ne l'obligeait à cette profession de foi, rien ne le forçait à dévoiler ainsi, à ceux qui l'écoutaient, le paysage spirituel où désormais son âme se





### *Book Arts*

## Framed broadside of opening of the Leipzig 1914 International Exhibition

n.p. (but Walter Teimann): Leipzig, 1914; small 8vo., broadside, framed. \$250

A lovely framed broadside celebrating the changes in trends of the book arts which was held in Leipzig in 1914. Included historical, technical-educational and industrial Sections. The exhibition examined the effects of the rise of artistic printing and binding at the turn of the century in Leipzig. In fact, with great detail being awarded to William Morris's Kelmscott Press, and in particular the Complete Works of Chaucer, also known as the Kelmscott Chaucer. Also reminiscent of the more austere style of the Doves Press and Bindery. Additional, the exhibition touched base on the works of other individual printers such as Carl Ernst Poeschel (1874-1944), Walter Teimann (1876-1951), Hugo Steiner-Prag (1880-1945) and Horst Erich Wolter (1906-1984). A very scarce broadside. [Book # 137008]



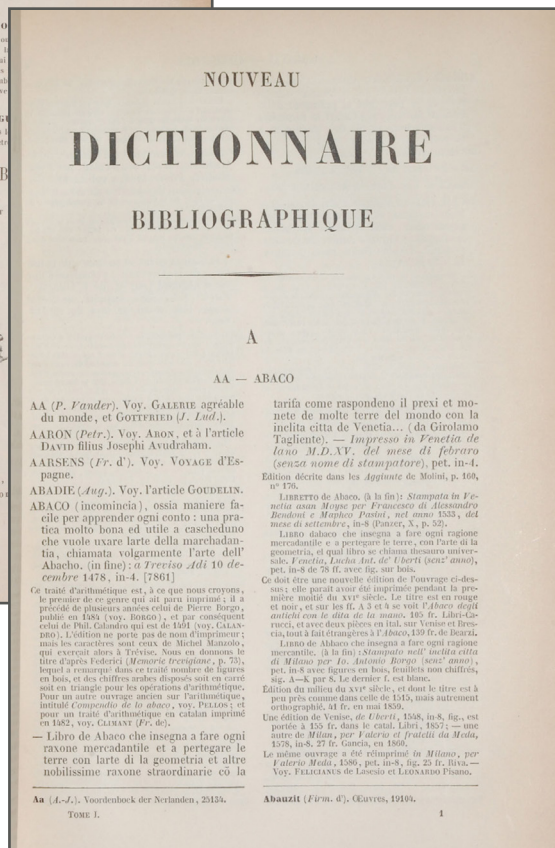
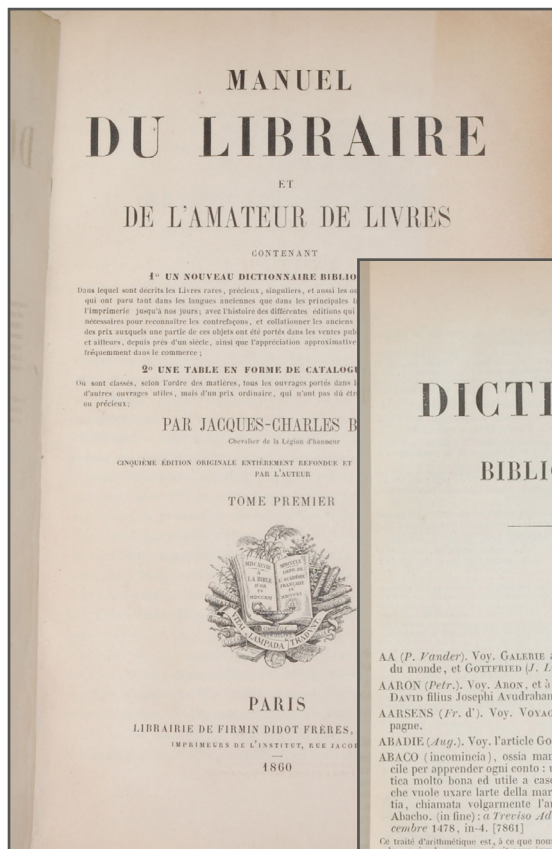


## MANUEL DU LIBRAIRE ET DE L'AMATEUR DE LIVRES

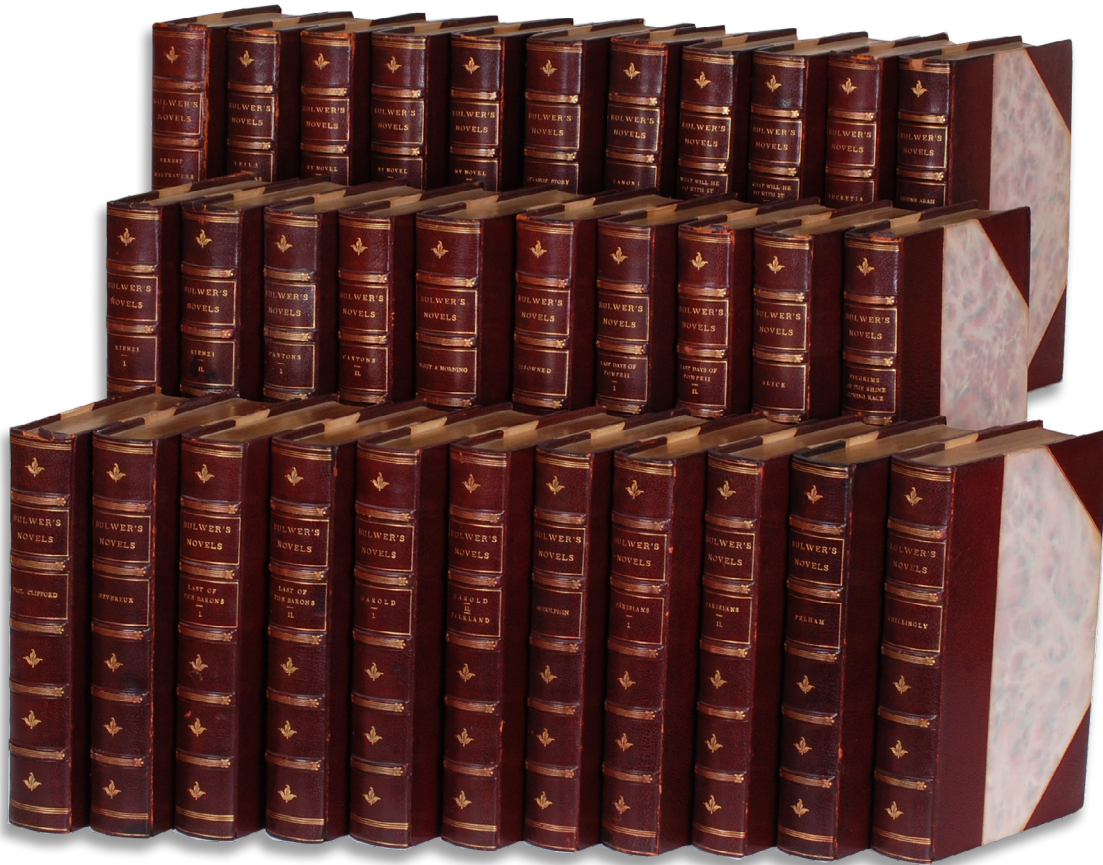
by Jacques-Charles Brunet

Firmin Didot Freres: Paris, 1860-1865; 6 volumes, thick 8vo., half leather, top edges gilt; variously paginated.  
\$300

First printings of the fifth and best edition of the main work. All the volumes have been rebaked with the original spine over later cloth. The front free endpaper, first blank, and half-title page are loose, yet present, of volume one. Volume five has a cracked hinge along top edge. Rubbing to all the bindings. Chipping to edges of the text blocks. Attractive set of this important tool for studying antique books. [Book # 25175]





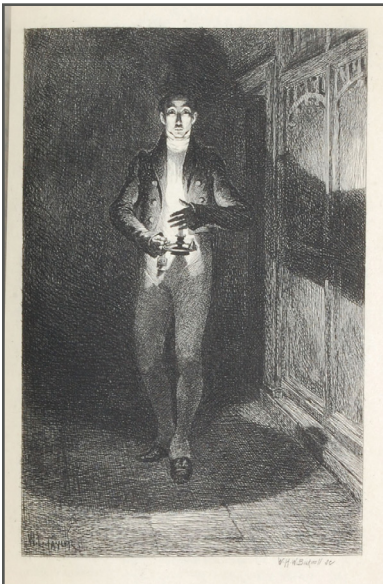


*A complete set*

**THE WARWICK EDITION OF BULWER'S NOVELS**

by Edward Bulwer-Lytton [Lord Lytton]

Dana Estes & Company: Boston, MA, n.d. (c. 1900); 32 volumes, 8vo., finely bound in half contemporary morocco over marbled covered boards, gilt on spines, five raised bands, top edge gilt, marbled pastedowns and endpapers. \$1,800

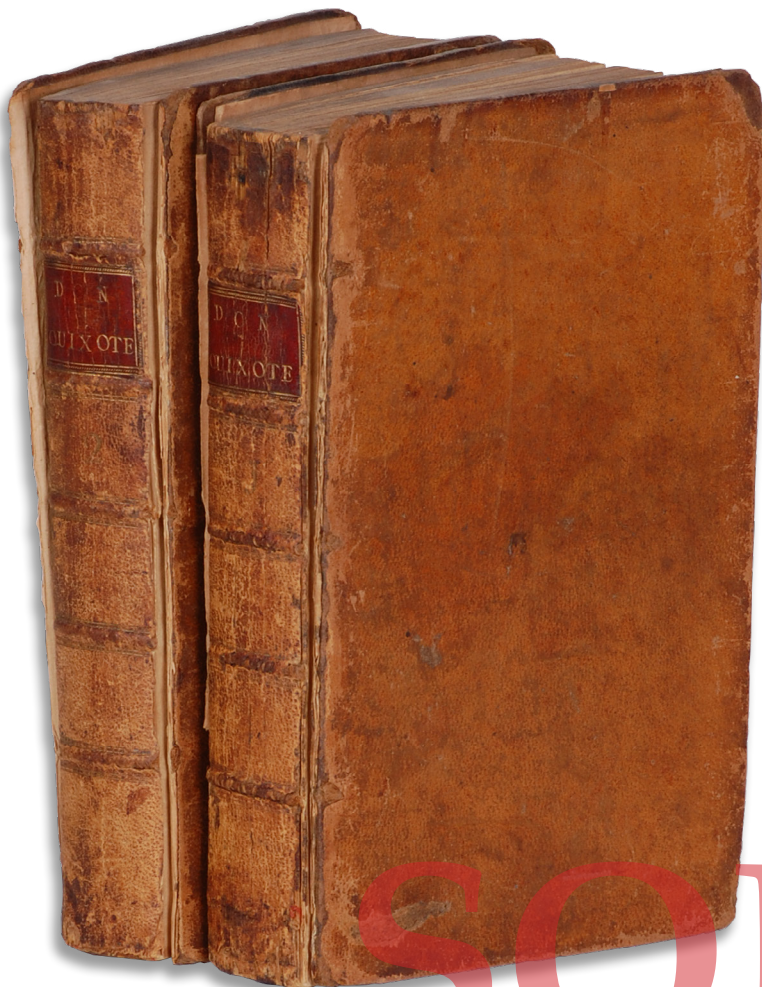


Limited to 1,000 numbered copies. This scarce edition is complete with 174 plates, each with a protective tissue guard. Spines are bright, evidence of not being exposed to the sun. Scattered chipping to the heads of the spines of about half of the volumes, with scattered rubbing to the raised bands. Else a bright and luxurious set.



