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## Books & Press

### Transatlantic Virtual Book Fair

Monday, July 11,  
12:00pm until  
Wednesday, July 13,  
5:00pm EDT

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*Illuminated Manuscripts***IL LEZIONARIO FARNESE**

by Jonathan J. G. Alexander

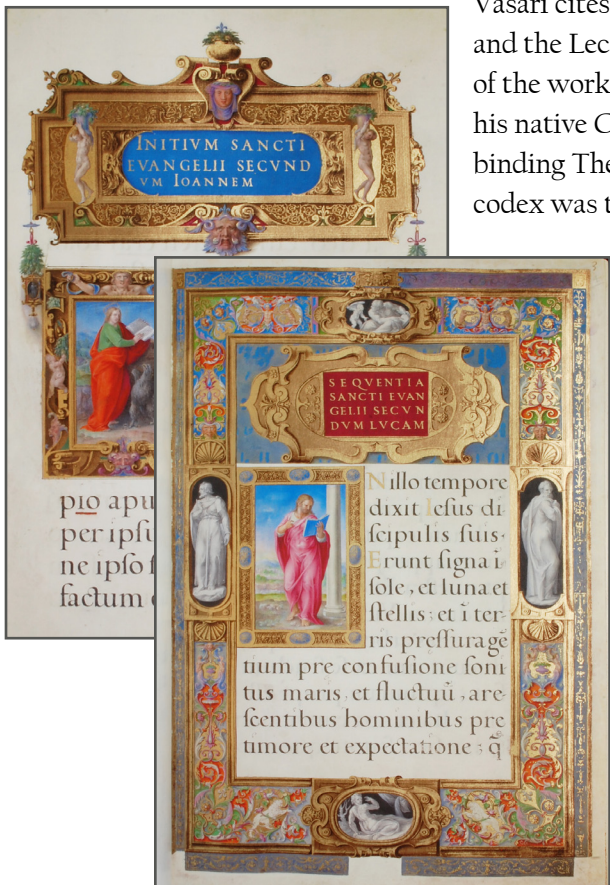
Franco Cosimo Panini: Modena, 2008; folio, red velvet binding (silver ferrules, clasp strips and coat of arms), clamshell case; 64, 183 pages. \$6,500

Facsimile with accompanying hardcover commentary

One of 550 copies. Fine in fine clamshell box. The majestic liturgical book known as the Lezionario Farnese, produced in Rome shortly after the mid-sixteenth century for Cardinal Alessandro Farnese, represents a high point for the art of illumination. Given its size the work is of monumental proportions and the wealth of embellishments, we may consider the Lectionary a codex of exceptional merit. Splendid embellishments By commissioning this truly sumptuous work, Alessandro Farnese brought into being a codex which, for hundreds of years, served as one of the Missals used by the Popes and princes of the Church during the solemnities held at the Sistine Chapel. In its splendid full-page illuminations and wonderful gilded frames adorned with putti, masks and floral motifs we note the influences of the grand art of the Renaissance and, in particular, the work of Michelangelo and Raphael. A widely acclaimed illuminator With its impressive embellishments, the Lezionario Farnese represents one of the masterpieces of Giulio Clovio (1498-1578), the most widely acclaimed illuminator of the late sixteenth century. Clovio was praised by the Florentine historian, Giorgio Vasari, in the second edition of his *Lives of the Artists*, as the Michelangelo in little.

Vasari cites the Farnese Book of Hours and the Lectionary as the most important of the works of Clovio, who, after leaving his native Croatia in 1516, achieved great renown as an illuminator. The Neo-Gothic binding The original binding went missing with the arrival of Napoleons troops. The codex was then re-bound in 1809-1810 in a red velvet Neo-Gothic cover of considerable beauty and refinement (the work of the London binders, Benjamin II and James Smith). We may note the wrought and gilded silver ferrules and clasps and, on the front cover, the polychrome porcelain coats of arms of the Towneley family, the last owners of this work. Patronage The Lectionary was a commission from Alessandro Farnese (1520-1589), the grandson of Pope Paul III Farnese (who ordained Alessandro as cardinal at the age of fourteen). In the early 1540s, Clovio entered the service of Cardinal Alessandro Farnese, considered by historians the most important patron and connoisseur of the arts of mid-sixteenth century Rome. Clovio served the cardinal for the rest of his life, and bequeathed his fine collection of codices and artworks to his patron.

The Commentary: The work is accompanied by a book with commentary, edited by Jonathan J. Alexander, with writings by Jonathan J. Alexander, Nicholas Barker, Elena Calvillo and Clive Wainwright. [Book # 105362]





*Illuminated Manuscripts***LA BIBBIA DEI CROCIATI**

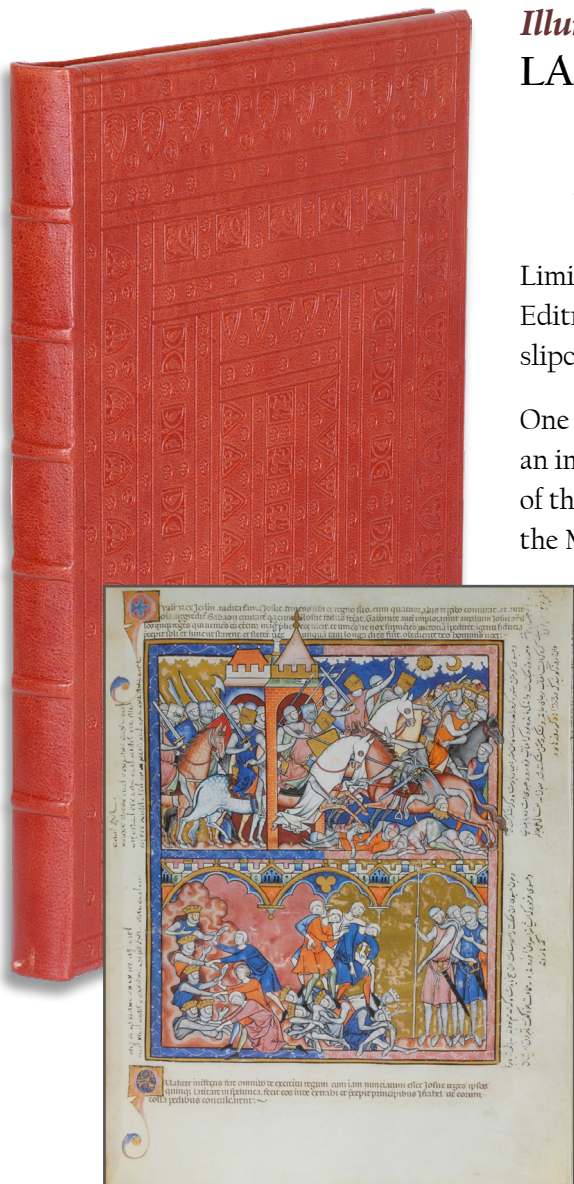
Salerno Editrice: Rome, 1998; folio, full stamped leather boards, acrylic slipcase; (92) leaves. **\$5,500**

Limited to 980 copies, of which this is one of 250 copies reserved for Salerno Editrice in Italian. Lacking the commentary volume. The bottom edge of the slipcase has been separated, but is present. Else in near fine condition.

One of the masterpieces of French Gothic illumination, the Morgan Bible is an impressive reminder of the importance of biblical history for the ideology of the crusade. Also known as the Maciejowki Bible, the Shah Abbas Bible, the Morgan Crusader Bible, and the Morgan Picture Bible, this sumptuous picture book was created in a Parisian workshop for the Capetian king Louis IX in the decade around the Seventh Crusade. Its forty-six leaves, fully illuminated on the recto and verso, feature a vividly expressive Old Testament cycle enriched with abundant use of shimmering gold and costly ultramarine.

**Visual History of Holy War**

Composed of 346 individual scenes divided among ninety-two illuminated pages, the Old Testament cycle is one of the most extensive to have been produced in the Middle Ages. The miniatures are skillfully painted. Up to seven painters contributed to the illuminations, but the program is consistent throughout. The book is known for the compelling and naturalistic battle scenes that spill out beyond the border of the pictorial space into the margins; with their attention to gore and technically accurate depictions of armor and weapons, these scenes suggest first-hand observation of the brutalities of war.

**Sacred Stories in Translation**

The margins of the manuscript are inscribed with explicative captions in Latin, in Persian, and in Judeo-Persian. The Latin inscriptions are in a fourteenth-century Bolognese script and include gold initials on colored ground. All these much later additions attest to the fascination that the book held for its subsequent owners across religious and cultural divides.

**A Series of Illustrious Hands**

The Morgan Bible did not remain long in France. The book was in Italy by the early fourteenth century, where it received its Latin captions. At the beginning of the seventeenth century it was in the collection of Bernard Maciejowski, who sent the book as a diplomatic gift to Shah Abbas the Great of Persia in 1608, and the Persian captions were added. Soon after the manuscript arrived to Isfahan three leaves were removed: two leaves were eventually given to the Bibliothèque nationale de France in Paris in 1891, and the third leaf was purchased by Sydney Cockerel in 1910 and Peter and Irene Ludwig in 1956 before entering the J. Paul Getty Museum collection in Los Angeles in 1983. In 1722 Isfahan was sacked by Afghan forces, and the Morgan Bible eventually came into the hands of a Persian-speaking Jew who had the Judeo-Persian inscriptions added. Eventually, the book was purchased in Cairo by John dAthanasi and sold at Sothebys in 1833 to book dealers Payne and Foss, who in turn sold it to book collector Sir Thomas Philips. It was eventually inherited by Phillips grandson, Thomas Fenwick, who offered it for sale to Belle DaCosta Greene, librarian at the Morgan, in 1916. The first major manuscript purchase of John Pierpont Morgan Jr., the Morgan Bible marked a turning point in the history of the collection. [Book # 137063]



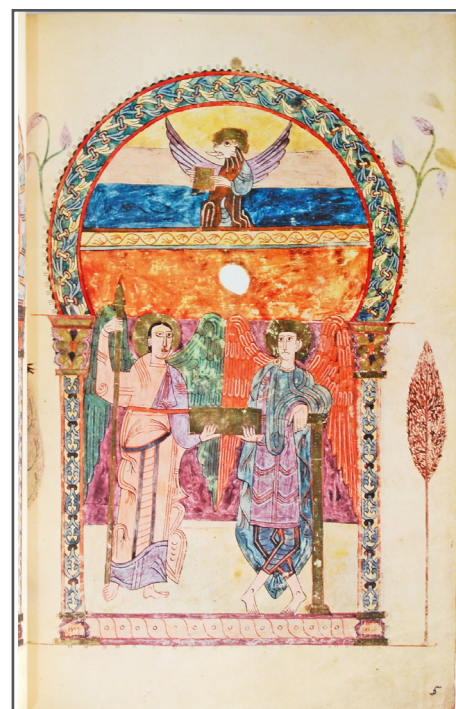
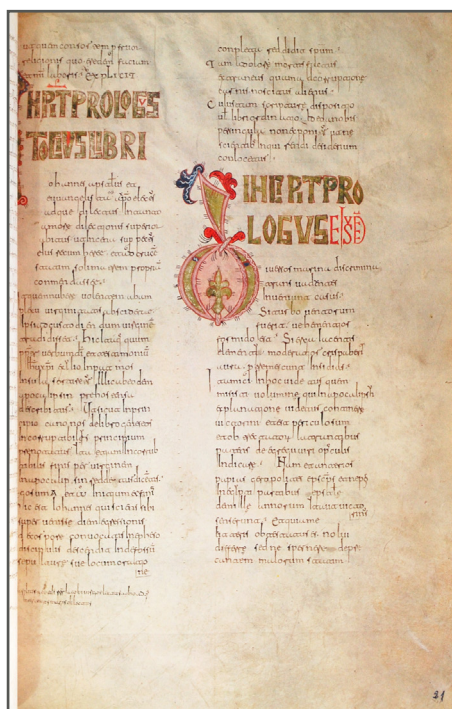
## *Illuminated Manuscripts*

### BEATI IN APOCALIPSIN. LIBRI DUODECIM.

by Beato de Liébana

Edilan: Milan, 1975; large 4to., editorial hardcover binding in full printed leather, commentary volume in half leather over cloth boards; (241) leaves, commentary volume has 645 pages. \$750

An elaborate facsimile of the the Revolution of St. John commentary on the Apocalypse. Limited to 3,000 numbered copies. Both volumes in near fine condition. Studies around the work of Beato de Liébana and, in particular, the codex of Gerona by José Camón Aznar, by Tomás Marín Martínez, by Jaime Marqués Casanovas; transcription of the Latin text of Beato, with preface and introduction, by Henry A. Sanders, according to the 1930 edition of the American Academy in Rome. [Book # 137082]



