

OAK KNOLL BOOKS

Special Catalogue 22

Holiday 2013





OAK KNOLL BOOKS



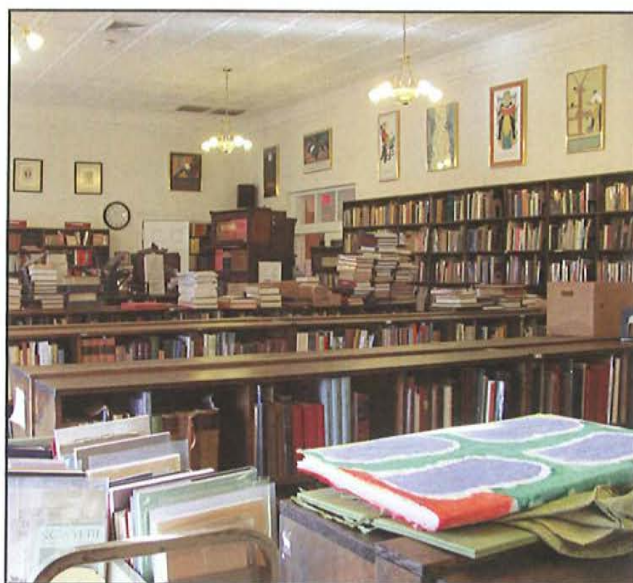
www.oakknoll.com

310 Delaware Street, New Castle, DE 19720

Our Special Catalogue 22 is an extra treat for the holidays. We hadn't planned to issue another special catalogue this year, but I got to thinking about what books might tickle the fancy of our customers (and the possible recipients of their gifts), and that exercise turned into the pages you see before you. This is, then, my personal holiday selection, including books printed from 1904 to 2012, covering subjects ranging from the Bible to baseball, as well as a number of selections from Oak Knoll Press. May your holidays be bright and bookish!

As always, please feel free to browse our inventory online at www.oakknoll.com.

Bob Fleck



Oak Knoll Books was founded in 1976 by Bob Fleck, a chemical engineer by training, who let his hobby get the best of him. Somehow, making oil refineries more efficient using mathematics and computers paled in comparison to the joy of handling books. Oak Knoll Press, the second part of the business, was established in 1978 as a logical extension of Oak Knoll Books.

Today, Oak Knoll Books is a thriving company that maintains an inventory of about 25,000 titles. Our main specialties continue to be books about bibliography, book collecting, book design, book illustration, book selling, bookbinding, bookplates, children's books, Delaware books, fine press books, forgery, graphic arts, libraries, literary criticism, marbling, papermaking, printing history, publishing, typography & type specimens, and writing & calligraphy — plus books about the history of all of these fields.

Oak Knoll Books is a member of the International League of Antiquarian Booksellers (ILAB — about 2,000 dealers in 22 countries) and the Antiquarian Booksellers Association of America (ABAA — over 450 dealers in the US). Their logos appear on all of our antiquarian catalogues and web pages. These logos mean that we guarantee accurate descriptions and customer satisfaction. Our founder, Bob Fleck, has long been a proponent of the ethical principles embodied by ILAB & the ABAA. He has taken a leadership role in both organizations and is a past president of both the ABAA and ILAB.

We are located in the historic colonial town of New Castle (founded 1651), next to the Delaware River and have an open shop for visitors. The shop is situated in the Opera House, a building built by the Masons in 1879 with high ceilings and great views of the town and river. We are located close to Philadelphia and Washington, DC, and near many historic areas and attractive sights including Winterthur, the Delaware Art Museum, the Brandywine River Art Museum and Longwood Gardens. If you would like to plan a visit, please see our website for more information.

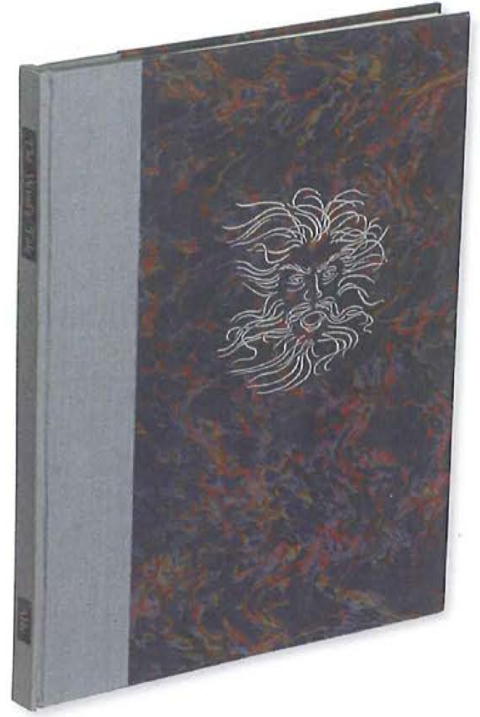
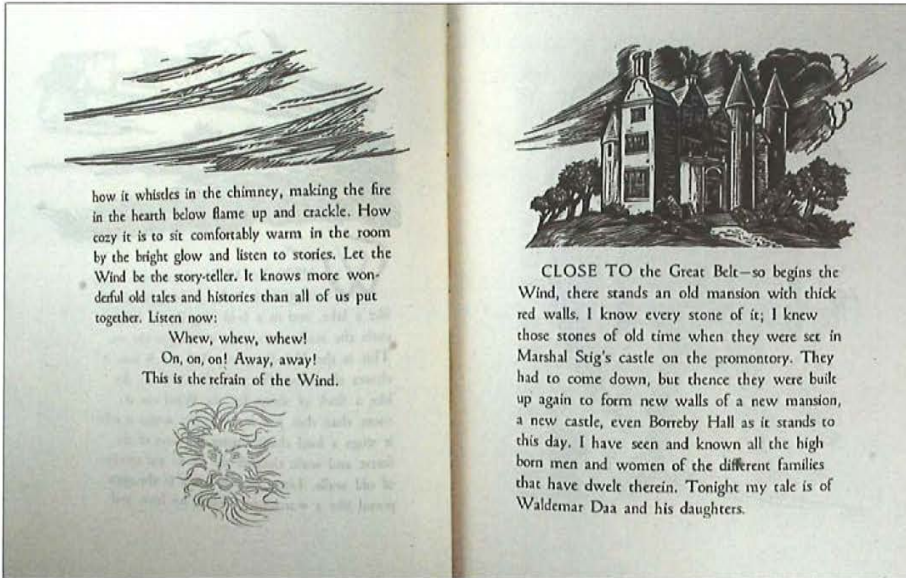
Book selling is much more than balance sheets and income statements. We sell books because we really enjoy it and hope that fact comes through clearly when you deal with us.

Special Catalogue 22: *Holiday 2013*

1. (Abbe, Elfriede) Anderson, Hans Christian. *THE WIND'S TALE*. Manchester Centre, VT: Elfriede Abbe, n.d. (1996), 4to., quarter cloth, decorated marbled paper-covered boards, marbled spine labels, top edge cut, other edges uncut. Not paginated.

\$ 650.00

Limited to 200 numbered and signed copies. Illustrated, designed, and produced by Elfriede Abbe. Abbe (1919-2012) was a sculptor and wood engraver who won numerous prizes for her work. Printed on Linweave hand-made paper. Printed on a Chandler and Price platen press, manually operated.