Edward Bulwer-Lytton was a British Parliamentarian and author. Bulwer-Lytton served non-consecutive periods as a Member of Parliament, but he wrote consistently throughout his life. While Bulwer-Lytton is not widely remembered today, he was a popular author whose novels *Godolphin* (1822), *The Last Days of Pompeii* (1834), and *Vril* (1871), the last of which is an early and pioneering work of science fiction, were widely read. This finely bound set captures the extent of Bulwer-Lytton's writing career. [Book # 136823]





## THE HISTORY OF THE RENOWNED DON QUIXOTE DE LA MANCHA

by Miguel De Cervantes

J. Cooke, at Shakespear's Head: London, 1774; 2 volumes, 8vo., full calf, five raised bands, gilt on spine, (2), iv, xii, 3-390, (1); (2), (3), 4-397, (2) pages. \$250

*Being an Accurate, Complete, and Most Entertaining Narrative of the Wonderful Atchievements of that Incomparable Hero and Knight-Errant; From his first great Pursuit after Fame Immortal, till the Close of his celebrated Career: Including, minutely, every curious Incident attending his fathful Squire and Servant, Sancho Panza. Interspersed with Ludicrous Dialogues, Rhapsodies, Madrigals, and Serenades. The Whole Replete with Infinite Humour and Drollery. Translated from the Original Spanish of Miguel de Cervantes Saavedra.*

Early edition of this wonderful translation Charles Henry Wilmot. Preface, Account of the Author, the Author's Preface. Scattered browning/staining internally. Front boards of both volumes detached, yet present. Rear board of first volume detached, yet present. Rear board of second volume almost completely detached. Exlibris bookplate on front pastedown of both volumes. Volume one illustrated with frontispiece and ten plates; volume two illustrated with nine plate. [Book # 136992]





# A TREATISE ON WOOD ENGRAVING, HISTORICAL AND PRACTICAL. WITH UPWARDS OF THREE HUNDRED ILLUSTRATIONS ENGRAVED ON WOOD BY JOHN JACKSON

by W.A. Chatto

Charles Knight and Co.: London, England, 1839; 4to., half leather, marbled paper-covered boards, marbled endpapers; xvi, 749+(1) pages.  
\$350



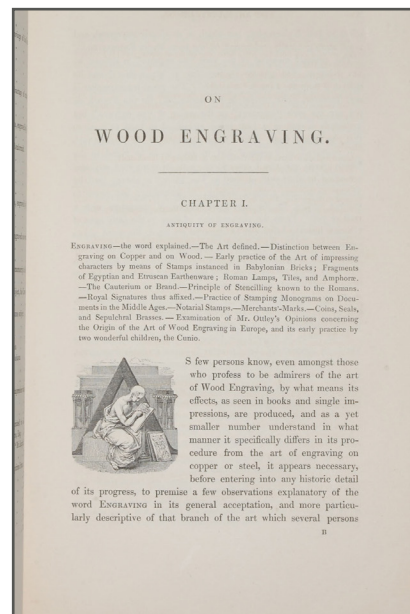
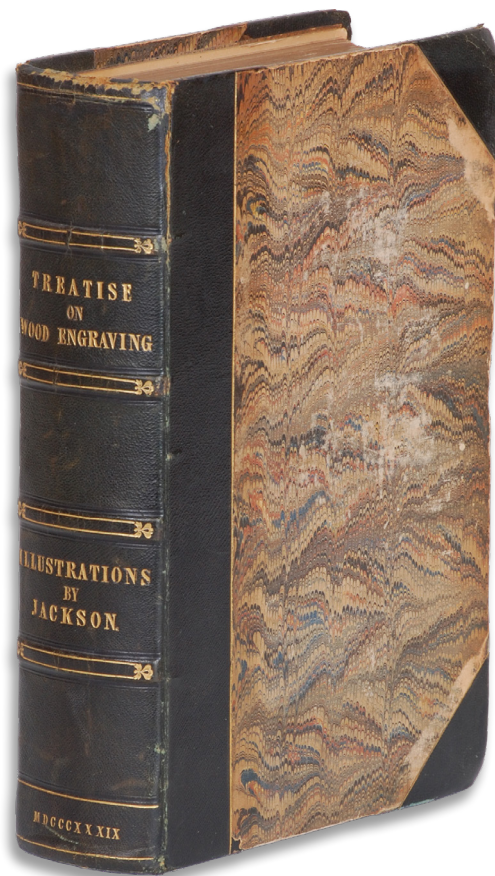
First edition. (Bigmore & Wyman I,131; Engen, p46 and 133-4). Some rubbing to the spine ends and chinges, with minor shelfwear. Overall an excellent, well-preserved copy in the original binding. With the bookplate of Herman Theodore Radin on the front pastedown. With a preface by W.A. Chatto. "This and Ottley's book may be taken as the standard works in English on wood-engraving." Illustrated throughout with over 300 illustrations, complete with the seven plates with the last three in color: (1)

Thomas Bewick, (2) Rouen Cathedral, (3) Descent from the cross, (4) Descent from the cross...when finished, (5) Parsonage at Ovingham by Baxter, (6) Facsimile of a pattern, and (7) 'double page map of Jerusalem' by William Hughes.

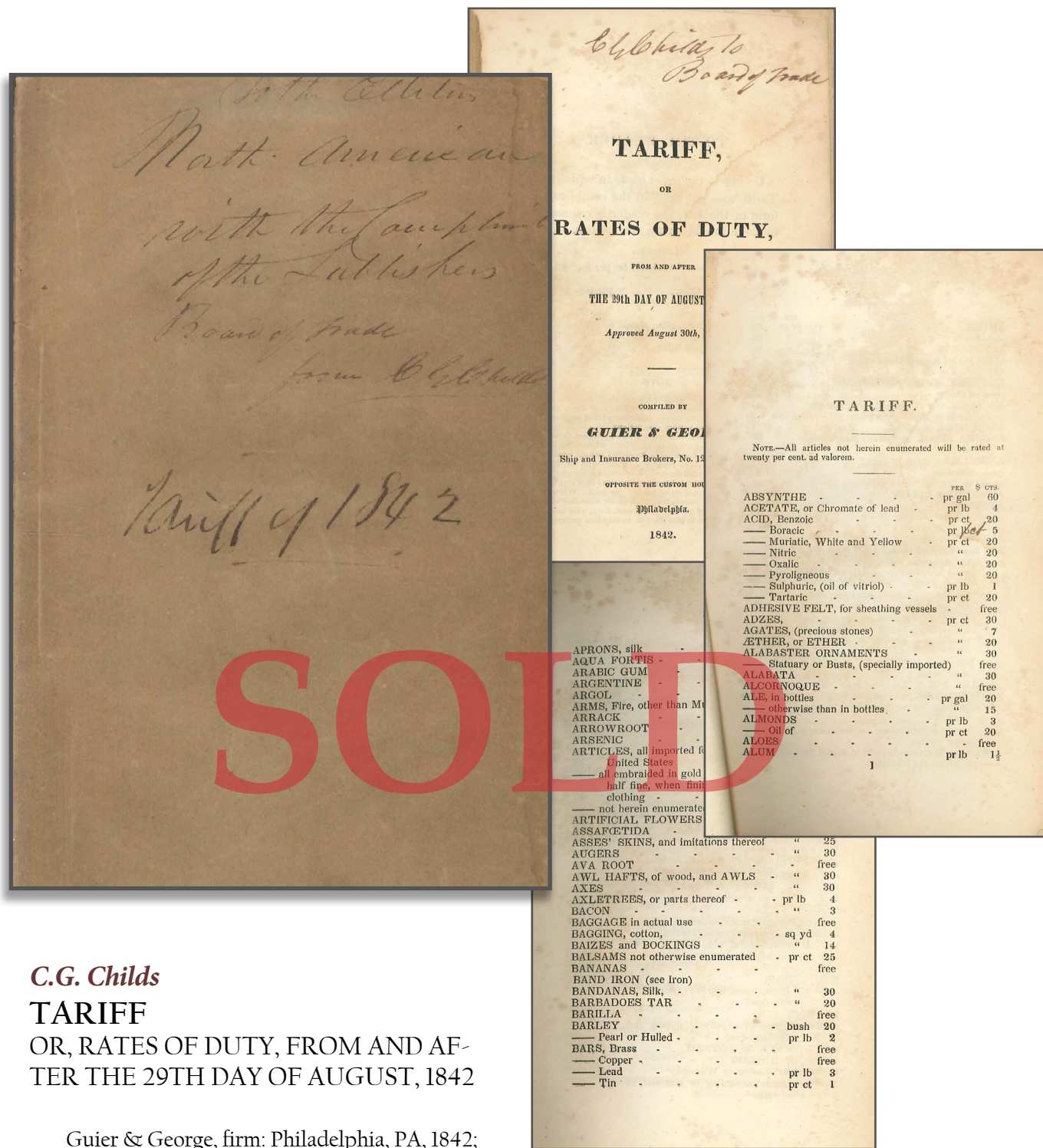
A history of wood engraving from antiquity to the time of publication. Rodney K. Engen, in *Dictionary of Victorian Wood Engravers* (Cambridge, England: Chadwyck-Healey, 1985), calls this a "pioneering" work and notes that Chatto wrote most of the text, while Jackson selected the subjects, engraved most of the illustrations, and bore the cost of production. Engen also notes this work had "a major influence on the revival of wood engraving."

