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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.

“A comprehensive collection of catalogues is the greatest of all bibliographies.” Clarence S. Brigham, “History of Book Auctions in America” as the introduction to George L. McKay's American Book Auction Catalogues 1713 – 1934, A Union List.

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4. **AUCHINCLOSS, Kenneth. New York Revisited. New York: The Grolier Club, 2002, quarto, cloth in slipcase. 44 pp. Limited to 250 numbered and signed copies. Illustrations include eight full page color wood engravings and three vignettes by Gaylord Schanilec, one of the leading contemporary woodcut artists. This work was designed by the illustrator and printed by him at his press, Midnight Paper Sales. The Grolier Club first published New York in 1915 with color woodcut engravings by Rudolph Ruzicka. The author of the current work, two and one half years in preparation, builds on the material in the edition of 1915, examining New York's development through nearly ninety years since the publication of the first work. He seeks to portray both continuous transformation and continuity in the city's development. Illustrations include a number of noteworthy New York landmarks. New. (26031) $500.00**

**Just Published**

5. **BARRET, Sebastien, Dominique Stutzmann and Georg Vogeler, editors. Ruling the Script in the Middle Ages. Formal Aspects of Written Communication (Books, Charters, and Inscriptions). Brepols, 2017, octavo, pictorial boards. 545 pp. First Edition. The textuality and materiality of documents are an essential part of their communicative role. Medieval writing, as part of the interpersonal communication process, had to follow rules to ensure the legibility and understanding of a text and its connotations. This volume provides new insights into how different kinds of rules were designed, established, and followed in the shaping of medieval documents, as a means of enabling complex and subtle communicational phenomena. Because they provide a perspective for approaching the material they are supposed to organize, these rules (or the postulation of their use) provide powerful analytical tools for structural studies into given corpora of documents. Originating in talks given at the International Medieval Congress in Leeds between 2010 and 2012, the twenty papers in this collection offer a precise, in-depth analysis of a variety of medieval scripts, including books, charters, accounts, and epigraphic documents. In doing so, they integrate current developments in palaeography, diplomatics, and codicology in their traditional methodological set, as well as aspects of the digital humanities, and they bridge the gap between the so-called 'auxiliary sciences of history' and the field of communication studies. They illustrate different possibilities for exploring how the formal aspects of scripts took their place in the construction of effective communication structures. Illustrated. New. (26188) $155.00**

6. **(BODLEIAN LIBRARY). HEBRON, Stephen. Marks of Genius. Masterpieces From the Collections of the Bodleian Libraries. Oxford: Bodleian Library, 2015, quarto, quarterbound in Nigerian goatskin with gold tooling and blind blocking on the spine and front cover, in a matching blocked, lined slipcase. 360 pp. "Collector's Edition" Limited to 350 numbered and signed copies. Marks of Genius pays tribute to some of the most remarkable testaments to genius throughout human history, from ancient texts on papyrus and the extraordinary medieval manuscript The Douce Apocalypse to the renowned children's work The Wind in the Willows. Bringing together some of the most impressive treasures from the collections of the Bodleian Libraries, it tells the story of the creation of each work and its afterlife, offering insight into the breadth and depth of its influence as well as its power to fascinate. Illustrating works from Euclid, Dante and Handel to Einstein, Austen and Gandhi, Marks of Genius showcases over 100 books and manuscripts that constitute the pinnacle of human creativity and which we continue to revere and revisit. With 220 full color illustrations. New. (25322) $150.00**


of work as a photographer, bookmaker and teacher, Douglas Holleley has developed a clear and considered approach to Digital Book Design and Publishing. The text covers a progression through the process of bookmaking, from a consideration of maquette and materials, through printing and bookbinding, as well as a step-by-step guide to page layout and image processing software. A rich and varied selection of full-color reproductions from historical and contemporary illustrated books and artists’ books places digital books in a historical continuum. With chapters on The Nature of the Book; The Process of Design; Typography; Setting Up; The Page Layout Program; Scanning; Correcting Images; Alternative Methods of Acquiring Images; Printing the Book; Printing Substrates and Materials; Binding the Book; Computers, Copyright and the Law. With a Bibliography and Glossary. Illustrated. New. (10762) $30.00

9. (BOOKBINDING). FOOT, Mirjam M. The Henry Davis Gift. A Collection of Bookbindings. Volume II. A Catalogue of North-European Bindings. London: The British Library, (1983), quarto, cloth with leather spine label. 368 pp. First Edition. Volume II covers bindings made in the British Isles, the Netherlands (including Belgium), Germany, Austria and Denmark. There are 368 entries, arranged by country of origin, as well as chronologically, with excellent bibliographical notes on each binding and the binders who executed them. Each entry consists of a header, the author, title and imprint of the book, a brief description of the binding, its provenance, and references, comparative material, literature, and notes when available. The headings also provide the place and date the book was bound and the name of the binder and first owner if known. Fully described and illustrated, the entries depict the kind of leather or covering material used, types of boards including paste board, pulp board, mill board, straw board, etc, spines, edges, doublures, leather joints, decorated end-papers, and the style of tooling. Also included is an introduction, list of locations, list of books and articles referred to, and indices of the binders and owners. New. (21987) $140.00

10. (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


13. (BOOKBINDING). LEUTZ, Pamela Train. The Thread that Binds. Interviews with Private Practice Bookbinders. (New Castle, DE): Oak Knoll Press, 2010, octavo, boards in dust jacket. First Edition. Comprised of 21 interviews of independent bookbinders, The Thread That Binds documents Pamela Leutz's quest to learn about the lives of representatives of this field. Each chapter tells a different story as Leutz discovers the challenges, successes, and "common threads" among each of the binders. Includes images offering a closer look at these bookbinders' studios, as well as photographs of the bookbinders themselves. All introductions are by Pamela Leutz, and also included is a special interview with bookbinder Don Etherington. An excellent pick for those considering working on their own in the field of bookbinding or for those simply interested in its history. Very fine.# (21254) $55.00

by Trinity College, Dublin, in the eighteenth century. This represents the first in a series of Studies in the History of Irish Bookbinding. Illustrated with 102 bindings and over 500 rubbings of binders tools. "[The authors] rightly see binding as an adjunct to local printing and publishing on this occasion, and so include an extensive series of printing records, for example, incidentally documenting Berkeley's interest in Greek." David McKitterick, "The Book Collector", Spring, 1989. Very fine in a very fine dust jacket. (12) $50.00


Robin Myers; Christopher de Hamel; Lotte Hellinga; Anthony Hobson; Nicolas Barker; Nicholas Pickwoad; David Pearson; Bryan Maggs; John Collins; Marianne Tidcombe; Dorothy A. Harrop, and many more

19. (BOOKBINDING). PEARSON, David. For the Love of the Binding: Studies in Historical Bookbinding Presented to Mirjam Foot. (London): The British Library, 2000, quarto, boards in cloth in original acetate wrapper. 392pp. First Edition. A festschrift in honor of Mirjam Foot focusing on her research interests. A magnificent collection of scholars and subjects: Robin Myers; Christopher de Hamel; Lotte Hellinga on fragments found in bindings and their role as bibliographical evidence; plaquette and medallion bindings by Anthony Hobson; Nicolas Barker on some unrecorded sixteenth-century French bookbindings; Nicholas Pickwoad; David Pearson; Bryan Maggs; John Collins; Marianne Tidcombe on de Sauty; Dorothy A. Harrop, and many more. This magnificent book ends with a bibliography of the writings of Mirjam Foot. With 44 color and 220 black and white illustrations. Very mild bump at top right corner, else a very fine copy. (10251) $75.00

21. **(BOOKBINDING). SHEPHERD, Rob. The Cinderella of the Arts: A Short History of Sangorski & Sutcliffe, a London Bookbinding Firm Established in 1901. Including a story of the Great Omar, a jewelled binding of the Rub‘iyat of Omar Khayyam lost on the Titanic in 1912.** London: Shepherds and Oak Knoll Press, 2015, large octavo, pictorial wrappers. (208) pp. First Edition. This book charts the history of one of the most important craft bookbinding workshops of the twentieth century. Sangorski & Sutcliffe was founded in 1901. The founding partners, Francis Sangorski and George Sutcliffe, established a business specializing in only the finest quality work and within a few years the workshop had grown into the most important hand bindery of the Edwardian era. The firm's greatest achievement from the early years, a binding that was to become known as the Great Omar, was decorated with over a thousand jewels; the story of its creation and subsequent loss on the Titanic has all the mystery and intrigue of a romantic melodrama. This book also includes the dramatic story of the second Great Omar, created during the turbulent years preceding the Second World War. The first fifty years of the company's history was a period which saw many changes in both the bookbinding industry and in the firm's fortunes. There were many notable successes, particularly in the years before and after the First World War, but the financial crash in 1929 and the depression that followed had serious consequences for a business dependent on exports and a luxury market. This is the story, in part, of how a small manufacturing firm adapted to economic pressures in testing times. The chapter 'Gentlemen and Players' looks at the influence the Arts and Crafts movement had on the trade, particularly during Sangorski & Sutcliffe's formative years, and examines the monetary and social conditions which led eventually to the closure of many of the larger firms. A good deal of material has been published about the practical aspects of craft bookbinding. There are also plenty of books on the history of the craft, particularly from a design perspective, but very little has been written about the commercial binderies that flourished in the 19th and early part of the 20th centuries and the contribution they made to hand-binding at its highest level. There is a danger the history of fine trade binding could disappear forever. The story of one hand bindery highlights the significant role the professional trade has played in preserving this noble and significant craft, a trade which Sangorski & Sutcliffe continues to this day. Illustrated in color. New. (25350) $85.00

22. **(BOSTON ATHENAEUM). ELIOT, S. A. "Catalogue of Pictures in the Athenaeum Gallery, 1829"** as it appears in *The North American Review.* No. LXIV. July, 1829. Boston : Frederick T. Gray, July, 1829, octavo, original printed paper wrappers. (292) pp. . First Edition. An enthusiastic 7 page review of the 3rd Exhibition. "The great merit of the collection is to be found in the works of our native artists." The author laments Washington Allston's apparent lack of interest in exhibiting at the Athenaeum noting that the only pictures of his displayed have been lent by other owners not by the artist himself. An unusually fine copy, with but slight shelf wear and several minor stains to wrappers, intermittent foxing. (26168) $50.00