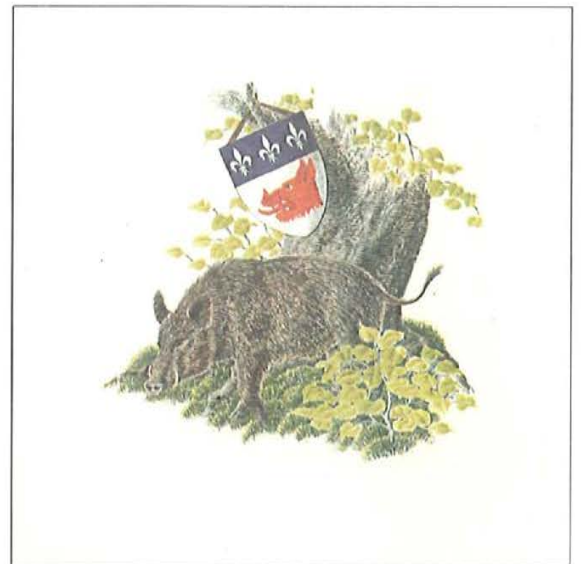
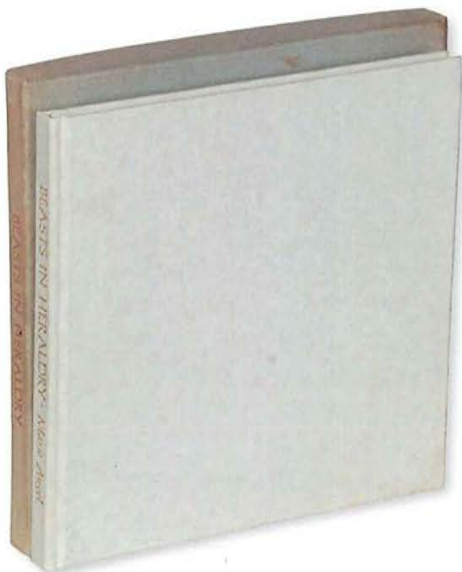


Loosely inserted is an A.L.S. from Abbe dated 1996 in which she talks about this book and even enclosed a marbled paper sample to show the color of the binding and a sample page of the text with an illustration. The letter must have worked as the collector bought the book. [107129]

2. Angel, Marie. *BEASTS IN HERALDRY*. Brattleboro VT: Stephen Greene Press, (1974), square 8vo., paper-covered boards, paper-covered clamshell box with pictorial front pastedown. Not paginated.

\$ 200.00

First edition, one of 100 numbered and signed copies. Laid-in, in original folder with wax seal, is a print of an eagle with printed initials M. A. Loose page noting contents and limitation also laid-in. A very attractive book relating the charming pictures of Miss Angel to the creatures of heraldry. Twenty animals represented. The protective clamshell box is stained. [107031]

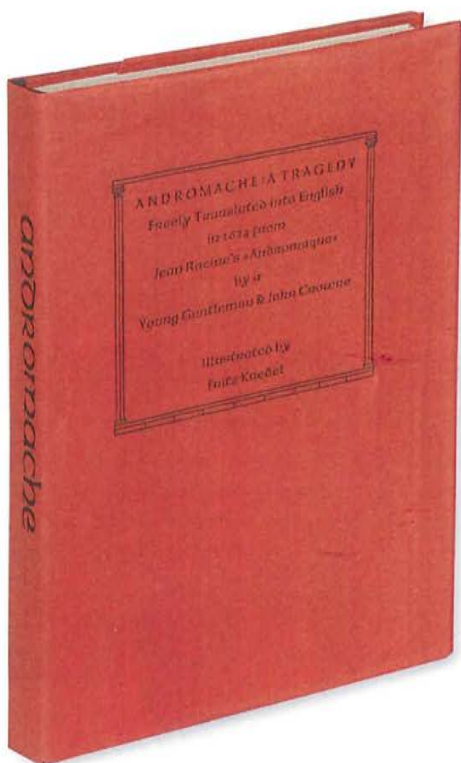
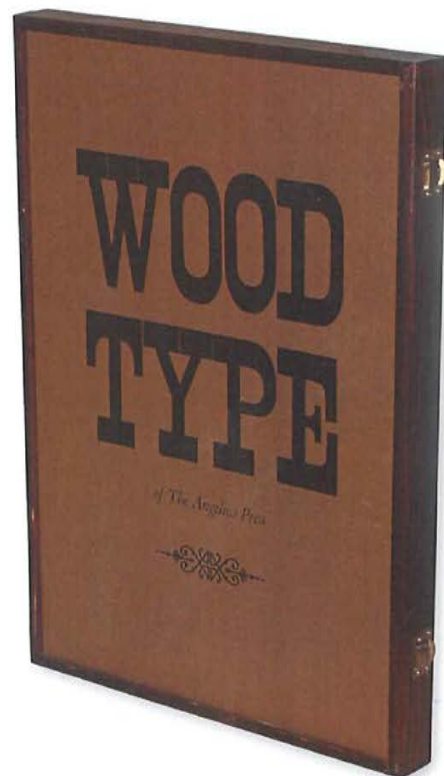


3. (Angelica Press) **WOOD TYPE OF THE ANGELICA PRESS**. N.P.: The Angelica Press, 1976, 21 x 14.5 inches, four separate bound folio sections loosely inserted in a specially constructed wooden box with side hinges and closing latches.

\$ 400.00

Limited to 200 numbered copies printed by hand on Tweedweave and Ragston paper. The first section contains a history of printing with wood type by Dennis Grastorf including

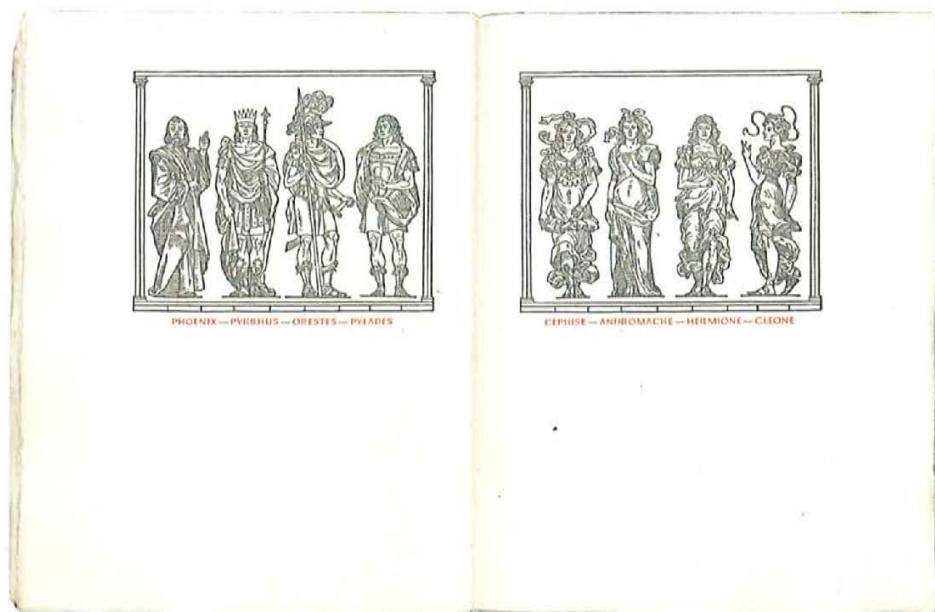
comments on the wood used. The other three sections are demonstrations of the use of wood type with the fourth section also containing practical information on the method of printing using wood type. The section showing wood type for the printing of posters is especially effective. An excellent production. Presentation from Grasdorf on colophon page. Box rubbed along edges. [89]

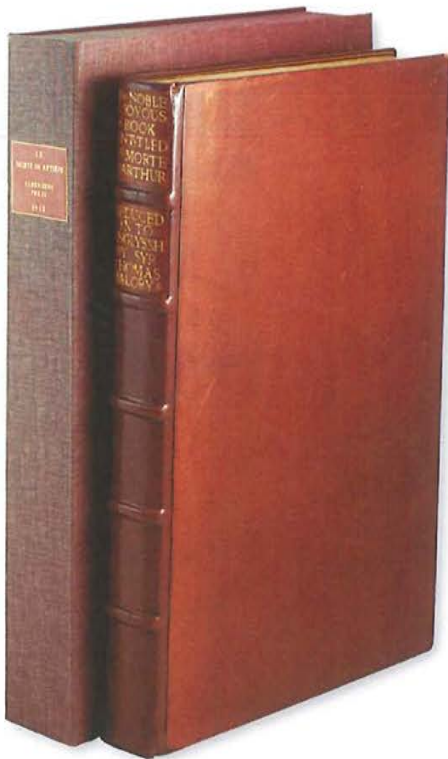


4. (Anvil Press) **ANDROMACHE: A TRAGEDY, FREELY TRANSLATED INTO ENGLISH IN 1674 FROM JEAN RACINE'S "ANDROMAQUE" BY A YOUNG GENTLEMAN & JOHN CROWNE**. Lexington: Anvil Press, 1986, small 4to., cloth-backed boards, paper spine label, dust jacket. vii, 51, (7) pages.

