List 276

Books about Books * Miscellaneous

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1. (ALDINE PRESS). STAIKOS, Konstantinos. The Greek Editions of Aldus. New Castle: Oak Knoll Press, 2016, octavo, cloth in dust jacket. 312 pp. First American Edition. The Greek Editions of Aldus Manutius and his Greek Collaborators was first published in Greek in 2015, in order to commemorate the 500th anniversary of the death of the Venetian printer. A succinct introduction on the pioneers of Renaissance humanism in Crete is followed by a thorough presentation of the graphic aspect of Aldus's Greek editions, that is, initials and headpieces as well as different families of typeface and other features. The second part of the book consists of a catalogue and commentary of all his Greek editions in chronological order. The comments focus on the main subject of each work, its previous editions in Greek or in Latin translation, if any, and on the Prefaces written by Aldus. With an Introduction by Stepanos Kaklamanis. Illustrated in color. New. New. (25732) $65.00

Nicolas Barker's first bibliographical articles and reviews appeared in 1959. John Hayward, then the Editor of The Book Collector, was quick to grasp his potential. His first reviews appeared in that journal, and his first article for the journal, 'The Aesthetic Investor's Guide to Current Literary Values. An Essay in Bibliometry', had, Hayward reported, "called forth more favourable comment than almost anything we've published." It was the beginning of an unbroken association with a journal that he has made so distinctively an extension of himself, particularly since he became Editor in 1965. The extraordinary number of his articles, reviews, leaders, obituaries, and 'News and Comment' pieces in the journal has often shaped current bibliographical thinking. But Nicolas's writings have increasingly ramified in their range and form. He has written extensively for more than fifty years for the Times Literary Supplement and for the Roxburghe Club, the bibliography of whose publications formed his first book. He has been a prolific obituarist, chiefly, but by no means only, for the Independent. The range of topics that has engaged him in other books and articles is astonishingly wide: medieval manuscripts, calligraphy, forgery, the book trade, typography, bibliophily, bookbinding are simply some of the more recurrent interests that his publications reflect. The accumulated record of his publications represents an achievement of extraordinary scope. New. (23132) $45.00

3. BENNETT, H. S. English Books and Readers. 1475 to 1557; 1558 to 1663; 1603 to 1640. Three volumes. Cambridge: Cambridge University Press, 1952, 1965, 1970, octavo, maroon cloth in dust jackets. (xl, (337); (xviii), (320), (xiv), 253 pp. First Edition, American issue . Since its publication in 1952, this three-volume history of the book trade in Britain, which encompasses Caxton to the eve of the Civil War, has achieved classic status. The first volume addresses the invention of printing and its impact on the growth of European civilization. It traces the early development of the book trade to the incorporation of the Stationers' Company. An account of the numerous and diverse pamphlets produced in Britain during the reign of Elizabeth I is provided in the second volume. In the third volume, which covers the reigns of Charles I and James I, the rich variety of publications in areas such as religion, popular science, law, travel, literature, astronomy, and history are examined. Each volume presents a vivid picture of the book trade and its part in the intellectual and cultural life of the age, including relations among authors, printers, and booksellers. Ex-library set with library bookplate, rubber stamp on bottom and fore-edge of text block, text unmarked. (31109) $65.00

4. (BIBLE). PATKUS, Ronald. The Privately Printed Bible. Private and Fine Press Printings of Biblical Texts, 1892 - 2000. New Castle, DE: Oak Knoll Press, 2017, quarto, printed boards and cloth spine. 264 pp. First Edition. The Privately Printed Bible is the first book to offer a broad survey of the history of private and fine press printings of biblical texts. Author Ronald Patkus focuses on English-language examples from the United Kingdom, Ireland, and North America, and includes more than 500 works in his study. He begins with the late nineteenth century revival of printing which took place in England under the influence of William Morris, and continues on through the twentieth century. Along the way he describes key texts, such as the Doves Bible, the Oxford Lectern Bible, the Golden Cockerel Four Gospels, the Spiral Press Ecclesiastes, the Pennyroyal Caxton Bible, and the Arion Press Bible. He also discusses lesser-known works that are part of the story. Following the opening
introduction, the book is divided into five chapters that each deal with a specific generation of printers: the Revival, the "Second Generation," the Postwar Era, and the late twentieth century. Over 100 illustrations assist the reader in understanding the aesthetics of layout, design and illustration taken up by various presses. In addition, the book contains a number of checklists, tables, and graphs. Within each time period, the author begins with general comments and then focuses on the individual presses, providing context on their development and their interest in printing biblical texts. Much attention is given to the production and to the books themselves: what they look like and their main features. Chapter One, "Prelude," sketches out the long history of private press printing and connections to the Bible. The second chapter, "Private Press Revival, 1892-1919," focuses on the renaissance of private press printing in England and America, beginning with William Morris and the Kelmscott Press. Chapter Three, "The Second Generation, 1920-1945," is concerned with the inter-war period, including such famous presses as the Golden Cockerel Press, the Nonesuch Press, the Gregynog Press, and the Grabhorn Press. Chapter Four, "Post-War and Beyond, 1946-1969," deals with both older presses and new ones that heralded the appearance of a new, modern aesthetic. Chapter Five, "Late Twentieth Century, 1970-2000," discusses printings at the end of the century, which concluded with the completion of two large-scale projects, the Pennyroyal Press Bible, and the Arion Press Bible. Chapter Six, "Postlude and Conclusion," offers comments on contemporary developments, and a summary. Illustrated. New. New. . (27069) $95.00


half-title from Eckford Craven deKay to Eleanor Fitzgerald dated 1902. With Eleanor Fitzgerald’s bookplate. Original cloth mounted, trimmed and bound in. Two inch (coffee?) stain to leather on front cover. (31133) $75.00