23. **(BRAGDON, Claude Fayette). ELLIS, Eugenia Victoria and Andrea G. Reithmayr, editors. Claude Bragdon and the Beautiful Necessity.** Rochester, NY: RIT Cary Graphic Arts Press, 2010, quarto, printed wrappers. 240 pp. First Edition. Claude Bragdon (1866-1946) was a first-generation modernist architect, as well as an illustrator, critic, theorist and theater designer. Bragdon practiced architecture in Rochester, New York throughout the Progressive Era. Although his masterpiece, the New York Central Railroad Station, was demolished in the 1960s-70s, the First Universalist Church, the Bevier Memorial Building, the Peterborough Bridge near Toronto, and nearly 100 residences remain today. A prolific and influential writer, Bragdon published more than twenty books and hundreds of articles. He was nationally known for his graphic art, his writing on the fourth dimension, his Song & Light Festivals of 1915-1918, and his role in theater’s New Stagecraft. He had technical and artistic expertise in many disciplines, making it difficult to categorize his work into a specific stylistic trend. Bragdon’s work as an early modernist is important both in its own right and as a key to other 20th Century architects' work. The book includes a complete bibliography of Bragdon's published work, a timeline and an index. With 212 color and 36 black and white illustrations. New. (22913) $30.00

24. **(BRINLEY, George, Sale). Catalogue of the American Library of the Late Mr. George Brinley, of Hartford, Conn.** First three parts, of five. (New York: Leavitt), March 10-15, 1879; March 22-25, 1880; April 4- 8, 1881, octavo, each part rebound in three-quarter red morocco and marbled boards (viii), 306, (xii)pp.; (xvi), 200, (viii)pp.; (xii), (180), (viii)pp. 6,050 items. Printed price lists bound at front of each part. Brinley was one of the great collectors of Americana although "not possessing wealth, that excellent servant which lightens labor, Brinley was forced to use his head which also lightens labor, although not in the same degree...Brinley was the first of the great collectors to see that a book about Oregon was as true a piece of Americana as a Columbus letter, and that an American imprint has a special interest for American collectors. He broadened the field of collecting by despising nothing." Cannon, American Book Collectors, pp. 78-89. Ex-library University of George with bookplate, "From the Books of Louis Stone Moore...General Library, University of Georgia."
25. (BRITISH POETRY MAGAZINES). MILLER, David and Richard Price, (compilers). **British Poetry Magazines 1914-2000. A History and Bibliography of "Little Magazines."** London: British Library, 2006, octavo, cloth in dust jacket. viii, 452pp. First Edition. Documenting thousands of British poetry magazines from the last century, British Poetry Magazines 1914-2000 records the remarkable world of the 'little magazine'. It is a world where now famous authors are first found as unknowns. Many go on to use the little magazine as a testing ground for their writing for the rest of their lives. Here is the work of T.S. Eliot, Robert Graves, James Joyce, Laura Riding, Dylan Thomas, Samuel Beckett, Muriel Spark, Harold Pinter, Seamus Heaney, Ted Hughes, Angela Carter, Irvine Welsh, and many others. Although these magazines played a key part in the lives of so many British and American authors, they often had small print-runs and short lives: many are now extremely rare. This book lists the holdings of key libraries where the magazines can still be found. Each entry gives the editors involved, the dates of publication, and other information (such as documented interviews with editors, and details of any published index). Thousands of descriptions outline the magazines while short essays discuss the literary trends of the day in the context of these important periodicals. A name index identifies well over 5,000 authors and artists involved in the little magazine scene; a geographical index allows readers to locate the birthplaces of magazines across the British Isles. The book includes grayscale images of 32 little magazine covers. (15990) $45.00


27. (CHILDREN'S BOOKS). LOKER, Chris. **One Hundred Books Famous in Children's Literature.** New York: Grolier Club, (2015), quarto, pictorial wrappers . 320 pp. Reprint. This milestone catalogue showcases one hundred enduring classics of children's literature, each printed between 1600 and 2000. It contains brief but informative descriptions and color photographs of all one hundred famous children's books as well as provenance information for each specific copy shown. The books are organized chronologically, which allows readers to see the variety and growth of genres of literature for children from early forms of instructional primers to exuberant expressions of rhymes, stories, novels, and picture books. An appendix lists historic artifacts related to the books, including original illustrations, autograph letters, manuscript drafts, antique hornbooks, ivory alphabet discs, toys, dolls, and games, in order to demonstrate the interrelationships between children's books and the culture of their times. Four scholarly essays address various aspects of children and their books during different historical eras. The essays explore children's literacy and education in the seventeenth and eighteenth centuries, the impact of technological developments on children's book design, production, and marketing in the nineteenth century, and the evolution of the picture book genre in the context of important art and illustration movements in the twentieth century. Also included is a two-century history of children's book collectors, many of whose books are found in this catalogue. Some of the beloved books included herein are Grimm's Fairy Tales, Alice's Adventures in Wonderland, Tom Sawyer, Treasure Island, Peter Rabbit, The Wizard of Oz, Peter Pan, Winnie-the-Pooh, Charlotte's Web, The Cat in the Hat, Where the Wild Things Are, and Harry Potter. These classics and others—many famous today, some only in their time-will delight adults and children alike. One Hundred Books Famous in Children's Literature is the sixth in the series known as the Grolier Hundreds. The Grolier Club has published only five such catalogues in its 130-year history, focusing previously on English Literature (1903), American Literature (1946), Science (1958), Medicine (1994), and Fine Printed Books (1999). These admired works have set the standard for book collecting and reading enjoyment in their fields, and the compilers expect no less from this new addition to the Grolier Hundred canon. A very fine, clean copy. New. (25398) $65.00

28. (CHINESE BOOKS). TSIEN, Tsuen-Hsuin. **Written on Bamboo & Silk. The Beginnings of Chinese Books & Inscriptions.** Chicago: University of Chicago Press, (2004), octavo, brown cloth in dust jacket. (xxvi), 323pp. Second Edition, extensively revised and enlarged . Paleography, which often overlaps with archaeology, deciphers ancient inscriptions and modes of writing to reveal the knowledge and workings of earlier societies. In this now-classic paleographic study of China, Tsuen-Hsuin Tsien traces the development of Chinese writing from the earliest inscriptions to the advent of printing, with specific attention to the tools and media used. Now expanded and updated, this edition includes material that treats the many major documents and ancient Chinese artifacts uncovered over the forty years since the book's
first publication. Substantial contributions from Edward L. Shaughnessy, including a new afterword, complete this long-awaited second edition. Written on Bamboo and Silk—the only book of its kind available in English—has long been considered a landmark in its field. Critical in this regard is the excavation of numerous sites throughout China, where hundreds of thousands of documents written on bamboo and silk—as well as other media—were found, including some of the earliest copies of historical, medical, astronomical, military, and religious texts that are now essential to the study of early Chinese literature, history, and philosophy. Discoveries such as these have made the amount of material evidence on the origins and evolution of communication throughout Chinese history exceedingly broad and rich, and yet Tsien succeeds in tackling it all and building on the earlier classic work that changed the course of study and understanding of Chinese paleography. Illustrated with 26 halftones, 4 line drawings, and 3 tables. A very fine, clean copy in a like dust jacket which is not price clipped. (16757) $75.00


30. (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, Status, 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


34. DE BURY, Richard. The Philobiblon. London: Kegan Paul, Trench and Co., 1888, small octavo, maroon buckram over bevelled boards. (lxxxvi), 259 pp. First printing of this edition. Edited and translated, and with a Biographical and Bibliographical introduction by Ernest C. Thomas. With an index. "The first work devoted entirely to the love of books. Richard de Bury was a noted bibliophile; in the volume's twenty short chapters he defends his passion. He argues that 'all things decay and waste away in time, and those whom Saturn begets he ceaseth to devour. Oblivion would overwhelm all the glory of the world, had not God provided for mortals the remedies of books.' At the end of his treatise, he acknowledges that his passion may have led him into the occasional venial sin, a confession that will be recognizable to the present-day
has been added. Name and address on front endpaper, light foxing to edges of text block. Dust jacket near fine, price 209 pp. First Published in 1872. Edited with an Introduction by J. Mordaunt Crook. From the dust jacket, $15.00


41. EASTLAKE, Charles L. \textit{A History of the Gothic Revival.} New York: Humanities Press, 1970, octavo, blue cloth in dust jacket. 209 pp. First Published in 1872. Edited with an Introduction by J. Mordaunt Crook. From the dust jacket, "...In the text [Eastlake] dealt at length with the influences of Horace Walpole, Pugin and Ruskin...This factual approach guaranteed the book's permanent validity as a work of reference...This new edition reproduces the full text of Eastlake's work, including the 48 woodcuts. There is a comprehensive bibliography and an index. An extra section of 26 illustrations has been added. Name and address on front endpaper, light foxing to edges of text block. Dust jacket near fine, price clipped. (26003) $45.00


44. ERICKSON, Peter and Clark Hulse. \textit{Early Modern Visual Culture. Representation, Race, and Empire in Renaissance England.} Philadelphia: University of Pennsylvania Press, (2000), octavo, blue cloth. (vi), 403 pp. First Edition. An interdisciplinary group of scholars applies the reinterpretive concept of "visual culture" to the English Renaissance. Bringing attention to the visual issues that have appeared persistently, though often marginally, in the newer criticisms of the last decade, the authors write in a diversity of voices on a range of subjects. Common among them,
however, is a concern with the visual technologies that underlie the representation of the body, of race, of nation, and of empire. Several essays focus on the construction and representation of the human body—including an examination of anatomy as procedure and visual concept, and a look at early cartographic practice to reveal the correspondences between maps and the female body. In one essay, early Tudor portraits are studied to develop theoretical analogies and historical links between verbal and visual portrayal. In another, connections in Tudor-Stuart drama are drawn between the female body and the textiles made by women. A second group of essays considers issues of colonization, empire, and race. They approach a variety of visual materials, including sixteenth-century representations of the New World that helped formulate a consciousness of subjugation; the Drake Jewel and the myth of the Black Emperor as indices of Elizabethan colonial ideology; and depictions of the Queen of Sheba among other black women “present” in early modern painting. One chapter considers the politics of collecting. The aesthetic and imperial agendas of a Van Dyck portrait are uncovered in another essay, while elsewhere, that same portrait is linked to issues of whiteness and blackness as they are concentrated within the ceremonies and trappings of the Order of the Garter. New. (26012) $75.00

