Books about Books * Literature

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“Next to talking about books comes the pleasure of reading them, especially books about books. This is an extra category I would recommend to collectors. Regardless of your other interests, no one should be without a hundred or more miscellaneous books about books: biographies of great collectors and booksellers, printers, papermakers, typefounders, publishers, etc. Bibliographies are essential tools, as are catalogues. Actually, good rare book catalogues are often the best possible bedtime reading, and one always learns something from them. But getting back to books about books: I would be hard put to prepare a list of the hundred best - there are so many excellent works in this field.” William Targ in his Foreword to A Miscellany for Bibliophiles.

Limited to 500 numbered sets; set #1; in ORIGINAL DUST JACKETS

1. POE, Edgar Allan. The Complete Works of Edgar Allan Poe. Ten Volumes. New York: G. P. Putnam's Sons, (1902), octavo, grey boards with gilt stamped vellum spines and vellum tips. In original cloth dust jackets with title stamped in gilt to match the title stamping on the book spines. T.e.g.. The Book-Lover's Arnheim Edition Limited to 500 numbered copies signed by the publisher, this is Copy Number 1. Extensively illustrated on Japan vellum by Frederick Simpson Coburn and with numerous chapter headings and page decorations by the artist. Because the set has had the original cloth dust jackets, the spine are clean and bright without soiling or yellowing. Volume one has a break to the corner of the back cover (see image) and a gift inscription on the front free endpaper. The blank leaf preceding the limitation page in volume one has been neatly removed, perhaps to remove a previous gift inscription. Another volume has paper pulled along the gutter because of excess glue during binding (see image). Very scarce in dust jackets, and exceptionally clean spines because of the dust jackets. For additional images please visit our website: http://www.colophonbooks.com (25649) $2,250.00


4. (ARTISTS BOOKS). SELENITSCH, Alex. *Australian Artists Books.* National Gallery of Australia, 2009, square octavo, pictorial wrappers. 121 pp. First Edition. Respected Melbourne-based poet and architect Alex Selenitsch has pieced together an informative examination of the entire collection of artist books held by the National Gallery of Australia. Selenitsch highlights 20 books from the NGAs collection, includes over 135 illustrations, and discusses artist books by Ian Burn, Robert Jacks, Bea Maddock and Mike Parr. He also provides an in-depth analysis of works by 16 other artists. New. (25661) $20.00


9. BOFFEY, Julia. *Manuscript and Print in London, C.1475-1530.* (London): The British Library, (2012), octavo, boards in dust jacket. xxii, 246 pp. First Edition. What perceptions did people have of printed material after its introduction into England? How did these perceptions determine their own practices in dealing with books and documents—both as producers and consumers? In Manuscript and Print in London c.1475–1530, Julia Boffey explores the evolving relationship of Londoners with handwritten manuscripts and printed material after William Caxton’s establishment of a printing business at Westminster in 1476. Drawing from a wide range of surviving materials from the period, Boffey approaches textual production from the points of view of readers and writers, investigating the choices they made and shedding light on the different ways that both adapted to the availability of the new technology. Copiously illustrated with images from manuscripts and printed books, this volume will break new ground in the growing area of scholarship on print culture and the history of the book. Very fine in a very fine dust jacket. (25685) $35.00
11. **(BOOK COLLECTOR'S PACKET).** Johnston, Paul, editor; later edited by Irvin Haas. *The Book Collector's Packet* A Monthly Review of Fine Books, Bibliography, Typography, & Kindred Literary Matters. Published by Virginia Fitzwater in Woodstock, NY, March 1932 through December 1933. The publication was suspended January 1934 through March 1938. This run picks up when the newsletter started publication again in April, 1938, under the direction of Irvin Haas though now published every other month rather than monthly. Volume III, No. 1, September, 1938, sees a further change with the publication and printing going to Norman G. Forgue of the Black Cat Press in Chicago. The first year is quarto size and totals 64 pages. The following issues are octavo size and average 16 to 24 pages each. Reviews of fine printing, books about books, finely illustrated books are offered as are articles on those active in the fields of fine printing, bookselling, and book collecting: Nonesuch Press, Bruce Rogers, Eric Gill, Fine Printing in California, Golden Cockerel, Rockwell Kent, Lynd Ward, Village Press, Dard Hunter, Nicolas Jenson, Ward Ritchie, John Bell Type, and much, much more. First issue with front page darkened and with light edge wear, one later issue detached at spine fold, some dusty and one with two ink splotches. Overall, clean and without wear. Complete up through October, 1939, lacking the last issue for 1939. The newsletter ended publication after 1939 but picked up for one final year in 1945 but then ceased publication. From the collection of Winslow L. Webber' with his pencil and ink "checked [date]" on the front wrapper of most issues. Webber was the author of the 1937 publication, *Books about Books. A Bio-bibliography for Collectors.* (25638) $225.00