\$ 850.00

This work was limited to 100 numbered copies printed by Carolyn Hammer and W. Gay Reading at the Anvil Press in Victor Hammer's American and Andromaque uncial types. With a foreword by Desmond Flower and illustrations throughout by Fritz Kredel. A very fine copy of a magnificent production. [33736]

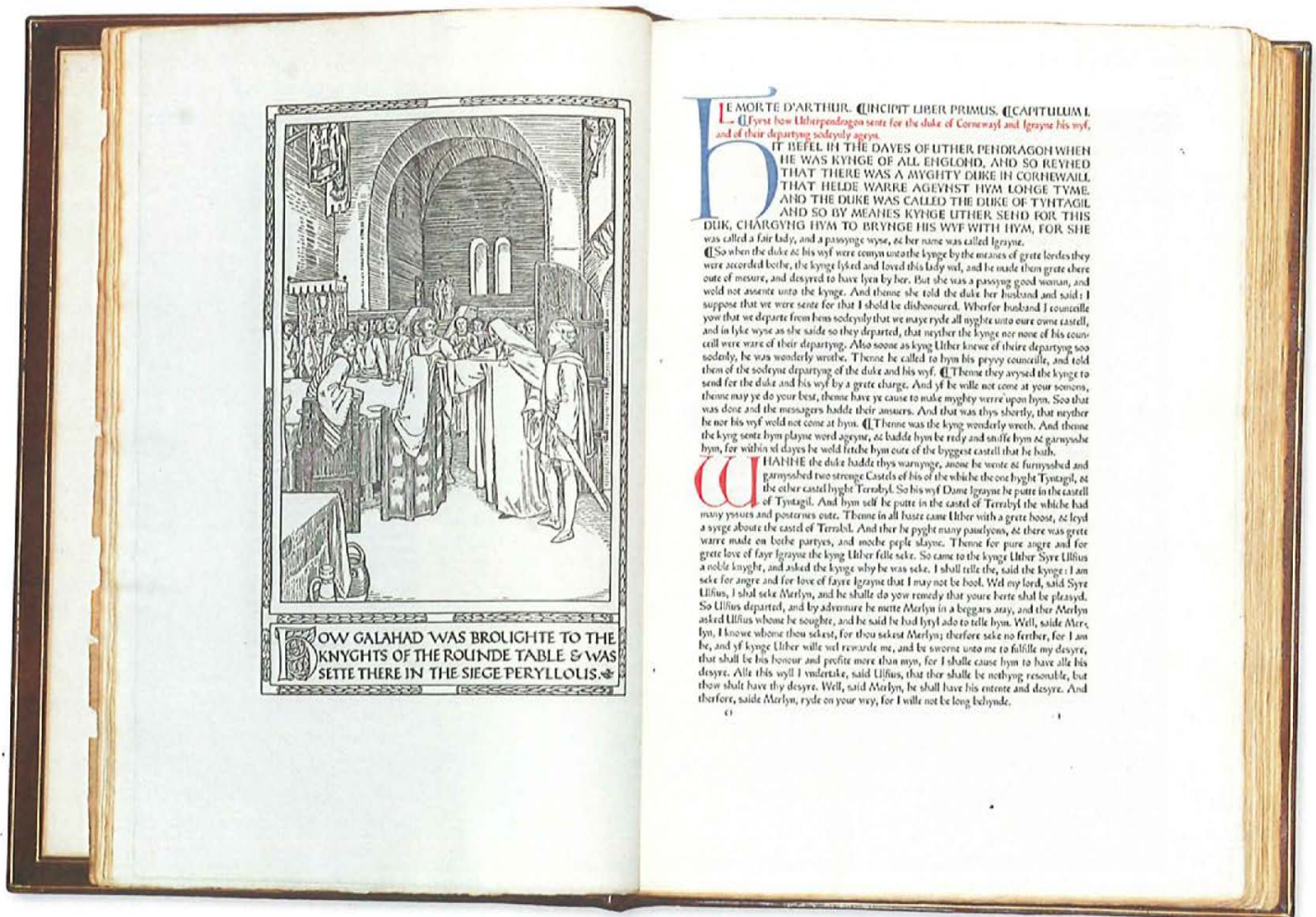




5. (Ashendene Press) Malory, Sir Thomas. THE NOBLE AND JOYOUS BOOK ENTITLED *LE MORTE D'ARTHUR*. Chelsea: Ashendene Press, 1913, folio, full brown leather, five raised bands, titling in gilt, cloth clamshell box with leather spine label. xxii, (ii), 300, (2) pages.