45. FANTHAM, Elaine. Roman Literary Culture. Baltimore: Johns Hopkins University Press, (1996), octavo, grey cloth in dust jacket. (xviii), (327) pp. First Edition. Scholars of ancient literature have often focused on the works and lives of major authors rather than on such questions as how these works were produced and who read them. In Roman Literary Culture, Elaine Fantham fills that void by examining the changing social and historical context of literary production in ancient Rome and its empire. Fantham’s first edition discussed the habits of Roman readers and developments in their means of access to literature, from booksellers and copyists to pirated publications and libraries. She examines the issues of patronage and the utility of literature and shows how the constraints of the physical object itself—the ancient "book"—influenced the practice of both reading and writing. She also explores the ways in which ancient criticism and critical attitudes reflected cultural assumptions of the time. A fine, clean copy. (26016) $15.00


49. FLEMING, Ian. "Now & Then" A Journal of books and personalities. Five issues. (London: Jonathan Cape), 1956-1961, large octavo, printed paper wrappers. (24), (24), (46), (24), and (24)pp. First Edition. No.'s 96 (Spring, 1956); 98 (Spring, 1957); 100 (Autumn, 1957, this issue with original printed announcement); 102 (Autumn, 1958) and 107 (Spring, 1961). No. 107 contains Fleming's "Operation Thunderball". No. 96 contains his "Follow the Pipeline" from Diamonds are Forever. No.98 "Visitor" from From Russia, with Love. No. 100 reprints the excerpt from issue 98. No. 102 contains an editorial concerning Ian Fleming and James Bond. A terrific Fleming/Bond group - would be tough to put together. All issues are in fine, clean condition. (26166) $175.00
Christopher Flint's book explores works by both obscure 'scribblers' and canonical figures, such as Swift, Haywood, Defoe, Richardson, Sterne and Austen, that interrogated the complex interactions between the book's material aspects and its producers and consumers. Flint links historical shifts in how authors addressed their profession to how books were manufactured and how readers consumed texts. He argues that writers exploited typographic media to augment other crucial developments in prose fiction, from formal realism and free indirect discourse to accounts of how 'the novel' defined itself as a genre. With 30 black and white illustrations. Very fine. (20320) $65.00

**Dunhuang Manuscript Forgeries.** “If only it were sexier, [forgery] might have rated recognition as the world's oldest profession...”

51. (FORGERIES). WHITFIELD, Susan, editor. *Dunhuang Manuscript Forgeries.* (London): The British Library, 2002, octavo, printed wrappers. 358 pp. First Edition. Professor Fujieda Akira from Kyoto University, Japan, was the leading figure in bringing the problem of Dunhuang manuscript forgeries to light and the results of his work and that of leading scientists, conservators and scholars in the field - using analysis of the calligraphy, use of ancient words, chemical testing of the dyes and paper fibres - and brought together in the first major discussion of this issue. There is little doubt that there are forgeries among the Dunhuang and Central Asian collections although there is little objective proof yet as to their extent. The problem was first made public by Professor Fujieda Akira following his comparison of the Japanese and British collections. In 1998 IDP organized a conference at the British Library to discuss this issue and the papers from the conference were published in 2002. From the Introduction: ‘If only it were sexier, it might have rated recognition as the world’s oldest profession. Ever since humankind became literate, civilization has been bedevilled by the forger's determination to deceive by mimicking the writing of others. Forgery might not be as sexy as sex — after all, what is? — but it comes close. It is a story with all the elements to grip the popular imagination: greed, large sums of money, deceit, sometime violence and, not least, the ability of the ordinary man to bamboozle the greatest expert or most lofty institution. The story of Central Asian Dunhuang manuscript forgeries contains all these elements and, despite almost nine decades having passed since the forgeries started to be produced, the story is yet to be concluded. Whether this is due more to curators' complacency or the forgers' skill is a matter of debate, but the fact remains that we still cannot say with any certainty whether or not there are large number of forgeries among the Dunhuang manuscripts now in collections worldwide, let alone give a foolproof method of detecting them or explain fully how and by whom they were made.” With detailed index and bibliography. 105 black and white and 12 color illustrations. Very fine and clean. (26172) $135.00

52. (FORGERY). LYNCH, Jack. *Deception and Detection in Eighteenth-Century Britain.* Ashgate, 2008, large octavo, cloth in dust jacket. 232 pp. First Edition. In the first extended treatment of the debates surrounding public deception in eighteenth-century Britain, Jack Lynch contends that forgery, fakery, and fraud make explicit the usually unspoken grounds on which Britons made sense of their world. Confrontations with inauthenticity, in other words, bring tacitly understood conceptions of reality to the surface. Drawing on a wide range of contemporary print and manuscript sources—not only books and pamphlets, but ballads, comic prints, legal proceedings, letters, and diaries—Lynch focuses on the debates they provoked, rather than the forgers themselves. He offers a comprehensive treatment of the criticism surrounding fraud in most of the noteworthy controversies of the long eighteenth century. To this end, his study is structured around topics related to the arguments over deception in Britain, whether they concerned George Psalmanazar's Formosan hoax at the beginning of the eighteenth century or William Henry Ireland's Shakespearean imposture at the end. Beginning with the question of what constitutes deception and ending with an illuminating chapter on what was at stake in these debates for eighteenth-century British thinkers, Lynch’s accessibly written study takes the reader through the means—whether simple, sophisticated, or tortuously argued—by which partisans on both sides struggled to define which of the apparent contradictions were sufficient to disqualify a claim to authenticity. Fakery, Lynch persuasively argues, transports us to the heart of eighteenth-century notions of the value of evidence, of the mechanisms of perception and memory, of the relationship between art and life, of historicism, and of human motivation. Contents: Preface; Introduction; Recognizing a fake when you see one; Conviction on the first view; The utmost evidence; Truth is uniform; All manner of experience and observation; The mention of posterior facts; False recollections; Motivated malignity; Different kinds of value; Bibliography; Index. A very fine, clean copy. (17724) $85.00

53. GEKOSKI, R. A. Modern First Editions. Twenty-three catalogues. *Catalogue 1, Autumn, 1982 - Catalogue 22, no date [circa 1997]. Includes four "Miscellany of Books" not included in the numbering of catalogues.* Leamington Spa; London: R. A Gekoski, Modern First Editions, 1982 - [c. 1997], small octavo; octavo, printed wrappers. various pagination, 32 pp - 90 pp. Catalogue Ten has (4)pp. Supplement laid in. This group is lacking Catalogues 13, 18 and 19. Illustrated. Browsing is such fun - Catalogue 1 contains an Ian Fleming collection comprising all of the first editions of the novels, in dust jackets and more for L1,385; Lawrence's Sons and Lovers in dust jacket; Stevens' Harmonium inscribed...
and in dust jacket; a 19 pp. Virginia Woolf typescript and so much more. Catalogue 2 offers Tolkien's Oxford gown; a D. H. Lawrence water color; an unpublished manuscript of a book on Dylan Thomas by his friend Ruthven Todd, etc. The subsequent catalogues show no lull in the quality of the material offered. All of the Catalogues in fine condition, the Miscellany issues have light soiling to wrappers with one having the notation "Available less 20%" on front wrapper. (26146) $265.00


56. (GUTENBERG, Johann). McMURTRIE, Douglas C. The Gutenberg Documents. New York: Oxford University Press, 1941, octavo, red and blue cloth. 239 pp. First Edition, Limited to 900 copies. With translations of the texts into English, based with authority on the compilation by Dr. Karl Schorbach. From McMurtrie's introduction, "...it became evident to me that the original documents relating to Johann Gutenberg constituted the keystone in the arch of source materials on the invention of printing." Twenty-seven legal documents relating to Gutenberg have been translated from the original Latin and German. "With the benefit of such advice [from the translators], I have endeavored to write a smooth and intelligible English text, which will also retain the archaic flavor of the original documents." With two Appendices: A Note on the Death of Johann Gutenberg and Two Spurious Documents Relating to Gutenberg. Top two corners very lightly bumped, else a fine, clean copy. (26177) $75.00


58. (HAMILL & BARKER - BOOKS). Rare Books, Prints and Original Drawings. A complete run of the six catalogues issued by these venerable Chicago rare book sellers. 1928 - 1936. Chicago: Hamill & Barker, 1928; 1929; 1930; 1933; 1934; 1936, small octavo, octavo, printed wrappers. (30); 53; 31; 48; 43; (71) pp. 218; 341; 214; 157; 140; 213 items offered. "Margery Barker (1901-1980) and Frances Hamill (1904-1987) met while working in Fanny Butcher's Chicago bookshop. In 1928 they formed a partnership to run their own antiquarian bookstore. Their successful endeavors in the book trade and their ability to network and discover authors and build client relationships with them on visits to England enabled them to acquire prominent manuscripts and literary collections, including the diaries of Virginia Woolf. Many of their clients were members of the Bloomsbury Group, including Leonard and Virginia Woolf, Lytton Strachey, and G.E. Moore. Concerned with scholarly access to the papers of prominent writers, Hamill & Barker frequently offered collections to academic libraries before publicizing them to private collectors. Library collections that benefited from an association with Hamill & Barker include the Berg Collection at New York Public Library, the Lilly Library at Indiana University, Harvard University Library, and Yale University Library. The firm sold both a copy of a New Testament printed by Gutenberg and the first secular book printed by Gutenberg in 1460, the Catholicon." Hamill & Barker, Inc. Archive, 1928-2001, McCormick Library, Northwestern University. "The 1950s were important for the business and for Frances Hamill professionally. She became president of the Antiquarian Booksellers Association of America in 1953, the first woman and first Midwesterner in the post....During the 1950s, they met Leonard Woolf, husband of the late Virginia Woolf — Woolf had died in 1941—and began a long relationship with him and others among the Bloomsbury literati. The acquisition of Virginia Woolf’s diaries began in 1957, the year they bought the 25 volumes. They did not receive the diaries until 1970, because Leonard Woolf wanted immediate access to them. They also bought several Woolf book manuscripts and hundreds
of letters....In the same years, they bought a valuable collection of books and manuscripts of George A. Poole, owner of a Chicago printing company. The collection had rare books from 15th to the 18th Centuries, published in European countries, the United States, and China, and included one volume of the Gutenberg Bible and William Caxton’s printing of Chaucer’s Canterbury Tales in 1484. The collection was sold to Lilly Library at Indiana University. In 1973, they were called “the big guns” of Michigan Avenue by a book critic, when they outbid a well-known New York dealer for Arthur Conan Doyle’s manuscript of The Sign of Four...." Adele Hast, "Bookwomen building Chicago — a Caxton connection." The 1936 catalogue has a pencil notation of "April 1936" on front wrapper with about a dozen items with a pencil check, else all in fine condition. (26169) $175.00