12. **(BOOKBINDING).** GALBRAITH, Stephen K. *Edges of Books. Specimens of Edge Decoration from RIT Cary Graphic Arts Collection.* Rochester, NY: RIT Cary Graphic Arts Press, 2012, oblong quarto, pictorial wrappers. 66 pp. First Edition. *Edges of Books* examines a familiar form from an unfamiliar perspective. When books are on display it is usually their spines, covers, text, or illustrations that are featured. These are the familiar parts of the books—the parts that modern readers have come to interact with the most. Edges of Books takes a different approach, uncovering a tradition that extends back centuries in which the edges of books were important sites for information and decoration. With 57 illustrations. New. (22912) $16.99


14. **(CARTOGRAPHY).** SHIRLEY, Rodney. *Courtiers and Cannibals, Angels and Amazons. The art of the decorative cartographic titlepage.* HES & DE GRAAF, 2009, quarto, cloth in pictorial dust jacket. 272 pp. First Edition. This book aims to preserve and bring forward for wider appreciation the outstanding works of art that many engraved titlepages and frontispieces represent. Over the time period covered by the present publication—roughly from the 1470s to the 1870s—very many printed books opened with an attractive decorative titlepage or frontispiece; sometimes both. In this book a limited selection has been made from the extremely wide field of known titlepages, mainly by a focus on subject matter which is primarily cartography, geography, history and topography, together with associated disciplines such as astronomy, travel and exploration. A selection of 100 main and approx. 70 supplementary entries adequately covers specimens of different styles, formats, and national characteristics over a four-hundred year time period from the late 15th century onwards. The choice of decorative titlepages or frontispieces includes examples emanating from Italy, Germany (including Switzerland and Austria), the Netherlands (including
Flanders), France, Spain, England and some later examples published in the United States. Richly illustrated with many of the title pages presented full page and full color. Very fine. (19757) $30.00

15. (CHAMBERLAIN, Samuel). CHAMBERLAIN, Narcissa Gellately Chamberlain and Jane Field Kingsland. The Prints of Samuel Chamberlain N.A. Drypoints. Etchings. Lithographs. Boston: Boston Public Library, 1984, quarto, cloth in dust jacket. 356 pp. First Edition. with a foreward by Philip J. McNiff and an introduction by David McCord. From the jacket, "In addition to the artist's own records, including his nearly complete collection of prints and a notebook in which he kept records for many of his published prints, the authors have consulted many sources. The book draws strength from close cooperation between the Chamberlain studio in Marblehead, Massachusetts, the chief private source of information and prints, and the Boston Public Library Print Room, the leading public source." With 286 black and white illustrations. New. (25678) $35.00

16. (CHILDREN S BOOKS). YOUNG, Timothy. Drawn to Enchant. Original Children's Book Art in the Betsy Beinecke Shirley Collection. New Haven: Yale University Press, 2007, quarto, cloth in dust jacket. 196 pp. First Edition. Betsy Beinecke Shirley, one of the great collectors of American children’s literature, gathered a peerless collection of books, original illustrations, manuscripts, and ephemera. This gorgeously illustrated book presents over 200 selected original artworks from the enchanting collection she bequeathed to the Beinecke Rare Book and Manuscript Library of Yale University. Guiding the reader on a lively tour through the stages of childhood reading, this volume begins with ABCs and nursery books. It continues through adventure stories, magazines, and more, then concludes with a miscellany section of wonderful odds and ends. The delightfully varied images demonstrate how children's books evolved, from the nation’s first days of independence to our own times. Artists whose works are represented include many beloved favorites, among them Ludwig Bemelmans, Maurice Sendak, A. B. Frost, Wanda Gag, Peter Newell, N. C. Wyeth, Tony Sarg, Robert Lawson, and Johnny Gruelle. From variant illustrations for Goodnight Moon and Where the Wild Things Are to little-known sketches for nineteenth-century periodicals that delighted generations of children, Drawn to Enchant offers a unique opportunity to study the reading lives of children throughout American history. Just as important, it invites each reader to recollect favorite images from the treasured books of his or her own childhood. With 250 illustrations. (18174) $20.00


18. (COLINES, Simon de). AMERT, Kay and edited by Robert Bringhurst. The Scythe and the Rabbit: Simon de Colines and the Culture of the Book in Renaissance Paris. Rochester, NY: RIT Cary Graphic Arts Collection, 2012, octavo, printed wrappers. 292 pp. First Edition. Simon de Colines was one of the greatest typographers, printers and publishers of the Renaissance. He has nevertheless been unfairly neglected. Apart from a pair of scholarly bibliographies, published a century apart, this is the first book-length study of his work. As Robert Bringhurst writes in his introduction to this volume, “Colines as much as anyone built the semiotic structure of the book as we now know it, with its chapter headings and subheads, page numbers and running heads, tables of contents, indices, and source notes. He also cut lucid and beautiful type at a crucial moment: when the Latin and Greek alphabets were still engaged in their historic metamorphosis from manuscript to metal.” But Colines was a great publisher as well as a fine technician. “He printed authors and texts that were central to his idea of civilization – Aristotle, Cicero, Sophocles, Hesiod, Horace, Ovid, Virgil, Statius, Martial, Terence, Euclid, Hippocrates, Galen – along with the best of their Renaissance followers and interpreters. Reading his books, these five centuries later, is a serious education not in typography alone but in philosophy, poetry, astronomy, medicine, law, and mathematics.” Illustrated. New. (22914) $40.00

unchanged, this publication takes advantage of a number of new developments in the technology of digital publishing."
New. New. (13758) $30.00