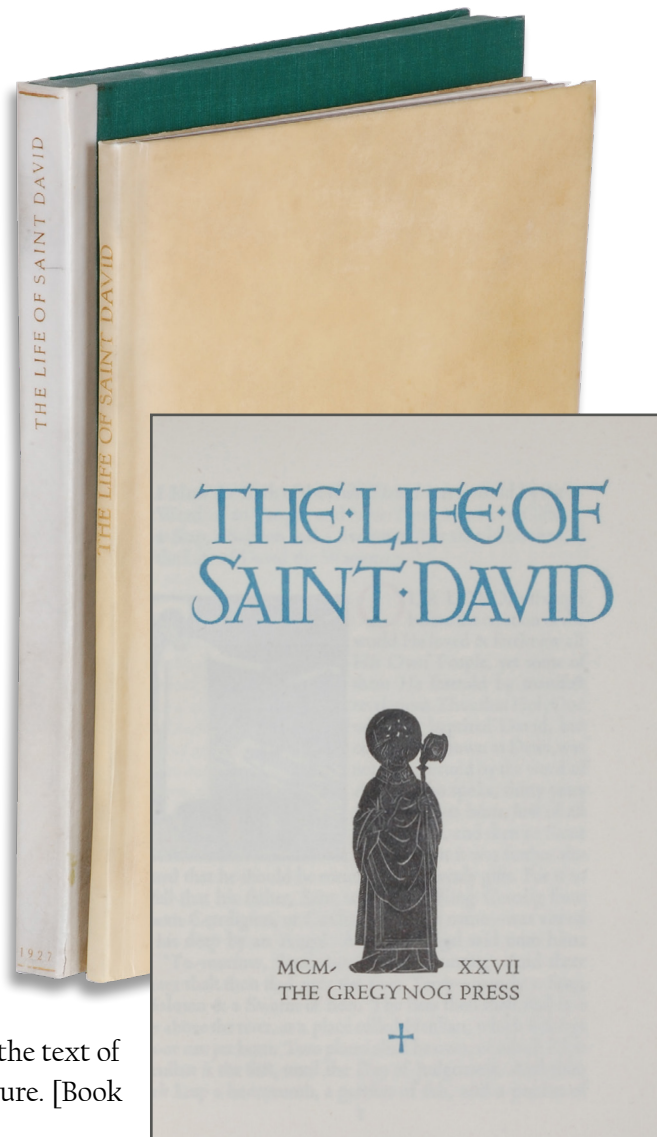


**Gregynog Press****THE LIFE OF SAINT DAVID**

Gregynog Press: (Newtown, Powys, 1927); 8vo., full vellum, top edge gilt, quarter vellum clamshell box; 44 pages.  
\$5,000

*"...in its way the most ambitious of all the books... The ordinary excellence of Gregynog books remains a noticeable pleasure"* —Colin Franklin.

Limited edition of 175 numbered copies. (The Private Press (Franklin, pp. 121-134, 214); Harrop no.7). A fine copy preserved in a near fine vellum-backed green cloth folding box. Illustrated with stunning hand colored wood engravings by Robert A. Maynard on handmade paper, with illustrations designed and cut on wood by the printer Horace Walter Bray and colored by hand at the Press. This title was based on the original Rhygyfarch manuscript, with additions from modern authorities, "freely collated" by Ernest Rhys. David, or Dewi, was the patron saint of Wales, an appropriate choice of subject for one of the earliest productions of the finest Welsh private press. The woodcut illustrations have been cited as "perhaps the bravest experiment in decoration from the private presses" (Franklin), and exhibit simplicity and almost primitive style that effectively compliment the sparse narrative. Combined with the use of red initials and accents, and the light blue chapter headings, these remarkable woodcuts enhance the text of this "short and merry" tribute to Wales' most revered religious figure. [Book # 137081]

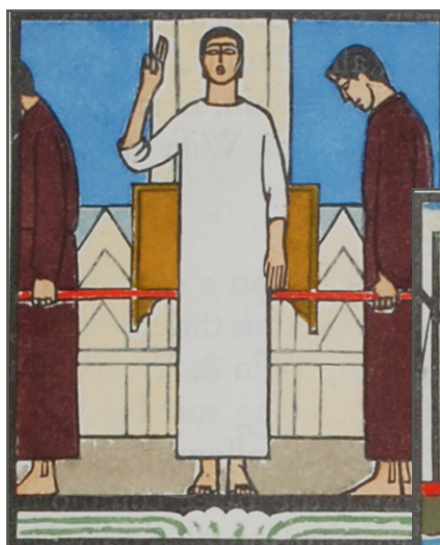


I How the Birth of the child David was foretold by the Word of an Angel, and how Three Heavenly Gifts, a Stag, a Salmon and a Swarm of Bees should betoken the Life of David the Waterman.



OUR LORD, although before the creation of the world He loved & foreknew all His Own People, yet some of them He foretold by manifest revelations. Thus that Holy One who was baptized David, but commonly known as Dewi, was not only foretold by the word of Angels who spoke, thirty years ere yet he was born, first of all to his father, and then to Saint Patrick; but it was further declared that he should be enriched by heavenly gifts. For it so befell that his father, Sant, son of that King Ceredig from whom Ceredigion, or Cardigan, takes its name—was visited in his sleep by an Angel. And the Angel said unto him: **"T**o-morrow, Sant, thou shalt go hunting. And three things shalt thou find near the river Teivy—namely a Stag, a Salmon & a Swarm of Bees. The Bees thou shalt find in a tree above the river, at a place called Henllan, which belongs to one not yet born. Two places shall he own, of which Llyn Henllan is the first, until the Day of Judgement. And thou shalt keep a honeycomb, a portion of fish, and a portion of

I





**THE SCARCE LARGE PAPER COPY****A COLLECTION OF ONE HUNDRED AND TWENTY-NINE FACSIMILES OF SCARCE AND CURIOUS PRINTS, BY THE EARLY MASTERS OF THE ITALIAN, GERMAN, AND FLEMISH SCHOOLS**

by William Young Ottley

Published for the Proprietor, Printed by J. McCreery: London. 1828; large folio (365 x 264 mm), full contemporary morocco, five raised bands, decorated headbands; [iv], xxxvi, xxv pages. **\$4,950**

Illustrative of the history of engraving...with introductory remarks and a catalogue of the plates by William Young Ottley, F.A.S., member of the Society of Arts and Sciences at Utrecht.



This incredibly scarce large paper copy has an engraved additional title, 129 engraved plates on India paper all laid down, included with an extra set of 13 of the nielli prints printed in silver; all with tissue guards. Covers lightly rubbed. Corners lightly bumped. Interior in near-fine condition (occasional pale foxing mainly at margins to plates, additional title foxed and with offsetting to opposite blank). Bookseller's ticket of T&W Boone, 29 New Bond Street.

Bigmore & Wyman writes that this "work may fairly be stated to be unpublished, as very few copies were ever distributed, and these chiefly as presents to the friends of Mr. Ottley..." The increasing vogue of engraved illustrations after 1790 was accompanied by a revival of interest in early prints. Volumes of impressions from the surviving plates of sixteenth- and seventeenth-century etchers and engravers were published, and histories of the print began to appear illustrated with facsimiles of works of the early masters. Perhaps the most accomplished of the latter is this book, one of several by Ottley, which was offered in two forms: with 100 plates at twelve guineas and with 129 plates and the nielli (or "Niello," as Ottley calls them) finished in silver at fifteen guineas. Good as the reproductions of the nielli are, however, perhaps the most convincing plate is "Solomon's Idolatry" by the Master "M.Z.," which has sometimes been accepted as authentic when separated from the volume. Bigmore & Wyman II, p. 98.

Full dark green morocco binding with seven fillet borders ruled in gilt on the front and rear panels. Gilt ornamentation along the leather turn ins on both the front and rear boards. Compartments on the spine framed in gilt, with the title in gilt in the second compartment and the author's last name in the fourth compartment. All edges gilt. Also accompanied the Potter & Potter Auctions catalogue from March 13, 2021, which is where this book was featured (lot 410).. [Book # 135581]



# PARADISE LOST

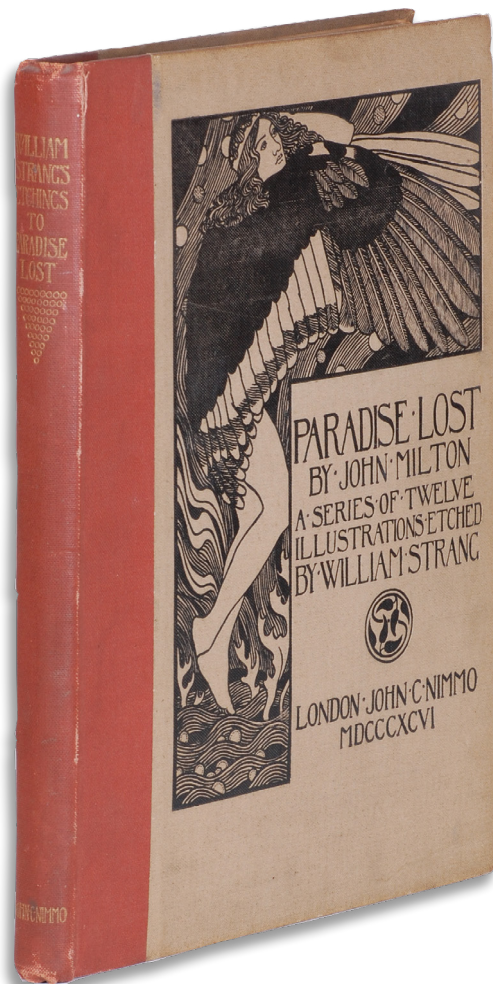
## A SERIES OF TWELVE ILLUSTRATIONS

by John Milton

John C. Nimmo: London, 1896; folio, original two-color buckram, front cover illustrated and lettered in black, gilt spine; 28 pages (including prelims, the arguments for each section of *Paradise Lost*, and captions opposite the plates). \$4,500



The first edition, beautifully printed in an edition of 150 numbered copies. Foxing throughout, however the plates are not effected. Light fraying to the top hinge of the front cover along the spine. Very light shelfwear. Very light toning to the boards. Etched portrait of Milton as well as additional title page, with 10 plates by and after William Strang tipped into window mounts. A splendid visual interpretation of the epic life of Adam & Eve as written by Milton. The plates are on paper, mounted & enclosed in cardboard mats.



Provenance: with the bookplate of Laurence W. Hodson (1864-1933) at the bottom of the front pastedown. Hodson was a founder of Birmingham University, patron of the Guild of Handicraft, and a friend of William Morris. He was also a well-known collector of pre-Raphaelite paintings. Hodson's home, Compton Hall, has the wallpaper refurbished by Morris & Co. in 1896. Presumably Hobson did this at the same time as he engaged William Morris and Company to redesign the interior in 1895-6. These decorations are still largely in place. In 1902 Hodson served as Chairman of the Fine Art Committee for the Wolverhampton Art and Industrial Exhibition. His booklabel was printed by the Kelmscott Press after Morris' death, using his Golden Type (cf. Peterson, *A Bibliography of the Kelmscott Press*, D10.8). Hodson's library was auctioned at Bloomsbury Auctions in London in 2013. [Book # 136948]

FROM THE LIBRARY OF  
LAURENCE W. HODSON,  
COMPTON HALL, NEAR  
WOLVERHAMPTON.