61. (HOE, Robert, Sale). [SWANN, Arthur], compiler. *Catalogue of the Library of Robert Hoe of New York. Part I, A-K; L-Z.* New York: Anderson Auction Company, April 24, May 1, 1911, octavo, wrappers. xii, (322) pp.; (285) pp. With over 3,538 lots of some of the world's finest copies of books and manuscripts in widely differing fields. McKay 6972; 6979. The Hoe auction became one of the most important sales to take place in America. After taking over the management of the family's printing company in 1886, Hoe's personal fortunes grew along with the company's successful expansion in all phases of graphic arts reproduction. This provided him with the resources to develop one of the most extraordinary libraries ever formed in America. He acquired manuscripts, incunabula, Books of Hours, Aldines, Elzevirs, fine bindings, early French and English literature, and Americana...Hoe determined to surround himself with others of like mind. In 1884 he and eight other bibliophiles formed the Grolier Club of New York..." Dickinson, A Dictionary of American Book Collectors, pp. 160-162. Extensively illustrated. Includes useful indices of incunabula and binders. With the usual chipping to the yapp edges of the wrappers, spine of the A-K part is slightly cocked. The L-Z part has a one inch chip at bottom of spine and has each lot priced in the margin. With the (24) pp. printed prices realized list, which has the front leaf roughly torn away, though present. Both parts are signed in pencil by Winslow Webber author of "Books about Books. A Bio-bibliography for Collectors." (26164) $75.00


66. HOWSAM, Leslie. Old Books and New Histories: An Orientation to Studies in Book and Print Culture. Toronto: University of Toronto Press, 2006, octavo, gilt stamped black boards. (12), (114) pp. First Edition. Studies in the culture and history of the book are a burgeoning academic specialty. Intriguing, rigorous, and vital, they are nevertheless rooted within three major academic disciplines – history, literary studies, and bibliography – that focus respectively upon the book as a cultural transaction, a literary text, and a material artifact. Old Books and New Histories serves as a guide to this rich but sometimes confusing territory, explaining how different scholarly approaches to what may appear to be the same entity can lead to divergent questions and contradictory answers. Very fine. (18374) $30.00

67. (HUGHES, Arthur). OAKLEY, Maroussia. The Book and Periodical Illustrations of Arthur Hughes 'A Spark of Genius' 1832-1915. New Castle; Pinner, Middlesex: Oak Knoll Press; Private Libraries, 2016, quarto, cloth in dust jacket. 328 pp. First Edition. The Book and Periodical Illustrations of Arthur Hughes is the first detailed account of the work of this somewhat neglected Pre-Raphaelite artist between 1855 and 1913. Many of his books were intended for children, including such classics as At the Back of the North Wind and The Princess and the Goblin, first published by Alexander Strahan in Good Words for the Young, 1869-71. Designs by Arthur Hughes for Christina Rossetti's Sing-Song and Speaking Likenesses were notable for their witty accompaniment to her poetry and prose, matching the curiosity of texts created to amuse (or terrify) Victorian and Edwardian children. The book is fully illustrated in black and white and includes an eight page color section. Appendices include a checklist of the books and periodicals, with a supporting bibliography and extensive notes. In all an invaluable account of the illustrative work of a Pre-Raphaelite artist so long undervalued by collectors. New. (25998) $75.00

68. (ILLUMINATED MANUSCRIPTS). BOEHM, Barbara Drake. Choirs of Angels. Painting in Italian Choir Books, 1300-1500. New York/New Haven: Metropolitan Museum of Art/Yale University press, (2008), quarto, pictorial wrappers. 64 pp. First Edition. A description of the Metropolitan Museum’s collection of nearly 40 illuminations from Italian choral manuscripts. Representing the work of Gothic and Renaissance masters both celebrated and anonymous, these precious paintings in miniature—with their compelling narrative, brilliant color, and shining gold—bear witness to exceptional aesthetic accomplishment. The choir books they illuminate are a rich source of information about the development of chant, whose unexpected transcendent tonalities have abiding appeal today. They also serve as primary sources for the study of the lives of religious communities and of the philosophy and faith that infused medieval Europe, offering a glimpse of Italy at the dawn of the Renaissance. Very fine. (19847) $19.95

69. (ILLUMINATED MANUSCRIPTS). BROWN, Michelle P. A Guide to Western Historical Scripts from Antiquity to 1600. Toronto: University of Toronto Press, (2002), quarto, wrappers. 138pp. Reprint. For readers who wish to trace the evolution of scripts in the West from antiquity to the early modern period, and who want to read the work of their scribes, this volume provides a wide-ranging collection of materials supported by 55 full-page illustrations from manuscripts. Brown provides a synopsis of each of the major phases of development, a bibliography at the beginning of each section, and comments on regional and chronological diffusion where appropriate. Each plate is accompanied by a facing page of commentary giving a brief description of the manuscript and its script, followed by a transcription of the text. Very fine and clean. (9962) $25.00

highlight some of the mysteries of the Index and the first book to focus exclusively on the manuscript. Iconography, the descriptive and classificatory investigation of subject matter in the arts (and often associated with Erwin Panofsky), has been central to art history since the early twentieth century. In this volume from the Index of Christian Art, a group of distinguished scholars makes skilled use of the methodology to examine a number of significant medieval manuscripts, including the Morgan Picture Bible. Between the Picture and the Word presents some of the most innovative thinking in medieval studies. Its numerous color and black-and-white illustrations enhance the discussions and give readers insight into the beauty of medieval manuscript art. Over 275 color and black and white illustrations. With bibliographical references and an index. Very fine and clean, without jacket, as issued. (14791) $65.00

71. (ILLUMINATED MANUSCRIPTS). König, Eberhard. The Hours of Marie de’ Medici. A Facsimile. Bodleian Library, 2015, small octavo, cloth in slipcase. 352 pp. First Printing of this Facsimile Edition. At the turn of the fifteenth century, private devotionals became a specialty of the renowned Ghent-Bruges illuminators. Wealthy patrons who commissioned work from these artists often spared no expense in the presentation of their personal prayer books, or ‘books of hours’, from detailed decoration to luxurious bindings and embroidery. This enchanting illuminated manuscript was painted by the Master of the David Scenes in the Grimani Breviary (known as the David Master), one of the renowned Flemish illuminators in the sixteenth century. Every page of the manuscript is exquisitely decorated. Fine architectural interiors, gorgeous landscapes and detailed city scenes, each one depicting a narrative, form the subjects of three full-size illuminations and forty-two full-page miniatures. There are floral borders on a gold ground or historiated borders in the Flemish and Italian style on every page. It is one of the finest examples of medieval illumination in a personal prayer book and the most copiously illustrated work of the David Master to survive. The manuscript owes its name to the French Queen, Marie de’ Medici, widow of King Henri IV. For a time she went into exile in Brussels, where she is thought to have acquired the manuscript before moving again to Cologne. An inscription in English states that she left the book of hours in this city, and it is here that an English manuscript collector, Francis Douce, may have acquired the book and eventually donated it to the Bodleian Library.#Together with a scholarly introduction that gives an overview of Flemish illumination and examines each of the illustrations in detail, this full-color facsimile limited edition, bound in linen, faithfully reproduces all 176 pages of the original manuscript. It is beautifully presented in a slipcase with a photographic reproduction of the original, delicately embroidered velvet binding. New. (25397) $195.00

72. (ILLUMINATED MANUSCRIPTS). MYNORS, R.A.B. & R.M. Thomson. Catalogue of the Manuscripts of Hereford Cathedral Library. Suffolk, Eng: Boydell & Brewer, 1993, quarto, blue cloth in dust jacket. 272pp. First Edition. The library at Hereford Cathedral is famous as one of the few surviving ‘chained libraries’; but the contents of the books secured to the seventeenth century presses are less well known. There are 227 western manuscripts, of which about half have been at the cathedral since before the Reformation. They range in date from the eighth to the fifteenth century, and include finely-illustrated patristic books of the twelfth century, a large collection of Oxford University legal textbooks, and books of civil and canon law from the end of the thirteenth century. Over half the volumes survive in largely intact medieval bindings. The catalogue, begun by the late Sir Roger Mynors and completed by Professor Thomson, reflects the particular strengths of the collection. The many glossed books are described using a particularly effective system devised by Sir Roger Mynors. An introductory essay by Michael Gullick describes the medieval bindings, and the plates cover not only illumination and bindings, but medieval pressmarks and ownership inscriptions, as well as examples of scripts. A comprehensive and consistent approach, difficult to believe it will ever be superseded... enspelndoured by a large number of informative plates, no fewer than forty-five of them in full color... contribute[s] a good deal to our knowledge of the circulation of books and the places where they were made. MEDIUM AEVUM Thomson’s introduction is required reading for anyone interested in medieval books and libraries. A fine, clean copy. (10284) $200.00

73. (ILLUMINATED MANUSCRIPTS). PANAYOTOVA, S. Colour. The Art and Science of Illuminated Manuscripts. Harvey Miller, 2016, large octavo, pictorial wrappers. 420 pp. First Edition. This richly illustrated catalogue accompanies the exhibition that celebrates the bicentenary of the Fitzwilliam Museum in Cambridge with a display of its finest illuminated manuscripts. Of all the medieval and Renaissance arts – from sculptures, ivories, frescoes and stained glass to easel and wall paintings – it is manuscript illuminations, protected inside volumes, that best preserve the glowing
colors 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 analyzes 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. 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 analyses 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. New. (26189) $65.00