21. (DANIEL PRESS). PETERSON, William S. and Sylvia Holton Peterson. The Daniel Press and the Garland of Rachel. New Castle, DE: Oak Knoll Press, 2016, octavo, cloth in dust jacket. 264 pp. First Edition. The Daniel Press was a celebrated private press operated by Henry Daniel, a don at Worcester College, Oxford University, during the final decades of the nineteenth century. Unlike some of its more imposing English contemporaries, the Daniel Press was a small family operation. The printing was done entirely by Daniel himself, with some help from his wife and two daughters, and the texts were usually provided by friends and acquaintances in their literary circle. Despite its modest aspirations, the history of the Daniel Press provides a fascinating glimpse of late Victorian Oxford and at the same time displays, in a local setting, the renewal of the art of printing during that period. This account focuses especially on The Garland of Rachel (1881), by far the best-known publication of the Daniel Press. The Garland consists of a series of poetic tributes to the Daniels daughter Rachel, born a year earlier, by various writers of the day, including Robert Bridges, Lewis Carroll, Edmund Gosse, W. E. Henley, Andrew Lang, John Addington Symonds, and Margaret Woods. Because only thirty-six copies were issued, the Garland is today one of the most sought-after of English rare books. This account includes eight pages of color illustrations. New. (25636) $49.95

22. DIBDIN, Thomas Frognall. Horae Bibliographicae Cantabrigienses. New Castle, DE: Oak Knoll Press, 1989, octavo, in slipcase. 80pp. First Edition. Cloth and quarter leather. Limited to 250 copies printed by Martino Mardersteig. This fine, limited edition is a facsimile of an original manuscript notebook used by the great bibliophile Thomas Frognall Dibdin to list rare books and manuscripts he had seen in the major Cambridge libraries during a visit in 1823. The introduction describes the events surrounding Dibdin's life in the 1820s and places the notebook in the perspective of Dibdin's career. There is also a current finding-list of the books, manuscripts, and prints Dibdin examined, compiled by David McKitterick. Very fine. (12266) $50.00

23. DICKENS, Charles. The Posthumous Papers of The Pickwick Club. London: Chapman and Hall, 1837, octavo, full red levant morocco with gilt stamping. A.e.g. First Edition, later issue. Bound with the half title, with the Weller title page, and with the directions to the binder leaf. This copy has the later issues of the plates re-etched without page locations and with the Phiz replacements for the Buss plates. Plates browned as usual. Also extra-illustrated with ten additional C. E. Brock plates. In a handsome Bayntun-Riviere binding of full red levant morocco; central cameo gilt-stamped of a bust of Dickens; five raised bands with spine having gilt-stamped compartments; dentelle edges; all edges gilt, marbled endpapers. Front cover detached with endpaper, first two leaves (conjugate) and frontspiece attached. Top two inches weak at back outer hinge. (25645) $650.00

24. (FASS, John S.). John S. Fass. (Rochester, NY: Melbert B. Cary, Jr. Graphic Arts Collection, no date [circa 2000]), small octavo, unbound, as issued. (16) pp. "The illustrations shown on the preceding pages were all selected from the John Fass archives in the Melbert B. Cary, Jr. Graphic Arts Collection, Rochester Institute of Technology, Rochester, N. Y. Unless otherwise noted, they are reproduced at Actual size." Fifteen pages containing one to two reproductions from Fass' Hammer Creek Press: business cards, title pages, reproductions of wood engravings, Christmas cards, etc. New. (23992) $20.00

25. (FITZGERALD, F. Scott). BUCKER, Park. The Matthew J. and Arlyn Brucoli Collection of F. Scott Fitzgerald at the University of South Carolina. An Illustrated Catalogue. University of South Carolina Press, (2004), octavo, maroon cloth in dust jacket. (xx), 299 pp. First Edition. A thorough documentation of the literary career of one of the twentieth century's greatest authors This book provides a descriptive inventory of the major components in the Matthew J. and Arlyn Brucoli Collection of F. Scott Fitzgerald in the Thomas Cooper Library at the University of South Carolina in Columbia. The collection documents the literary career and thought of one of America's greatest novelists. The catalogue includes a listing of editions of all English-language printings of books by Fitzgerald including proof and review copies and the collection's many books inscribed by the author. Fitzgerald manuscripts, revised typescripts, correspondence, and
business documents are also cited, as well as Fitzgerald screenplays and Princetoniana. There is a separate section on Zelda Fitzgerald. Highlights of the collection include the only set of unrevised galleys for The Great Gatsby, titled Trimalchio; one of the two existing acting scripts for Fie! Fie! Fi-Fi!; Fitzgerald's annotated copy of James Joyce's Ulysses; a copy of Ernest Hemingway's For Whom the Bell Tolls inscribed to Fitzgerald; and Fitzgerald memorabilia such as his engraved whiskey flask, a briefcase, and other family materials. Each item is described in detail—including title, publication information, and call number, where relevant, and explanatory notes. Many items in the collection, including all Fitzgerald inscriptions, are illustrated. The Matthew J. and Arlyn Bruccoli Collection of F. Scott Fitzgerald at the University of South Carolina provides a valuable resource not only for Fitzgerald scholars, but also for those interested in Fitzgerald's friends and literary associates (including Ernest Hemingway, James Joyce, Ring Lardner, John Dos Passos, and Maxwell Perkins) and in American culture between the world wars. With 80 Illustrations. Small remainder dot on top edge of text block, else a very fine in a very fine dust jacket. (25683) $15.00