*Wayzgoose Press***THE BISHOPS' BROTHELS**

by Brigid Gaffikin

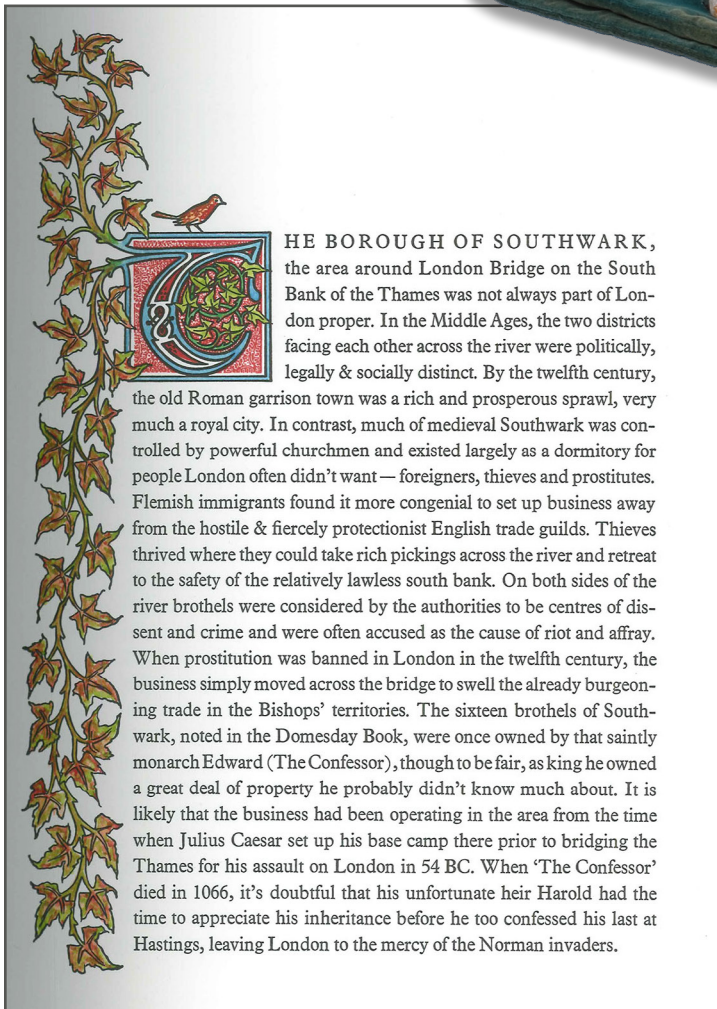
Wayzgoose Press: Katoomba, NSW, Australia,  
woven brocade-style fabric over boards, with inlaid  
label on upper board, uncut; (48) pages. \$4,200

Limited to 20 copies of which this is one of 16 copies fine copy in a lightly faded velveteen bag. Signed by the Hudson and Jadwiga Jarvis. A modern commentary on century ordinances established to regulate the South-the Bishops of Winchester. Edited and illustrated by Printed in red & black, with hand coloured pictorial titrations and decorative initial, plus numerous smaller in red, linocut endpapers printed in yellow & brown. long introductory essay, and commentary to each of the illustrations are 'in the manner of the period, depicting by the regulations. The endpapers show an enlarged copy of a portion from the original Bodle-ian manuscript'. [Book # 137083]

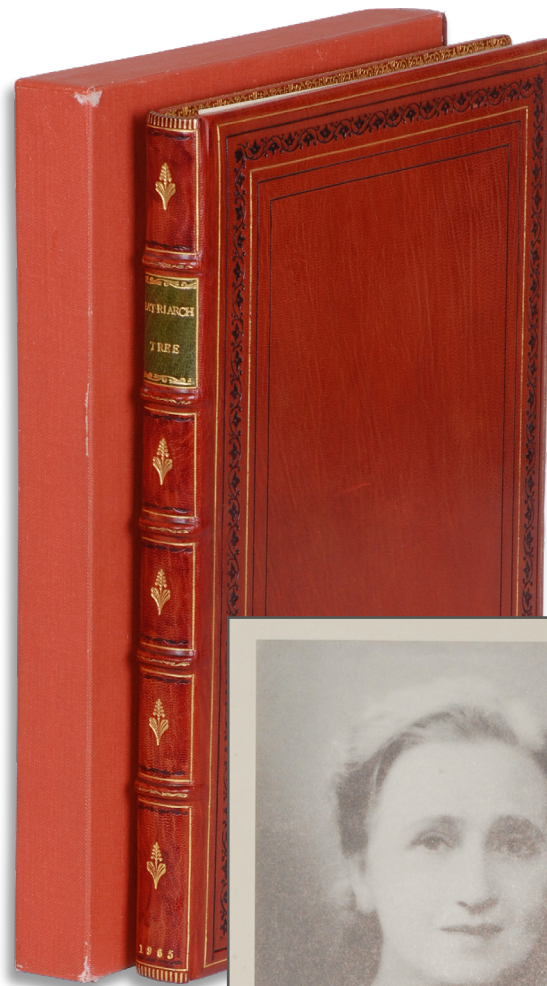
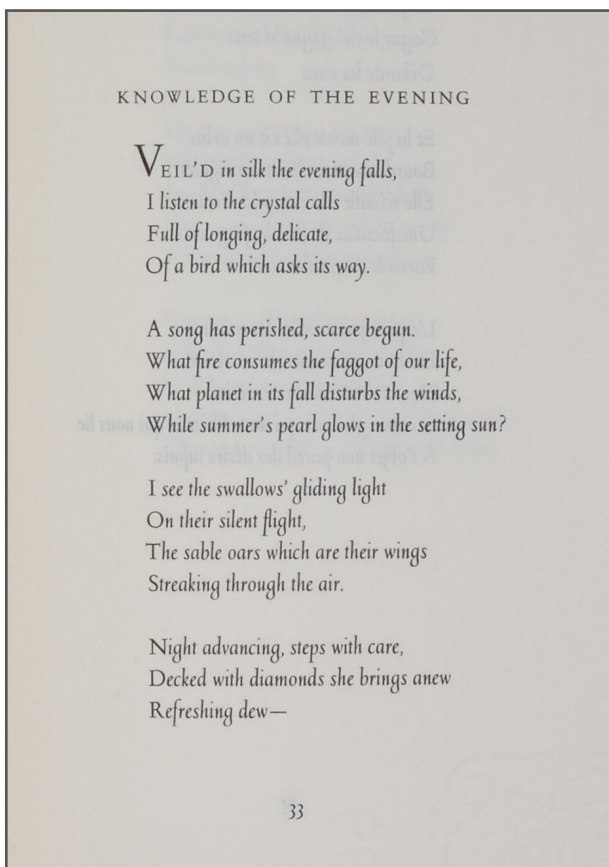


1994; large 4to.,  
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publishers Mike  
the original 15th  
wark brothels of  
Mike Hudson.  
tle page, text illus-  
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29 ordinances. The  
scenes suggested







**Stanbrook Abbey Press**

**ARBRE PATRIARCHE \ PATRIARCH TREE**

by Raïssa Maritain

Stanbrook Abbey Press: Worcester, England, 1965; 4to., full leather, five raised bands, Japanese endpapers, cloth slipcase with leather fore-edge, top edge gilt, slipcase; xxii, 81, (7); iii, 23 pages. \$3,500

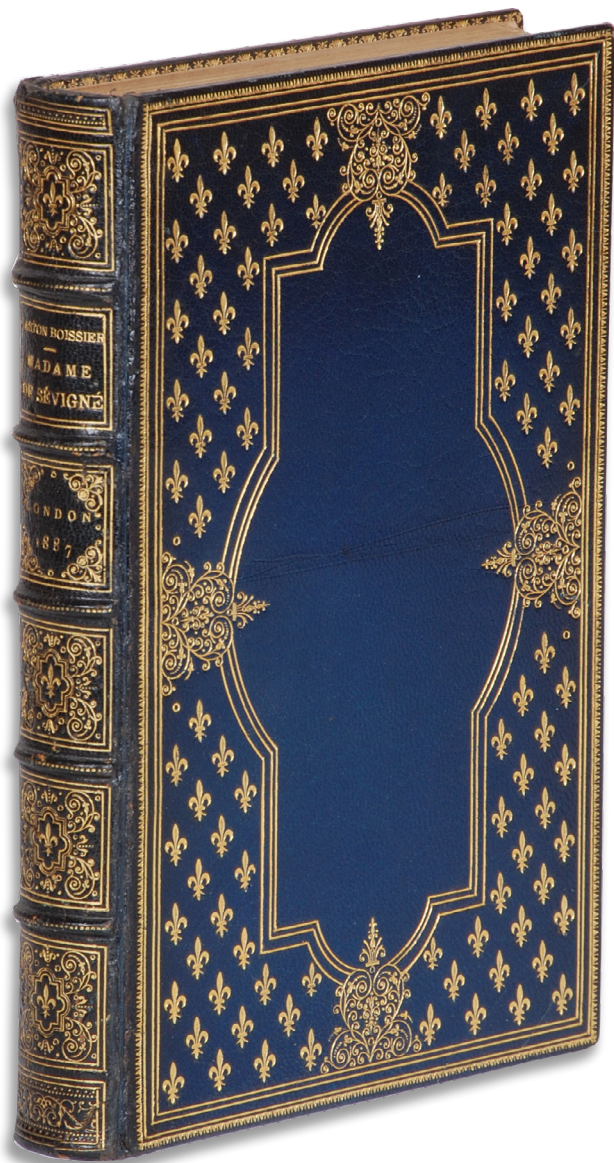
Thirty poems by Raïssa Maritain.

Limited to 550 copies, of which this is one of 500 numbered copies. This copy has been rebound in full crushed brown morocco by Bernard Middleton for the exhibition "Stanbrook Abbey Press & Sir Sydney Cockerell: A Centenary Exhibition" in 1977. Borders in gilt, black, and blind on front and rear boards, gilt title on spine in second compartment, gilt fleurons on spine and date in gilt at tail of spine. Leather turn-ins with gilt ornamentation. Prospectus loosely inserted, with an A.L.s. by Dame Hildelith Cumming. In fine condition with a near fine slipcase. Printed on Barcham Green 'Eltham' handmade paper. Translated into the English by a Benedictine of Stanbrook. Table of contents, preface by Robert Speaight. Tipped-in portrait of the author lithographed by W.S. Cowell. Title devices by Margaret Adams. Text in English and French.

Also included is the exhibition catalogue titled *Stanbrook Abbey Press & Sir Sydney Cockerell: A Centenary Exhibition*.  
[Book # 137290]

This copy has been specially  
bound by Bernard C. Middleton for showing at  
"Stanbrook Abbey Press & Sir Sydney Cockerell: A Centenary  
Exhibition" at the Victoria & Albert Museum  
11 November 1976 - 13 February 1977





### *Bookbinding*

## MADAME DE SÉVIGNÉ

by Gaston Boissier

George Routledge & Sons: London, 1887; large 8vo., full leather; 154 pages. \$3,500

'Great French Writers' series. Bookplate of J.A. Burnham on front pastedown. This copy has been beautifully bound by the notable binder Pétrus Ruban in full crushed blue morocco boards, gilt borders, ornaments, and fleur de lys on front and rear boards, five raised bands, gilt ornamentation on spine with title / author in second compartment, publication place / date in third compartment, gilt ornamentation on leather turn-ins, marbled endpapers. This copy has been beautifully and professionally re-backed. A pristine and fine copy. This copy is extra-illustrated with 25 plates, one in color. Translated by Henry Llewellyn Williams.

A superb binding; a dramatic and striking design by Ruban with his characteristic style. Petrus Ruban (1851-1929) was influenced by Marius-Michel, producing striking and technically-excellent mosaic bindings but later becoming more conservative in his style. He was a favourite binder of Octave Uzanne, who was President of the Society of Contemporary Bibliophiles at the time this work was produced. [Book # 136952]



*Eric Gill*

## THE WAY OF THE CROSS

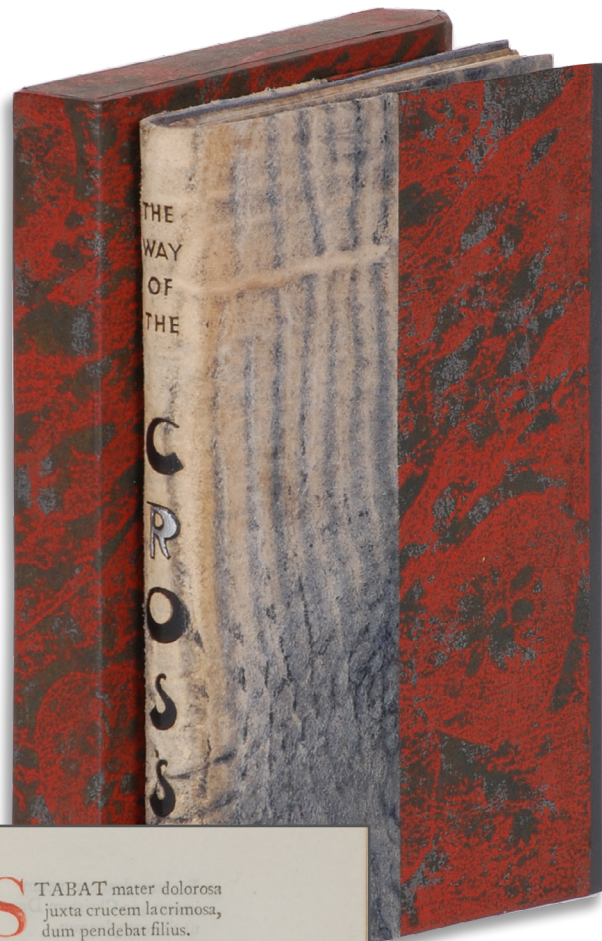
Published by Douglas Pepler: Ditchling, Sussex, England, 1917;  
12mo. (6.75" x 4.5"), unique binding; unpaginated. \$2,000



Being devotions on the progress of Our Lord Jesus Christ from the Judgement Hall to Calvary as traditionally venerated by the Catholic Church.