\$ 7,500.00

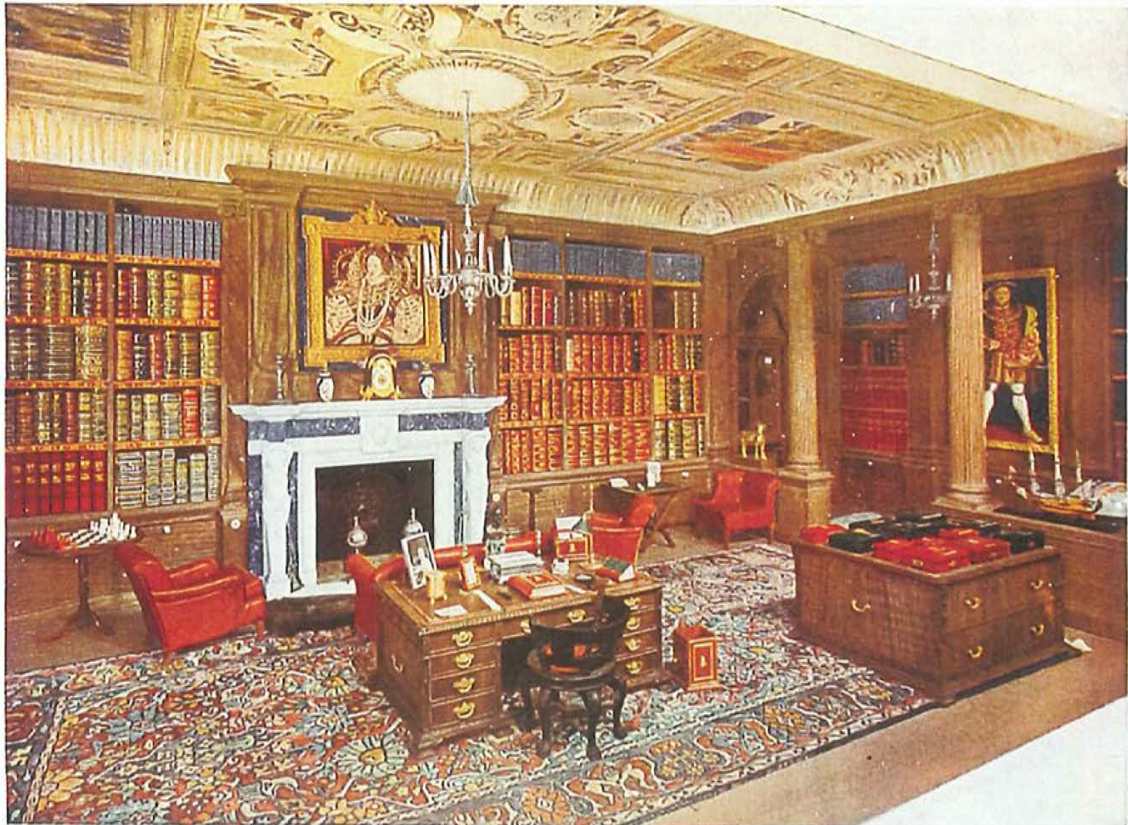
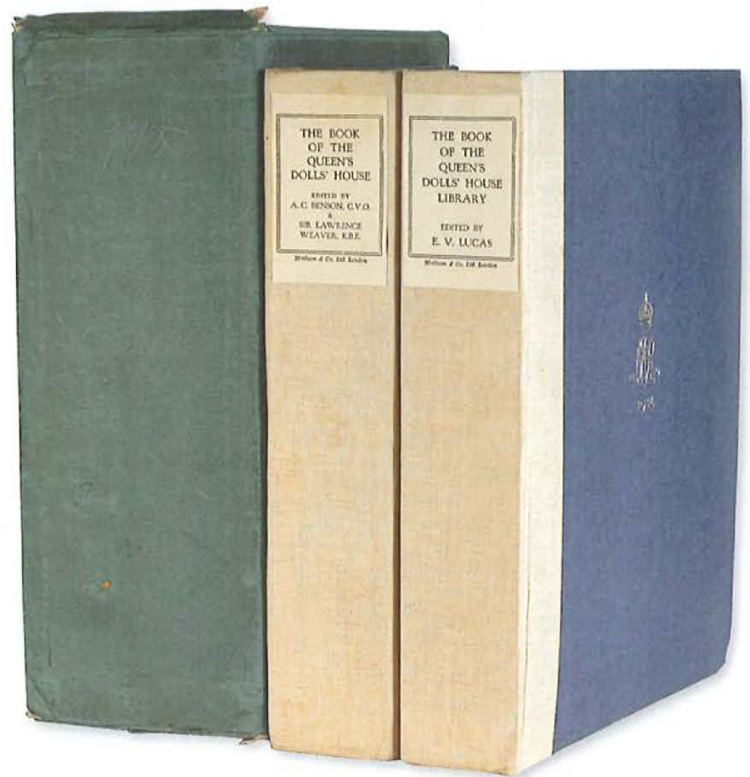
Limited to 145 copies printed on hand-made paper and eight copies on vellum; this is one of the paper copies (*Descriptive Bibliography*, no. XXVI; Franklin 102). Printed by hand by St. John Hornby. All but three of the illustrations were drawn by Charles M. Gere; the other three were drawn by Margaret Gere. The blocks were cut on wood by W.H. Hooper and J.B. Swain. The text was taken from Southey's 1817 reprint of Caxton's edition. Reprints Caxton's foreword. "In this, for the first time, blue was used alternately with red for the large initials. The chapter-headings are all printed in red. For this book Graily Hewitt designed two or three alphabets of fine initials." Colin Franklin calls this "a marvellous achievement, a glorious book." Faintly written in the back is the name Leonard Baskin. As typical with this book, the original brown cowhide binding has been recreated by a later binder (WB) with part of the original spine (lettering) inlaid on spine. Some rubbing along edges; minor fading of covers. Foxing along edges of free endpapers from turn-ins. The later clamshell box is faded. [107188]



6. Benson, A.C., Lawrence Weaver, and E.V. Lucas (editors). THE BOOK OF THE QUEEN'S DOLLS' HOUSE. 2 volumes. London: Methuen & Co., (1924), 4to., quarter cloth, paper-covered boards, labels on spine of both volumes, top edge cut, other edges uncut, slipcase. xvi, 248, (2); xiv, 383+(1) pages.

\$ 550.00

Limited to 1500 numbered copies. First volume describes the Dolls' House, made as a gift to Queen Mary, consort of King George V, with chapters on its architecture, furniture, paintings, gardens, and other subjects. The architect was Sir Edwin Luytens. Second volume describes the library and is illustrated with facsimilies and specimen pages of books and paintings made expressly for the Dolls' House. Table of contents, list of illustrations, six appendices in first volume. Color frontispiece portrait of the queen in first volume, the king in the second. 92 plates, 24 in color, in first volume. 24 plates, six in color, in second volume. Slipcase worn at edges and corners. Boards scuffed at edges. Bumped at corners. Inside hinges of second volume cracked. [116193]



THE LIBRARY

WITH THE PORTRAIT OF QUEEN ELIZABETH BY WILLIAM NICHOLSON AND HENRY VIII. BY SIR ARTHUR COFF, B.A. THE CEILING IS BY WILHELM WAGGOT, K.B.E. ON THE RIGHT IS ONE OF THE CABINETS CONTAINING DRAWINGS AND ON IT THE GOVERNMENT DESPATCH BOXES.

7. (Bibles) Van Kampen et al.. THE BIBLE AS BOOK: THE SERIES. 5 volumes. New Castle, DE: Oak Knoll Press, 1998-2003, large 8vo., cloth, dust jackets. 1,256 pages.

\$ 250.00

The Bible As Book, a five-part series, is based on the work of leading biblical scholars, presented at conferences held by The Scriptorium: Center for Christian Antiquities. The entire series was published from 1997-2003. Each title studies a different period of time as the Bible was either being formed or printed.

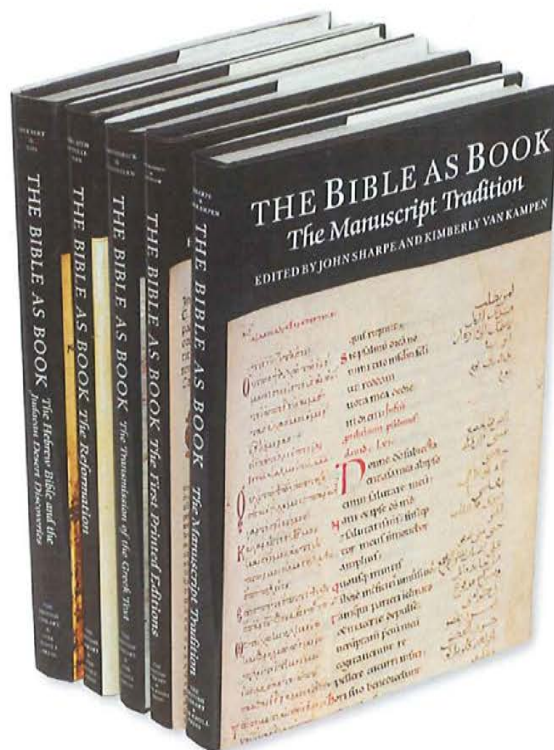
The first title, *The Manuscript Tradition*, edited by John L. Sharpe III and Kimberly Van Kampen, is chronologically and culturally vast and begins with an examination of the methodology of the scribes who produced the Dead Sea Scrolls. It concludes with new evidence for the propagation of the Scriptures some fifteen centuries later, at the dawn of the age of printing.

The second title, *The First Printed Editions*, edited by Kimberly Van Kampen and Paul Saenger, investigates the history of the Bible between 1455 and 1520. This series of scholarly essays explores the early printing on the text, format and uses of the Bible.