29. GODBURN, Mark. Nineteenth-Century Dust-Jackets. New Castle; Pinner, Middlesex: Oak Knoll Press; Private Libraries Association, 2016, quarto, cloth in dust jacket. 216 pp. First Edition. Nineteenth-Century Dust-Jackets is a comprehensive general history of publishers' dust jackets during the first century of their use. From the earliest known jacket issued in 1819, the author surveys the entire field of British, American and European jackets and documents a part of publishing history that was nearly lost to the nineteenth-century custom of discarding dust-jackets so that the more decorative bindings could be seen. The book examines when and why publishers began to issue dust-jackets, the subsequent growth of their use, and the role they played in marketing. Included are the rare all-enclosing jackets that were issued on some annuals and trade books, ornate Victorian jackets, binders' and stationers' jackets, and many others. A chapter on Lewis Carroll's jackets includes letters he wrote to his publisher on the subject, which are published here for the first time. The appendices list all known jackets to 1870 and examine the John Murray and Smith, Elder archive which contains over 200 nineteenth-century jackets. There is a supporting bibliography, notes and index, and over 100 photographs in color, many never before seen.# (25476) $75.00

30. (HAMMER CREEK PRESS). BURKE, Jackson and Eugene M. Ettenberg. John S. Fass and the Hammer Creek Press. With a bibliography by Herman Cohen. Boston: Godine, 1998, octavo, cloth. 36pp. of text and 16pp. of color plates. First Trade Edition. "John Fass and his work at the Hammer Creek Press are practically unknown today except to a small group of devoted cognoscenti. Unlike Rogers, Updike, or Dwiggins, Fass was essentially a private printer, working alone at his own pace. What he did was done for his own pleasure. But his work, small in size and issued in minuscule editions, was exquisite and executed with impeccable taste. He was a genius at the arrangement of type, ornaments, and wood engravings. Every piece he produced was a small gem, for Fass had the time, skill, and materials to print everything by hand patiently and perfectly. No wonder the emblem he chose for his press was a turtle. In this lovely little volume, with its text printed letterpress and its plates in four solid colors, we can discover not only Fass's life and work, but through the efforts of the late, beloved Herman Cohen, a complete checklist of his output." Foreword by Aveve Cohen. New. (6955) $12.00
illuminations, protected inside volumes, that best preserve the glowing colours and precious metals that would have dazzled their original spectators. The focus of this exciting and innovative exhibition is on COLOUR: it integrates scientific and art historical analyses of painting materials and techniques with studies on the manuscripts’ historic contexts of production, including the relationships between artists and patrons. Identifications of the pigments’ chemical composition and methods of application are considered alongside their aesthetic impact as well as the multiple dimensions and meanings of color appreciated by medieval and Renaissance viewers. Over 150 manuscripts are displayed in the exhibition dating from the 8th to the 19th century and all are catalogued and fully illustrated here. The manuscripts are grouped in 14 thematic sections each of which is introduced by an essay that includes further relevant illustrations and presents the scientific and art historical analysis in a broader cultural context. The majority of the exhibits are from the Museum’s collection and the main focus is on Western European illumination, but examples of Byzantine, Armenian, Persian and Sanskrit manuscripts are also included. In addition there are special loans from other Cambridge, British and European collections. The catalogue entries and introductory essays are written by a team of leading manuscript scholars, scientists and conservators who offer an integrated, cross-disciplinary approach and new insights into the art of illumination. With 414 color illustrations. Very fine in a very fine dust jacket. (25642) $98.00


34. JACKSON, William A. and Emma Unger (editors). The Carl H. Pforzheimer Library, English Literature, 1475-1700. Three volumes. Los Angeles/New Castle: Heritage Book Shop/Oak Knoll Press, 1997, quarto, cloth. 1, 350pp. Reprint. This legendary three-volume work fully describes over 1,300 English literary rare books and manuscripts in the Carl H. Pforzheimer Library, one of the foremost American collections of early English literature. A valuable reference for the scholar, researcher, librarian, book collector and bookseller, the bibliography also puts each description into various contexts: authorship, textual authority, sequence of editions and publishing history, reference concordance and rarity. The illustrated catalog is primarily arranged in alphabetical order by author. The works in the Library are the finest examples of the plays, poems, novels, essays, polemical writings, and translations of the best, most influential, and most representative English writers of the period 1475 to 1700. All major writers (Shakespeare, Milton, Marvell, Donne, Congreve, Marlowe, and Bacon, for example) are available in first and important editions. The Milton holdings are enhanced by a copy of Comus with the author's manuscript annotations. The Shakespeare plays and poems include several quarto editions of plays and all four of the folio editions of his works; and the Marlowe books include great rarities. This collection is now housed at the Harry Ransom Humanities Research Center at the University of Texas at Austin. New. (12129) $65.00