9.  (BOOKBINDING). ETHERINGTON, Don. Bookbinding & Conservation. A Sixty-Year Odyssey of Art and Craft. New Castle, DE: Oak Knoll Press, 2010, quarto, boards in dust jacket. 180 pp. First Edition. This new autobiography by renowned bookbinder Don Etherington takes the reader through his lifelong journey of bookbinding and conservation. Etherington documents his experiences teaching these trades and traveling throughout Europe and to the United States. He tells of his generous contribution to the conservation effort in Florence, Italy, following the great flood that caused incredible damage to thousands of books. Bookbinding and Conservation is a unique account of the personal and professional life of this important figure in the world of binding and conservation. Etherington’s memoirs contain numerous personal photographs that richly illustrate his story. The autobiography is followed by a pictorial catalogue of many of Etherington’s fine bindings. This book is an excellent pick for anyone interested in bookbinding and the lives of major bookbinders. Foreword by Bernard Middleton. New. (21211) $49.95


11.  (BOOKBINDING). KAMPH, Jamie. Tricks of the Trade. Confessions of a Bookbinder. New Castle, DE: Oak Knoll Press, 2015, octavo, boards in dust jacket. 144 pp. First Edition. Tricks of the Trade considers what is not taught - but probably should be - about binding and rebinding books. Written for competent binders and knowledgeable collectors, it brings quirky but effective binding techniques out of obscurity and into the professional repertory. Here are tricks binders can use to polish and refine their bindings, as well as suggestions for repairs that may add value to collections. Using photographs of her own bindings as illustrations, Jamie Kamph discusses decorative techniques, sources for design ideas, engineering concerns, and ways to both correct and avoid common mistakes. In addition to providing practical solutions, Kamph's advice delves into the grey area between technical discipline and artistic invention. Detailed instructions and drawings describe binding practices such as corner shaping, headbanding, rebacking, and recasing books. An extensive discussion of gold tooing presents the authors own techniques, a "cheater's guide" of short-cuts, and a chart listing the many variables involved and showing how they relate to one another. Kamph tells the stories of many of her own bindings, including a step-by-step discussion of restoring a first edition of Samuel Johnson's Dictionary of the English Language.


14. (BOOKBINDING). PEARSON, David. **English Bookbinding Styles 1450-1800**. New Castle, DE: Oak Knoll Press, 2014, quarto, boards in dust jacket. 240pp. Second Printing. This second printing of David Pearson's English Bookbinding Styles 1450-1800 includes a new introduction and a number of additional references and relevant points that have come to light since the book was first published in 2005. This well-regarded work provides guidance on recognizing and dating English bindings of the handpress period, from the middle of the fifteenth century to the beginning of the nineteenth. During this time, bookbinding was a handcrafted process and every binding made, however ordinary by the standards of its day, was a unique artifact. English Bookbinding Styles deals not only with the luxury end of the market (where so many binding studies have concentrated) but with the whole spectrum of binding options, the cheap and temporary with the permanent, the plain and middling, as well as the fine. In addition to providing practical help in placing particular bindings within their time and place, the book encourages a new approach to historic binding, concentrating not so much on binders and workshop attributes as on what a binding can tell us about previous owners and their approach to books. Well illustrated with over 250 photographs, the book fills a long-recognized gap in the literature and will be valued by librarians, book historians, booksellers, collectors, and anyone who deals with early books. Like the author’s successful Provenance handbook, English Bookbinding Styles has become an essential reference work and a building block in the knowledge toolkit needed to develop a true understanding of books in their historical context. New. (24207) $65.00


19. (BOSWELL, James). SEYMOUR, Terry. Boswell’s Books. Four Generations of Collecting and Collectors. New Castle: Oak Knoll Press, 2016, quarto, cloth in dust jacket. 395 pp. First Edition. Since the day in 1791 when The Life of Johnson was published, James Boswell has ranked among our greatest authors. With the discovery of Boswells journals and other papers in the twentieth-century, and their subsequent publication by Yale, armies of scholars have dissected his life, methods and manners. Yet until now, no one has attempted to document the books in his personal library. Terry Seymour has combed Boswell family inventories, the four Boswell auction sales, evidence from the Boswell papers, and two centuries of auction records and dealer catalogues to provide a remarkably complete reconstruction. The more than 4,500 entries, each one representing a title, document not only James Boswells library, but also that of his father, grandfather and two sons. The books of these four generations were inherited and shared within the family to such an extent that the Auchinleck library must be studied in its entirety. The Preface is by James J. Caudle, Associate Editor of the Boswell Editions at Yale. The extensive introduction narrates the history and migration of the Boswell library from the 14th century until the present day. Using forensic methods to study the flow of books held in Edinburgh and London, Seymour breaks new ground that uncovers what happened to these books after Boswells death. Many of the entries are article-length, describing all known provenance of each book, including stories of stolen and missing books. The entries also contain a complete transcription of Boswells own handlist of books, the inventory of Auchinleck books prepared by his wife, and
the rare Greek and Latin Classics catalogue printed by his son. Boswell's Books is illustrated with many Boswell ownership inscriptions, all the known bookstamps used by the Boswell family, a family portrait never before published, and bookplates of prominent Boswell collectors and members of his circle. Also included: details of book relationships with Samuel Johnson, David Garrick and others of Boswells circle; the presentation package that Boswell assembled for General Paoli; a detailed account of how Boswell planned and executed all the presentation copies of the first and second editions of the Life; provenance index, index of titles, and index of Booksellers, publishers and printers. Very fine. New. . (25513) $95.00