The third title, *The Reformation*, edited by Orlaith O'Sullivan, brings together twelve essays which examine the complex history of the Bible during this equally complex period. Each contributor attempts to answer some of the most pressing questions in Reformation biblical studies, such as: How did religious leaders help shape the readings of those lay people who were able to read the Bible in their own language for the first time? How did the clergy control and suppress heretical musing in the increasing number of annotated editions? Where was the editio princeps of the English Bible printed? Can modernity read the Renaissance Bible? What role did illustrations in Bibles play in the spread of Protestantism?

The fourth title, *The Hebrew Bible and the Judaeen Desert Discoveries*, edited by Edward D. Herbert and Emanuel Tov, charts the extraordinary developments witnessed over the last fifty years, since the chance discovery in 1947 of biblical scrolls in a cave in the vicinity of the Dead Sea. The biblical scholars chart the findings and controversies sparked off by the discovery and publication of some 900 scrolls which have transformed our understanding of the state of the biblical text at the turn of the last millennium.

The fifth and final title, *The Transmission of the Greek Text*, edited by Scot McKendrick and Orlaith O'Sullivan, covers a wide range of topics that reflect on the science and the art of the textual criticism of the Greek Bible. The subjects covered include: the relationship between Jewish scribal culture and early Christian literary practices; Greek biblical texts uncovered in the Judaeen Desert; the New Testament miniscule tradition; and New Testament biblical papyri. Fresh studies on the Codex Sinaiticus, Codex Bezae, and Codex Alexandrinus are presented. From the use of the Church Fathers in New Testament criticism to the work of Eberhard Nestle in the nineteenth century, this volume holds something for everyone. [73493]



'ASK WHAT I AM CALLED' THE ANGLO-SAXONS AND THEIR BIBLES

Richard Marsden

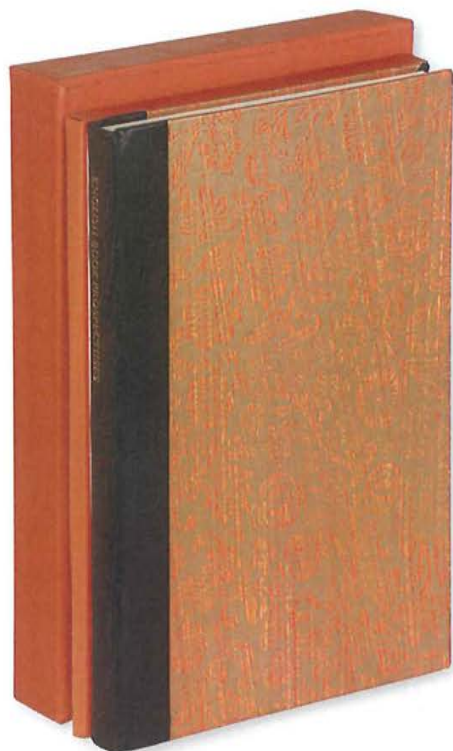
THE ANGLO-SAXONS LOVED RIDDLES and the riddling way of thought. It was a means of exploring and celebrating their world and the particularity of the things of that world, a way of understanding those things by, paradoxically, mystifying them.¹ Bibles were not exempt from the riddler's scrutiny and I start with an example, one of the longer Old English riddle-poems:²

Mec feonda sum	feore besnyþede,
woruldstrenga binom,	wætte siþþan,
dyfde on wætre,	dyde eft þonan,
sette on sunnan,	þær ic swiþe beleas
herum þam þe ic hæfde.	Heard mec siþþan
snað seaxses ecg,	sindrum begrunden.
Fingras feoldan	ond mec fugles wyn
geond speddrom	spyrede geneahhe,
ofer brunne bred	beamtelge swealg,
streames dæle,	stop eft on mec,
siþade sweartlast.	Mec siþþan wrah
hæleð hleobordum,	hyde beþenede,
gierede mec mid golde.	Forþon me gliwedon
wrætlc weorc smiþa,	wire bifongen.
Nu þa gerenon	ond se reada telg
ond þa wuldorgesteald	wide mære
dryhtfolca helm,	nales dol wite.
Gif min bearn wera	brucan willað,
hy beoð þy gesundran	ond þy sigefæstran,
heortum þy hwætran	ond þy hyge bliþran,
ferþe þy frodran,	habbaþ freonda þy ma,
swæsra ond gesibbra,	sopra ond godra,
tilra ond getreowra,	þa hyra tyr ond ead
estum ycað	ond hy arstafum
lissum bilecgad	ond hi lufan fæþmum
fæste clyppað.	Frige hwæt ic hatte,
niþum to nytte.	Nama min is mære,
hælepum gifre	ond halig sylf. ³

In the following prose translation, I have made no attempt to reproduce the effect of the Old English alliterating half-lines, which are an essential part of the poet's art:

An enemy robbed me of life, took away my mortal strength, wet me, dipped me in water, took me out again, and put me in the sun, where I quickly lost the hairs I had. A hard knife-blade then

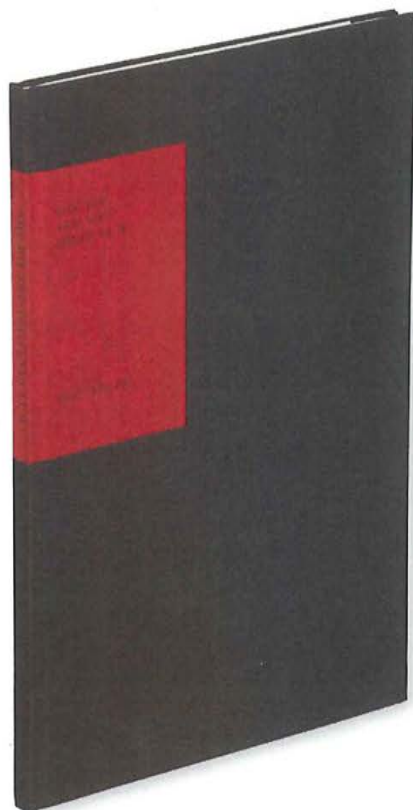
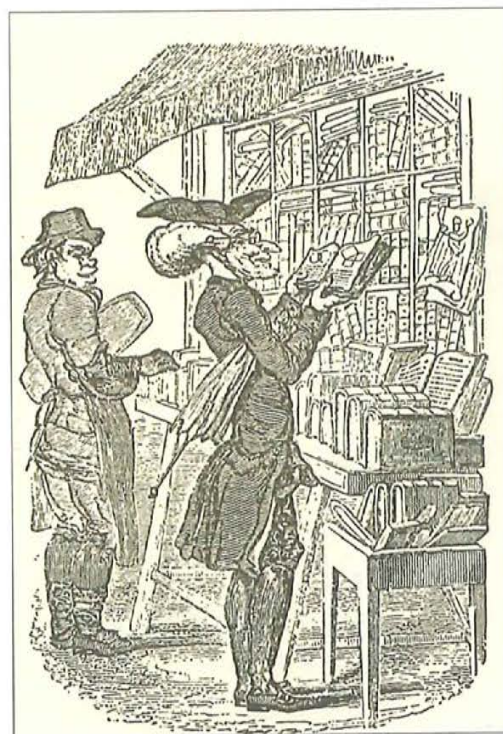
8. (Bird & Bull Press) Feather, John. ENGLISH BOOK PROSPECTUSES, AN ILLUSTRATED HISTORY. Newtown: Bird & Bull Press and Minneapolis: Daedalus Press, 1984, 8vo., quarter morocco with tips, Dutch Gilt sides reproduced



from an 18th century German decorated paper, plus 14 larger facsimiles in a separate accompanying portfolio. 109 pages.