Early chapters catalogue the history of the medium at length, from antiquity to the creation of block books in the fifteenth century. Chatto and Jackson examine the emergence of typography and conduct a detailed analysis of the period in which Albert Durer flourished, from about 1498 to 1528. There is a chapter on the principal wood cuts by Holbein, exploring improvements to the art throughout the sixteenth century. After further investigation into the history of the process leading from the eighteenth century until the date of publication, a highly technical series of instructions delineate the basic process of wood engraving, the best mode for printing wood cuts, superior tools and materials, good methods for lowering the block, and how to repair errors by plugging. Relationships between traditional wood engraving and nineteenth century metallic relief engraving with examples by William Blake, Thomas Bewick among others form the conclusion.

William Andrew Chatto was a writer who was the editor of many magazines including the 'New Sporting Magazine'. John Jackson was Thomas Bewick's apprentice. Following his time as an apprentice of Bewick, Jackson moved to London and worked for William Harvey. [Book # 120186]





**C.G. Childs****TARIFF**

OR, RATES OF DUTY, FROM AND AFTER THE 29TH DAY OF AUGUST, 1842

Guier & George, firm: Philadelphia, PA, 1842;  
small 8vo., sewn paper wrappers; 72 pages,  
books 6-7 pages. \$250

Extremely scarce piece of Americana featuring the duties of the Guier & George firm for the period after August 29, 1842. Compiled by Guier & George, Ship and Insurance Brokers regarding the newly-implemented law of tariffs. Prices accompanying various goods intended for sale. Near fine.

Presentation note on the title page: "C. G. Childs to Board of Trade" (also on cover).

Presentation note on cover: "To the Editors, North American, with the Compliments of the Publishers."  
[Book # 137191]



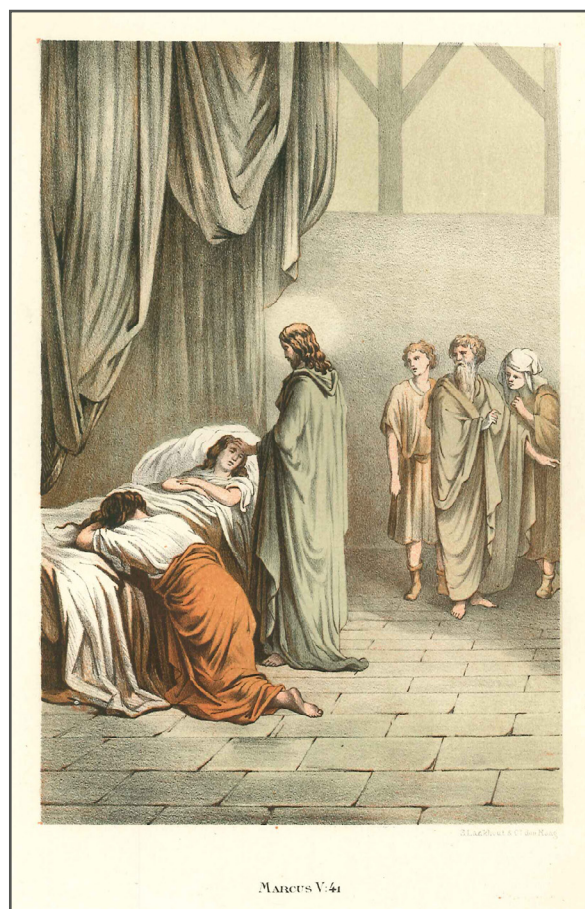
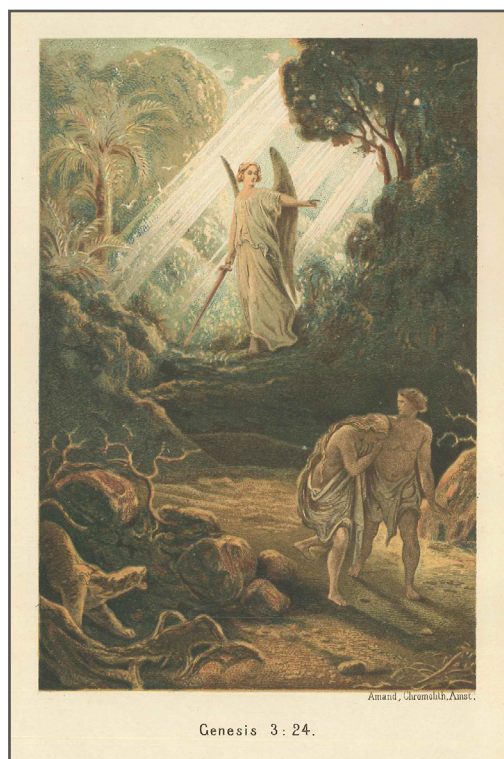
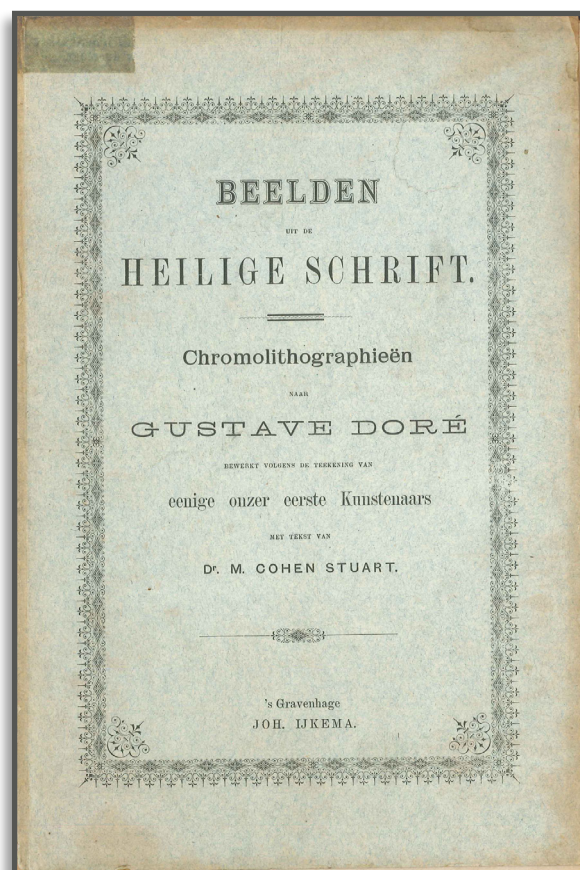
*Gustave Doré*

**BEELDEN UIT DE HEILIGE SCHRIFT**  
 CHROMOLITHOGRAPHIEËN NAAR GUSTAVE DORÉ  
 BEWERKT VOLGENS DE TEEKENING EENER ONZE  
 EERSTE KUNSTNAARS  
 edited by M. Stuart Cohen

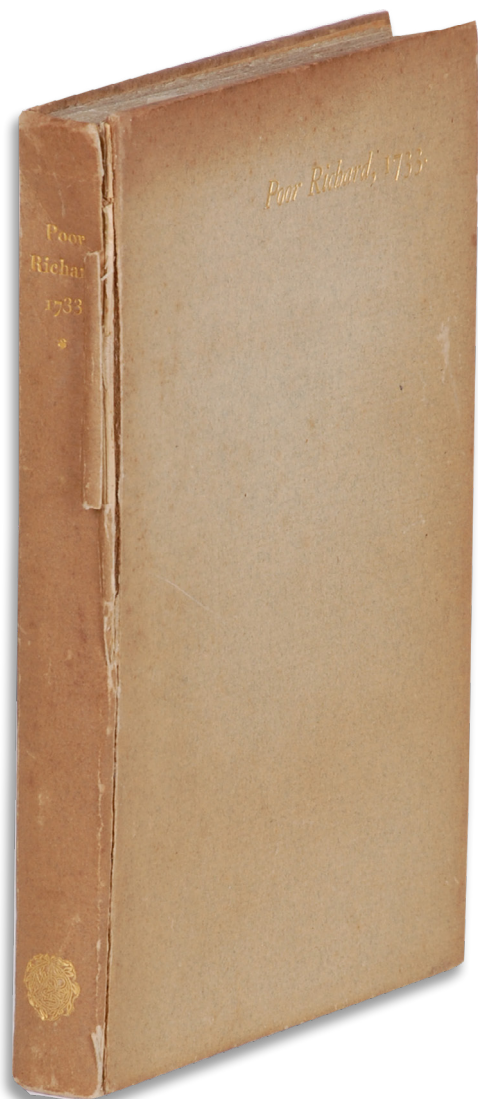
's-Gravenhage: IJkema, 1875; 4to., original printed boards, paper spine; (2), 192 pages. \$400

First and only edition. Front board detached yet present. Spine worn with loss. Minor fading to top edge of front board. Some soiling to edges of front and rear boards. Bookseller's ticket on front paste-down. Some signatures are starting to come loose. Interior is very clean.

With 24 fine chromolithographed plates, adapted after Gustave Doré by an unidentified dutch draughtsman, original bible-text occasionally quoted at end of each story. NOT called-for in Royal Dutch Library, KB. A collection of 24 synoptical stories taken from the Old Testament, partly with original bible-texts at end of some stories, edited and popularized by M. Cohen Stuart, on behalf of dutch children and adults. Each story is preceded by a fine chromolithographed plate, edited and adapted AFTER Gustave Doré by an unidentified dutch draughtsman. Plates with fresh colouring, complete. [Book # 137046]