74. Jackson, John Hughlings. Selected Writings of John Hughlings Jackson. Volume One: On Epilepsy and Epileptiform Convulsions. Volume Two: Evolution and Dissolution of the Nervous System, Speech, Various Papers, Addresses and Lectures. London: Hodder and Stoughton, 1931, 1932, large octavo, blue cloth; blue cloth in dust jacket. xiv, 500 pp.; viii, 510 pp. First Edition. The writings of the English neurologist best known for his work on epilepsy. From the library and with the signature, in both volumes, of the neurosurgeon Theodore C. Erickson and with his rubber-stamp, “T. C. Erickson, M.D., Ph.D. Madison Wisc.” to bottom edge of text block. Volume One has a half inch water stain at the bottom of the spine, a three-quarter break in the middle cloth of the spine and several small spots on front cover. Volume Two has its dust jacket water stained at the bottom of the spine and bottom of the back cover. The water has caused the jacket to adhere to the cloth at the bottom of the spine and leave remnants of the paper to the cloth on the back cover. Several spots to front of dust jacket. Bindings strong in both volumes. (25368) $300.00

75. James, Montague Rhodes. Montague Rhodes James. London: Scolar Press, (1980), octavo, cloth in dust jacket. (xviii), 461 pp. First Edition. From the jacket: "Although M. R. James is most widely known today as the author of a celebrated collection of ghost stories, his principal achievements were as an academic; he was a biblical scholar of the first order, a leading antiquary (an interest constantly reflected in his ghost stories) and a pioneer in various fields of bibliography and palaeography." With a 12pp. bibliography. Dust jacket price clipped, otherwise a very fine, clean copy. (3506) $35.00

76. Johnson, Samuel. Overholt, John, Exhibition Curator, and Thomas A. Horrocks, Editor. A Monument More Durable than Brass. Donald & Mary Hyde Collection of Dr. Samuel Johnson. Houghton Library, 2009, large octavo, maroon cloth in dust jacket. (viii), (128) pp. First Edition. To commemorate the tercentenary of the birth of Samuel Johnson (1709–1784), whose influence on his time was as monumental as his legacy is enduring, Harvard University’s Houghton Library presents this exhibition catalogue of items drawn from the Donald & Mary Hyde Collection of Dr. Samuel Johnson, bequeathed to the library in 2004 by Mary Hyde Eccles. This copiously illustrated catalogue documents sixty years of assiduous and painstaking effort on the part of Lady Eccles, initially in collaboration with her first husband, Donald F. Hyde, and later with the encouragement and support of her second husband, David, Viscount Eccles, to assemble one of the world’s finest collections of eighteenth-century English literature. The catalogue, including essays on Johnson’s literary durability and on Donald and Mary Hyde’s life as collectors, pays tribute to a great literary icon and to a remarkably generous woman who devoted her life to collecting an astonishing array of books, manuscripts, prints, and other rare artifacts relating to his life and times. With 50 color illustrations. New. (23600) $35.00


78. Knight, Stan. Historical Types from Gutenberg to Ashendene. New Castle: Oak Knoll Press, 2012, quarto, boards in dust jacket. 104 pp. First Edition. Historical Types begins in 1454 with Gutenberg’s experiments with moveable type and reaches as far as the Fine Press movement at the beginning of the twentieth century. Every historical example shown in the survey is the result of hand-engraved punches, hand-set type, and pages hand-printed sheet by sheet. The book explores every major development in the design of type and includes some (previously) lesser-known designers whose type designs made significant contributions to the craft. The material is divided into sections by historical period and assigned category numbers for easy reference. The text of the book provides an excellent historical background to the study of type history, but the primary value of this book is its illustrations. Each entry consists of a double-page spread showing three-fold photographic reproductions of the relevant types - a whole page of the book to show context, an actual-size sample to show scale, and a detailed enlargement to show a closer view of the type. All of the digital photographs for Historical Types have been specially commissioned (with special lighting) to show the type samples in a totally new way, with a size, detail, and
clarity not seen before. Each set of illustrations is accompanied by a detailed but concise written commentary. The book also includes an extended introduction describing the book and dealing with significant material outside the scope of the commentaries. Extensively illustrated. New. (22746) $39.95


82. (LITTLE MAGAZINES). Inferno. Number Two. San Francisco: Inferno, no date, (c. 1950), octavo, printed heavy paper wrappers. (16)pp., stapled. Edited by Leslie Woolf Hedley. Type handset by Koky Hedley. Contributions by Kenneth Patchen and others. Minor sunning at spine fold, else a fine, clean copy. (26163) $30.00


Numbers 1 – 3, all published

90. (LITTLE MAGAZINES). Parabalou. Nos. 1 - 3, all published. Farmington,

92. (MARbled paper). MIURA, Einen. *The Art of Marbled Paper. Marbled Patterns and How to Make Them*. London: Zaehnsdorf Ltd., 1990, large quarto, boards in dust jacket. 152pp. From the dust jacket: "This unique book traces the history of marbled paper from its origins to the present day. Drawing on his unrivalled collection of over five thousand original marbled papers, Einen Miura not only provides the reader with a comprehensive source of inspiration, but also gives specific and clear descriptions of how the papers were created and how they can be produced today. There are complete, easy-to-follow instructions accompanied by diagrams and stage-by-stage photography, including over one hundred and twenty full-colour illustrations." Also with an original sample of marbled paper. A very fine copy in a very fine dust jacket which is not price-clipped. (3642) $45.00

93. McDonALD, Peter D. *British Literary Culture and Publishing Practice, 1880-1914*. Cambridge: Cambridge Univ Press, (1997), octavo, boards in dust jacket. 242pp. First Edition. This book is about the radical transformation of British literary culture during the period 1880 to 1914 as seen through the early publishing careers of Joseph Conrad, Arnold Bennett and Arthur Conan Doyle. Peter D. McDonald examines the cultural politics of the period by considering the social structure of the literary world in which these writers worked. By tracing the complex network of relationships among writers, publishers, reviewers and readers, McDonald demonstrates the importance of social history and publishing to questions of critical interpretation. Contents: 1. Men of letters and children of the sea: Joseph Conrad and the Henley circle; 2. Playing the field: Arnold Bennett as novelist, serialist and journalist; 3. Light reading and the dignity of letters: George Newnes, Ltd. and the making of Arthur Conan Doyle. A very fine, clean copy in a like dust jacket which is not price clipped. (10849) $25.00


handmade paper, known as hanji, is familiar to Koreans but a mystery outside its home country. This lustrous paper that
borders. Made by farmers and artisans during the bitter cold winters, hanji was a noble marker of the literati who demanded
comes in a wide array of thickness, color, dimension, and translucency was once a coveted item inside and beyond Korean
Press, 2014, octavo, cloth in dust jacket. 208 pp. Second Printing. With a history of well over 1,500 years, Korean
chronicles many of the trips that Elaine has made to China over more than a quarter of a century. Illustrated with 85 color
represent unbroken traditions of papermaking by hand. She interviewed the papermakers, recorded their histories, and
After drying in the sun, the sheet of paper was gently pulled from the cloth. Although many uses for paper were discovered,
to great numbers of people, and new businesses specialized in art reproductions for homes of a burgeoning middle class,
employing nineteenth-century inventions, lithography and photography. Today, paper and book conservators are faced with
problems or identifying a bewildering array of papers and mediums that comprise nineteenth-century artifacts, as well as
analyzing more complex deterioration processes. Basing sound storage and exhibition recommendations, and conservation
treatments on as much material and technological information as possible is crucial if the conservator is to make correct
decisions for the preservation of valued artifacts. This book does not include "recipes" for conservation treatments,
however. In the chapter on conservation, Baker addresses problems encountered when conserving nineteenth-century,
paper-based artifacts. For example, she explains why chromolithographs are more difficult to conserve compared to prints
on linen-rag papers sized with gelatin. Until this book, basic information about the many kinds of paper manufactured
throughout the century and the medium applied to them has not been available in one resource. Information is presented in
easily understood language for professional conservators and non-professionals alike. With over 500 illustrations, many in
color. Very fine. (21411) $65.00

100. (PAPERMAKING). BAKER, Cathleen A. From the Hand to the Machine. Nineteenth-Century American
dust jacket. 432 pp. Second Impression. Nowhere in the world did the industrial revolution occur faster and to such a degree
than in the United States. The American pulp-and-paper and printing industries not only grew exponentially, but also
enabled a national publishing industry. Books published en masse allowed the dissemination of information and knowledge
great numbers of people, and new businesses specialized in art reproductions for homes of a burgeoning middle class,
employing nineteenth-century inventions, lithography and photography. Today, paper and book conservators are faced with
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easily understood language for professional conservators and non-professionals alike. With over 500 illustrations, many in
color. Very fine. (21411) $65.00

than 2,000 years ago was a wondrous discovery. Worn out fishnets, hemp rags, and rope were soaked, beaten to a pulp, and
then the watery mass was poured onto a cloth stretched over a wooden frame. On its surface, a web of fibers coalesced.
After drying in the sun, the sheet of paper was gently pulled from the cloth. Although many uses for paper were discovered,
the most important was as a superb writing surface. Over a millennium, papermaking spread throughout China, then east to
Korea and Japan, and finally west along the Silk Road to the rest of the world. The materials, tools, and techniques changed
according to what was available to particular environments. A few scholars have written about hand papermaking in china,
but none has been as thorough as Elaine Koretsky. Her remarkable journeys have taken her from the Taklimakan and Gobi
Deserts to the Himalayas. Over the course of eighteen field expeditions, she has located forty-two, often remote villages that
represent unbroken traditions of papermaking by hand. She interviewed the papermakers, recorded their histories, and
documented their processes in both film and digital formats, and in print. Enlightening as well as entertaining, Killing Green
chronicles many of the trips that Elaine has made to China over more than a quarter of a century. Illustrated with 85 color
and black and white photographs and maps. Very fine. (21406) $35.00