\$ 165.00

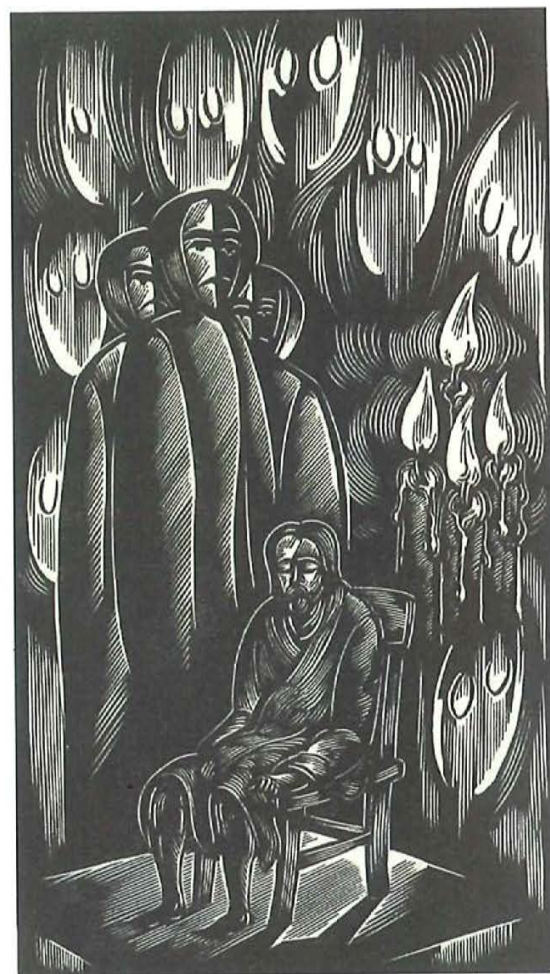
Limited to 325 copies. The history of this important piece of publishing ephemera from its beginning in 1610 up through the 19th century and accompanied by 24 facsimile prospectuses from 2 to 10 pages in length. As the exact size was maintained, it was necessary to place 4 of the facsimiles in a separate portfolio. All but one of the prospectuses done in facsimile come from the Bodleian Library. This book is the kind of private press book that Oak Knoll likes to handle; an important new text presented in a superb format. Prospectus loosely inserted. [2685]



9. (Bowne & Co.) Poe, Edgar Allan. THE PIT AND THE PENDULUM. New York: South Street Seaport Museum, 1991, 8vo., cloth, wrap around paper spine and cover label. (vi), 22, (4) pages.

\$ 225.00

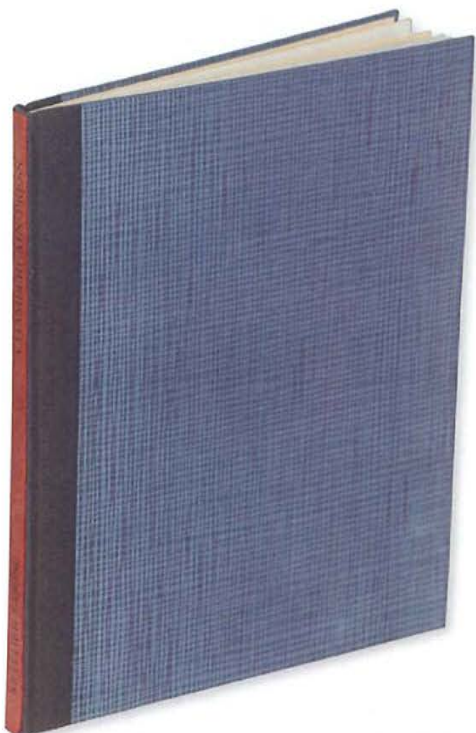
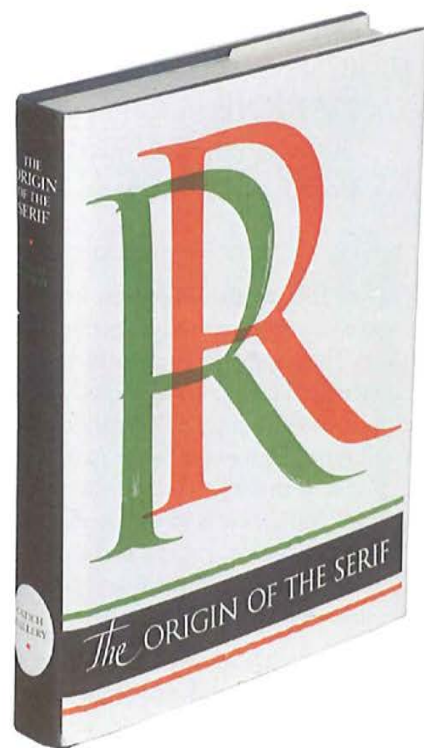
Printed in an edition limited to 150 copies signed by the illustrator John DePol. Illustrated with eight wood engravings and patterned paper endpapers by DePol. Signed by DePol on the colophon page. [61628]



10. Catich, Edward M. THE ORIGIN OF THE SERIF, BRUSH WRITING & ROMAN LETTERS. Davenport: Catich Gallery, (1991), 4to., cloth, dust jacket. xi, 310 pages.

\$ 200.00

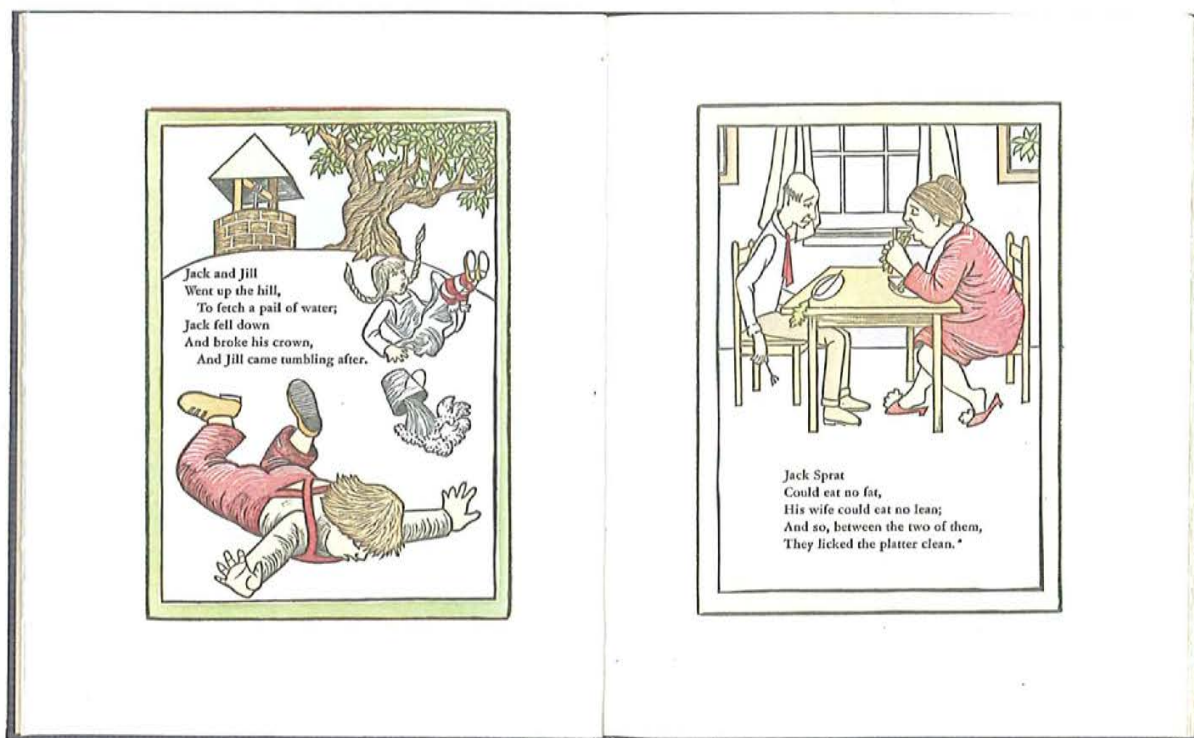
Second edition, edited by Mary W. Gilroy. Catich, a specialist in brush writing, has formed a belief that Roman letters that were carved in stone a couple of thousand years ago were actually brushed on the stone before carving. So, in his opinion, the brush was the instrument which influenced the structure of the letters, and not the chisel. He also dispels other beliefs about the alphabet. Well illustrated throughout. A fascinating read. [35524]



11. (Chamberlain Press) MOTHER GOOSE: A SELECTION OF RHYMES. (Portland, OR): The Chamberlain Press, (1987), 4to., quarter cloth, designed paper-covered boards, blind embossed leather spine label, fore-edge uncut. Not paginated.