## *The Duodecimos*

# Facsimile of Poor Richard's Almanack for 1733

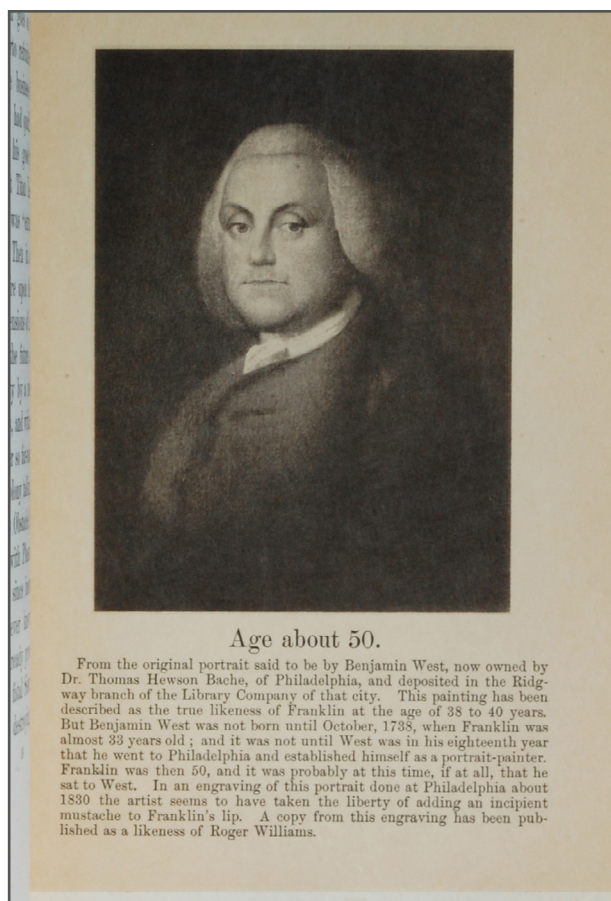
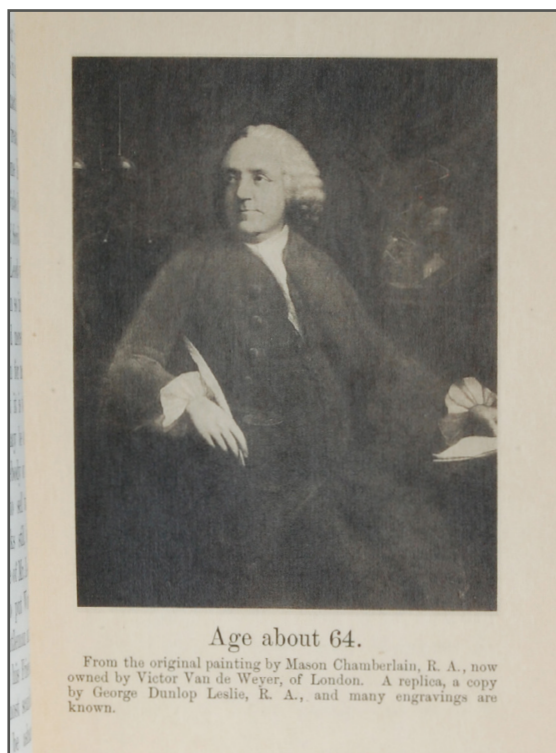
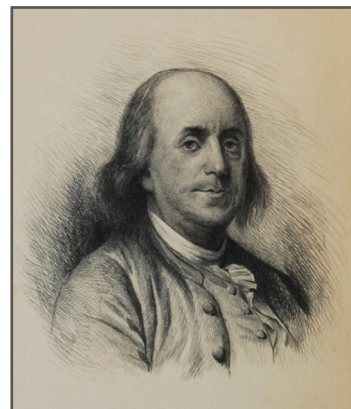
by Benjamin Franklin

The Duodecimos: Chicago, IL, 1894; small 8vo., creme boards with gilt lettering on front and spine; 106 pages, plus facsimiles. \$500

*With an introduction by John Bigelow and notes on the portraits.*

First edition limited to 144 numbered copies, of which this is one of 132 copies on hand-made paper. Front hinge cracked along spine. Boards soiled. Internally fine. Gift inscription on front free endpaper. The first publication printed by The Duodecimos publishing house.

Signed Frontispiece in pencil by T Johnson. Illustrated with black & white reproductions of portraits of Dr. Franklin. [Book # 136899]







### *Elston Press*

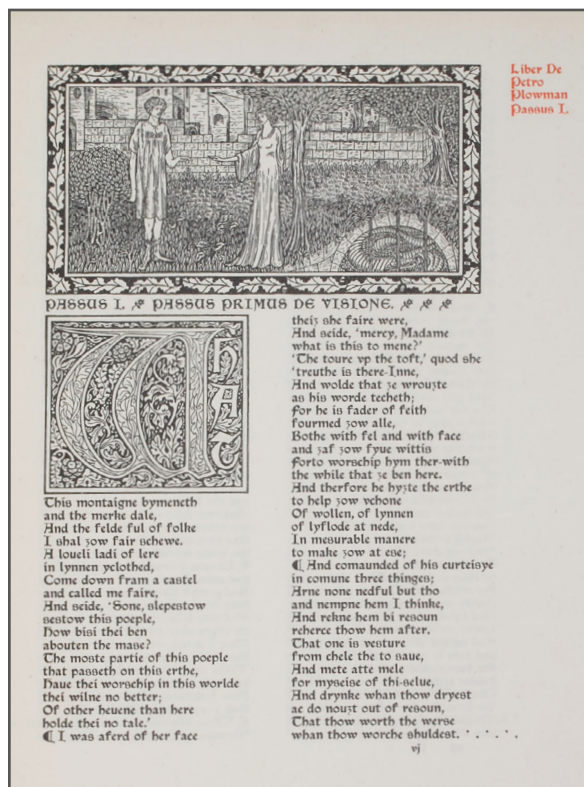
## THE VISION OF WILLIAM CONCERNING PIERS, THE PLOWMAN

by William Langland

Elston Press: (New Rochelle, 1901); folio, cloth spine, paper boards, paper label on spine; (iii), 54, (2) pages. \$350

Limited to and edition of 210 copies printed in red and black on English Kelmscott handmade paper water-marked with "Hammer and Anvil" device using Satanick type. (Johnson, 5). Uneven age-darkening to front and rear boards. Lower edge showing some moisture staining. Wear to spine ends, as well as the front and rear hinges. Rear board and end-paper completely separated, yet present. Lacking the

paper spine label. The blocks for the symbolical cuts and large initial words are from the designs of H.M. OKane. The Elston Press is held to be the most able of the American imitators of William Morris' Kelmscott Press. *Piers Plowman* is perhaps the closest to the Kelmscott tradition in design and feeling. [Book # 86833]







SPEYER: Peter Drach 1480.

ANGELUS DE GAMBILIONIBUS DE ARETIO: Lectura super institutionibus.

## A framed leaf from LECTURA SUPER INSTITUTIONIBUS by Angelus de Angelus de de Aretio

Peter Drach: Speier, 1480, Feb 22; loose leaf, framed (28.5 cm x 40 cm). \$250

A framed leaf from this noted incunabula publication. Goff, no. G-51 (Copy in U.S.: Harvard Law Library), NC 1599\*, Pr 2336; BMC II 491 (IC 8486). [Book # 137125]



*Illuminated Manuscripts*

# OXFORD BIBLIOGRAPHICAL SOCIETY SPECIAL SERIES MANUSCRIPT CATALOGUES VOLUMES 1-3

by Peter Kidd [and] Ralph Hanna and David Rundle [and] Richard Gameson

Oxford Bibliographical Society: Oxford, 2016, 2017, 2018; 3 volumes, 4to., cloth, dust jackets; variously paginated. \$300

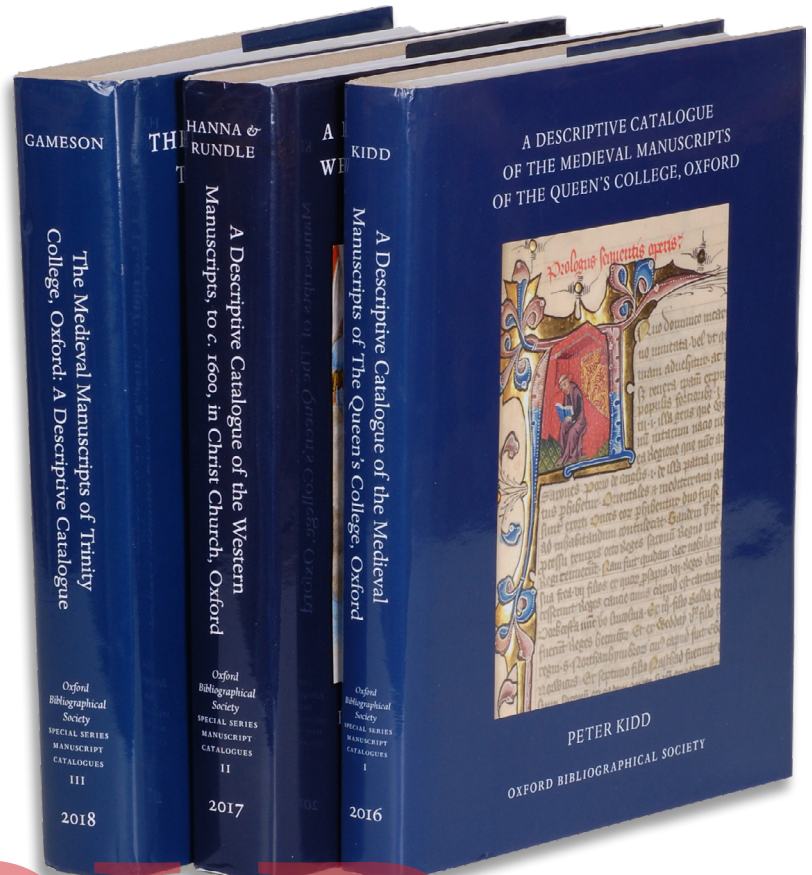
Complete three volume set of the Oxford Bibliographical Society Special Series Manuscript Catalogues. Each volume fully illustrated, in color.

First volume: *A DESCRIPTIVE CATALOGUE OF THE MEDIEVAL MANUSCRIPTS OF THE QUEEN'S COLLEGE, OXFORD*. 301 pages, xlviii pages of plates : facsimiles (some color) ; 29 cm. Designed and typeset by Paul W. Nash. Includes bibliographical references and indexes.

Second volume: *A DESCRIPTIVE CATALOGUE OF THE WESTERN MANUSCRIPTS, TO C. 1600, IN CHRIST CHURCH, OXFORD.. USING MATERIALS COLLECTED BY JEREMY J. GRIFFITHS*. 473 pages. 80 figures, 48 colour plates at the end. 27.5 cms.

Third volume: *THE MEDIEVAL MANUSCRIPTS OF TRINITY COLLEGE, OXFORD. A DESCRIPTIVE CATALOGUE*. 530 pages. [ii, xl, plates], 4to.

“The quality of these catalogues is setting a new standard for manuscript studies, and deserves to be celebrated for years to come.” (Andrew Dunning, *Medium Aevum*, LXXXVII.2) [Book # 136850]



MS. 210, fol. 18<sup>r</sup>. Book of Hours, Use of Sarum, in Latin and English. England; s. xv<sup>th</sup> 4-5/4.



MS. 304. Chronicles, Genealogies, etc. by English authors. England, Glastonbury; s. xv<sup>th</sup>. XX(a) (top) fol. 69r (detail); Nicholas Trevet, with Merynch inscription in upper margin. XX(b) (bottom) fol. 145r (detail).