Press, 2014, octavo, cloth in dust jacket. 208 pp. Second Printing. With a history of well over 1,500 years, Korean
handmade paper, known as hanji, is familiar to Koreans but a mystery outside its home country. This lustrous paper that
comes in a wide array of thickness, color, dimension, and translucency was once a coveted item inside and beyond Korean
borders. Made by farmers and artisans during the bitter cold winters, hanji was a noble marker of the literati who demanded
high-quality paper for books, documents, calligraphy, and painting. Hanji also played a sacred role as the support for
illuminated suras, the body of temple decorations, and spirit of rituals where it was burned in hopes that its ashes would
rise to the sky. Fashioned into objects that ranged from kites to armor to shrouds to chamber pots, there was seemingly no
end to the possibilities of the combination of human ingenuity and paper through the transformation of natural fibers, until
forces of history and industrialization collided and left this once-celebrated substrate and its related craft practices near extinction. In this first English-language book about hanji, Aimee Lee shares her experience as a Korean-American artist and Fulbright fellow on her search for a traditional Korean papermaking teacher. Of the handful of American hanji researchers, she is the only one to have interacted with Koreans in their own language while simultaneously learning the craft. This book follows her journey as she met papermakers, scholars, and artists from bustling cities to traditional Korean villages to Buddhist temples to island outposts. Illustrated with 320 color photographs, drawings, map. (22840) $35.00

103. (PAPERMAKING). LORING, Rosamond B. Decorated Book Papers. Being an Account of their Designs and Fashions. Edited by Hope Mayo. Cambridge, MA: Houghton Library, 2008, octavo, boards in dust jacket. 215 pp. Third Edition. Decorated Book Papers, first published in 1942, remains one of the standard works on its subject. In it, Rosamond Loring, collector and maker of decorated papers, explores the history and use of decorated papers in the book arts: the early history of endpapers and marbling, marbled endpapers, printed endpapers, Dutch gilt or Dutch flowered papers, paste endpapers, nineteenth-century endpapers, publishers' endpapers, and pictorial endpapers. Appendices are devoted to the art of marbling, the preparation of paste papers, and a listing of some early makers of decorated paper. The present edition reprints Loring's text, unchanged from the first, second, and third editions, and the memoirs of Loring by Walter Muir Whitehill, Dard Hunter, and Veronica Ruzicka, first published in the second edition (1952). In addition, there is a new account of Loring's life and work by Hope Mayo. The seventy-three color illustrations have been newly photographed from the actual paper samples, themselves from Loring's collection, that were included in Philip Hofer's personal copy of the deluxe first edition. With 80 color illustrations. New. (17663) $50.00

104. PARK, Sang-jin. Under the Microscope. The Secrets of the Tripitaka Koreana Woodblocks. Cambridge: Cambridge Scholars, 2013, small octavo, black boards in dust jacket. xvi, 165 pp. First English language edition. This volume presents a wood anatomist's study of the Tripitaka Koreana, the world's oldest surviving printing artifact from 13th-century Korea. Whereas existing research on this most comprehensive and accurate version of the Buddhist canon in East Asia has relied primarily on incomplete textual evidence and on less than reliable oral traditions in addressing the secrets of the creation, birthplace, material, and miraculous conservation of the Tripitaka Koreana, the author of this volume looks to physical evidence - the woodblocks themselves - for answers. The 81,258 printing plates reveal a wealth of information under the microscope of a wood anatomist: the microscopic picture that emerges helps identify the particular wood species, leading us to their natural habitat, and in turn to the likely logging and engraving sites. These findings challenge the so-called facts about the woodblocks, and offer valuable insights into the day-to-day creation process, from the preparation to the engraving phase, as well as post-production care for optimal preservation. Its value as a Buddhist text aside, the Tripitaka Koreana is an avatar of old Korean science that compels us to go one step further than reading between the lines; that is, to look beneath the engraved letters for clues left behind by nature, man, and time. Very fine. (23043) $67.95

Donald Wing once recalled his graduation at Yale as follows: "All the seniors were asked what they dreamed of doing, and I said I wanted to read second-hand book catalogues."

105. (PERIODICALS). GOLDWATER, Walter. Radical Periodicals in America 1890-1950. With a Genealogical Chart and a Concise Lexicon of the parties and Groups Which Issued Them. A Bibliography with Brief Notes. New Haven: Yale University Press, 1966, large octavo, red cloth. (xviii), 51 pp. First Edition. Number of issues and dates in production with a brief history of each periodical. Omitted from this list are daily newspapers, purely trade-union publications, local publications, literary magazines, and finally, "Periodicals appealing to special groups (no matter how large), such as women, Protestants, or members of the staff of the New York Public Library." I assume Mr Goldwater had quite a sense of humor. 321 titles listed. Front cover and spine heavily water spotted. With a pencil inscription on the front endpaper, "To Donald G. Wing and/or the Library with very best wishes from Walter Goldwater." Dr. Wing was librarian of Yale University and compiler of "A Short-Title Catalogue of Books Printed in England, Scotland, Ireland, Wales, and British America and of the English Books Printed in Other Countries, 1641-1700." (26176) $45.00

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 Auchinloss; 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


108. (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 Velin, 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

109. (RAMPANT LIONS PRESS). CARTER, Sebastian. The Rampant Lions Press: A Narrative Catalogue. New Castle: Oak Knoll Press, 2013, quarto, cloth in dust jacket. 208 pp. First Edition. Founded by Will Carter in 1924, the Rampant Lions Press in Cambridge, England, established itself as one of the leading letterpress workshops in the decades after the Second World War. Will was joined by his son Sebastian in the 1960s, and the business became known worldwide for its craftsmanship and design skills. It was not strictly a private press, but rather a small publisher of fine editions and a printer for other publishers. The broad scope of its activities led to working on books by a wide range of authors and artists, including Michael Ayrton, Leonard Baskin, Samuel Beckett, T. S. Eliot, Anthony Gross, Thom Gunn, Tony Harrison, Seamus Heaney, Ted Hughes, Christopher Isherwood, David Jones, R B Kitaj, George Mackley, Haruki Murakami, John Nash, Harold Pinter, John Piper, Sylvia Plath, Patrick Proctor, Paula Rego, Michael Rothenstein, Salmon Rushdie, Siegfried Sassoon, Ali Smith, Colm Toibin, William Trevor and John Updike, among many others living and dead. For an exhibition of the Press's work at the Fitzwilliam Museum in Cambridge in 1982, Sebastian Carter compiled a catalogue of the books shown. It consisted of 89 titles, about half the total printed so far. From then until the closure of the Press in 2008, the total grew to 321, and this Catalogue describes them all. There is a detailed description of each book, including its title page, typefaces, papers and bindings, together with any binding variants, and details of any prospectuses produced. There are 130 black and white illustrations and 16 pages of colour illustrations. Each entry has a note of the background of the title, providing important insights into the process of publication. In addition, the Catalogue is divided into four sections covering the main periods of the Press history, and each section is prefaced with the story of that period, so that the book is in effect a history of the Press. There are also appendices devoted to the pressmarks, types and papers used by the Press, and the publicity materials produced. Sebastian Carter studied English Literature and Fine Arts at Kings College, Cambridge, and then worked with publishers and design studios in London, and the Trianon Press in Paris, before joining his father Will Carter at the Rampant Lions Press, which he later ran until 2008. He writes extensively on printing and typography, reviewing regularly for The Times Literary Supplement. His Twentieth Century Type Designers (1987; paperback 2002) has become a standard work. He is European editor of Parenthesis, the journal of the Fine Press Book Association. He contributed a number of entries to The Oxford Companion to the Book (2011) and has written the type history sections of The History of the Monotype Corporation, to be published by the Printing Historical Society. He received the 2013 laureate award from the American Printing History Association. Illustrated. New. (23532) $65.00


111. (ROSENBACK, A. S. W.). SILVER, Joel. Dr. Rosenbach and Mr. Lilly: Book Collecting in a Golden Age. New Castle, DE: Oak Knoll Press, 2011, octavo, boards in dust jacket. 176 pp. First Trade Edition. There was a time when book collecting was big news. In the first half of the twentieth century, some of America's leading financiers, executives,
and philanthropists played "this book-collecting game" (as A. Edward Newton called it) and competed with each other for
the finest books and manuscripts in the world. Their booksellers were no less newsworthy, and one of the most astute,
knowledgeable, and flamboyant of them all was Dr. A. S. W. Rosenbach of Philadelphia. Dr. R, as the press liked to call
him, helped to build some of America's greatest collections, and his own library, assembled from the treasures that he took
home for himself rather than put into his stock, still draws visitors and researchers from around the world. Dr. Rosenbach
and Mr. Lilly: Book Collecting in a Golden Age is the story of one collector, Josiah Kirby Lilly, Jr., of Indianapolis, and the
books and manuscripts that he bought from Dr. Rosenbach. The story is told through the many letters that they exchanged,
and through the descriptions and illustrations of the books and manuscripts themselves. Mr. Lilly assembled a collection of
some twenty thousand books in American literature and on historical Americana throughout the course of his collecting
career. He bought books from a number of booksellers, but Rosenbach sold Lilly some of the best books and manuscripts in
his collection. Rosenbach and Lilly were both personally interested in literature and Americana, and while Lilly was a
conservative businessman who was usually very methodical in his acquisitions, Rosenbach's enthusiasm, which was well
supported by his knowledge and experience, enticed Lilly to make some uncharacteristically large purchases during the two
decades of their relationship. This book focuses on the intersection of the two men and their business relationship from the
1920s through the 1940s. Though this book is the story of only one collector and bookseller, it is also a microcosm of a
great age of book collecting, in which choices were made by booksellers and collectors alike that shaped the contents of
some of the greatest research libraries of our own day. Dr. Rosenbach and Mr. Lilly was first published in 2010 in a limited
edition by Bird & Bull Press. This new trade edition retains Henry Morris's superb design and adds a new preface,
additional illustrations, and an index. A sixteen page section of color plates is also included. Very fine. (21830) $49.95