\$ 300.00

Limited to 200 numbered and signed copies. Illustrated, designed and printed by Sarah Chamberlain, bound by Barbara Blumenthal. Collection of nursery rhymes. Linoleum-cut color illustrations. Letter from Ms. Chamberlain to a book collector commenting on the two bindings available. Also inserted is the prospectus. [107128]

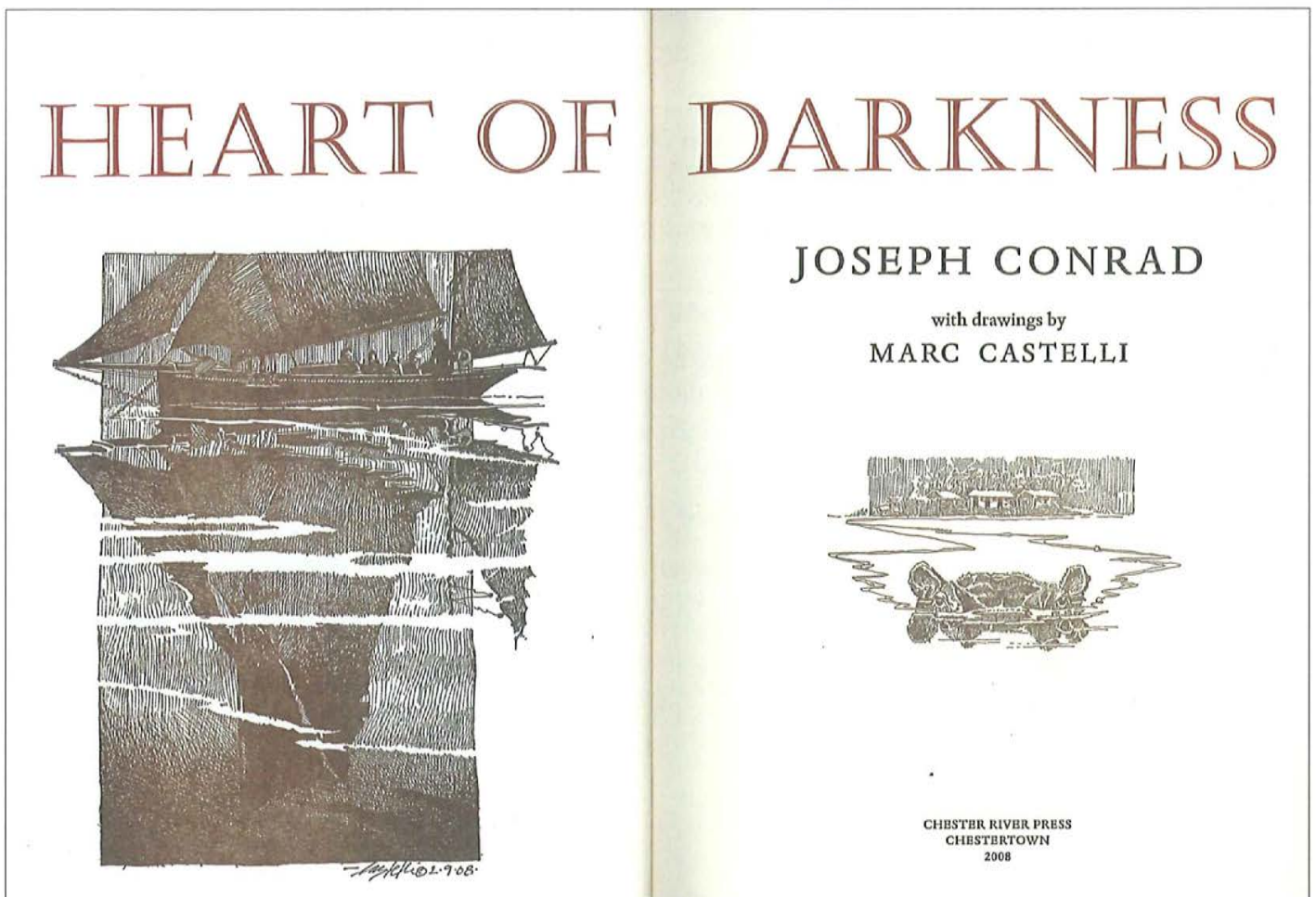
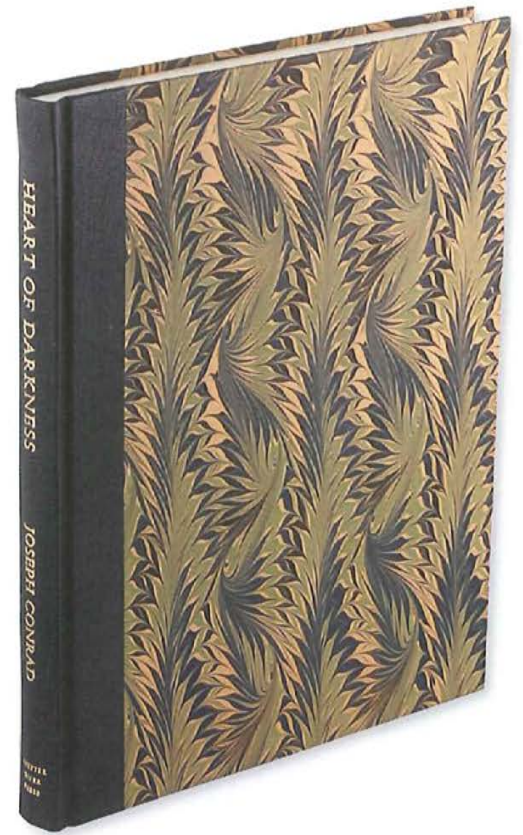


12. (Chester River Press) Conrad, Joseph. HEART OF DARKNESS. Chestertown, MD: Chester River Press, 2008, small 4to., quarter calf, marbled paper covered boards, cloth slipcase. 112 pages.