MS. 305. Legendary, in French. France, probably Provence; s. xv<sup>th</sup>. XX(a) (top) fol. 130r (detail). St Martin dividing his cloak with a beggar. XX(b) (bottom) fol. 130r (detail). St Martin asleep under the arms of his parents' house.





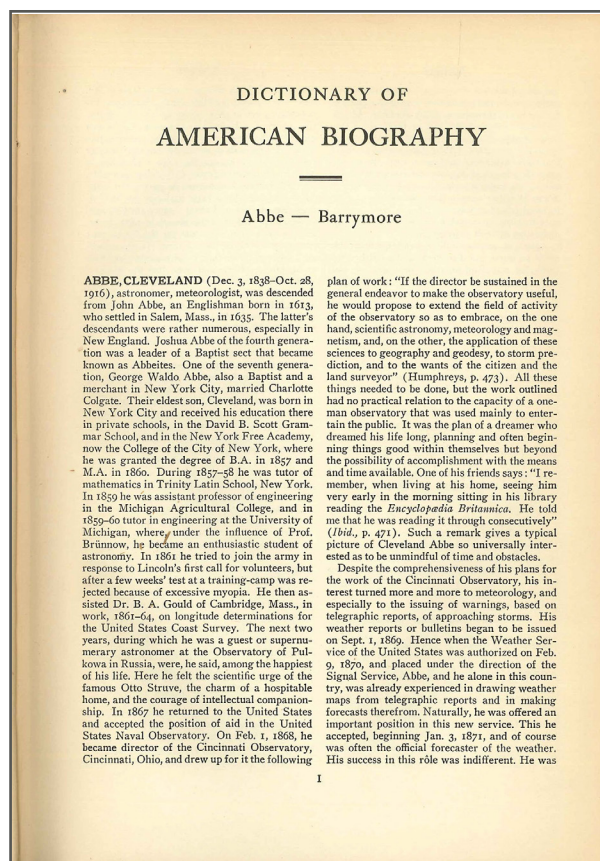
## DICTIONARY OF AMERICAN BIOGRAPHY

edited by Allen Johnson

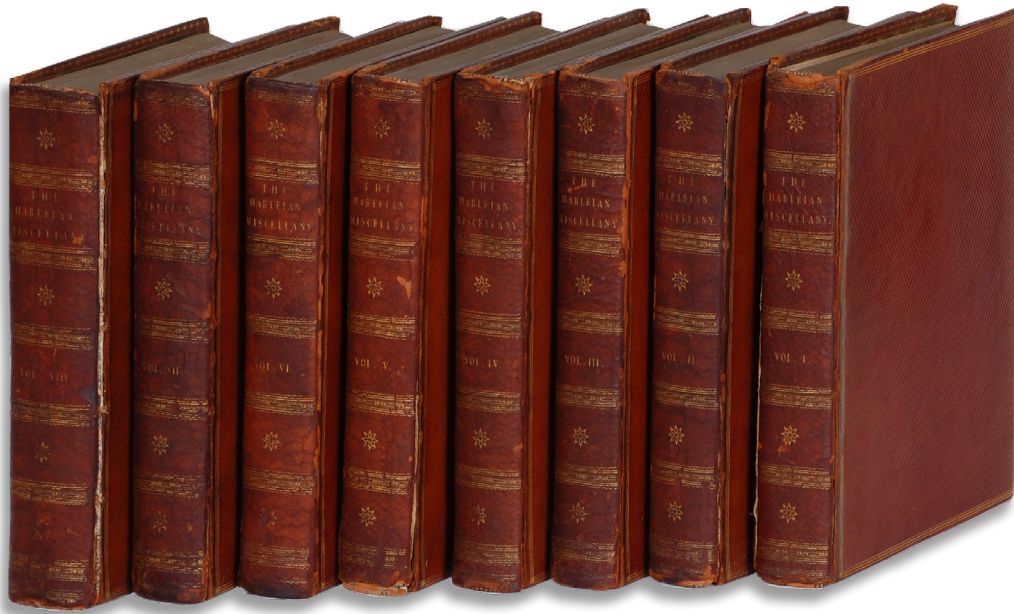
Charles Scribner's Sons: New York, (1928); 21 volumes, small 4to., cloth. \$300

Reprint of the first edition. Ex-library set with markings. Some rubbing to the spines of all of the volumes. Else solid and clean. A monumental work financed by the American Council of Learned Societies. It remains the definitive work on American biography to date. contains a selection of biographies of noteworthy persons whom were deceased at the time of publication, and had resided in the U.S. or its territories- as stipulated by the committee of management. They include persons whom have made a significant contribution to American life, including the sciences, fine arts, literature, industry, politics, education, etc. This set includes the index to the first twenty volumes, plus the index.

Provenance: From the private library of Tom Whitehead, with his bookplate on front pastedown. [Book # 6387]







## THE HARLEIAN MISCELLANY

OR A COLLECTION OF SCARCE, CURIOUS AND ENTERTAINING PAMPHLETS AND TRACTS AS WELL IN MANUSCRIPT AS IN PRINT FOUND IN THE LATE EARL OF OXFORDS LIBRARY INTERSPERSED WITH HISTORICAL, POLITICAL AND CRITICAL NOTES

edited by Samuel Johnson

T. Osborne: London, 1744-1746; 8 volumes, 4to., full morocco, gilt on spine, all edges stained yellow, marbled paste-downs and endpapers; xvi, 608; xii, 612; xii, 556; xii, 572; xii, 574; xii, 584; xii, 608; xii, 612, followed by the Pamphlets section of 168 pages. \$1,250

**SOLD**

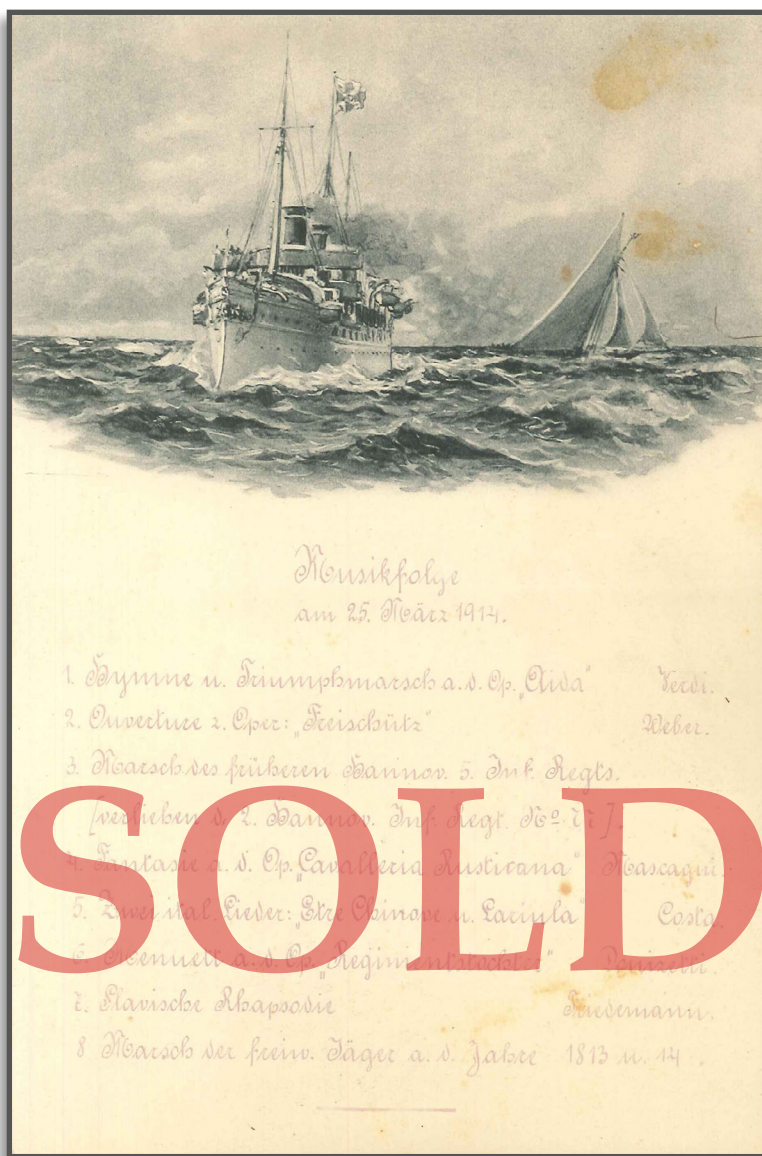
First edition. Some wear to the edges of the boards, with severe wear to the hinges. Nearly all hinges cracked of all eight volumes. Spines show some leather deteriorating at spine ends. Lower headband of volume five separated yet present. Interior fresh with only the slightest bit of occasional foxing and age darkening. Overall a good set in eighteenth-century calf bindings of this classic literary collection which could benefit from restoration.

Provenance: bookplate of Matthew Lewis Esq. (1750-1812), pasted inside on front pastedown, Lewis was a chief clerk and deputy secretary at the War Office, he also owned a slave plantation in Jamaica. A second bookplate 'CC Panshanger' which was the country estate of the Earls of Cowper; the library was dispersed in 1953.

Edited by Samuel Johnson as a young man, a decade before he would establish his reputation with the Dictionary of 1755. Johnson was originally employed by the publisher to help catalogue the second Earl of Oxford, Edward Harley's impressive library, which later became a foundation collection of the British Museum library. Publisher and editor both saw the need to publish Harley's extensive collection in a more lasting and accessible form, and later generations have been thankful for their recognition of the ephemeral nature of much of the collection: "it has been for a long time a very just complaint, among the learned, that a multitude of valuable productions, published in small pamphlets, or in single sheets, are in a short time, too often by accidents, or negligence, destroyed, and entirely lost; and that those authors, whose reverence for the public has hindered them from swelling their works with repetition, or encumbering them with superfluities, and who, therefore, deserve the praise and gratitude of posterity, are forgotten, for the very reason for which they might expect to be remembered... The obvious method of preventing these losses... is to unite these scattered pieces into volumes...". The resulting texts have preserved a host of fascinating seventeenth century social and literary commentary, both pious and impious, and the collection is of great value to English historical and political history of this period.

[Book # 136930]



*A Regimental Anniversary on the Royal Yacht****Lithography*****Lithographed Program of Music on the Imperial Yacht**

by Wilhelm II (1859-1941, Emperor of Germany)

n.p.: n.p., 25th March 1914; large 8vo., broadside. \$250

Two or three light brown marks in the sky portion of the image, light horizontal crease. With a fine picture of the Yacht, its twin funnels and Imperial standard steaming towards the left of the viewer in a choppy sea, smaller sailing yachts leaning in the wind behind and to its side, the music opens with the Triumphal March from *Aida*, and includes the Overture to 'Der Freischütz', the March of the 5th Hanoverian Infantry and the March of the Volunteer Marksmen.