35. (JOHNSON, Samuel). RADNER, John B. Johnson and Boswell: A Biography of Friendship. New Haven: Yale University Press, 2013, octavo, cloth in dust jacket. 432 pp. First Edition. In this book John Radner examines the fluctuating, close, and complex friendship enjoyed by Samuel Johnson and James Boswell, from the day they met in 1763 to the day when Boswell published his monumental Life of Johnson. Drawing on everything Johnson and Boswell wrote to and about the other, this book charts the psychological currents that flowed between them as they scripted and directed their time together, questioned and advised, confided and held back. It explores the key longings and shifting tensions that distinguished this from each man's other long-term friendships, while it tracks in detail how Johnson and Boswell brought
each other to life, challenged and confirmed each other, and used their deepening friendship to define and assess
themselves. It tells a story that reaches through its specificity into the dynamics of most sustained friendships, with their
breaks and reconnections, their silences and fresh intimacies, their continuities and transformations. Illustrated. New.
(25666) $15.00

hundreds of technical treatises and learned discourses written in the vernacular. Covering topics as diverse as the cultivation
of silkworms, the lives of the saints, and the order of the cosmos, they made esoteric knowledge accessible to a broad
spectrum of readers. Many of these books were illustrated with beautiful etchings, engravings, or woodcuts, and some were
written in the form of theatrical and engaging dialogues. For writers, publishers, printers, and artists, bringing such books
into the world changed the lives of those involved in their production. The process of publication, a risky business in itself,
forged lively social networks centered on making and reading these treatises. Brilliant Discourse follows the story of the
Roman illustrated book from the printed page back out to the Renaissance streets, piazzas, palaces, convents, and bookshops
where these expensive publications, carefully shepherded through the press, acted in the real world to create lively
communities of readers and viewers. 10 color & 120 black and white illustrations. New. (25657) $25.00

pictorial wrappers. 480 pp. First Edition, wrappers issue. From the Victorian era to the start of the twenty-first century,
the Mergenthaler Linotype Company dominated the typesetting and printing industries. Unlike previous books which have ended with the invention of the Linotype, Frank Romano tells the rest of the story. This book details the products, the people, and the corporate activities that kept the company ahead of its competition in hot metal, phototypesetting, and pre-press technology. Over ten corporate entities eventually formed the U.S. manufacturer, which ended its corporate life as a division of a German press maker. What began in 1886 ended finally in May 2013, when the Linotype Library division of Monotype Imaging was closed down. After 127 years, the last resting place of the history of the Linotype Company is in this book. Illustrated in black and white and in color. (24453) $45.00

about by technical developments in lithography affected the design and production of a wide range of graphic material: books,
prints, music, maps, and ephemera. Underpinning this text is the view that lithographic printers and their co-workers revealed
limitations in the capabilities of earlier methods of print production by exploring the range of opportunities offered by the new process. Michael Twyman demonstrates how these print workers responded to the economy, directness, versatility, and autographic qualities of lithography, and how some of the techniques they used led to the blurring of distinctions between printing processes. He then explores the lithographically printed products of the nineteenth century, and argues that the categorization of printing by artifact - introduced for practical reasons by museums and libraries - obscures some of the most significant contributions made by the process during its first one hundred years. Illustrated in black and white and with color plates. New. (11048) $20.00


40. MANGUEL, Alberto. The Universal Dream Library. Berkeley: Codex Foundation, 2016, octavo, printed
wrappers. 20 pp. First Edition. “Karel Capek, in his wonderful book on gardens, says that the art of gardening can be
reduced to one rule: you put into it more than you take out. The same can be said of the art of libraries. But the libraries of
our material world, however great their hunger, can only hoard existing volumes. We know that every book holds within all
its possible readings, past, present and future, but its Pythagorean reincarnations, those wonderful forms which depend on
readers to come, will not be found on our shelves.” Very fine. (25656) $25.00
a reliable mechanism for transferring knowledge, and printers naturally adapted the established practices of the medieval
mysteries of its practice were guarded by a privileged few. The rapid spread of the new art depended on the development of
pictorial wrappers. (x), (70)pp. First Edition. As printing from movable type was perfected in the fifteenth century, the
from the Seventeenth, Eighteenth, and Nineteenth Centuries.

from the Seventeenth, Eighteenth, and Nineteenth Centuries. Rochester: RIT Cary Graphic Arts Press, 2005, octavo,
pictorial wrappers. (x), (70)pp. First Edition. As printing from movable type was perfected in the fifteenth century, the
mysteries of its practice were guarded by a privileged few. The rapid spread of the new art depended on the development of
a reliable mechanism for transferring knowledge, and printers naturally adapted the established practices of the medieval

boards in dust jacket in original publisher's box. First English Edition. First published in Munich
and in Paris in 1925. A well-done publication reproducing Masereel's 100 woodcuts for his
(25640) $75.00