Updated and Illustrated

20. CARTER, John. ABC for Book Collectors. Revised and Edited by Nicolas Barker and Simran Thadani. New Castle: Oak Knoll Press, 2016, small octavo, cloth in dust jacket. 264 pp. Ninth Edition, completely revised and reset. With additional information and illustrated with line drawings and color photographs. Shaken, Unsophisticated, Harleian Style, Fingerprint, E-book, Dentelle. Can you define these terms? If not, this is the book for you! John Carter's ABC for Book Collectors has long been established as the most enjoyable as well as the most informative reference book on the subject. Here, in over 700 alphabetical entries, ranging in length from a single line to several pages, may be found definition and analysis of the technical terms of book collecting and bibliography, interspersed with salutary comment on such subjects as auctions, condition, facsimiles and fakes, "points", rarity, etc. This ninth edition has been thoroughly revised and re-edited by Nicolas Barker, former Editor of The Book Collector, and Simran Thadani, Executive Director of Letterform Archive. With a new Introduction, it incorporates new terms, additions and amendments and, for the first time, illustrations in black & white and color. Nicolas Barker worked with his friend John Carter revising the ABC up to the latter's death in 1975 and has faithfully preserved the spirit of the original. ABC for Book Collectors, while keeping us up-to-date with modern terminology, retains its humorous character and importance as the one indispensable guide to book collecting. New. . (25731) $29.95


24. DE RICCI, Seymour. *English Collectors of Books and Manuscripts (1530-1930) and Their Marks of Ownership.* Cambridge: Cambridge University Press, 1930, octavo, dark blue cloth. (x), (204)pp. First Edition. Illustrated with photographs and text figures. Sandars Lectures. Reproduces the text of four lectures De Ricci delivered at Cambridge in November 1929, in which he traces the history and evolution in taste in English book collecting through library shelf marks, accession numbers, sale numbers, bookplates, and ownership inscriptions. It is through this relatively obscure branch of bibliographic scholarship, De Ricci argues, that the unique pedigree of a book or manuscript can be ascertained. Includes chapters on the Duke of Roxburghe, Sir Thomas Phillipps, Bernard Quaritch and his clients. Former owner's small signature on front endpaper, else a fine, clean copy. (31123) $65.00

25. DE RICCI, Seymour. *English Collectors of Books and Manuscripts (1530-1930) and Their Marks of Ownership.* New York: Macmillan, 1930, octavo, blue cloth with spine label. (x), (204)pp. First American Edition. Illustrated with photographs and text figures. Sandars Lectures. Reproduces the text of four lectures De Ricci delivered at Cambridge in November 1929, in which he traces the history and evolution in taste in English book collecting through library shelf marks, accession numbers, sale numbers, bookplates, and ownership inscriptions. It is through this relatively obscure branch of bibliographic scholarship, De Ricci argues, that the unique pedigree of a book or manuscript can be ascertained. Includes chapters on the Duke of Roxburghe, Sir Thomas Phillipps, Bernard Quaritch and his clients. Spine label darkened, silverfishing to cloth. (31147) $55.00

the irreplaceable scholarly eccentrics who dominated that world a generation ago. During his numerous trips to Paris, Japan, South Africa, and many universities in the United States, Franklin kept diaries of his accounts which have helped him to put together this new publication. The chapters represent a type of memoir recalling his various book interests developed during his life of publishing and bookselling. Including serious essays on diverse characters who have fascinated him, the book discusses the Bowdlers and their 'Family Shakespeare'; William Fowler of Winterton, who neglected his humble calling and privately produced books of the greatest magnificence on Roman Mosaic Floors (when these were being discovered under England’s green and pleasant land); a little-known Oxford antiquary and print-maker Joseph Skelton; the once-so-popular Robert Surtees and John Leech (much admired by Ruskin), who illustrated his novels; on the neglected theme of Binders’ Lettering; and on his lifelong hero William Morris. There is also a new assessment of the Italian printer Giambattista Bodoni, whom Franklin considers to have been finest of them all. A satirical essay called 'Expert', in addition to the anecdotal and narrative style of text, make this an entirely enjoyable work, rich in illustrations and photographs. Because of Franklin’s exhaustive love for books, he has been able to handle some of the most outstanding examples of work he could ever desire. His passion for private presses, early color printings, early editions of Shakespeare, and beautiful Japanese scrolls, has led him to believe that most booksellers, collectors, and even librarians are guided by his or her taste rather than by calculation, just as he has been. After wartime service in the British Navy, Colin Franklin graduated in English from St. John’s College, Oxford and entered the publishing firm of Routledge and Kegan Paul. In middle life the decision was abruptly taken (with his wife’s blessing) to quit publishing and turn bookseller. New. . (22400) $49.95

27. GODBURN, Mark. Nineteenth-Century Dust-Jackets. New Castle; Pinner, Middlesex: Oak Knoll Press; Private Libraries Association, 2016, quarto, cloth in dust jacket. 216 pp. First Edition. Nineteenth-Century Dust-Jackets is a comprehensive general history of publishers' dust jackets during the first century of their use. From the earliest known jacket issued in 1819, the author surveys the entire field of British, American and European jackets and documents a part of publishing history that was nearly lost to the nineteenth-century custom of discarding dust-jackets so that the more decorative bindings could be seen. The book examines when and why publishers began to issue dust-jackets, the subsequent growth of their use, and the role they played in marketing. Included are the rare all-enclosing jackets that were issued on some annuals and trade books, ornate Victorian jackets, binders’ and stationers’ jackets, and many others. A chapter on Lewis Carroll’s jackets includes letters he wrote to his publisher on the subject, which are published here for the first time. The appendices list all known jackets to 1870 and examine the John Murray and Smith, Elder archive which contains over 200 nineteenth-century jackets. There is a supporting bibliography, notes and index, and over 100 photographs in color, many never before seen. New. . (25476) $75.00
28. (HARVARD COLLEGE). A Record of the Commemoration, November Fifth to Eighth, 1886, on the Two Hundred and Fiftieth Anniversary of the Founding of Harvard College. Cambridge: John Wilson and Son, 1887, large octavo, maroon cloth. T.e.g.. 379 pp. First Edition. Signed by Walter B. Briggs, June, 1893 at the top of the title page. Briggs was Harvard College Librarian who started his association with the Widener Library in 1896. Illustrated with black and white plates. With 250th commemoration ribbon pinned to the preliminary page. Laid in is the "Descriptive List of Rooms, 1896-97" showing cost of rooms for the year. A commemorative ribbon is pinned to the preliminary page. Front inner hinge weak, back inner hinge broken but with the netting holding. 1/8" wear to top of spine. (31111) $115.00