The 5th Hanoverian Infantry Regiment, (the 165th) was raised on 24th March 1813 and disbanded in 1918. It fought in North Germany and at Waterloo. In 1897-1899 it incorporated the 2nd Hanoverian, (the 77th), known as the Heidereregiment ('Heath Regiment', from the North German countryside), mentioned in the programme. The March itself dates from about 1780, and the 'Marsch der freiwilligen Jäger' ('volunteer huntsmen'), with its opening horn passage, from 1813 or 1814. [Book # 137092]



# THE HISTORY AND ART OF PRINTING

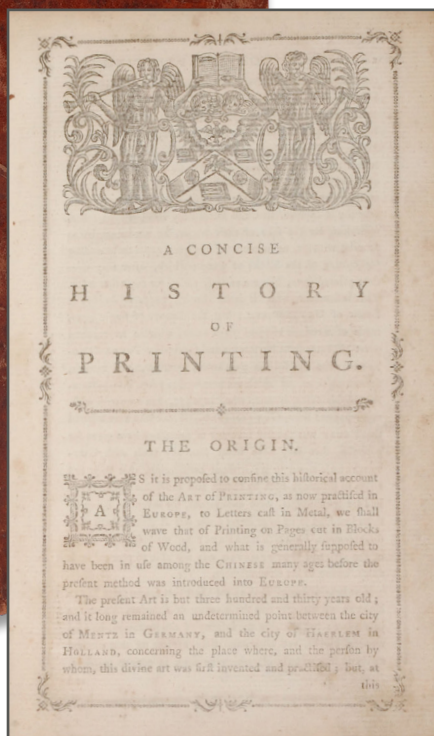
## IN TWO PARTS

by P. Luckombe

J. Johnson: London, 1771; 8vo., modern full calf, five raised bands, title in gilt on a red leather spine label in the second compartment; frontispiece, (xii), 502, (4) pages. \$400

*Part I. containing I. A Concise History of the Art from its invention to the present time; with the several Charters granted to the Company of Stationers. II. Specimens of Printing Types of all Sizes, and various Languages, Music Types, Flowers and Ornaments. Part II. treating of I. The necessary Materials made use of in a Printing Office... of points, quadrate, spaces, rules, braces, quotations, flowers, &c. &c. II. Of printing presses, their construction and use particulars described, with a drawing of a press, and of its several parts, cut in Wood. III. Of wetting paper, knocking up balls, pulling, printing different colours, and other necessary rules and directions for the pressman. IV. Of the compositor's business,... with a great variety of examples and useful tables. V. Of correctors and correcting... VI. Of casting off copy. VII. Alphabets and characters of various languages and sciences. VIII. Of the business requisite to be done in the warehouse, and the duty of the warehouseman. IX. An explanation of technical terms used in printing. The whole forming a more intelligible and complete introduction to the art of printing than has been hitherto attempted, and containing a great variety of instructions and examples that are not to be found in any other performance.*

Second printing, the first occurred in 1770 and didn't have the author's name on the title page. (Bigmore & Wyman I, 446). The first signature, which contains the frontispiece and title page, have been replaced in facsimile. Professionally restored by a talented conservator. Front hinge cracked along head and tail, but holding firm. Bookplate of Nathaniel Williams on the front pastedown. Small wormhole on rear free endpaper. Nineteenth century gift inscription on front and rear pastedowns in ink. Some foxing and age-darkening throughout the text.



A reissue of *A Concise History of the Origin and Progress of Printing* (1770), with cancel titlepage. With a wood-engraving of Gutenberg as frontispiece although the engraving actually is of Koster. An historical account of printing taken from older writers and a practical study of printing as it was being performed in the early 18th century. Luckombe made free use of his predecessor, with only slight alterations in arrangement and phraseology. He also relied on Ames's *Typographical Antiquities* for the historical part, and Moxon's *Mechanick Exercises* for the press work. He addresses his book to the public, rather than the trade, and makes a point of remarking upon the scarcity and high prices of books on the subject. Although the text of the book reflects its English origins, the page designs show a familiarity with contemporary French work. 'The decorative rules, punctuated with ornaments, around each page, and the floral settings of small sorts at the heads of some sections, hearkened to Louis Luce's *Epreuve* printed at the *Imprimerie Royale* in 1740 and to Fournier's *Manuel Typographique* of 1766-8, while the ingenious arrangement of small solid triangles to devise other headpieces were inspired by ideas put forward by Truchet in 1704 and Douat in 1722. In making his bow to French typography, Luckombe sought to bring his own work within the continental world.' (Ref: David McKitterick, *Print, Manuscript and the Search for Order 1450-1830*. Cambridge, 2003). Also has a specimen of type produced by W. Caslon & Co. which takes up pages 133 to 176 of the text and shows type specimens, ornaments, music printing, etc. [Book # 17512]



## Movable Book Society

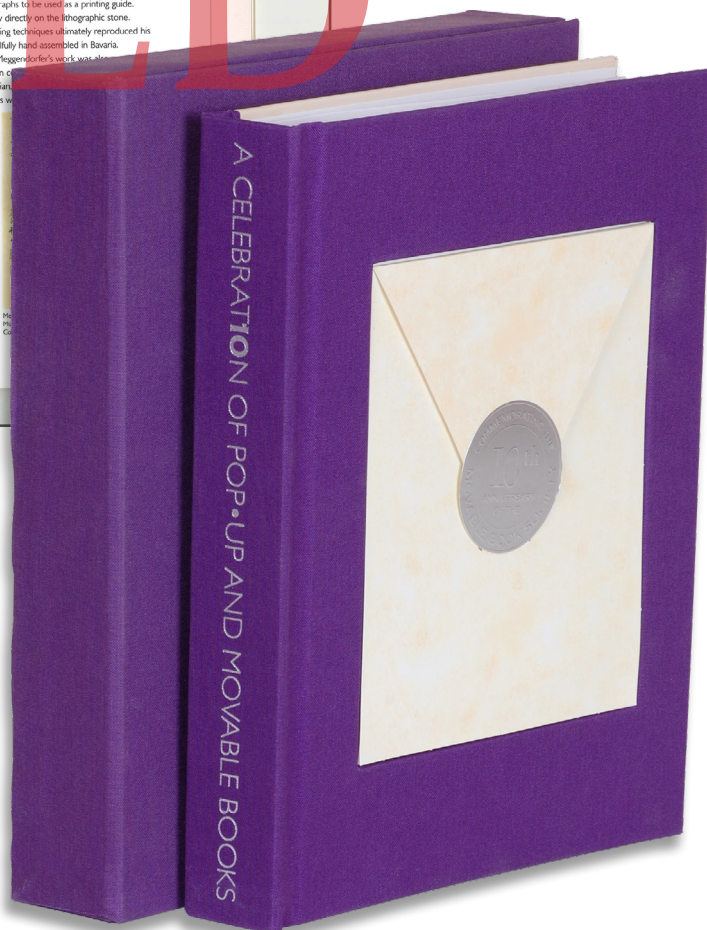
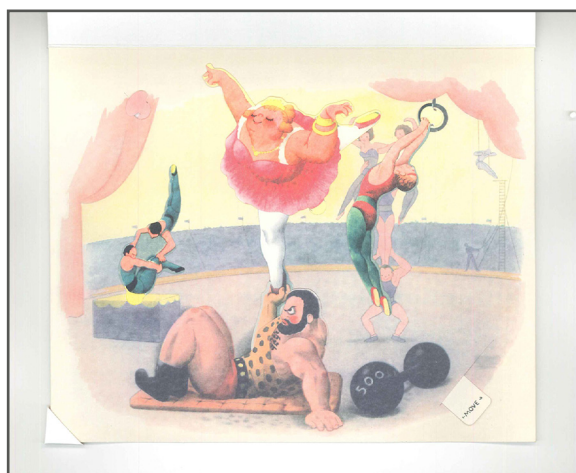
# A CELEBRATION OF POP-UP AND MOVABLE BOOKS COMMEMORATING THE 10TH ANNI- VERSARY OF THE MOVABLE BOOK SOCIETY