Reprint edition limited to an unknown amount of copies. Fourteen illustrations by Eric Gill "printed from engravings on wood after the designs for The Stations of The Cathedral". Text printed in red and black. A unique binding by Jill Oriane Tarlau in gray-blue

pattered suede, with a collage of various skins and two mottled stones forming a cross on the front cover. Binder's stamp at bottom of front cover. All edges gilt. Title in black on spine. Chemise of matching suede and brownish decorated paper with gray leather trim and gray suede lining. Slipcase of brown-silver-gray decorated paper. [Book # 76367]



**S**TABAT mater dolorosa  
juxta crucem lacrimosa,  
dum pendebat filius.

Cujus animam gementem,  
contristatam et dolentem,  
pertransivit gladius.

O quam tristis et afflicta  
fuit illa benedicta  
mater Unigeniti!

Quæ mœrebat et dolebat,  
pia mater dum  
nati pœnas in

Quis est homo  
matrem Christi  
in tanto supp

Quis non pos  
Christi matre  
dolentem cur

Pro peccatis  
vidit Jesum  
et flagellis sul

Vidit suum  
moriendo de  
dum emisit s

Eia mater, fo  
me sentire vi  
fac ut tecum

### XIII THE BODY OF JESUS IS TAKEN DOWN FROM THE CROSS

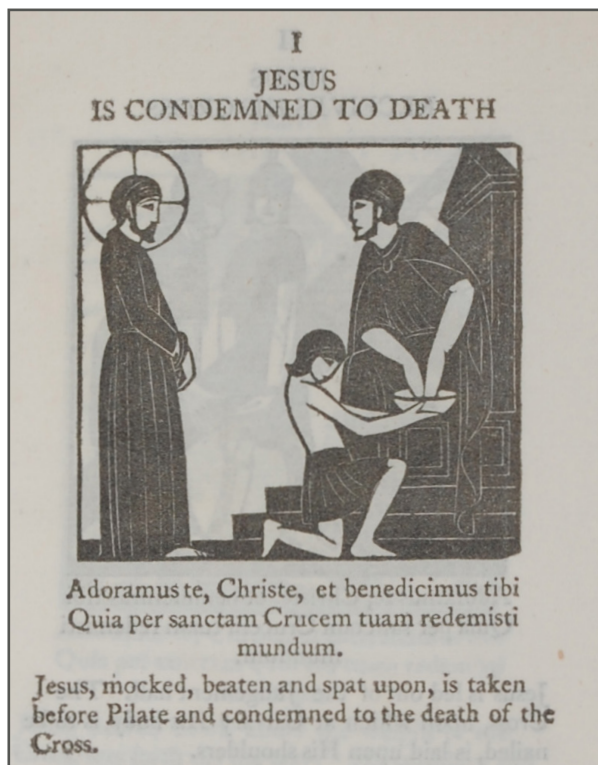


Adoramus te, Christe, et benedicimus tibi  
Quia per sanctam Crucem tuam redemisti  
mundum.

The sightseers have gone. Joseph of Arimathea  
and Nicodemus come to take down the body of  
Jesus which Mary receives in Her arms.

The Son of Man has hung and bled—  
How can man live if God be dead?  
We dare not look upon that One,—  
In panic from His cross we run.  
But they who love Thee take Thee down,  
Draw out the nails, remove the crown,  
Myrrh, aloes and a shroud they bring  
To clothe Thee for Thy burying.

*Pater Noster. Ave Maria. Gloria Patri.*



### I JESUS IS CONDEMNED TO DEATH



Adoramus te, Christe, et benedicimus tibi  
Quia per sanctam Crucem tuam redemisti  
mundum.

Jesus, mocked, beaten and spat upon, is taken  
before Pilate and condemned to the death of the  
Cross.



*Type Specimens***HARPEL'S TYPOGRAPH OR BOOK OF SPECIMENS**

CONTAINING USEFUL INFORMATION, SUGGESTIONS  
AND A COLLECTION OF EXAMPLES OF LETTERPRESS JOB  
PRINT ARRANGED FOR THE ASSISTANCE OF MASTER  
PRINTERS, AMATEURS, APPRENTICES, AND OTHERS

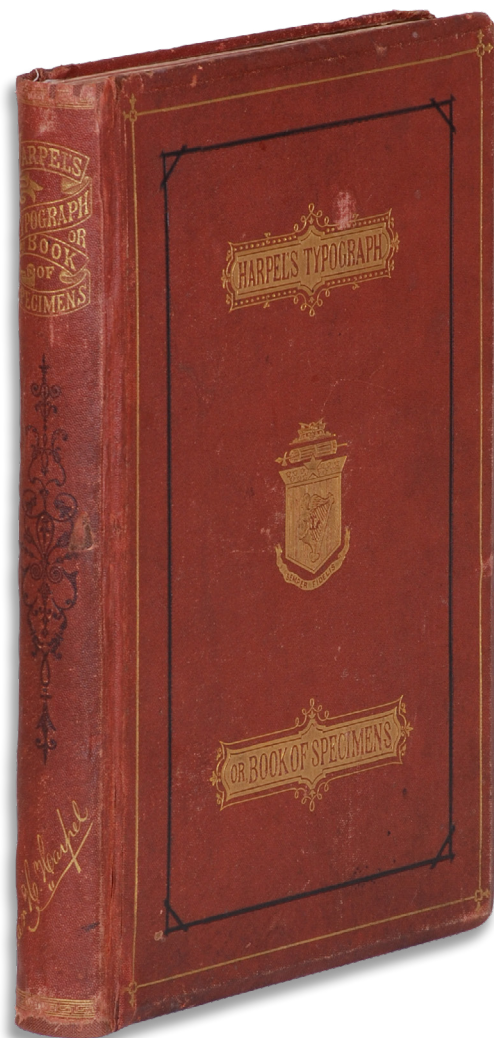
by Oscar H. Harpel

Oscar H. Harpel: Cincinnati, 1870; 8vo., original gilt stamped cloth, all edges stained red; frontispiece, (ii), 252, (18) pages. \$1,850



First and only printing. (Bigmore and Wyman I, 306). Professionally re-backed, as is usually the case. The first eleven leaves, including the frontispiece and title page, have been expertly repaired by binder / conservator Jamie

Kamph (New Jersey). Minor rubbing to covers, corners, and spine. Half-title in facsimile. Harpel lists many important facts necessary for the running of a successful printing business and includes a history of printing. The most important feature of this book is the full color plates, some printed and some done by lithography. Contains folded plates, tipped-in specimens, and other examples of color work. Each page is printed within colored borders and with a different design and color. A landmark book in the history of American printing. Seven plates with eleven wood-engravings; one plate composition in "Stigmatypie;" and fourteen inserted leaves of fancy jobbing specimens, some color printed (four printed on enameled paper). [Book # 106067]





*Gutenberg Bible*

## THE GUTENBERG BIBLE

Vicent Garcia Editions: Valencia, Spain, 1995; folio, engraved leather on wooden board; with iron works; 315, (2) leaves.  
\$1,500

Volume two only of the Facsimile edition printed by Vicent Garcia Editions 690 numbered and signed copies. Specially made laid paper with the same features as that used by Gutenberg. It has the same watermarks as the original.

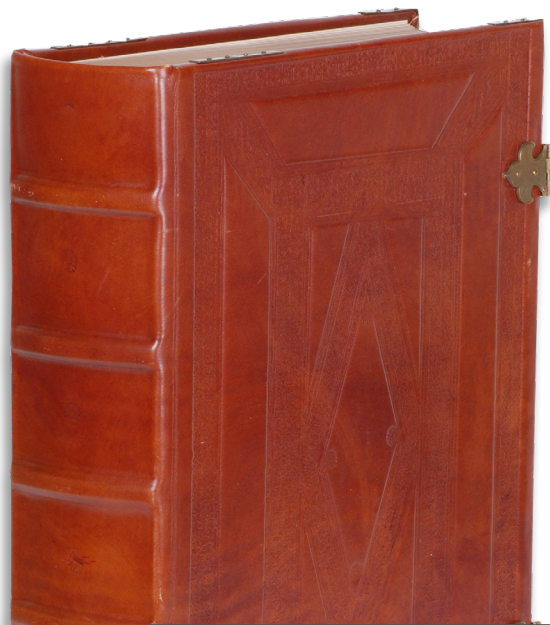
Gutenberg lived in a time of strong differences between guilds and patricians which disturbed the city's peace. After completing his studies in the city of Erfurt he left the city of Mainz, spending some years in Strasbourg, an important commercial centre of the era, and an ideal place to start an activity and earn a living. In 1448 he returned to Mainz, and established a printing and composition house, which he made to work in the Getenberghof.

In Mainz, as far as is known, the first dated books were printed. Printing began in 1452, and in October 1454, Eneas Silvio Piccolomini, -later pope Pius II-, sent word to the Spanish Cardinal Juan de Carvajal that the Imperial Assembly of Frankfurt was offering parts of a Bible done by a remarkable man. This was surely The Gutenberg Bible, since between 158 and 180 copies were being discussed, therefore it could only refer to printed books. Three years went by before this grandiose work was completed, demonstrating that it was in conditions to form a book with the same perfection as a medieval copier. In order to finance the printing, Gutenberg twice had to ask a Mainz merchant, Johannes Fust, for a loan of 800 florins. This was a very large amount, and as Gutenberg was unable to return the money in time, his printing machine fell into the hands of Fust, the moneylender, who along with his son-in-law Peter Schöffer, an old colleague of Gutenberg, established their own printing house which continued to exist through Schöffer's heirs until well into the XVI century.

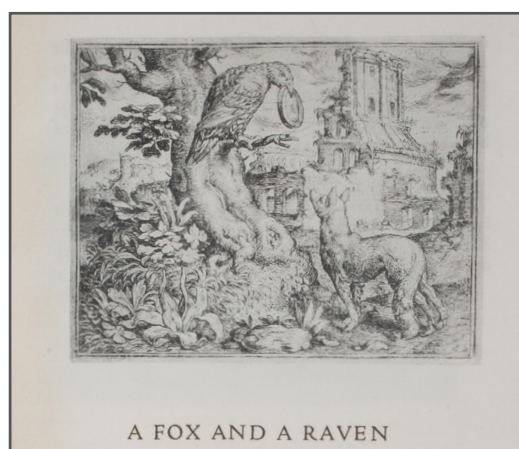
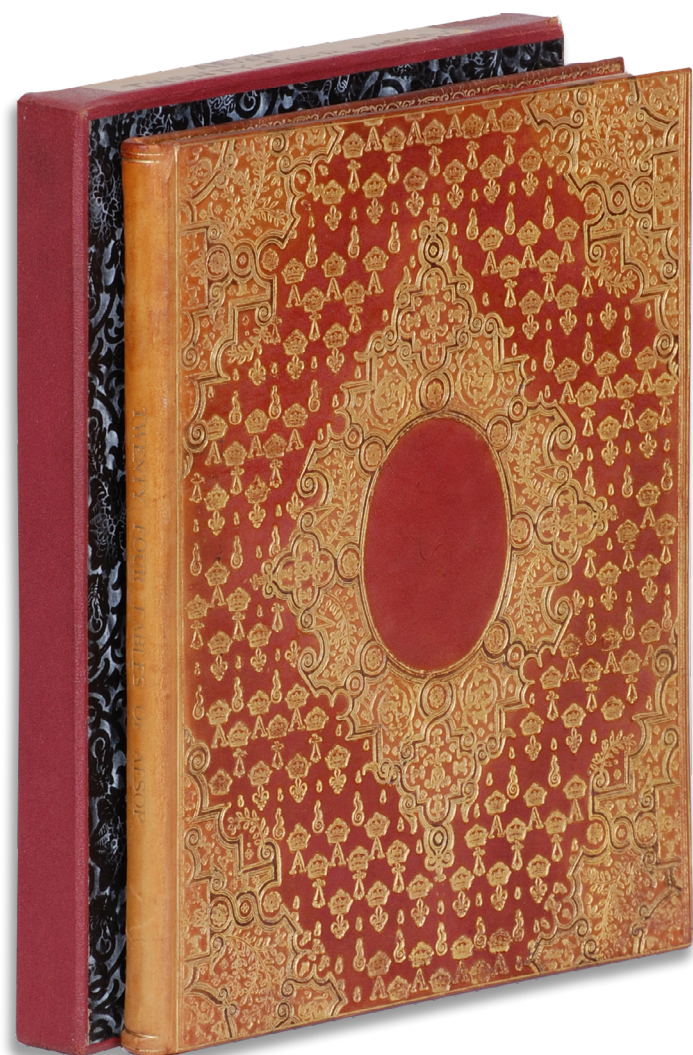
In his final years Gutenberg bore witness to, not without tragedy, the fall in war of Mainz and along with that the beginnings of the spread of typographic art throughout Europe. From 1465 onwards he received an income from the archbishop Adolf of Nassau, the victor, which equaled a public homage. He died on the 3rd of February, 1468 in Mainz.