29. HINKS, John and Victoria Gardner, editors. The Book Trade in Early Modern England. Practices, Perceptions, Connections. (New Castle, London: Oak Knoll Press; British Library, 2013, octavo, black cloth in dust jacket. (xii), 267 pp. First Edition. This twelfth volume in the Print Networks series comprises a range of papers from recent conferences on the early modern book trade. Collectively, they explore the practices and perceptions of print production, the circulation of texts and connections between book-trade personnel in Britain and Europe between the late fifteenth and early eighteenth centuries. Each essay offers insights, specific to era and location, into the ways in which book-trade actors ultimately shaped the meaning of the texts that they produced. Together, the chapters reveal commonalities in a trade experiencing widespread transformation from one that was relatively small, limited by legislation and interdependent with its European counterparts, to one that grew in size numerically and geographically and was increasingly specialized and localized. The volume is divided into two sections. Part One, 'Practices and Perceptions' offers chapters that examine the practices of authors, translators, producers and collectors, and the perceptions of book-trade personnel. Part Two, 'Connections', explores the shifting geographical networks across the trade over the early modern period and their implications for readers. The essays in this collection seek to shed light on the ways in which the early modern book trade both intervened in and shaped the production and circulation of texts, ultimately informing their meaning. In one way, each essay contributes a single case study to a world of print that stretched across national boundaries and several centuries. New. (24081) $55.00

30. (KELMSCOTT PRESS). PETERSON, William S. and Sylvia Holton Peterson. The Kelmscott Chaucer: A Census. New Castle, DE: Oak Knoll Press, 2011, quarto, boards in dust jacket. 280 pp. First Edition. When William Morris founded the Kelmscott Press, his celebrated private press, in 1891, one of the books he intended to print was an edition of the writings of Geoffrey Chaucer. Because of its size and complexity, The Works of Geoffrey Chaucer did not emerge from the press until June 1896, shortly before Morris's death. Even at the time of publication, there was almost universal recognition that it was the most ambitious
31. **(LIMITED EDITIONS CLUB). GROSSMAN, Carol P. The History of the Limited Editions Club.** New Castle, DE: Oak Knoll Press, 2017, quarto, pattern boards and cloth. xii, 276 pp. First Edition. George Macy started the Limited Editions Club with backing from investors in the heyday of the stock market of 1929. After enlisting founding subscribers and collaborators and preparing the initial series of 12 titles, the first book shipped during the week of the stock market collapse. The story of how the Limited Editions Club survived as a combination book club and fine press/publishing house through more than 80 years of ups and downs is a fascinating one, and it has not been properly told until now. Macy worked closely with such designers and printers as W. A. Dwiggins, Frederic Warde, the Grabhorns, William Kittredge, Bruce Rogers, Hans Mardersteig, Francis Meynell, T. M. Cleland, Fredric Goudy, and D. B. Updike. Contributing to LEC books were the foremost illustrators of the day, as well as such artists as Picasso, Matisse, Rodin, George Grosz, Edward Steichen, and Edward Weston. Macy was eventually honored with exhibits at the British Museum and the Bibliothèque Nationale, and he was awarded the Medal of the Legion of Honor of France and the AIGA Gold Medal for lifetime achievement and service to the graphic arts. After George’s death in 1956, his widow Helen continued to maintain the quality of the publications until she retired in 1971. After several changes of ownership and uncertain years, Wall Street financier Sid Shiff put the company back on its feet and revitalized the LEC output, producing some of the most handsome livres d'artistes of the 20th and 21st centuries. The History of the Limited Editions Club was designed by Jerry Kelly in the spirit of the LEC and is embellished with over 90 illustrations in color showing bindings, title and text page designs, artwork, sketches, notes, and ephemera. New. New. . (26469) $125.00

33. (MARBLED PAPER). WOLFE, Richard J. Marbled Paper. Its History, Technique, and Patterns. With special reference to the relationship of marbling to bookbinding in Europe and the Western world. New Castle Delaware: Oak Knoll Press, 2018, quarto, wrappers with French flaps. xx, 245 p., 37 color plates. Second Edition, with corrections. With a new Foreword by Sidney Berger. A history of the art and the craft which is the result of more than twenty-five years of research and practical experience. Enhanced with over 350 color and 80 black and white illustrations. A publication of the A. S. W. Rosenbach Fellowship in Bibliography. Richard J. Wolfe (1928-2017) was a rare book librarian, practicing marbler, and collector of marbled papers and books about marbling. This book is the result of more than twenty-five years of research and practical experience. Wolfe personally tracked down and sorted out historical records of marbling from their original sources, and he drew on his own extensive experience as a practitioner to write eloquently on technical and stylistic questions. The resulting study meticulously reconstructs the rise and fall of the craft and recounts its history, techniques, and patterns in such a way as to put all aspects of this fascinating craft in proper perspective. When first published, Marbled Paper was immediately recognized as the most comprehensive study of marbling to that point, and its status as the standard history of the subject has not been diminished by more recent works. New. (27514) $95.00