by Robert Sabuda

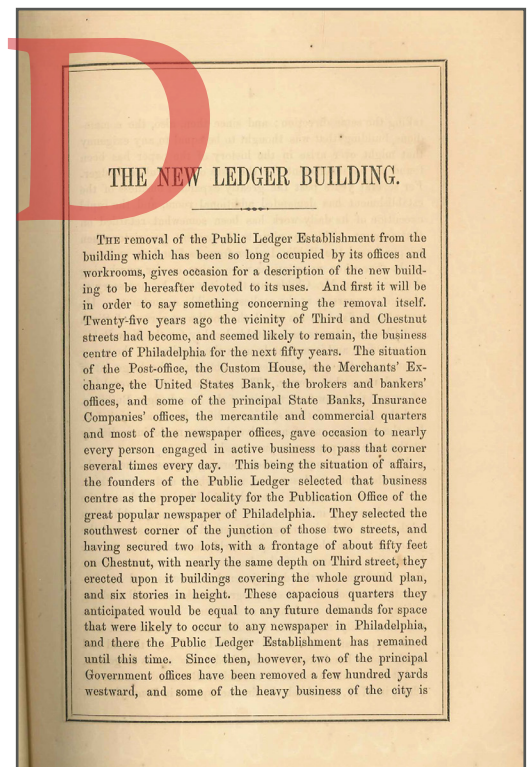
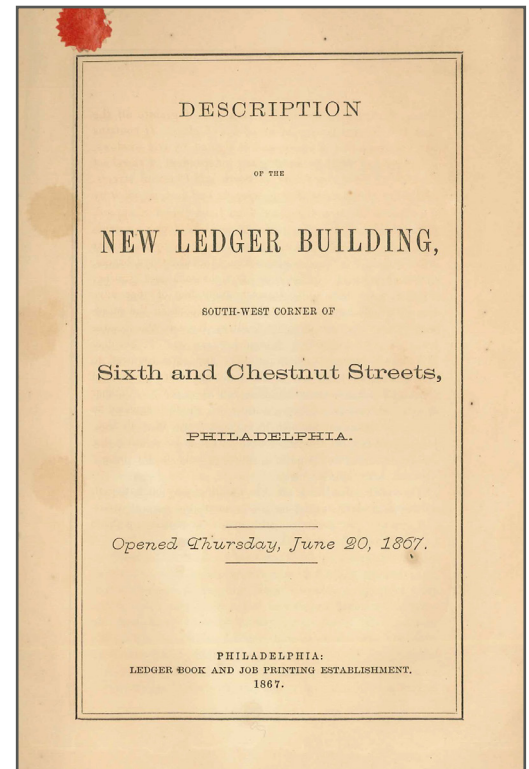
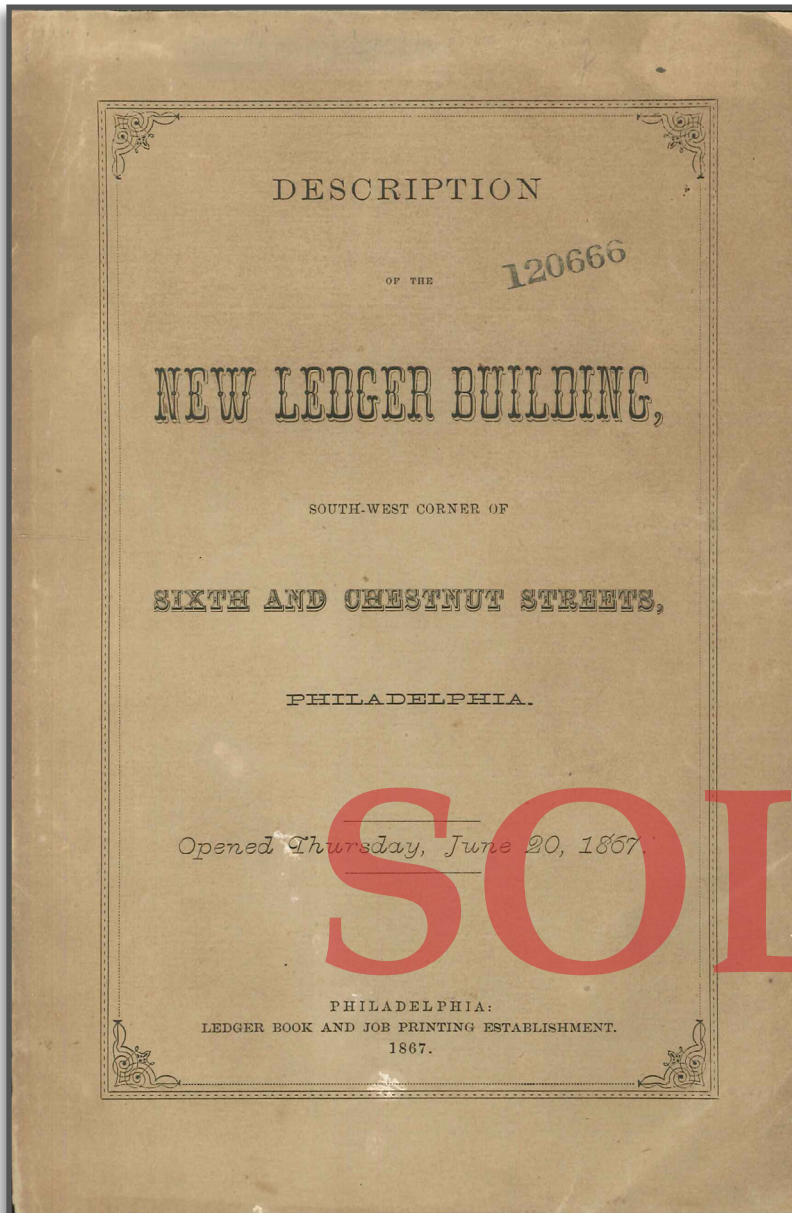
Movable Book Society: East Brunswick, NJ,  
2004; large 8vo., cloth, cloth clamshell box,  
one silk tie; unpaginated. \$300

An intriguing limited edition keepsake printed in celebration of the 10th anniversary of the Movable Book Society. Some light foxing to the front envelope bound into the front boards which contains the introduction by Sabuda. Else a fine copy. Eleven movable and pop up reproductions of: Matthew Paris, Robert Sayer, Dean & Son, Lother Meggendorfer, Ernest Nister, S. Louis Giraud, Harold

B. Lentz, Julian Whr,  
Geraldine Clyne, Vojtech  
Kubasta, and Ib Penick; all  
pop ups and movables are  
unused and in fine condi-  
tion. [Book # 136845]







### Newspapers

## DESCRIPTION OF THE NEW LEDGER BUILDING, SOUTH-WEST CORNER OF SIXTH AND CHESTNUT STREETS, PHILADELPHIA

Ledger Book and Job Printing Establishment: Philadelphia, PA, 1867; 8vo., paper wrappers; 32 pages. \$500

This extremely scarce pamphlet was published a year before the well-known The Public Ledger Building, Philadelphia (1868, George W. Childs). Contains a short essay on the history of the firm and the establishment. Ink stamp on front cover, else near fine with light chipping around edges. [Book # 137189]



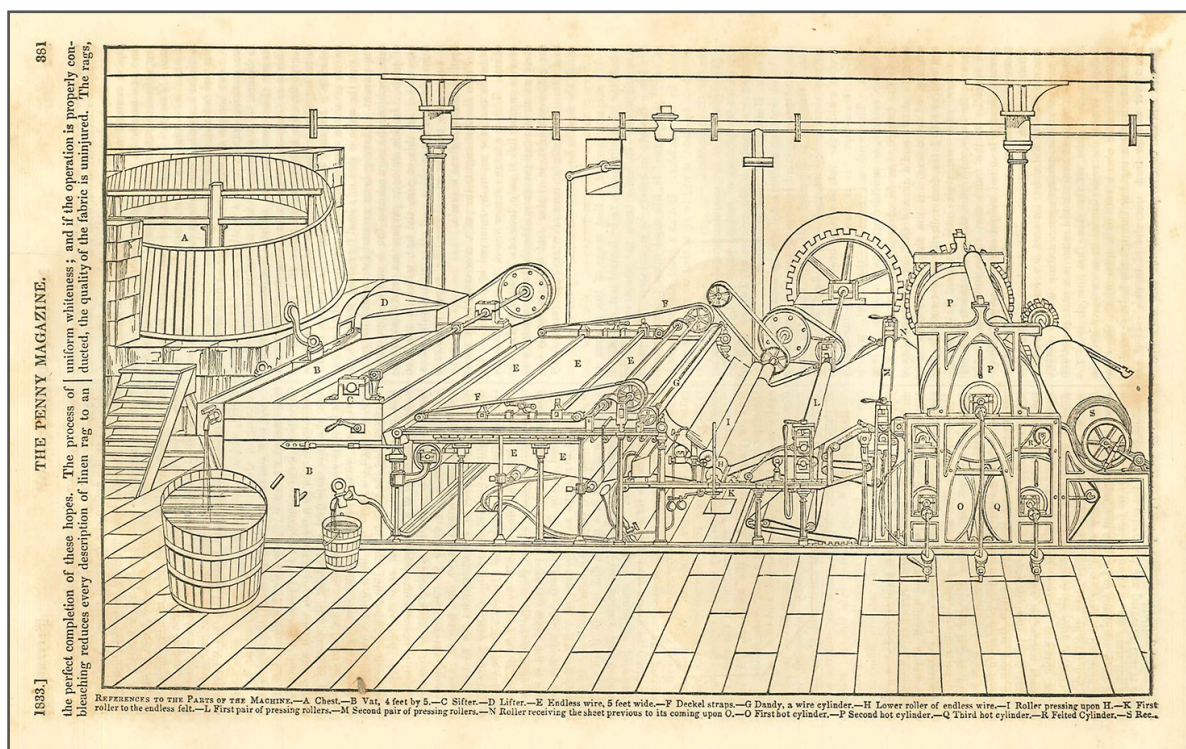
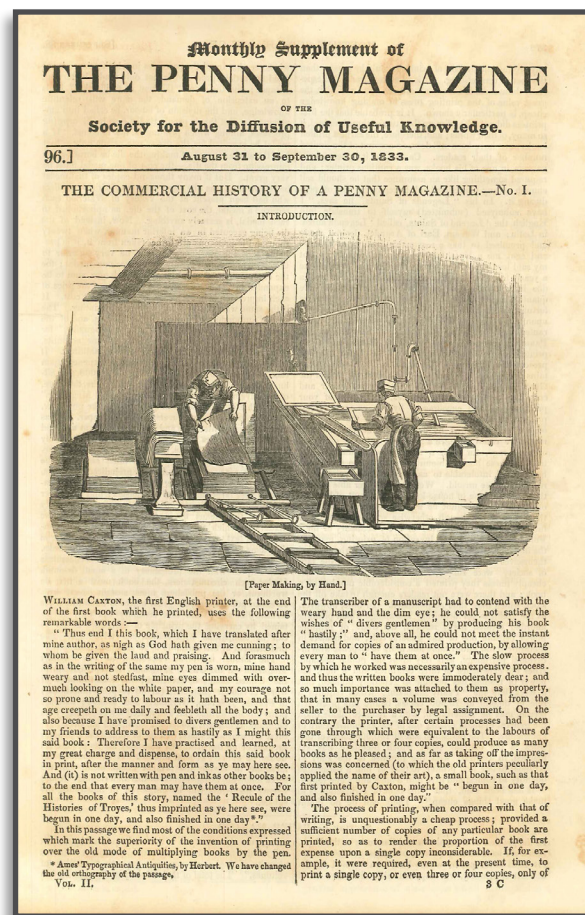
*Penny Magazine*MONTHLY SUPPLEMENT OF THE PEN-  
NY MAGAZINE OF THE SOCIETY FOR  
THE DIFFUSION OF USEFUL KNOWL-  
EDGECOMMERCIAL HISTORY OF A PENNY MAGAZINE.  
NO. I-IV.

edited by Charles Knight

Penny Magazine, printed by William Clowes: London, 1833; tall  
8vo., paper wrappers; variously paginated. \$300

Contains the four monthly supplements of the Penny Magazine describing the Commerical History of the Penny Magazine. Light foxing throughout, else a fine collection of the four parts concern-  
ing printing history. The issues these were taken from were No. 96 (August 31-September 30, 1833), No. 101 (September 30-October 31, 1833), No. 107 (October 31-November 30, 1833), and No. 112 (November 30-December 31, 1833).