40pp. First Edition. In the years between World War I and World War II, Chicago
was not only America's major printing center but also the home of an exciting
group of artists, designers, and printers who made wonderful books that reflected
the commercial printing world but also exemplified the fine press tradition.
Influenced by English and French Renaissance traditions, Chicago fine presses
also found their inspiration in the native craft traditions, frontier heroes and
powerful landscapes of America. This exhibition, organized by the venerable
Caxton Club of Chicago, will focus on approximately 65 leading Chicago-area
private presses that were active between World War I and World War II:
Alderbrink Press, Black Cat Press, Printing Office of Philip Reed, and others.
New. (11832) $15.00

(SASSOON, Siegfried). The Library of the late Siegfried Sassoon.
Comprising a large collection of his own original manuscripts and printed
books, together with books (many presentation copies), manuscripts and
autograph letters from other important writers. London: Christie, Manson &
Woods, 1975, quarto, printed heavy paper wrappers. (100)pp. With seven plates,
and several facsimiles in the text. Sale held June 4, 1975. A very interesting
catalogue in fine, clean condition. (26138) $27.50

Penguin Collectors Society, (2016), large octavo, printed wrappers. (48) pp. First Printing of this edition, one of 600 copies
printed. This essay, written in 1974 by Hans Schmoller, was part of a celebratory volume Essays in the history of publishing
in celebration of the 250th anniversary of the House of Longman, 1724-1974, edited by Asa Briggs. At the time, Schmoller
was nearing retirement after a long career with Penguin Books as the typographer, head of production and finally a director
of the company. In 1970 Allen Lane died and the company became part of Pearson Longman which was especially focussed
on educational publishing. The essay is reproduced in facsimile and is supplemented by a brief biography of Schmoller and
bibliographies of writing by him and about him, all based on the work of Gerald Cinamon. There is also a review by Alan
Powers of the 2005 exhibition of Schmoller's work for Penguin. The whole is edited by James Mackay, designed by Tim
Graham and reissued in this format to mark the centenary of the birth of Hans Schmoller on 9 April 1916. It also marks the
death of Tanya Schmoller on 14 January 2016. A fine copy. (26033) $35.00

SIMS, George. The Rare Book Game. [with] More of the Rare Book Game. [with] Last of the Rare Book
Editions. A collection of articles by the English writer and rare book dealer, G.F. Sims. Although these articles have
appeared in periodicals such as "The Book Collector," "Antiquarian Book Monthly Review," and "London Magazine," some
are printed in their entirety for the first time here. In "The Rare Book Game," Mr. Sims recounts his experiences over a
thirty-year period as a rare book dealer who purchased material from Alida Monro (wife of Harold Monro, proprietor of the
Poetry Bookshop), Richard Aldington, Helen Thomas (wife of Edward Thomas), Vyvyan Holland (son of Oscar Wilde),
116. (SITWELL, Sacheverell). RITCHIE, Neil. Sacheverell Sitwell: An Annotated and Descriptive Bibliography 1916-1986. [Florence]: The Giardio Press, 1987, large octavo, red cloth in dust jacket. 391pp. First Edition, Limited to 425 numbered copies signed by Ritchie. This bibliography records in full detail, with copious notes often quoting from Sitwell's letters, the first and subsequent editions of his 135 books, his 91 contributions to the works of others and his 288 appearances in periodicals. Radio and television broadcasts are covered, a bibliography of biographical and critical writings about Sitwell is included and the work concludes with a complete index. The bibliography is profusely illustrated with 12 color plates, a further 12 in monochrome and 8 half-tones on the text pages, depicting title-pages and dust wrappers by the leading artists with whom Sitwell collaborated, such as Rex Whistler, Gino Severini, Barnett Freedman, John Farleigh and Irene Hawkins. A very fine, clean copy. (16638) $65.00


118. (STOCKHAUSEN SALE). The William E. Stockhausen Collection of English and American Literature. 2 parts. Nov. 19 & 20, and Dec. 14, 1974. New York: Sotheby Parke Bernet, Nov 19-20; Dec 14, 1974, quarto, printed paper wrappers. 508 items; 300 items. Illustrated with numerous photographs of triple-deckers, title pages, and autograph letters, the first and subsequent editions of his 135 books, his 91 contributions to the works of others and his 288 appearances in periodicals. Radio and television broadcasts are covered, a bibliography of biographical and critical writings about Sitwell is included and the work concludes with a complete index. The bibliography is profusely illustrated with 12 color plates, a further 12 in monochrome and 8 half-tones on the text pages, depicting title-pages and dust wrappers by the leading artists with whom Sitwell collaborated, such as Rex Whistler, Gino Severini, Barnett Freedman, John Farleigh and Irene Hawkins. A very fine, clean copy. (26147) $25.00

119. THOMAS-STANFORD, Charles. Early Editions of Euclid's Elements. San Francisco: Alan Wofsy Fine Arts, 1977, quarto, gray cloth. (x), (68)pp., plates unpaginated. Revised Edition, Limited to 450 copies. The bibliography includes editions of not less than the first six books with demonstrations, &c., in Greek, Greek and Latin, or Latin; Editions in Greek and Latin of the Enunciations only; Translations into current European languages, and into Arabic; and Fragmentary editions in various languages. With an Index of Places, Index of Printers and Publishers, List of Plates, Plates, and List of New Plates (1977 edition). Includes 12 original plates and 14 new plates, some printed in red and black. (17218) $40.00

120. THOMPSON, John J. Robert Thornton and the London Thornton Manuscript. British Library MS Additional 31042. (Cambridge, Eng): D. S. Brewer, (1987), quarto, blue boards in dust jacket. 155pp. First Edition. British Library MS Additional 31042 (the London Thornton manuscript) is one of two miscellaneous collections copied in the middle years of the 15th century by Robert Thornton of East Newton in North Yorkshire. It has secured its place in the history of late medieval book production as "Thornton's other book," since it is always seen as smaller, less varied in contents, less well organized, and therefore less important than its sister volume at Lincoln. The main objectives of the present study are to re-examine these assumptions and to draw attention to the many bibliographical problems presented by the manuscript in order to offer a preliminary assessment of the evidence the book can provide concerning Thornton's general book-producing efforts. With 1 color and 85 black and white illustrations; including numerous illustrations of watermarks evident in the two manuscripts. A very fine, clean copy in a like dust jacket which is not price clipped. (12723) $30.00

122. TREDWELL, Daniel M. A Monograph on Privately-Illustrated Books. Brooklyn: Fred Tredwell, 1881, octavo, rebound in modern three-quarter simulated leather with marbled boards. (iv), 161pp. First Edition. A paper read before the Rembrandt Club of Brooklyn which is here published "somewhat extended both by additions to the text and by annotations." One of the few sources for information on the practice of extra-illustration. This copy partially extra-illustrated with a frontispiece and four etchings, engravings and prints of authors tipped-in. There are an additional fourteen portraits which are laid in. Also laid in is a one page A.L.s. from Daniel Tredwell regarding a misaddressed letter he received. The damaged front wrapper has been laid down and is bound in. The book shows a bump to the lower right-hand corner which must have happened prior to it being rebound. (13905) $65.00


124. (TYPOGRAPHY). CARTER, Sebastian. Twentieth Century Type Designers. Lund Humphries, (2002), octavo, wrappers. 192 pp. Second edition. Revised and enlarged. Since its first publication in 1987, this book has become a standard reference work for typographers, designers and students alike. This new edition includes an examination of the latest technological developments in the design and composition of type, and introduces the work of some of the more recent designers to have made their mark this century. Typographers such as Matthew Carter, Sumner Stone and others are now profiled. Working with entirely different tools from their predecessors, they reflect the new typography in varying degrees. Includes 212 black and white illustrations. Very fine copy. (12204) $30.00

125. (TYPOGRAPHY). KELLY, Jerry. Type Revivals: What Are They? Where Did They Come From? Where Are They Going? New York: The Typophiles, 2011, octavo, blue printed wrappers. 16 pp. First Edition. Typophiles Monograph: New Series No. 27 Type Revivals gives the history of type revivals and explores their place in modern type design. By examining some of the earliest type revivals, the definition of a true type revival emerges: it is an adaptation of an old typeface for current production and use, not merely a rote reproduction. With this definition in mind, the book shows that even while brand new fonts were being developed, typographers were in the habit of looking back to old designs for inspiration, especially between 1915 and 1990, the "golden age of type revivals." Even during this golden age, the book explains, many typographers experienced difficulty reviving old typefaces. Some problems they faced were incorrectly attributed fonts, poor specimen sheets, and varied character sizes. In spite of these problems, type revivals continue to occur, and, as the book argues, will keep happening as long as new fonts are made. In the margins, there are some revived types presented with the original types they were based on. New. (22399) $20.00

126. (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

look at digital type design, the rather mysterious career of one of its most important practitioners, and the history and culture of Adobe Type, with additional insight into other type designers of the digital era. It is difficult to imagine a graphic designer in the last quarter century who is not familiar with at least some of Carol Twombly's typefaces. Yet many of those who use her fonts today would be hard pressed to name their designer. Twombly studied at the Rhode Island School of Design under professor Charles Bigelow, and she also studied at the Bigelow & Holmes studio. She joined Adobe Systems in 1988, when the company was hiring young designers for the newly launched type department. During her ten years at Adobe, she designed some of the most recognizable and popular typefaces on the market today, including Trajan (1989), Charlemagne (1989), Lithos (1989), Adobe Caslon (1990), Myriad (1991, with Robert Slimbach), Viva (1993), Nueva (1994), and Chaparral (1997). In 1994, Twombly won the Prix Charles Peignot, given by the Association Typographique Internationale (ATypI) the first woman, and second American, to receive the award. Having achieved international recognition, Twombly was uncomfortable being in the public eye at conferences and in Adobe marketing materials. She also grew dissatisfied with changes at Adobe and with her evolving role at the company. In 1999 she left both Adobe and her career to pursue other artistic interests. Illustrated throughout with halftones, examples of Twombly's design process, and type specimens. New. (25981) $49.95