34. (MARBLED PAPER). WOLFE, Richard J., edited by Sidney E. Berger. Josef Halfer and the Revival of the Art of Marbling Paper. New Castle, DE: Oak Knoll Press, 2018, octavo, cloth and boards. 144 pp. First Edition, Limited to 250 copies. Josef Halfer practiced and taught marbling roughly three centuries after the craft had appeared in Europe, at a time when paper marbling was in decline and being replaced by mechanically-produced substitutes. However, his innovations coincided with recent advances in chemistry, biochemistry and bacteriology, and he was able to apply those recent advances to solving problems that had long inhibited progress in the marbling art. The techniques that Halfer pioneered enabled marblers to take the craft to new artistic levels, allowing more detailed patterns to be achieved than ever before, and resulting in the most delicate, intricate and beautiful forms that the medium is capable of producing. With 17 tipped-in samples of Halferian marbling techniques executed by the author. (28088) $75.00

35. (MERIDEN GRAVUE COMPANY). GLICK, William J. "In the Service of Scholarship" Harold Hugo and the Meriden Gravure Company. New Castle, DE: Oak Knoll Press, 2017, octavo, cloth in dust jacket. 208 pp. First Edition. In the Service of Scholarship is a history of one of the leading printing firms of the twentieth century. It is also a character study and biography of Harold Hugo (1910-1985), whose career at Meriden Gravure began at the age of fourteen and continued until his retirement as president in 1975. During his tenure, Hugo
brought the company to standards of excellence that earned worldwide recognition for art reproduction of the highest quality. The distinguished graphic designer and educator Alvin Eisenmann said of Harold in 1978, "there has never been anyone who held the position that Harold does in American scholarly printing." This book records the practices that were employed to advance illustration printing during the era of film-based printing technology, from collotype and letterpress to offset lithography. Many of the groundbreaking procedures that Hugo pioneered were subsequently made obsolete by digital technology, but his refusal to compromise on quality and his attention to detail stand as a model in any age. This publication is the first full account of the hundred-year history of the company and of the man who guided it to, and during, the period of its greatest success. As such, it fills a significant gap in the history of printing and of scholarly publishing during the twentieth century. The book, with design and typography by Scott Vile, is richly illustrated with 112 pictures, many in full color. New. (26470) $75.00

36. (NEWTON, A. Edward). ROSENBLUM, Joseph, editor. The Uncollected A. Edward Newton. New Castle, DE: Oak Knoll Press, 2017, octavo, blue boards and black cloth. 160 pp. First Edition. A. Edward Newton (1864-1940) was a major figure in the book-collecting world of the early twentieth-century not only for his extensive library (some 10,000 volumes) focusing on the 18th and 19th centuries but also because of his writings in which he shared his enthusiasms. Through his charming essays he stimulated interest in the study and collecting of such then-neglected figures as Anthony Trollope and William Blake as well as others just achieving recognition, including Samuel Johnson, James Boswell and their circle. He gathered most of these pieces into books, but some were never reprinted. This volume collects those fugitive pieces. Those familiar with Newtons writings will find here the same wit and easily-worn learning that characterize his better-known works. For those who have yet to discover him, this volume will provide a pleasant introduction. In addition to the essays, this work provides a biographical introduction, helpful annotations, and some little-known images of Newton himself. New. (27967) $60.00

38. PALGRAVE, Francis Turner, selected and arranged with notes. The Golden Treasury of the Best Songs and Lyrical Poems in the English Language. London: Thomas Nelson and Sons, 1925, duodecimo, three-quarter brown morocco with five raised bands and brown cloth. A.e.g. 352 pp. With indices of authors and first lines. Printed on thin paper. A handsome binding with minor scuffing at outer hinges and corners, contents clean and unmarked. (31131) $75.00


40. (PAPERMAKING). LEE, Aimee. Hanji Unfurled. One Journey into Korean Papermaking. Ann Arbor: Legacy Press, 2021, octavo, printed wrappers. 208 pp. Second Printing, wrappers issue. 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. New. (31112) $35.00
PARKMAN, Francis. **Francis Parkman's Works. Thirteen Volumes, Complete.** Boston: Little, Brown & Co., 1910, octavo, publisher's special binding of three-quarter green leather with marbled boards and matching endpapers. T.e.g. (xxv), 493; (xv), 586; (xxii), 522; (xix), 559; (xv), 523; (xi), 368; (vii), 416; (xvi), 529; (xii), 562; (xxi), 381; (x), 484; (xviii), 479; (xvi), 394 pp. Frontenac Edition. A Half Century of Conflict, The Jesuits in America, Montcalm and Wolfe, The Conspiracy of Pontiac, The Oregon Trail, La Salle and the West, Frontenac and New France, The Old Regime in Canada & Pioneers of France. Also includes the biographical volume by Charles Haight Farnham, The Life of Francis Parkman. Handsomely illustrated with gravure frontispieces, including a Frederic Remington, and maps. Green leather faded to brown. Minor scuffing to some spines. (31126) $450.00

43. (PUBLISHER'S BINDING - BLANCHE McMANUS MANSFIELD). IRVING, Washington. **Rip Van Winkle and The Legend of Sleepy Hollow.** New York: The Century Co., 1899, 3” x 5 1/8” full tan leather. A.e.g.. Reprinted from the Knickerbocker edition of "The Sketch Book" by permission of G. P. Putnam's Sons. Introduction by Joseph Jefferson. Printed at The DeVinne Press. The binding is decorated by being pressed in blind with the author and title around the edge and the Catskills goblins holding their bowling balls and others carrying kegs and the back cover shows witches on brooms and Rip on flying horseback. The spine is a decorative pattern of nine-pins and bowling balls. The front cover contains the designer's initials "B Mc M". With marbled endpapers. Outer hinges scuffed, else a fine copy. (31113) $65.00