42. MILLER, Mary E. and Barbara E. Mundy, editors. Painting a Map of Sixteenth-
Century Mexico City: Land, Writing, and Native Rule. New Haven: Beinecke Rare Book &
Beinecke Rare Book and Manuscript Library of Yale University acquired an exceptional mid-
16th-century map of Mexico City, which, until 1521, had been the capital of the Aztecs, the
Nahua-speaking peoples who dominated the Valley of Mexico. This extraordinary six-by-three-
foot document, showing landholdings and indigenous rulers, has yielded a wealth of information
about the artistic, linguistic, and material culture of the Nahua after the Spanish invasion. This
book marks the first publication of both the complete map and the multi-disciplinary research that it spurred. A
distinguished team of specialists in history, art history, linguistics, and conservation science has worked together for nearly
a decade; the scientific analysis of the map's pigments and paper in 2007 marks the most thorough examination of a pictorial
document from early colonial Mexico to date. The result of their work, the essays in Painting a Map of Sixteenth-Century
Mexico, not only focuses on the map but also explores the situation of the indigenous people of Mexico City in the 16th
century and their interactions with Europeans. New. (25663) $40.00

at the University of South Carolina. A Descriptive Account with Illustrations. University of South Carolina Press,
student at the University of Minnesota in the late 1960s. Later, as a faculty member at Princeton, he began focusing on
illustrated Milton, and he established friendships with many of the finest antiquarian book dealers on both sides of the
Atlantic. In the years that followed, the Wickenheiser Collection has grown beyond six thousand volumes, including more
than sixty seventeenth-century editions of Milton's writings and significant holdings of seventeenth-century Miltoniana. The
special focus on illustrated editions makes this arguably the most comprehensive collection of published Milton illustration
anywhere—from the first illustrated edition of Paradise Lost (1668) through all the major illustrators that follow,
particularly John Martin (1789–1854) and Gustave Doré (1832–1883), and including also original drawings by various
other artists, known and unknown. The collection's eighteenth-, nineteenth-, and twentieth-century editions record Milton's
continuing impact, while expansive holdings of Milton biography, scholarship, and criticism document the growth of
knowledge about the poet's life, writings, and influence. Beautifully designed and augmented by nearly three hundred color
illustrations, this comprehensive descriptive account of the Wickenheiser Collection is being published in 2008 to honor
Milton's birth four hundred years ago. The book includes descriptions of nearly twenty-eight hundred editions in the
collection, with a large number of the eighteenth- and nineteenth-century editions described for the first time. Detailed
listings are provided for all seventeenth- and eighteenth-century Miltoniana as well as select later works. In addition,
Wickenheiser provides a section devoted to original drawings, illustrations, engravings, prints, portraits, manuscripts,
illuminated texts, ephemera, memorial medals, and other artifacts to show responses to Milton through the centuries. 294
illustrations. remainder mark on top edge of text block, else very fine. (25677) $35.00

44. Myers, Robin, Michael Harris and Giles Mandelbrote (editors) . Publishing the Fine and Applied Arts 1500 -
Next in the Publishing Pathways series, Publishing the Fine and Applied Arts examines aspects of the relationship between
the business of print and the practice of art and design across five centuries. Leading specialists explore the role played by
the book trade in the diffusion of artistic and architectural theory, fashion, and practice. Other essays trace the impact of
aesthetic trends and advances in the techniques of binding, color printing, and illustration on the appearance of books
themselves. Among the topics discussed are the printed sources for decorative motifs in sixteenth-century churches, the
Other subjects include the library formed by the architect Sir John Soane, developments in nineteenth-century art
publishing, and the role of printed catalogues in documenting the acquisitions made by English collectors of paintings,
sculpture, and antiquities. Essays are from Mirjam Foot, Malcolm Jones, Charles Hind, Meghan Doherty, Susan Palmer,
Abraham Thomas, Rowan Watson, and Charles Sebag-Montefiore. The book is illustrated in color and black-and-white.
New. (22396) $20.00

from the Seventeenth, Eighteenth, and Nineteenth Centuries. Rochester: RIT Cary Graphic Arts Press, 2005, octavo,
pictorial wrappers. (x), (70)pp. First Edition. As printing from movable type was perfected in the fifteenth century, the
mysteries of its practice were guarded by a privileged few. The rapid spread of the new art depended on the development of
a reliable mechanism for transferring knowledge, and printers naturally adapted the established practices of the medieval
craft guilds. In this way, the art of printing was preserved and sustained, often carefully veiled from outsiders, and always the product of years of close study and practice. By the end of the seventeenth century, however, the pioneers of manufacturing technology and scientific inquiry were prying away at the rotting doors of medieval trade secrecy. The Printer’s Manual – An Illustrated History is based on an exhibition of the same name, displayed at the Melbert B. Cary Jr. Graphic Arts Collection, and shows the history of printing manuals from 1683 to the end of the nineteenth century, including some of the rarest in existence. Very fine. (15312) $30.00