129. (VALE PRESS). SHAKESPEARE, William. The Passionate Pilgrim and the Songs in Shakespeare's Plays. (London: The Ballantyne (Vale) Press, 1896), octavo, original gray paper boards with printed paper label on front cover and spine. (94) pp. First Printing of this edition, one of 310 copies printed. Printed on handmade paper. From the colophon: "...Edited by T. Sturge Moore and decorated with a Picture and Border designed & cut on the wood by Charles Ricketts, under whose supervision the book has been printed at The Ballantyne Press." Sold by Messrs. Hacon & Ricketts at the sign of the Dial. (Watry B5). The front free end paper has been neatly removed, corners bumped, top and bottom of spine with slight scuffing, and a bit of faint splitting at top and bottom of front outer hinge, still solid. Spine a bit faded. Four interior leaves have slight corner browning from an old clipping. See images. This is still an attractive copy. (26179) $125.00

130. VILLANI, Giovanni. Chronic di Messer Giovanni Villani Cittadino Fiorentino, Nelle Quali si Tratta Dell'Origine di Firenze e di Tutti I Fatti et Guerre State Fatte da Fiorentini in Italia. Insino al tempo Dell'Autore. Vinetia [Venice]: Bart. Zanetti, 1537, quarto, rebound in a sixteenth-century styled binding of wood boards and cream leather with three raised bands and two clasps. (220) pp. First Edition. Cherub woodcut on title page. "Cronica Villa" penned on fore-edge of text block. Giovanni Villani c. 1276 or 1280 – 1348) was an Italian banker, official, diplomat and chronicler from Florence who wrote the Nuova Cronica (New Chronicles) on the history of Florence. He was a leading statesman of Florence but later gained an unsavory reputation and served time in prison as a result of the bankruptcy of a trading and banking company he worked for. His interest in and elaboration of economic details, statistical information, and political and psychological insight mark him as a more modern chronicler of late medieval Europe. His Cronica is viewed as the first introduction of statistics as a positive element in history. However, historian Kenneth R. Bartlett notes that, in contrast to his Renaissance-era successors, "his reliance on such elements as divine providence links Villani closely with the medieval vernacular chronicle tradition." In recurring themes made implicit through significant events described in his Cronica, Villani also emphasized three assumptions about the relationship of sin and morality to historical events, these being that excess brings disaster, that forces of right and wrong are in constant struggle, and that events are directly influenced by the will of God. Villani was inspired to write his Cronica after attending the jubilee celebration in Rome in 1300 and noting the venerable history of that city. He outlined the events in his Cronica year by year, following a strictly linear narrative format. He provided intricate details on many important historical events of the city of Florence and the wider region of Tuscany, such as construction projects, floods, fires, famines, and plagues. While continuing work on the Cronica and detailing the enormous loss of life during the Black Death in 1348, Villani died of the same illness. His work on the Cronica was continued by his brother and nephew. Villani's work has received both praise and criticism from modern historians. The criticism is mostly aimed at his emphasis on supernatural guidance of events, his organizational style, and his glorification of the papacy and Florence. Wikipedia. Mortimer, 540; Brunet V 1225. Lacking leaves preliminary to the title page and blank leaves following the colophon page. Contents clean with only the most occasional marginal notation in a contemporary hand. More images available at our website. (26133) $850.00
131. (VIZETELLY & COMPANY). KOREY, Marie, Yannick Portebois, Dorothy E. Speirs and Richard Landon. Vizetelly & Company, A Complex Tale of Victorian Printing and Publishing. Toronto: Thomas Fisher Rare Book Room, University of Toronto, 2003, octavo, pictorial wrappers. 139 pp. First Edition. This exhibition traces the careers of James Vizetelly (1817-1897) and his brother Henry Vizetelly (1820-1894), as printers and engravers, and occasionally publishers in the 1840s and 1850s. The firm started as Vizetelly & Company in 1838 and changed its name to Vizetelly Brothers & Company when Henry became a partner in 1842. Following a dispute, the partnership was ended about 1850. After this date, James Vizetelly used the original firm name, while Henry operated under his own name. Both brothers were involved in the development of pictorial journalism, at times producing work for The Illustrated London News, but also as founders of The Pictorial Times and other journals. The exhibition and accompanying catalogue were prepared by Marie Korey (Massey College), Richard Landon (Thomas Fisher Rare Book Library) and Yannick Portebois and Dorothy E. Speirs (French Studies, University of Toronto). Frontispiece, black and white illustrations in text along with a section in color. (25382) $16.00


133. WENDORF, Richard. The Literature of Collecting & Other Essays. (Boston and New Castle, DE): The Boston Athenaeum and Oak Knoll Press, 2008, octavo, black cloth in dust jacket. 366 pp. First Edition. In this new collection of essays, many published here for the first time, the author of the warmly reviewed Scholar-Librarian leads a series of further explorations into the world of books, libraries and the visual arts. In his extended title essay, Richard Wendorf provides a groundbreaking investigation of the relationship between the theoretical texts devoted to collecting and the rich fictional texts that also take collecting as their focus: not just John Fowles's The Collector, but also Susan Santag's The Volcano Lover, Evan Connell's The Connoisseur, Tibor Fischer's The Collector Collector, Bruce Chatwin's Utz, and Ian McEwan's early short story "Solid Geometry." Wendorf shows how the critical arguments posed by Benjamin, Baudrillard, Muensterberger and others play out in these modern literary texts and how, in turn, these fictional works complicate the ways in which we think about what it means to be a collector. Wendorf devotes two chapters to library history: a bicentennial essay on the Boston Athenaeum and an investigation of the origins of America's membership libraries in England and its colonies in the eighteenth century. Returning to the painter Sir Joshua Reynolds, the focus of much of his scholarly work, Wendorf includes four essays, two of which provide fresh assessments of Reynolds's career, while the other two document his relationships within the blue-stocking world of Elizabeth Montagu, Hester Thrale Piozzi and his sister Frances Reynolds. And in a tour de force near the end of this volume ("Deconstructing Athena and Me"), Wendorf writes about what it is like to serve not just as the scholarly interpreter of portraiture but as the photographic subject of it as well. Very fine.# (18370) $49.95

134. WHITE, T. H. Autograph Letter, signed and dated January 29, 1940. 1 1/2 pp. autograph letter on the printed stationery of Healion's Hotel, Belmullet, Co. Mayo. Addressed to a Mr. Starkey, White is sending his apologies for being unable to meet with him for a visit. White had taken the classical scholar, Dr. E. M. W. Tillyard on a visit to Dublin but found that Dr Tillyard's requests to see the Dublin Museum, the Book of Kells and the Abbey Theatre left no time for a visit with Starkey. Signed "T. H. White". (23049) $350.00

135. WHITE, T. H. Autograph Letter to Michael Howard of Jonathan Cape, Ltd. Dated "24.9.58". Two pp. White mentions his dislike of publishers' blurbs, thanks Howard for a photograph, mentions his puffin film being stuck in customs and defines "Blackymor." In two of the paragraphs White mentions the Jonathan Cape reader, Daniel George, and asks that information provided be sent on to him. On White's Alderney stationery, not signed. (21344) $300.00

136. WILLIAMS, Megan Hale. The Monk and the Book. Jerome and the Making of Christian Scholarship. Chicago: University of Chicago Press, (2006), octavo, red cloth in pictorial dust jacket. (xii), 313 pp. First Edition. Examining issues such as Jerome's literary persona, the form and contents of his library, and the intellectual framework of his commentaries, Williams shows that his work on the Hebrew scriptures helped to construct a new culture of learning, a fusion of the identities of scholar and monk that continues to reverberate in contemporary cultures of learning in the West. Very fine in a very fine, clean dust jacket which is not price clipped. (17064) $40.00

of Austria-Hungary, triggered a series of events culminating less than five weeks later in the outbreak of the First World War. By war’s end, over fifteen million military and civilian lives had been lost, four empires destroyed, and the map of Europe redrawn. This exhibition focuses on the words and images of those who served in the Great War – individuals like Wilfred Owen, Siegfried Sassoon, and Erich Maria Remarque; but also on that of writers born decades after 1918, such as Pat Barker, Sebastian Faulks, and Joseph Boyden. These perspectives, far removed from one another in time and personal experience, illustrate the continuing importance and extraordinary influence of a war that was fought one hundred years ago.

New. (25383) $20.00


140. ZAPF, Hermann. Alphabet Stories: A Chronicle of Technical Developments. Rochester, NY: Cary Graphic Arts Press, 2008, quarto, cloth. 150pp; 96 illustrations. Second Edition. “Alphabet Stories” are precisely what Hermann Zapf tells best. Through his 89 years, Zapf has designed over 25 typefaces, including the ubiquitous “Palatino” and “Zapf Dingbats” digital fonts that are included on most computer operating systems; he has illustrated and designed myriad books, and has traveled the world educating calligraphers and graphic designers. After a complete sell-out of the American edition, RIT Cary Graphic Arts Press is releasing a second edition of Alphabet Stories: A Chronicle of Technical Developments by famed German calligrapher and typographer, Hermann Zapf. This new edition is enhanced by the addition of a letterpress-printed broadside designed by Zapf. The insert was typeset and hand-printed on Kitakata paper at the RIT Cary Graphic Arts Collection using its collection of rare metal "Virtuosa" type—Zapf's elegant script face originally released by Stempel Typefounders in 1952. This book is the first Hermann Zapf monograph to be typeset in the new “Palatino Nova” and “Palatino Sans” digital typefaces issued by Linotype. Written as an anecdotal first-person account, the reader is treated to Zapf’s personal recollections of technical breakthroughs. Zapf reveals milestones tracing his education in 1930s Germany, to his work on forefront of computer-aided typesetting in the 1970s, to the tour de force design of a complex calligraphic font—Zapfino in the late ‘90s. Vivid reproductions of Zapf’s calligraphy, production proofs, typographic specimens, and photographs complete the portrait of one of the most prolific designers of our time. Beautifully printed in color on an uncoated cream-colored paper, it includes the illustrated narrative, a plate section, a selected bibliography, and a postscript by David Pankow. Illustrated with 96 color illustrations. New. (17653) $65.00

141. (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 typefounders Hermann Zapf and Gudrun Zapf von Hesse through beautiful typeface specimens set in homage to the classic design of Hermann Zapf's masterpieces, his 1968 Manuale Typographicum. The 20 specimen designs in the book are based upon quotes about the couple's oeuvre, each set 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. New. (19165) $250.00