44. (PUBLISHER'S BINDING - BLANCHE McMANUS MANSFIELD). MARCUS AURELIUS. **Selections from the Meditations of Marcus Aurelius.** New York: The Century Co., 1899, 3” x 5 1/8” full tan leather. A.e.g.. Printed at The DeVinne Press. The binding is decorated by being pressed in blind with profile portraits and stylized eagles. Spine decorated with repeated stylized eagles. The front cover contains the designer's initials "B M M". With marbled endpapers. Corners scuffed exposing a bit of board. Two short tears to top of spine. Near fine. (31124) $45.00
45. (PUBLISHER'S BINDING - BLANCHE McMANUS MANSFIELD). TENNYSON, Alfred. In Memoriam. New York: The Century Co., 1902, 3" x 5 1/8" full tan leather. A.e.g.. Printed at The DeVinne Press. The binding is decorated by being pressed in blind with a floriated design and stylized titling. The front cover contains the designer's initials "B Mc M". With marbled endpapers. Edges of boards scuffed, at spots exposing board. Near fine. (31114) $45.00


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's 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
(23532) $65.00

to America from its Discovery to the Present Time. Two volumes. New York: Mini-Print
Corp., no date [1967], oblong quarto, cloth. ca. 1600pp. Reprint of the editions originally
published between 1868 - 1939. The most important of all Americana bibliographies,
comprising well over 100,000 entries of books and pamphlets printed in the Western
Hemisphere and works about it printed elsewhere. Collations and often locations of copies
are included. Sabin, a New York bookseller, started this compendium, but it was Eames, the
learned bibliographer at the New York Public Library, who added an immense amount of out-
of-the-way detail. The arrangement is by author, with some title
entries for anonymous works and many entries under names of
places. Information given includes full title, place, publisher, date,
format, paging, often contents and bibliographical notes. This edition
is referred to as the ”Mini-Print” edition, with 29 volumes bound into
two oblong volumes. Name and address blind-stamped on front
endpaper. Fine. (31110) $65.00

49. (SEUSS, Dr. [Theodore Geisel]). Dr. Seuss from Then to Now: A
Catalogue of the Retrospective Exhibition. New York: Random
House, (1987), quarto, red cloth in dust jacket. (96) pp. First Random
House edition. This is the first major retrospective exhibition of the
work of Dr. Seuss. Organized by the San Diego Museum of Art, the
exhibition covers the sixty-year career of Theodor (Dr. Seuss) Geisel.
The exhibition catalogue was published in 1986 by the San Diego Museum of Art; this Random House edition was published in 1987. Extensively illustrated, very fine in a very fine dust jacket which is not price clipped. (31108) $175.00

50. SMITH, Margit. The Medieval Girdle Book. New Castle, DE: Oak Knoll Press, 2017, octavo, boards in dust jacket. 384 pp. First Edition. Between the 14th and 16th centuries a little-known book format, now called the girdle book, was used throughout various European countries. The girdle book is distinguished by a cover that extends beyond the limits of the book itself and may end in a knot, hook or ring, or may be left ungathered. By this extension the book was hung from the belt with its head down, so when swung up it could be read without detaching it from the belt. Today there are only twenty-six known examples identified and documented in collections worldwide. In The Medieval Girdle Book, the author provides a comprehensive look at these extremely rare books. A study of this scope, which contributes significantly to the information available has been lacking until now and makes this the first thorough treatment of all so far known girdle books. The author has examined each book in detail, documented its historical context, provenance, owner(s) or institutions associated with it, and described each from the bookbinder's perspective, including the materials and processes of their construction. Contrary to previous assumptions that only clerics and the religious used girdle books, The Medieval Girdle Book shows they also contain legal, medical, and philosophical contents. This book is illustrated with more than 290 color photographs taken by the author or reproduced from contemporary works of art to show their use during the Middle Ages. New. (27115) $95.00

51. STAIKOS, Konstantinos Sp. The Architecture of Libraries in Western Civilization: From the Minoan Era to Michelangelo. New Castle: Oak Knoll Press, 2017, octavo, pictorial boards. 488 pp. The Architecture of Western Libraries, from the Minoan era to Michelangelo deals with the architectural evolution of the spaces in which written and graphic material was kept, from the Minoan times to the Italian Renaissance (ca. 1600 BCE- 1600 CE). Nowadays these rooms are known as "libraries"; however, the library acquired its present form through a turbulent journey. The five chapters that comprise the book cover the Greek world, the Roman world, the Byzantine period, the Western Middle Ages, and the Renaissance, respectively. Author K. Sp. Staikos examines in detail the special features of the chambers used to store books in public, private, monastic and palace libraries. The main aim of this study is to familiarize the wider public with the distinctive architectural traits of the library, as well as with the people who contributed to the preservation of the heritage of written documents. In addition, special mention is made of the political and religious circumstances that affected the architectural form of libraries throughout ages and cultures. Illustrated throughout in black & white and color. Translation by Timothy Cullen, Alexandra Doumas, Nikos Koutras, and Katerina Spathi. New. (26825) $95.00

52. STAIKOS, Konstantinos Sp. Books and Ideas: The Library of Plato and the Academy. New Castle, DE: Oak Knoll Press, 2013, octavo, boards in dust jacket. 304 pp. First Edition. This publication examines the papyrus books collected by Plato himself, a habit which began when he was still 'studying' under Socrates and continued throughout his years of teaching in
the Academy. The book deals extensively with the works of the Ionian and Eleatic Natural Philosophers, as well as of the Pythagoreans, which informed the composition of Plato's Dialogues. Furthermore, through this process the fabric of Sophistic literature composed at Athens is unfolded and the pioneers who introduced the study of Mathematics in the Academy are discussed in brief. Finally, a large chapter in the book deals with the architecture of the Academy, including topographical surveys and scale plans which reveal interesting facts about the ideas that went into its design, and the use of its facilities. New. New. . (23406) $55.00