46. (PRESS OF THE WOOLLY WHALE). PANKOW, David, (editor). **Melbert B. Cary, Jr. and the Press of the Woolly Whale.** Rochester: Cary Graphic Arts Press, 2002, octavo, boards and cloth. (80)pp. First Edition, Limited to 120 copies. From the preface: "There is no doubt that Melbert B. Cary, Jr. reflected on what the books produced at his Press of the Woolly Whale might mean to those who acquired them. In the preface of his first book, The Vision of Sir Launfal, he declared: Our intention [is] to publish only those text which appeal strongly to us, excluding those accepted classics, so completely accepted that they are never opened. Our interest lies only with those who read their books, cherishing them because of the enjoyment gained from using them. The essays and bibliography that follow document the life and work of a man who loved books and who loved the making of books, from the formal to the ingenious and daring."Contents: Preface by David Pankow; Melbert Brinckerhoff Cary, Jr. by Carl Purington Rollins; Melbert B. Cary and His Woolly Whale, by Kenneth Auchincloss; Bibliography of the Press of the Woolly Whale. Sepia frontispiece of Cary, 14 reproductions, some in color; 4 original leaves from the Press of the Woolly Whale are tipped-in. Typography by Jerry Kelly. Printed on Zerkall in letterpress and offset. A very fine, clean copy. (12376) $275.00


48. (RAMPANT LIONS PRESS). CARTER, Sebastian. **A Printer’s Dozen.** Cambridge, England: The Rampant Lions Press, 1993, folio, marbled boards and blue cloth in slipcase. First Edition, Limited to 200 numbered copies. Sample spreads of experimental settings from eleven books: National Proverbs of Arabia; The Four Gospels; the letters of Pliny the Younger and the Emperor Trajan; Aesop’s Fables; Dante’s Inferno; Philip Sidney’s Apology for poetry; Shakespeare’s King Lear; Ambrose Bierce’s Devil’s Dictionary; the Annotated Alice; Arthur Rimbaud’s Poem Voyelles, and Malcolm Lowry’s novella Through the Panama. All the spreads are in at least two colors, and several are in four or five. Typefaces range from Kelmscott Troy to the Sans-serif Nord italic, and text sizes from 11 pt. to 48 pt. The spreads are on Arches Vélin, and each is enclosed in a folder of Khaki Fabriano Ingres printed with a part-title and a note on the typographic treatment. There is an introduction on the problems of the choice of texts for fine printing and experimental design. Very fine. (17251) $275.00


51. REES-MOGG, William. How to Buy Rare Books. A Practical Guide to the Antiquarian Book Market. Oxford: Phaidon-Christie's, (1988), large octavo, cloth in dust jacket. 160 pp. Second Impression. This practical guide discusses the rare book trade in all its aspects: how to read catalogues, how books are priced, how old books were made, and how they are cared for. Included are illustrations of famous and collectible books - as well as examples of what not to buy. The author includes suggestions for following up a special collecting interest. The text is supplemented by a glossary of terms common to the book trade, a list of book dealers and auction houses worldwide, and recommendations for further reading. Sixteen full-color photographs, 134 black-and-white photographs. Very fine copy in a very fine jacket. (25643) $25.00

52. ROBINSON, P. R. Catalogue of Dated and Datable Manuscripts: c.888-1600 in London. Volume I: Text. Volume II: Illustrations. The British Library, (2003), quarto, black cloth in dust jackets. (xiv), 118 pp. First Edition. This catalogue, with 285 illustrated entries and 318 original-size photographs, provides an invaluable conspectus of histories and chronic legal and medical manuscripts, Livery Companies Ordinance Books, as well as literary works in a number of languages. It is the fourth British contribution to an international series of illustrated catalogues of dated and datable manuscript books written in western European handwriting of the medieval and Renaissance periods. It is a companion volume to the Catalogue of Dated and Datable Manuscripts c.700-1600 in the Department of Manuscripts in the British Library as it covers all other institutional libraries in London. Very fine, without flaw. (25684) $45.00

53. SCHMIDT, Suzanne Karr and Kimberly Nichols. Altered and Adorned. Using Renaissance Prints in Daily Life. Chicago: Art Institute of Chicago, 2011, quarto, pictorial boards . 104 pp. First Edition. Today Renaissance-era prints are typically preserved behind glass or in solander boxes in museums, but these decorative objects were once a central part of everyday life. Altered and Adorned is a delightful, surprising look at how prints were used: affixed on walls; glued into albums, books, and boxes; annotated; hand-colored; or cut apart. This handsome volume introduces readers to the experimental world of printmaking in the mid-15th and 16th centuries and the array of objects it inspired, from illustrated books, sewing patterns, and wearable ornaments to printed sundials and anatomical charts. It features many never-before-published treasures from the Art Institute of Chicago's rich permanent collection, along with essays on the ways prints functioned—in some cases as three-dimensional and interactive works—and how their condition communicates their use. 95 illustrations. Very fine. (21596) $25.00