The Gutenberg Bible had to differ as little as possible from the customary image of the codex, in such a way that the buyer would not find the work unusual. For this reason, the text may be inscribed within the tradition of manuscripts which were employed in the Mainz area. In order to get an adjustment of the text as balanced as possible and with aligned margins, Gutenberg commissioned 290 kinds of type for the Bible, which are admirable, above all those complicated unions between the type or ligatures. No subsequent print has ever surpassed this in typographic quality. In practically no invention, is such great perfection found from the very start.

The buyers of a Gutenberg Bible did not receive identical copies, as the volumes were embellished each time in a different way. Given that each copy of the Bible is unique, it is without doubt a good time to produce a facsimile edition of the Burgos copy. [Book # 137139]







A FOX AND A RAVEN

A CERTAIN  
Morsel in his mo  
come at it was t  
the Delight of C  
upon the Grace  
his Plumes; His  
the Fox, if thou  
excellent Qualit  
b



A SMITH AND HIS DOG

A Blacksmith took notice of a Cur he had, that would be per-  
petually sleeping, so long as his Master was at his Hammer; but  
whenever he went to Dinner, the Dog would be sure to make  
one. So he ask'd the Dog the Reason on't. What's the Meaning  
of it, says he, that so long as I'm at the Forge, you are still taking  
your Nap; but so soon as my Chops begin to walk, yours must  
be

23

*Alcuin Press*

## TWENTY FOUR FABLES OF AESOP AND OTHER EMINENT MYTHOLOGISTS

AS RENDERED INTO ENGLISH BY SIR ROGER L'ESTRANGE, KNIGHT, WITH ILLUSTRATIONS AFTER THE ETCHINGS OF MARCUS GHEERAERTS THE ELDER

by Aesop; translated by Sir Roger L'Estrange

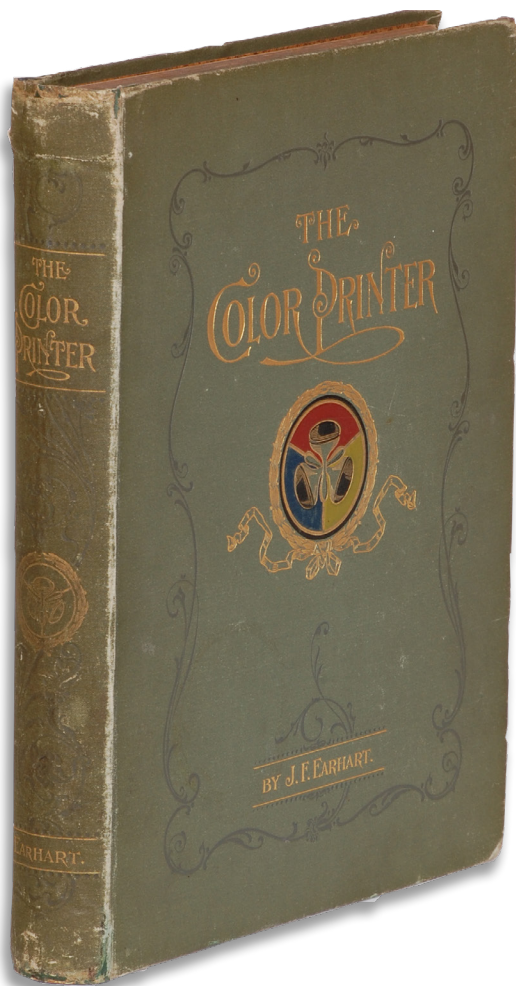
Ernest Benn Limited: London, 1928; small 4to., full brown leather, the front cover gilt with a rich design of crowned A's, with ornamental center and corners, gilt leather turn-ins, all edges gilt, crimson moire satin endpapers; (12) pages. \$1,500

Limited to 50 numbered copies printed by the Alcuin Press on handmade paper. Small dampstain on outer margin of first few pages. Spine lightly faded. Slipcase slightly cracked. Else a lovely copy in a lovely signed binding by A. Genova, Venezia (stamped on rear board). With 24 full-size reproductions of the Gheeraerts etchings of 1567. A stunning edition of Aesop's Fables.

[Book # 137079]







## THE COLOR PRINTER

A TREATISE ON THE USE OF COLORS IN TYPOGRAPHIC PRINTING

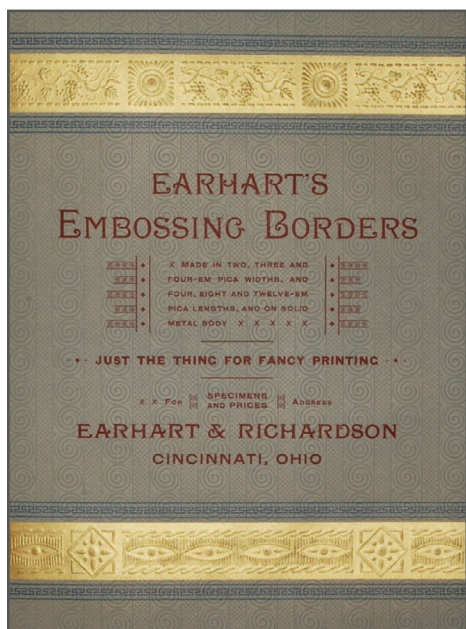
by John F. Earhart

Earhart & Richardson: Cincinnati, 1892; 4to., original green cloth stamped in colors and gilt, with emblem of 3 ink balls on front cover and spine, marbled edges; 137 pages with 90 plates in full color. **\$1,500**

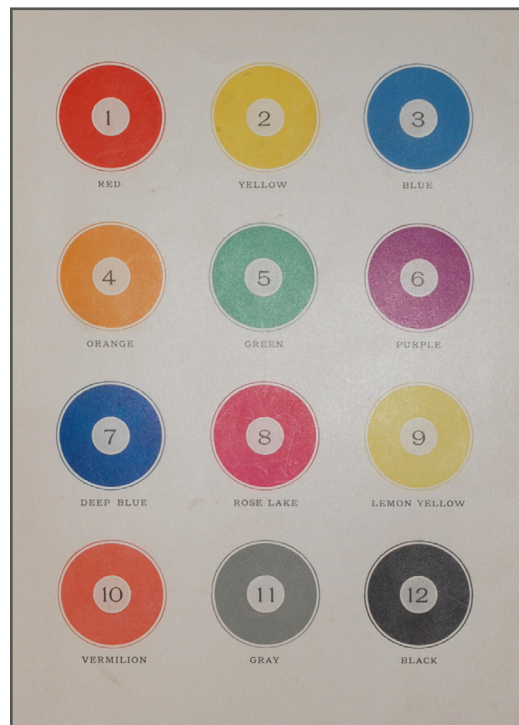
First and only edition. (St. Bride Cat. p.284). Presentation page signed by Earhart. Covers rubbed with worn spots at tips and along edges. Very minor moisture stain caused by a cup on the front board. Professionally rebacked and recased.

Overall in great restored condition. A magnificent book on color printing with sections on printing two color mixtures, three color mixtures, mixed colors,

half tone colors, tints, harmony of colors, combinations of colors and gold ink on colored enameled papers, metallic colors, specimens of embossing patterns, tint blocks, etc. Illustrated with 90 plates of the most dramatic examples of color printing with corresponding text that provide helpful hints on successful application.



A true manual, Earhart's book offers information on colored inks, process of mixing colors, tints, half tones, composition, best presses, rollers, and papers to use in the color process, methods of embossing and a dictionary of terms. Earhart and Richardson were some of the finest color printers in America during the 19th century and had both the skill and patience to produce color images using as many as 37 inks printed in six pulls through the press. In his description of Earhart's book David Pankow called the work a "landmark" manual and that most of the plates "are intended to show color harmonies and how tints in various strengths could be combined. Incredibly he was able to produce more than 1,000 distinct color and tint values from just twelve stock inks." From the library of Daniel Berkeley Updike. Pankow, David. *The Printer's Manual*, p. 64. (289). [Book # 8166]



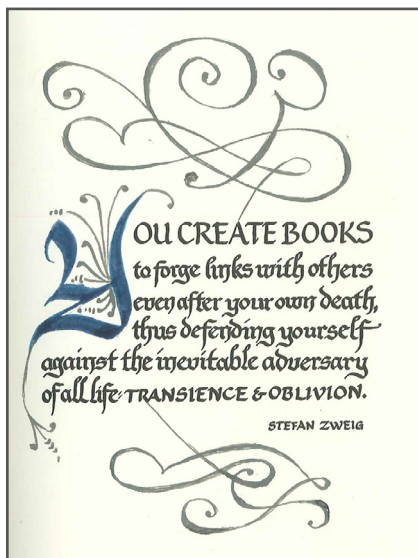


*Heavenly Monkey*

## BOOKS ARE MY UTOPIA

by Will Rueter

Heavenly Monkey: Vancouver, B.C., Canada, 2020; small 8vo., sewn paper binding, silk clamshell box; (20) pages. \$1,000



Eighteen aphorisms on the theme of books by Will Rueter, proprietor of The Aliquando Press with a long avocation for calligraphy. The project was conceived as an opportunity to collaborate across the 2,000 miles that separate the Heavenly Monkey and Aliquando studios.

The edition of 36 numbered copies, all signed by Will, has been uniformly bound and boxed by Claudia Cohen.

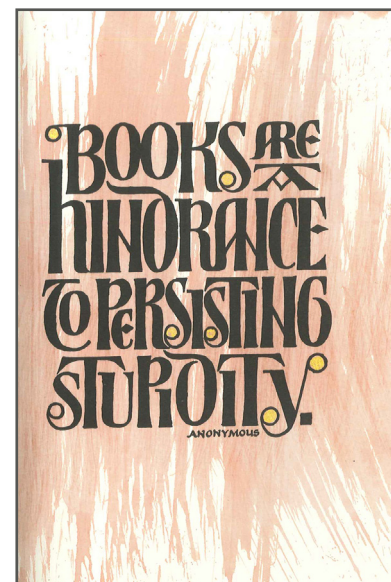
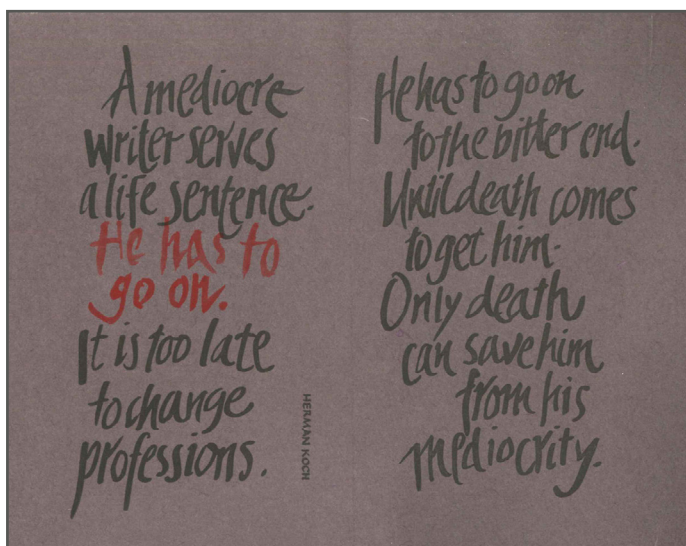
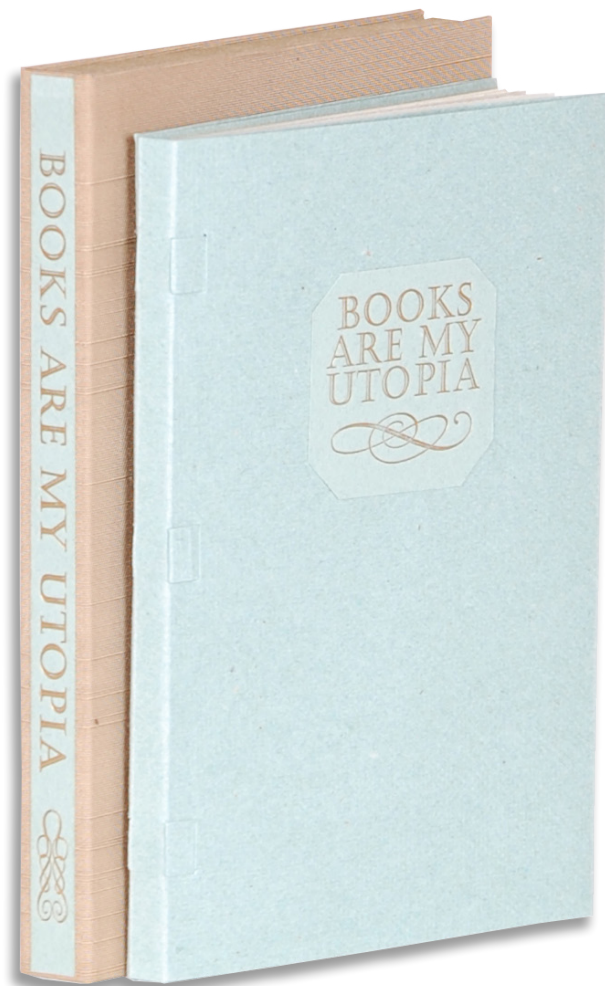
The sheets (20 leaves, approx. 5.25 x 7.5 inches) were sewn into a folded handmade paper structure with gilt-stamped title label on the cover.