53. STAIKOS, Konstantinos Sp. The Library of Aristotle. The Most Important Collection of Books Ever Formed. New Castle: Oak Knoll Press, 2016, octavo, cloth in dust jacket. 336 pp. First Edition. The Library of Aristotle follows the adventures of Aristotle’s book collection down to the edition of the corpus aristotelicum by Andronicus of Rhodes in the first century CE. Aristotle started to collect books in order to form his personal library even before he became a member of the Academy and a pupil of Plato (367 BCE). The kernel of his collection consisted in the texts of his father Nicomachus and medical treatises which the latter, who was physician to Amyntas III of Macedonia, probably had in his possession. Aristotle’s own writings, the exoteric together with the didactic, cover 106 cylinders. In order to comment on the whole of the cultural tradition, he also collected all written texts accessible to him at the time: treatises on physics, philosophy, poetry, rhetoric, theory of government and politics, cosmogony, the diatribes of the sophists and all the works of Plato and the members of the Academy. His knowledge of the written tradition is evident from the numerous citations he uses in his texts and his critical comments on the works of other authors. There are three discernible periods in Aristotle’s writing, which correspond to the three stages in his life in which he made major additions to his library: the period of the Academy (c. 367-347), the period of his self-imposed exile to Assus, Lesbos and Macedonia (c. 347 - 335) and the time when he taught at the Lyceum of Athens (c. 335-322). His library, comprised of all these books, came to form part of the Lyceum library, and remained intact until Theophrastus’s death. No one before or after Aristotle was able to master such an complex and varied range of material, which covered nearly all branches of knowledge. New. . (25734) $65.00

54. THOMSON, Ellen Mazur. Aesthetic Tracts: Innovation in Late-Nineteenth-Century Book Design. New Castle: Oak Knoll Press, 2015, large octavo, cloth in dust jacket. 208 pp. First Edition. In the late nineteenth century, writers, artists, and bibliophiles expended great thought and energy on books as a category of things that might be made to express, by their very physical appearance, aesthetic ideals and personal visions. Books, like other artifacts produced in the then new industrial system, implicitly raised questions about their cultural status as objects and the role of aesthetics in designing them. Aesthetic Tracts takes its title from a phrase used in a lecture by Sarah Wyman Whitman, the prolific Boston book cover designer. In 1894 Whitman asserted that designers ought to accept the challenge posed by mass-produced cloth-covered books and transform them into physical manifestos. The present volume, drawing on examples from France, Great Britain, and the United States, shows how designers, ranging from poets like Gabriel Dante Rossetti and Stephane Mallarme, from artists like James McNeil Whistler and Eugene Grasset, and from binders like
T.J. Cobden-Sanderson and Marius Michel, sought to craft book designs that were beautiful but also eloquent expressions of individual artistry. Although many bibliophiles decried the deterioration of book production and some joined the "revival of printing" movement, not all designers wished to create books as objects of material beauty. Printer-publishers Edouard Pelletan, Walter Biggar Blaikie, and Theodore Low De Vinne insisted instead on the preeminence of the text. Aesthetic Tracts shows how new theories of design, including the introduction of Japanese artistic principles, new printing technology, the emergence of the consumer society, the transformation in the publishing industry, and the influence of international expositions, worked to change the idea of the book at the fin de siècle. With 16 color plates, 50 black-and-white illustrations, bibliography, and index. New. . (25390) $55.00

bound in douglas cockerell marbled paper


56. (TYPOGRAPHY). **STOCK-ALLEN, Nancy. Carol Twombly: Her Brief but Brilliant Career in Type Design.** New Castle: Oak Knoll Press, 2016, quarto, cloth in dust jacket. 176 pp. First Edition. This study is a fascinating inside 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. New. . (25981) $49.95

57. (TYPOGRAPHY). YOUNG, Matthew McLennan. The Rise and Fall of the Printers' International Specimen Exchange. New Castle, DE: Oak Knoll Press, 2012, quarto, boards in dust jacket. 160 pp. First Edition. The Rise and Fall of the Printers’ International Specimen Exchange is the first in-depth study of an institution whose goal was nothing less than a renaissance of fine printing at a time when quantity mattered far more than quality. The Printers’ International Specimen Exchange was founded in 1880, first and foremost as a means to encourage British printers to improve their technical and artistic skills, which lagged far behind those of their American and European counterparts. It came to be a far more international and influential institution than its originators imagined, its 16 volumes including the work of more than 1,000 printing establishments (several times that number of contributors, including employees and apprentices) from 28 different nations. The story of the Specimen Exchange involves the development of new machinery and processes, "Old Style" vs. "Artistic" printing, the histories of the two innovative printing houses that managed the Exchange, cooperation and conflict among outsize personalities, and the extraordinary efforts of a few talented and dedicated people. The history of the Specimen Exchange also involves a Victorian-style hostile takeover and a separate breach-of-contract court case. The Specimen Exchange is a record of a remarkable period in letterpress and lithographic printing. As a subscription publication distributed primarily to contributors, only a few hundred copies of each volume were issued, and many of the specimens were produced expressly for the Exchange. Consequently, some of the examples reproduced in this book have not been seen before outside the original volumes, and the selection presented here should delight any printing historian or admirer of good graphic design. This book includes 81 full-page reproductions of some of the best examples, in a wide range of styles and from many countries. New. (22397) $59.95