Includes illustrations in each section. Section One - Papermaking (pages 377-384), Section Two - Wood-cutting and Type-Founding (pages 417-424), Section Three - Compositors' Work and Stereotyping (pages 465-472), Section Four - Printing Presses and Machinery - Bookbinding (pages 505-511). The supplement titles are: Introduction, Wood-Cutting and Type-Founding, Compositors' Work and Stereotyping, and, Printing Presses and Machinery - Bookbinding. [Book # 34339]





# A MANUAL OF LITHOGRAPHY

by Colonel Antoine Raucourt de Charleville

Longman: London, 1832; 8vo., recent red buckram, red leather spine, gilt on spine; xix, 117 pages and with 2 double-page lithographed plates. \$300

*Clearly explaining the whole art, and accidents that may happen in printing, with the different methods of avoiding them. Third Edition Corrected. To which is added, (now for the first time printed) Selections from the Work of M. Brégeaut; forming a Sequel to the Manual, and bringing down the improvements in the art to the present time. Translated from the French by C. Hullmandel ...*

This third and final edition of Hullmandel's translation of Raucourt's treatise, contains some important new additions. (Bigmore & Wyman II,240). Rebound in buckram with a red leather spine label. Single page newly published advertisement bound at rear. Textblock shows minor soiling and age darkening. Overall a very clean copy. As Hullmandel remarks in the Preface: "... however, excellent M. Raucourts book may be, still there are some parts of it, which, although of interest when Lithography was in its infancy, have become less important now that the art is better known: I have therefore thought that I should make this new edition far more complete, by omitting these parts, and substituting ... a

selection of the most useful portions of a very excellent work recently published in Paris by M. Brégeaut. The Manual of Lithography will, by this means, contain a number of recipes not to be found in former editions ..."

[Book # 80415]

## MEMOIR ON LITHOGRAPHY.

### PART I.

#### *On the Art of Lithography.*

(1.) LITHOGRAPHY is founded on mutual and chemical affinities, which till latterly had not been applied to the art of engraving. The dislike which water has to all fat bodies, and the affinity which compact calcareous stones have both to water and greasy substances, are the bases on which rests this new and highly interesting discovery.

The art of lithography may be divided into two parts: 1. The execution of the drawing; 2. The printing. The former requires but little practice, as any person who understands drawing may meet with success: the latter, which forms the chief object of this memoir, is filled with difficulties; for no lithographic printer has hitherto been found, who can be quite certain of success in printing delicate and highly finished drawings.

The first part consists in drawing on a stone, which has been previously made perfectly level and smooth, with an ink or chalk composed of greasy materials, in the same way as one would execute a drawing on paper with ink or common chalk: the second consists in taking the stone, as received from the draughtsman's hands, and obtaining impressions from it, as one would from a

A

## A MANUAL OF LITHOGRAPHY;

CLEARLY EXPLAINING THE WHOLE ART,

AND THE ACCIDENTS THAT MAY HAPPEN IN PRINTING, WITH  
THE DIFFERENT METHODS OF AVOIDING THEM.

THIRD EDITION CORRECTED.

TO WHICH IS ADDED, (NOW FOR THE FIRST TIME PRINTED)

SELECTIONS

FROM THE WORK OF M. BRÉGEAUT;

FORMING

A SEQUEL TO THE MANUAL,

AND BRINGING DOWN THE IMPROVEMENTS IN THE ART TO THE  
PRESENT TIME.

TRANSLATED FROM THE FRENCH,

BY

C. HULLMANDEL,

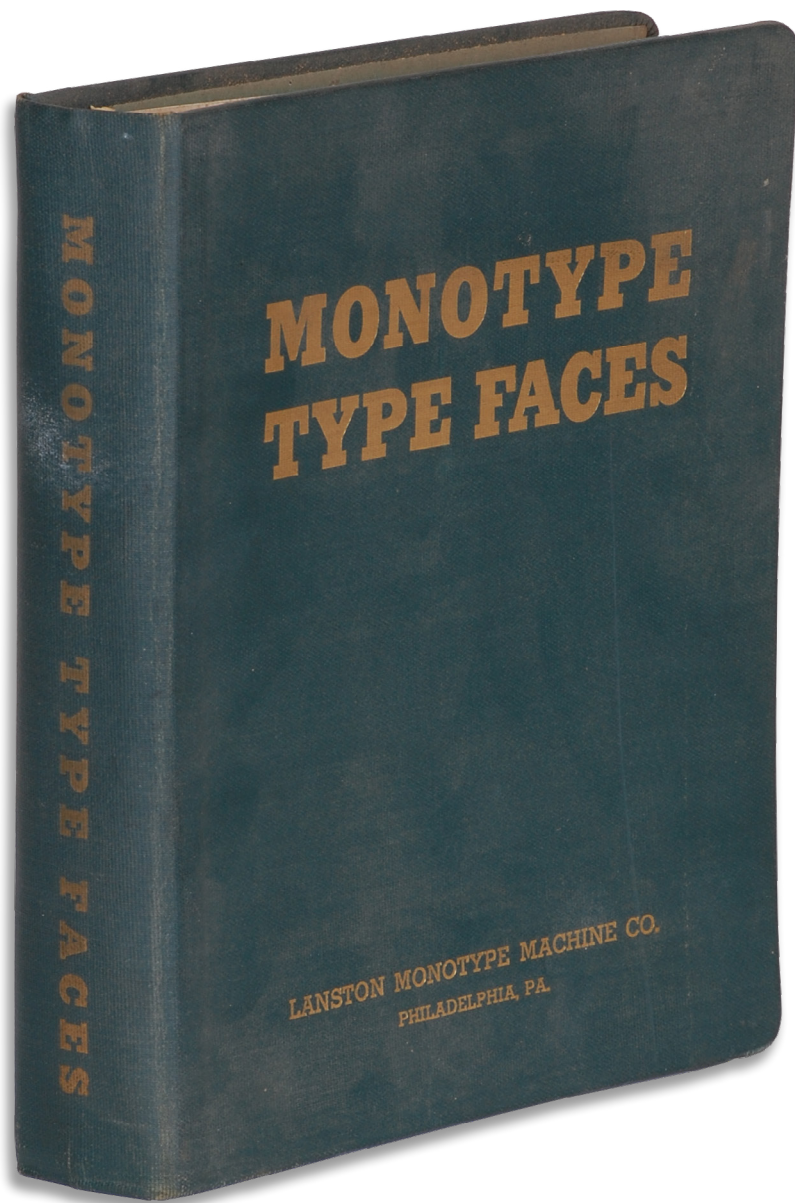
AUTHOR OF "THE ART OF DRAWING ON STONE."

LONDON:

LONGMAN, REES, ORME, BROWN, GREEN, AND LONGMAN,  
PATERNOSTER ROW.

1832.





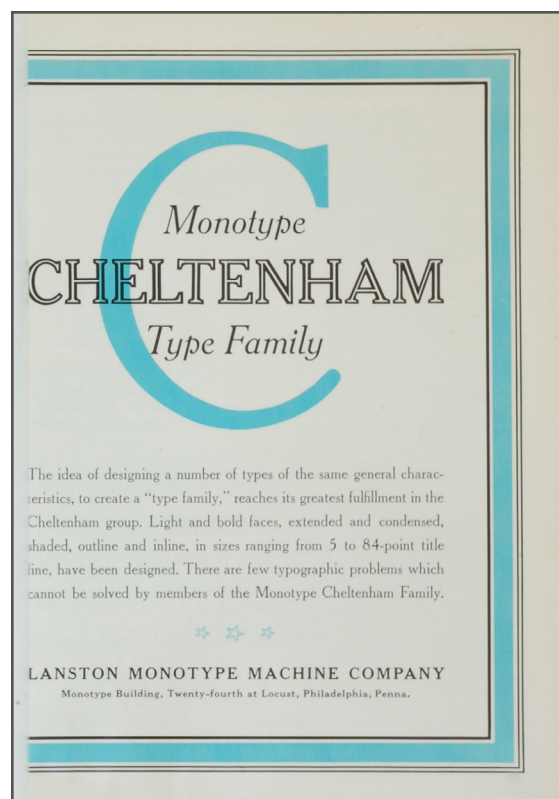
### *Type Specimens*

## MONOTYPE TYPE FACES

by Lanston

Lanston Monotype Machine Co.: Philadelphia, n.d (c. 1960); small 4to., in publisher's post binder; not paginated (but very thick). \$225

Monotype specimen book with hundreds of typefaces. Covers soiled, else a near fine copy. Includes specifications of monotype faces, classification of typefaces by basic style (ie. modern, gothic, etc.), matrix information, long descenders, the typefaces, monotype figures and symbols, fractions, borders and ornaments, phonetic characters, etc. [Book # 99753]



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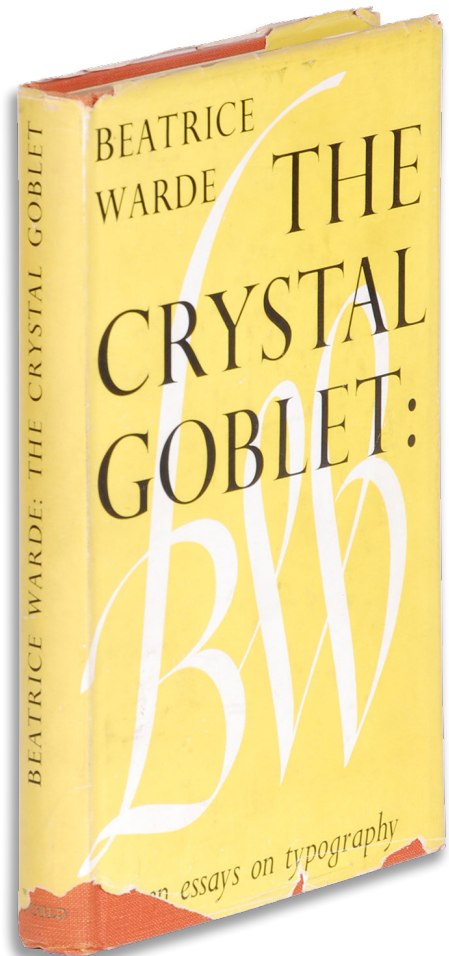
The Giant Size  
72 Point, New Bookman, No. 98—For Hand Composition



**THE CRYSTAL GOBLET**  
SIXTEEN ESSAYS ON TYPOGRAPHY  
by Beatrice Warde

The World Publishing: Cleveland, 1956; 8vo., cloth, dust jacket;  
221 pages. \$225

First U.S. edition. Prospectus and original shipping label loosely inserted. Wrapper chipped along bottom edge with minor loss. Overall a very good copy. "...B.W. at her best, causing us to discover our typographic world anew, talking - in a delightfully informal manner..." [Book # 12100]



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I44

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