Similar in concept and execution to HM's *An Alphanumeric Accumulation*, Will selected, designed and wrote out each aphorism to fill a (recto) page. These originals were then used to create polymer plates, for printing. Some elements - words and/or ornamentation - were omitted, and Will then added these to each sheet, thus every sheet includes some original calligraphic embellishment by him.

The authors quoted in the collection are, in order of appearance, Helen Keller; Bohuslav Martinu; Stefan Zweig; (anonymous); George Santayana; William Morris; Martin Luther; Richard Rodriguez;

Paul Auster; T.J. Cobden-Sanderson; Raul Mario Rosarivo; Rabbi Nachman; Joseph Conrad; Herman Koch; John Ruskin; William Blake; Francesco Petrarca; and Tertullianus.

Because Will shares HM's fondness for paper, a variety of hand- and mouldmades were used in the collection. Three of the aphorisms are fold-out sheets which were printed by Will at his studio in Ontario (the rest of the book being printed at HM with the handpress). [Book # 135353]





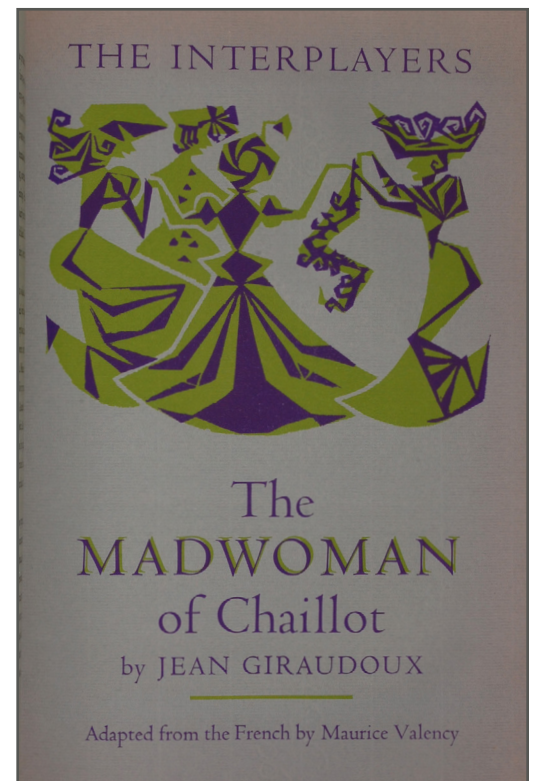
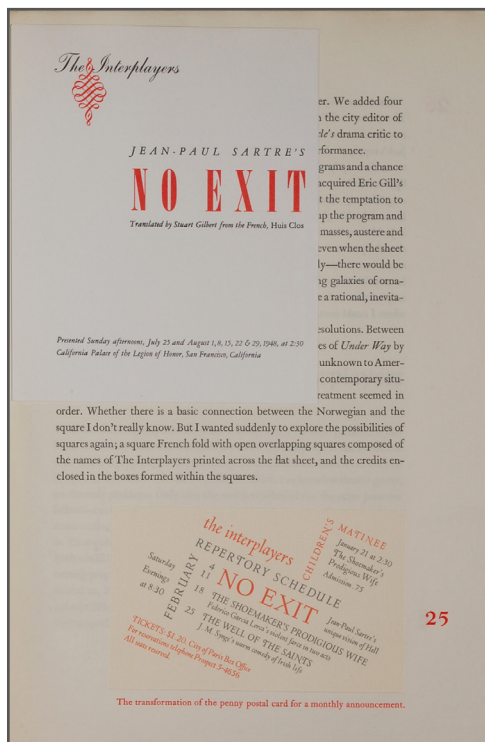
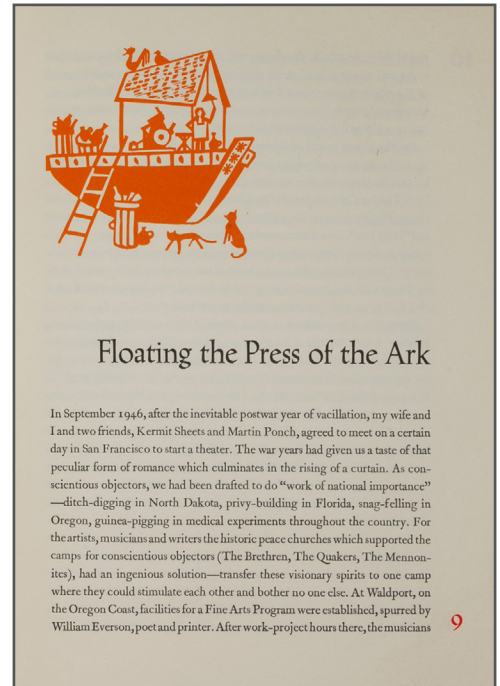
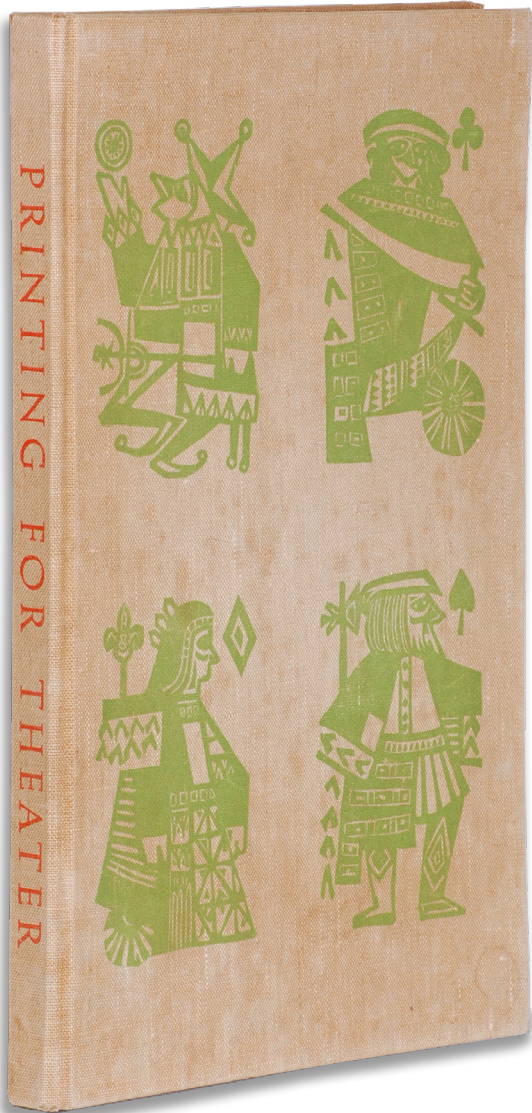
# PRINTING FOR THEATER

by Adrian Wilson

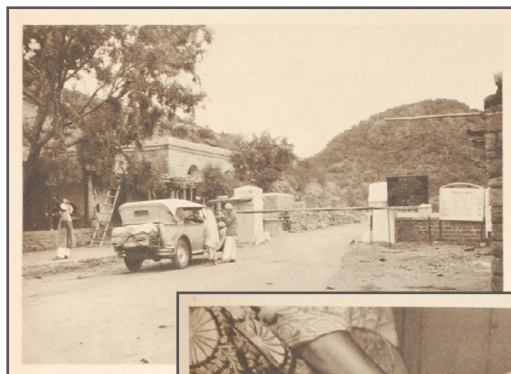
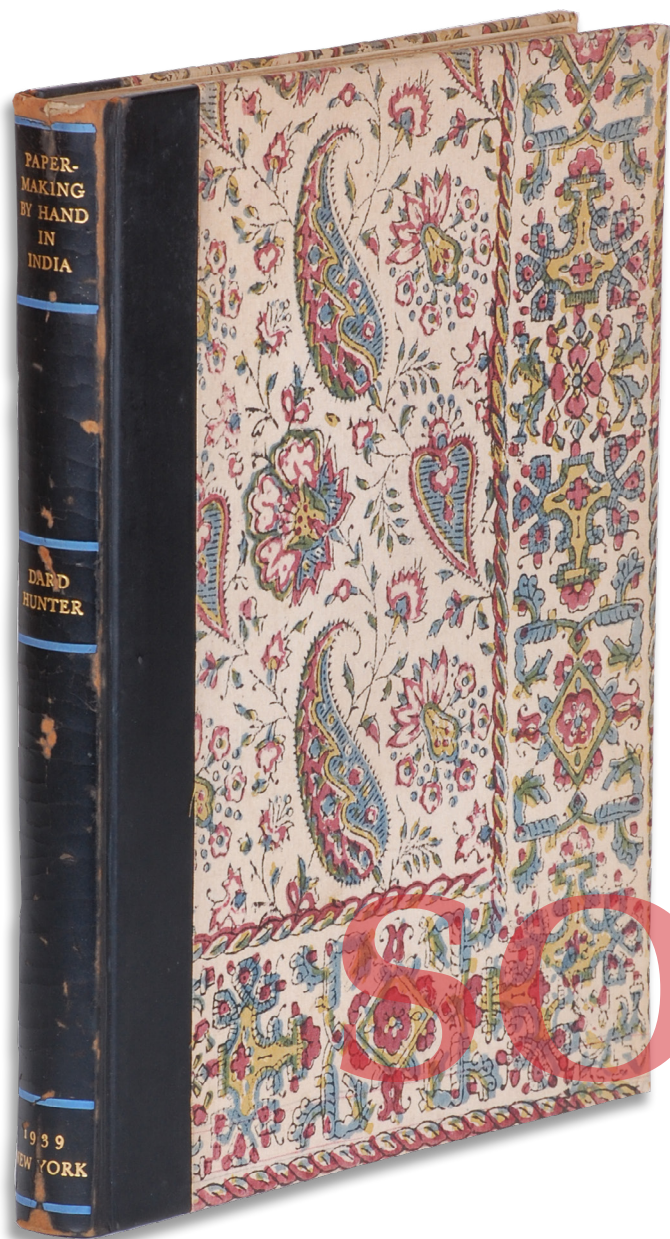
Adrian Wilson: San Francisco, 1957; folio, bound by Perry G. Davis in full cloth; (vi), 57, (2) pages. \$950

Printed in an edition limited to 250 copies. (Wilson no.60). Prospectus loosely inserted. Covers spotted, with a small moisture stain near the bottom corner. Shaken. Internally fine. Programs for forty-one plays are bound in with twelve additional programs, announcement, etc. laid in a pocket on the inside back cover. This is perhaps the first consecutive exploration of the materials of printing in the service of theater. Many artists of the programs, have attempted to distill the play into one fresh, essential image through linoleum blocks, wood engravings, pen drawings, even photography. The original programs which are tipped into this book are from a theater group known as The Interplayers which appeared in plays such as

Sartre's 'No Exit,' Chekhov's 'Boor,' and Eliot's 'Family Reunion.' The paper is handmade Tovil, a staunch British sheet, replete with ecclesiastical watermarks and deckle edges. The programs are made from papers such as novelty wrapping to handmade Fabriano and French wallpaper. The stalwart binding is composed of linen from Belgium, boards from the jute mines of India and glue from the finest Western stallions. Nuiko Haramaki's linoleum cuts decorate the flanks of the volume, as well as the title page and the chapter heads. [Book # 57803]