56. (TYPOGRAPHY). JOHNSTON, Alastair. Alphabets To Order. The Literature of Nineteenth-Century Typefounders' Specimens. London: British Library, 2000, quarto, cloth in dust jacket. 222pp. First Edition. Specimen books issued by typefounders to show their styles of type available for sale also revealed a lot about the reading habits, politics, amusements and whimsies of the British and North American founders in the nineteenth century. Combining typographic scholarship and literary criticism, Alastair Johnston presents and discusses hundreds of examples of texts that show the founders' interests and preoccupations, from the arcane to the mundane. Johnston also traces paths that have since been explored by concrete poets, book artists, dadaists, nonsense poets, performance artists and other marginal users of letterforms. New. (10294) $15.00
57. (TYPOGRAPHY). A Specimen Portfolio of Wood Type in the Cary Collection. Rochester, NY: RIT Cary Graphic Arts Press, quarto, printed wrappers, spiral bound. 305 pp. Later printing. Wood type in myriad designs—from stark condensed sans serifs to bizarre ornamental scripts—created variety in commercial advertising more than 180 years ago, and continues today to influence modern signs, posters, and billboards. The Melbert B. Cary, Jr. Graphic Arts Collection at RIT maintains an impressive collection of wood type, numbering over 300 fonts. This book showcases over 250 of our best wood type specimens, including many complete fonts and samples from unusual designs. All specimen reproductions were painstakingly printed from the original wood type blocks, some distressed with 100 years of use and abuse. The resulting compendium is a rich typographic resource sure to delight any designer, scholar, collector and student of graphic arts history. Includes an introduction and classification system used by permission of David P. Wall. Foreword by R. Roger Remington. New. (22916) $35.00

58. (ZAPF, Hermann and Gudrun Zapf von Hesse). KELLY, Jerry. Manuale Zapficum. Typographic arrangements of the words by and about the work of Hermann Zapf & Gudrun Zapf von Hesse. Set in typefaces by both in honor of their ninetieth birthdays. Rochester: Cary Graphic Arts Press, 2009, quarto, Fabriano paper and vellum spine. 24 pp. First Edition, Limited to 100 copies. Manuale Zapficum, the new limited edition book, commemorates the ninetieth birthdays of typographers Hermann Zapf and Gudrun Zapf von Hesse through beautiful typeface specimens set in homage to the classic design of Hermann Zapf's masterpiece, his 1968 Manuale Typographicum. The 20 specimen designs in the book are based upon quotes about the couple's oeuvre, each typeset in Zapf faces and letterpress printed by several of the Zapfs' colleagues. The contributors include Jill Bell, proprietor of Brandlettering Design; Rick Cusik of Hallmark Cards; Jerry Kelly of the Kelly-Winterton Press and Nonpareil Type; Nancy Leo Kelly, a designer at The Dial Press; David Pankow, Curator of the Cary Graphic Arts Collection; and noted author/typographer, Doyald Young. The Manuale follows a long progression Zapf publications issued by Rochester Institute of Technology's Cary Graphic Arts Collection, which maintains one of the most comprehensive American archives of Zapf's work. In 2008 RIT Cary Graphic Arts Press released a second edition of Hermann Zapf's illustrated autobiography, Alphabet Stories, and in 2007 the Press published an exhibition catalogue dedicated to the couple's combined works: Spend your Alphabets Lavishly. The Manuale Zapficum's innovative specimen pages employ timeless Zapf faces such as Diotima, Optima, Palatino, and Zapfino, while including fresh uses of proprietary typefaces such as Hallmark Uncial and Hallmark Textura. A variety of the specimens were letterpress printed using historic metal type from the Cary Collection. Each is printed in traditional red and black on Hahnemühle Biblio paper. New, though with a small vellum flaw at the bottom of the spine as evident with all copies. (19165) $250.00

59. (ZAPF, Hermann). CUSICK, Rick. What Our Lettering Needs. The Contribution of Hermann Zapf to Calligraphy & Type Design at Hallmark Cards. Rochester: RIT Cary Graphic Arts, 2011, octavo, printed wrappers. (xvi), (118) pp. First Edition. This book is a thorough account of Hermann Zapf’s contributions to the artistry and success of Hallmark Cards, an experience that is now fully blended into the company’s rich heritage. Since the late ‘70s, designer Rick Cusick has provided, in articles and presentations, most of what has been written about the Hallmark/Zapf association. This beautifully illustrated book is a tribute to Zapf’s own philosophy that the artist’s challenge is “to ensure, despite technology and mass production, that beauty is never lost.” Illustrated in color. Very fine, without flaw. (25682) $24.95

61. (ZAPF, Hermann & Gudrun). SANDO, Minako. Zapf Exhibition: The Calligraphy of Hermann & Gudrun Zapf. Japan Letter Arts Forum, 2011, octavo, wrappers in dust jacket. 64 pp. First Edition. This elegantly produced exhibition catalog presents their letter-art from Pen & Graver (1939-41) to designs for digital versions of Diotima (2008); pieces done with broad edge pen as well as ballpoint pen alphabets; manuscript books and book design for print; screen-printed and one-off works; and sketches, specimen sheets, and proofs for metal and digital typefaces (Diotima, Colombine, Optima, and Zapfino). English text. Some introductory text also in Japanese. The exhibition was held in Tokyo in September, 2011. It was planned to be held in spring, which are the dates on the catalog, but it was postponed to September due to the earthquake and tsunami. The Japan Letter Arts Forum (J-LAF) and Akira Kobayashi, type director for Linotype GmBH, organized the exhibition. The catalog is in English, with some material also in Japanese. With 59 illustrations. New. (22921) $35.00