in dust jacket. 248 pp. First Edition. Robert Granjon (1513-1590) was a younger contemporary of Claude Garamont (c.1510-1561) and with him one of the great names in the history of type-design. His typefaces have been studied in some depth, but except for a dozen combinable type-ornaments surveyed by the author previously, his printers’ flowers, however elegant and innovative, have attracted only cursory attention in such broader works as Morison’s on the ‘Fell’ types (1967). This book, by typographic scholar Hendrik Vervliet, examines which ‘printer’s flowers’ -- alternative terms are fleurons or type-ornaments -- may be attributed to Granjon. Building on earlier researches into sixteenth-century vine leaves and Granjon’s combinable ornaments (2012; 2015), the author describes one hundred and three ornaments with first appearances during Granjon’s active life, either in his own publications and at presses of his associates and regular customers -- such as Fezandat in Paris, de Tournes in Lyons, Silvius in Antwerp, and Basa in Rome -- or in potential sources, such as Giolito’s publications in Venice. At the end of the author’s research, however, it became clear that only about half of them could be attributed to Granjon on more or less sure grounds. The other half seems attributable to ornamentists, as yet nameless, working for de Tournes in Lyons or Giolito in Venice. The chapter on Giolito’s ornaments aims to clear up the problem of whether Gabriele Giolito was Granjon’s first customer, or rather, as is surmised here, a source for some or all of his designs. The main user of Granjon’s founts in Lyons was Jean de Tournes. Previous studies of de Tournes either evaded the problem or were sketchy and unillustrated. Arguments used for attributing flowers to Granjon were: archival references; materials (cast or woodcut); occurrences of punches, matrices, or type; occurrences in publications; instances of non-proprietary use; Granjon’s known whereabouts at a first appearance; stylistic criteria. The contents include a chronology of Granjon’s ornaments (1544-1586), ornaments used by Gabriele Giolito in Venice (1542-1550), and flowers and ornaments used by de Tournes in Lyons (1544-1577). Appendices include illustrated lists of ornaments by size, width, and date. An entry typically consists of: name of the flower; facsimile at actual size; motif; height and width; punchcutter; first occurrence; type-specimens and artifacts that have been preserved; recent literature and notes. References and an index follow. New. . (25977) $65.00

59. WENDORF, Richard. America’s Membership Libraries. (New Castle, DE): Oak Knoll Press, 2007, quarto, maroon cloth in dust jacket. (vi), 354 pp. First Edition. Preface by Nicolas Barker. From the dust jacket, ”Long Before the Establishment of public libraries in America, during the Colonial period and the early decades of the new Republic, thousands of "social" or membership libraries served as the primary venues for the circulation of books. This collection of sixteen essays represents the first attempt to provide, through individual histories of the largest surviving membership libraries, a composite portrait of this important movement in American library history. Although they sport different names - society library, library society, mercantile library, mechanics’ institute, athenaeum - all of these institutions have played a significant role in the intellectual and cultural lives of their communities, which range from Boston, New York, and Charleston to Cincinnati, San Francisco, and La Jolla. Some continue to serve as the central library in their city, whereas others resemble large, independent research institutions. Each chapter in this book is intended to stand alone, and yet collectively these essays should suggest the evolution of a particular kind of American
library during the past three centuries.” Fine in fine dust jacket. (31145) $45.00

Signed by Glenway Wescott, Antonio Franconi and Joseph Blumenthal

60. WESCOTT, Glenway. Twelve Fables Of Aesop. New York: The Museum of Modern Art, (1954), quarto, decorated paper boards and red cloth. (28) pp. First Edition, Limited to 975 numbered copies signed by the artist, Antonio Franconi, author Glenway Wescott and printed, Joseph Blumenthal. This book, the first in a series of limited editions to be published by The Museum of Modern Art under the Direction of Monroe Wheeler, has been designed and printed by Joseph Blumenthal at The Spiral Press on Rives mould-made paper. Linoleum illustrations have been separately printed from the artist's original blocks. Although the book does not smell musty, there is staining to the endpapers and some gutters. Spine faded. (31139) $85.00

61. WROTH, Lawrence C. The Colonial Printer. Portland, ME: The Southworth-Anthoensen Press, 1938, large octavo, green cloth. T.e.g.. (xxiv), 368 pp. Second Edition, Revised and enlarged. Limited to 1,500 copies, printed on rag paper at The Southworth-Anthoensen Press. A definitive study of the American printer from 1639 to 1800. All tools, materials, and conditions involved in the early printing trade are covered. The final two chapters deal extensively with both the content and look of the finished books, pamphlets and papers published by the Colonial presses. Illustrated. Very minor scuffing to cloth color at top and bottom of spine, else a fine, clean copy. (31141) $50.00

63. YOFFEE, Bill. Black Sambo’s Saga The Story of Little Black Sambo Revisited At Age 98. (Kensington, MD: Privately Published, 1997), quarto, pictorial wrappers. 36 pp. First Edition. An anecdotal and bibliographic checklist. Illustrated in black and white. Bottom one inch of back cover faded, else fine. (31140) $35.00

64. (ZAPF, Hermann). Poster designed by Hermann Zapf for the Advertising Typographers Association. 1965, 14” x 21 3/4” "This keepsake was designed for the Advertising Typographers Association by Hermann Zapf". The poster, printed in black, green and red, contains quotes by John S. Mill and D. B. Updike. Very fine. (31136) $150.00

65. (ZAPF, Hermann). Die Welt der Buchstaben von Hermann Zapf. Wolfenbuttel: Herzog August Bibliothek, 1993, 18 1/4” x 26 1/2” Poster designed by Hermann Zapf for the permanent exhibition at the Herzog August Bibliothek comprising Zapf’s archive which the artist donated at that time. Very fine. (31135) $200.00