### *Papermaking*

## PAPERMAKING BY HAND IN INDIA

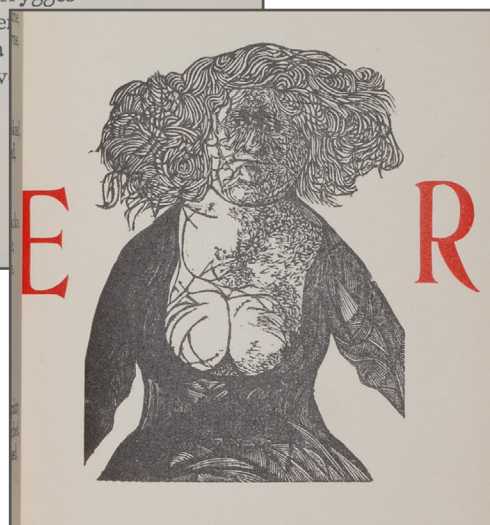
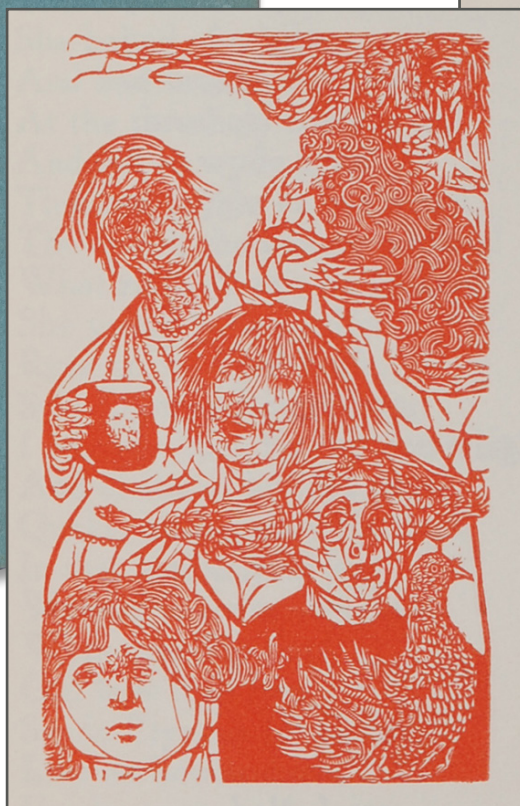
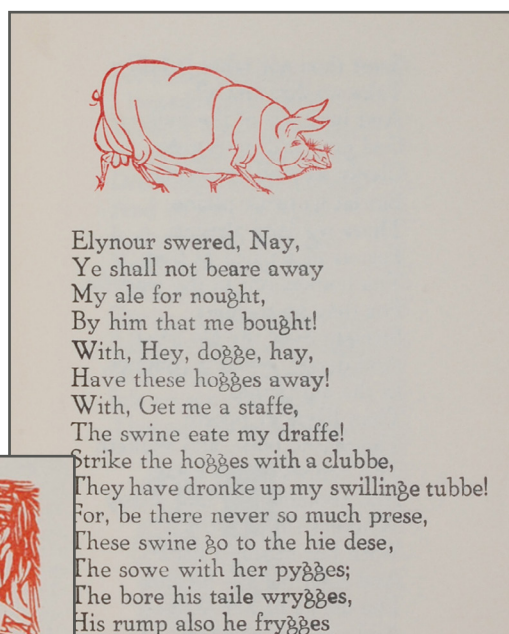
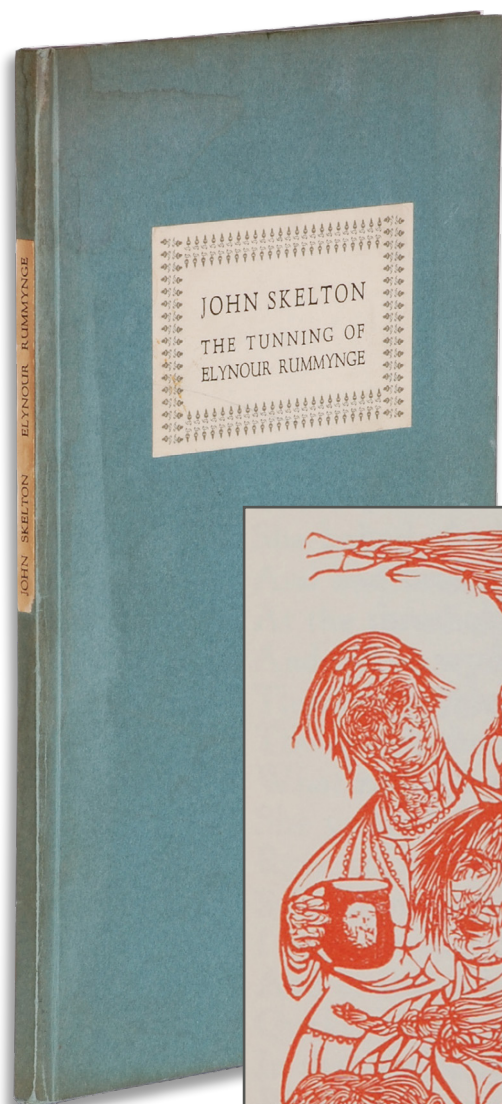
by Dard Hunter

Pynson Printers: New York, 1939; small folio, hand-blocked India print cloth-covered boards, black calf back by Gerhard Gerlach, deckled fore and bottom edges, slipcase; 129, (5) pages plus 42 leaves of illustrations and 27 actual specimens of hand-made paper. \$850

Limited to 370 numbered copies, signed by Hunter and by Elmer Adler. Prospectus loosely inserted. Lacking the fragile slipcase. Rubbing along spine. Corners lightly worn. Interior in near fine condition. After becoming familiar with the unique qualities of both handmade and machine-made papers in his early career as a graphic designer and artist, Hunter's interest soon centered on techniques of hand papermaking. Seeking to revive the dormant craft in America, Hunter traveled all over Asia to study papermaking methods among a variety of cultures. This work is an in depth study of a number of topics related to papermaking in India, including materials, moulds and the specific practices of paper production at a number of locations around the country. [Book # 96016]



**VERY EARLY LEONARD BASKIN IMPRINT**



**Gehenna Press**

**A POEM CALLED THE TUNNING OF ELYNOUR RUMMYNGE**  
THE FAMOUS ALE-WIFE OF ENGLAND WRITTEN BY JOHN SKELTON POET LAU-  
REATE TO KING HENRY THE VIII  
by John Skelton

Gehenna Press: Worcester, MA, 1953; tall 4to., quarter cloth with marbled paper-covered boards; unpag-  
inated. \$750

Printed in an edition limited to 118 numbered copies. (Gehenna no.5, Brook no.5). This copy is further in-  
scribed by Leonard Baskin on the colophon. Paper label on spine slightly toned and minor stain on front and  
rear boards. Rear hinge starting, else fine. Hand set and printed by Esther and Leonard Baskin. Illustrations  
from woodcuts by Baskin. The text used for this edition is from Dyce's edition of 1843. [Book # 137293]



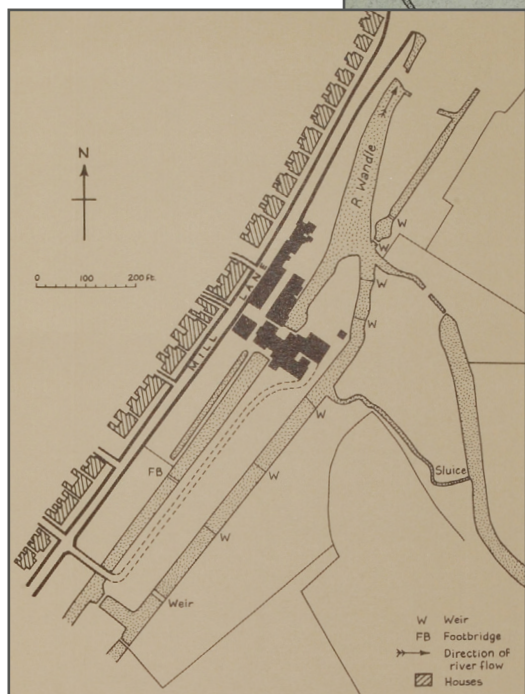
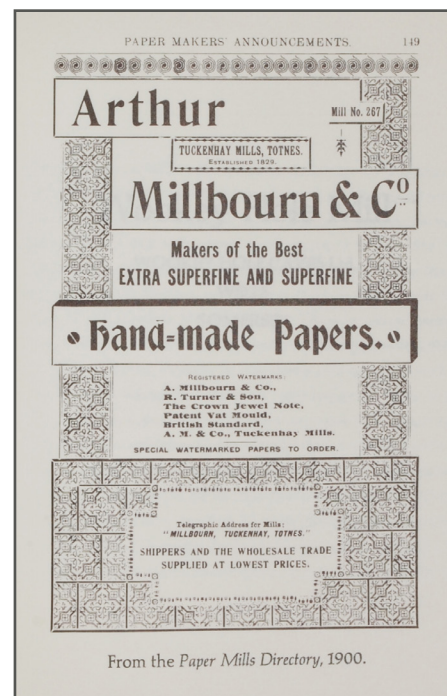
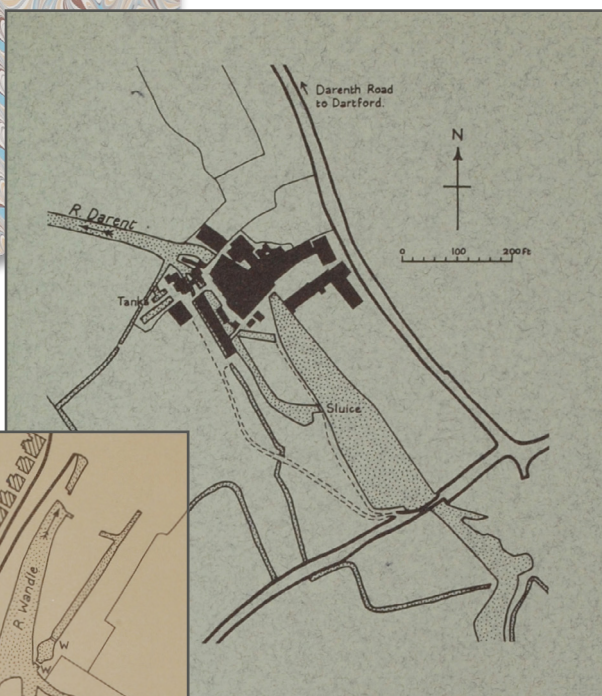
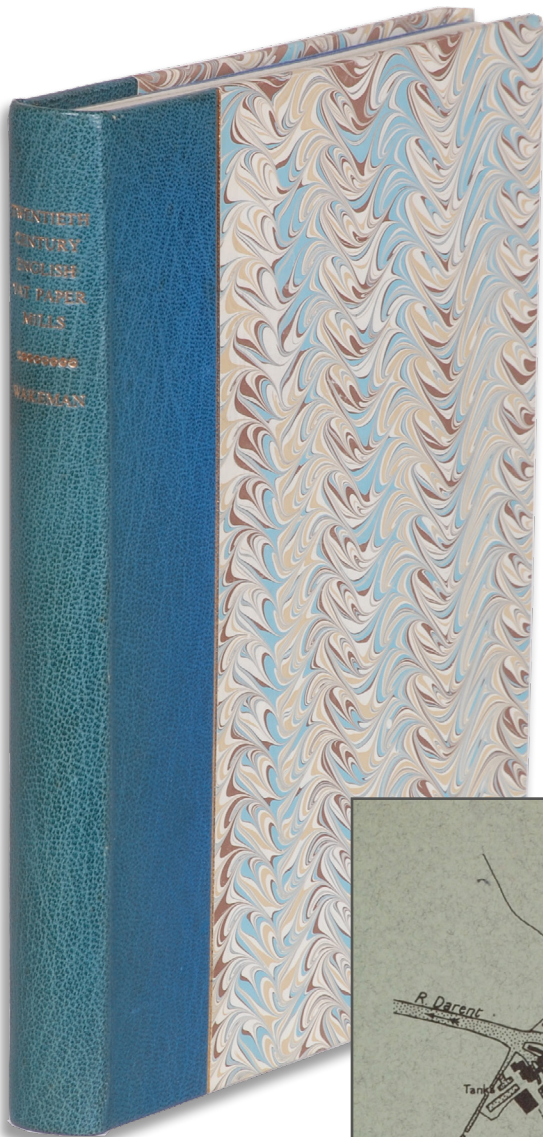
*Plough Press*

## TWENTIETH CENTURY ENGLISH VAT PAPER MILLS

by Geoffrey Wakeman

The Plough Press: Loughborough, Leicestershire, 1980; small 4to., quarter blue morocco leather, marbled paper-covered boards, gilt title & author on spine; 123, (2) pages with pocket at rear containing five paper samples (four 19th Century samples and one 20th Century samples). \$725

First edition limited to 102 numbered copies. Prospectus loosely inserted. A fine copy. Short histories of 14 mills with numerous samples, maps and photographs bound in which were jointly formed by Wakeman & Roderick Cave in 1967. An extremely handsome as well as useful book as the papermakers have all disappeared. The Mills are: Carshalton; Chafford; Darenth; Downton; Eynsford; Ford; Hayle; Hurcott; King's Alton; Laverstoke; Shoreham; Springfield; Tuckenhay and Wookey Hole. [Book # 38034]





*Impress*

## LOVE OF TYPOGRAPHY &amp; LETTERFORMS &amp; POETRY

## THE CASE OF THE WINTERBOURNE CHASE

by Phil Cleaver

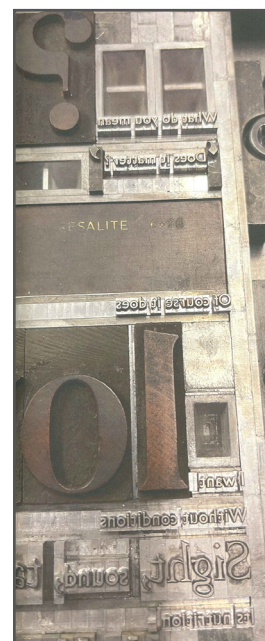
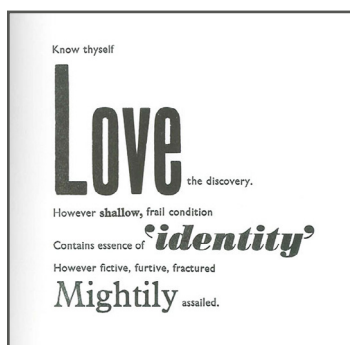
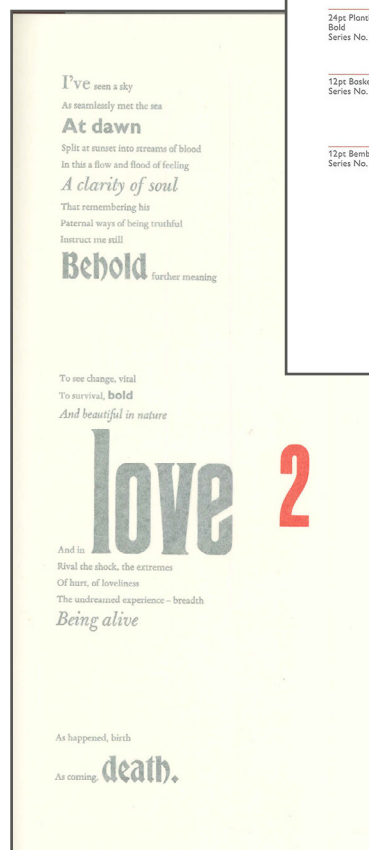
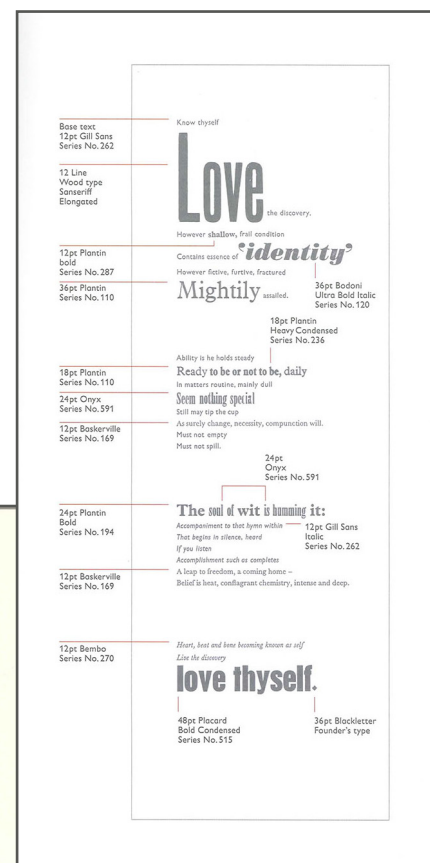
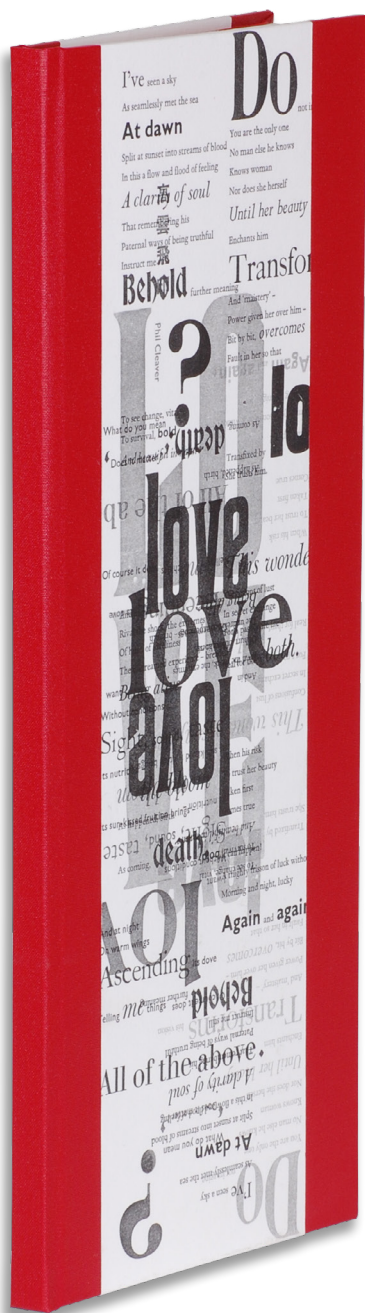
Impress: London, United Kingdom, 2022; tall narrow 4to., half cloth over printed handmade paper covered boards; 74 pages. \$675

Privately printed in an edition of 50 numbered copies and signed by the author and printer, Phil Cleaver. Assisted by Rebecca Howson and Stanley Lane. Set in Monotype keyboard and metal-cast by Stanley Lane in Sue Shaw's favourite typeface: Monotype Dante, Series No. 592 in 11/13 point. The text for 'Stanley Lane' is edited and expanded from an interview with Sheila Markham that appeared in *The Book Collector*, Vol. 65, No. 3, Autumn 2016.

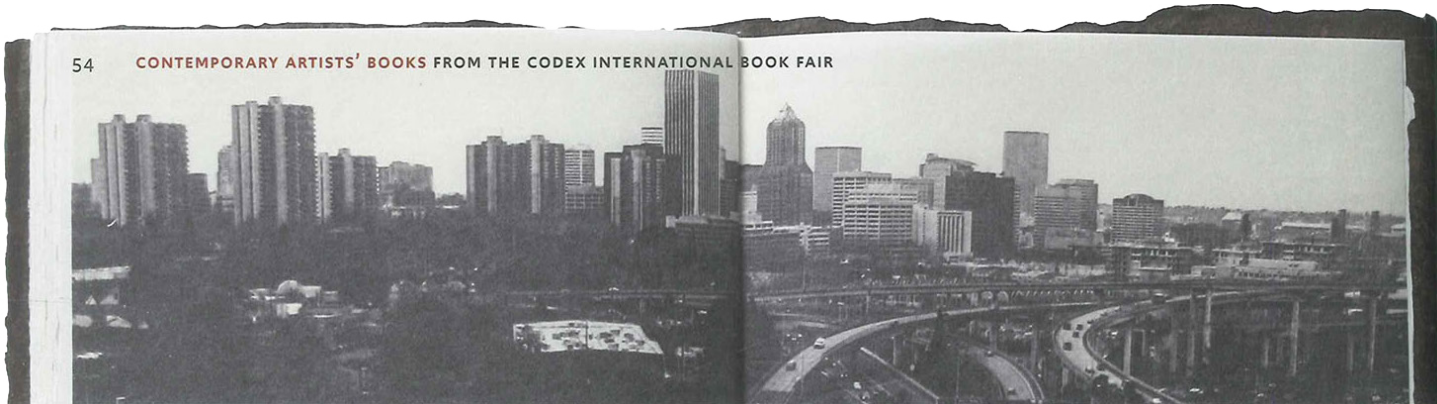
Every page has been letterpress printed by hand feeding on a FAG Swiss Proof 40 proofing press, at Gloucester Type-setting / Letterpress, Bonds Mill, Stonehouse, Gloucestershire by Phil Cleaver. The front cover is created by over-printing some of the chases of type within the book and is made of eight printings from five formes. The frontispiece

which is unique to each book was printed on an Arab press at Winterbourne Press, Birmingham, on Chinese Joss / Incense paper from Penang, Malaysia. The letterpress paper used is Vélín Arches Blanc, 160 gsm, a French mould-made

paper supplied by John Purcell Paper, London. The colour section is printed under the control of *dln creative* on a Heidelberg Speedmaster press by Hartgraph, Amersham, Buckinghamshire, on Munken Pure Rough Cream, 148 gsm. The binding is by Ludlow Bookbinders, Ludlow, Shropshire. [Book # 137118]







## MATERIALIA LUMINA

### CONTEMPORARY ARTISTS' BOOKS FROM THE CODEX INTERNATIONAL BOOK FAIR

edited by Paul van Capelleveen

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

#### Book Arts in the Twenty-First Century A (Re)View

Paul van Capelleveen

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

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

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

#### Definition

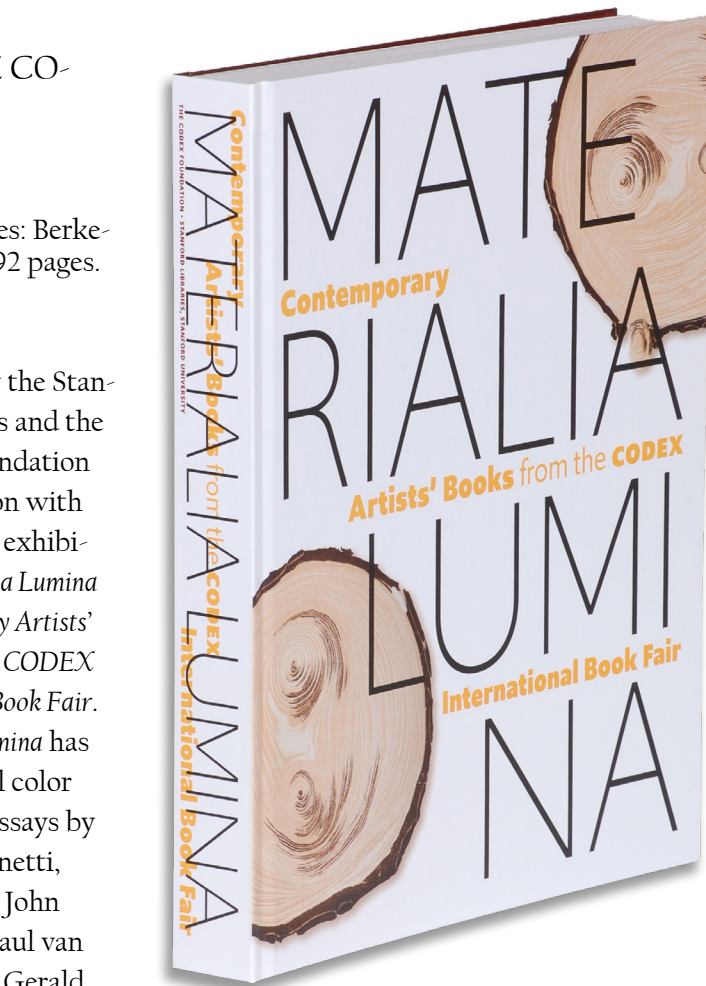
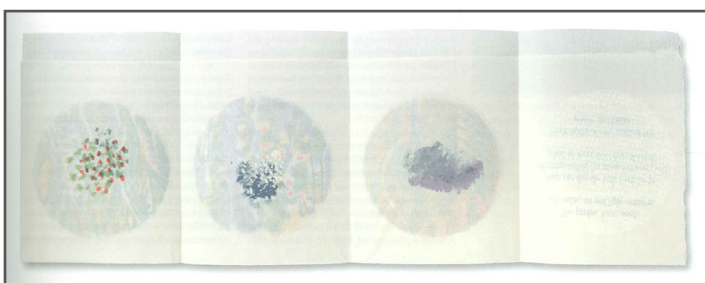
Since the 1990s, various twentieth-century definitions of book categories—including private press, *livre d'artiste*, graphic design, and artist's book—have lost their power and meaning and become largely obsolete. These days, the broader field of alternative books is referred to by the noncontroversial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

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

Definitions always reveal something about those who conceive of them, sometimes more than about the object itself. They offer a retrospective insight into the history of thought regarding books and art rather than about the artists' intentions or the nature of the artist's book genre. According to William James, theories have the function—not to be brushed aside—to "unstaffer" ways of thinking about society and culture.<sup>1</sup> It is no wonder that Matthew Brown cited this view in his essay, "Book Art and the

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

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





**BOOKS IN MY LIFE**

by G. Thomas Tanselle

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

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

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

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

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

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

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