\$ 500.00

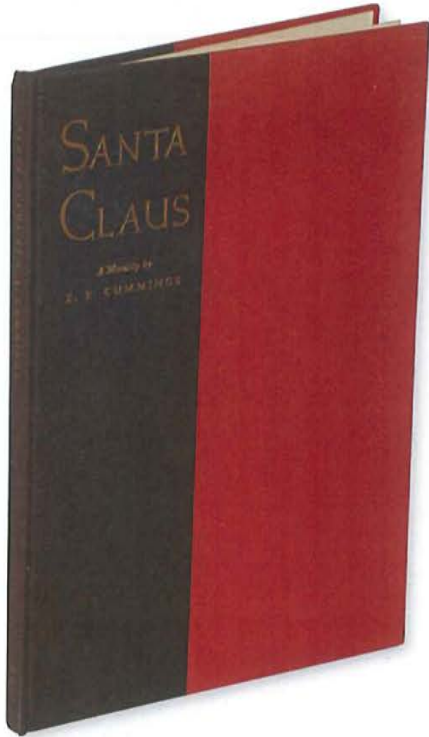
One of 150 numbered copies. Joseph Conrad's masterpiece, *Heart of Darkness*, continues to ignite the interest of readers and literary scholars alike. The simple story of a sea-captain hired by Belgian colonial ivory merchants to search the Congo River for a disaffected company employee turned pathological demigod becomes as deeply a symbolic and frightening descent into the maelstrom of moral consequence as Dante's expedition through Hell. If there is a moral compass to be discovered within its pages it is to be found spinning between the cardinal points of avarice, genocide, values, and conscience as Marlow streams deeper into the darkness of the jungle and the core of the human psyche in his search for the enigmatic Kurtz.

Published with 36 original drawings by renowned maritime artist Marc Castelli, this limited edition of *Heart of Darkness* summons us to listen to Marlow's story which echoes even today. [114209]

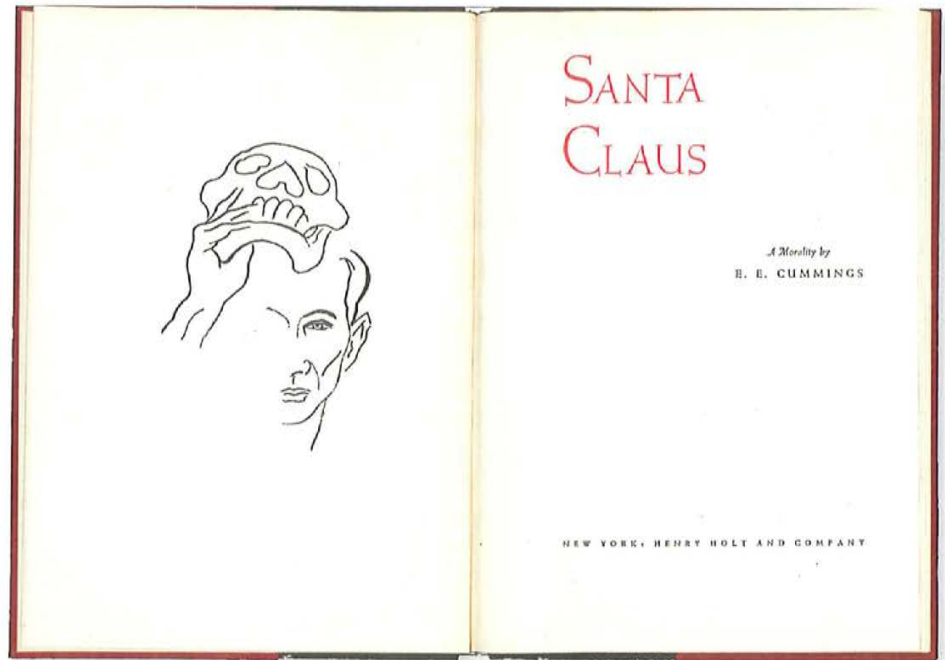


13. Cummings, E.E. SANTA CLAUS: A MORALITY BY E. E. CUMMINGS. New York: Henry Holt and Company, 1946, small 4to., red and black cloth with lettering in gilt. (x), 18 pages.

\$ 300.00



First edition (Firmage A21a) limited to 250 signed and numbered copies. Fading along top edge of back cover. [102835]

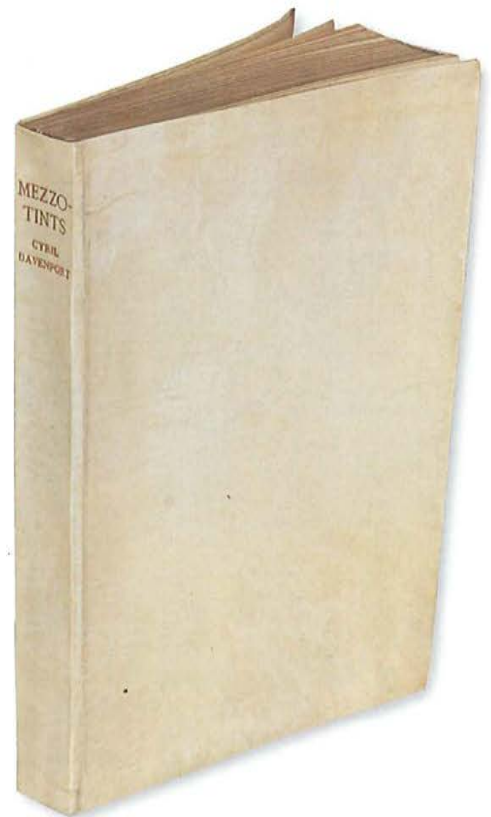


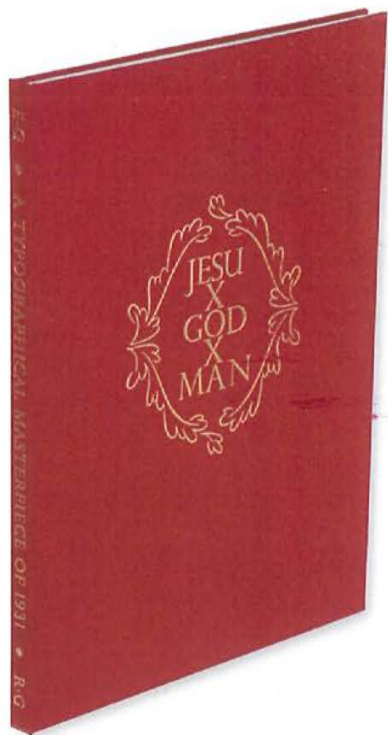
14. Davenport, Cyril. MEZZOTINTS. London: Methuen and Co., 1904, small 4to., full vellum with top edge gilt. xlv, 208 pages.

\$ 350.00



First edition, one of 50 bound thus and printed on Japanese paper. Davenport provides notes on techniques for creating mezzotints, as well as a wealth of information on the engravers who are noted for this art form. Illustrated with plates, many of which are portraits of well known figures of the eighteenth and nineteenth-centuries, that are examples of the work of the artists mentioned. With the bookplate and pencil signature of Gavin Bridson. Some cover soiling. [75555]



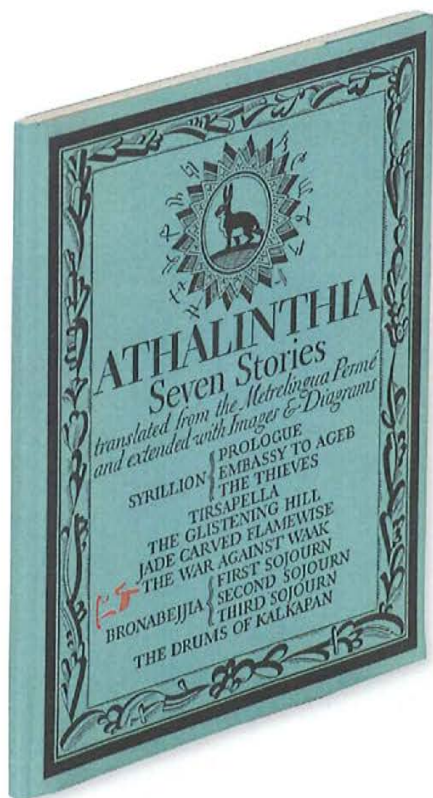


15. Dreyfus, John. A
 TYPOGRAPHICAL
 MASTERPIECE, AN
 ACCOUNT BY JOHN
 DREYFUS OF ERIC GILL'S
 COLLABORATION WITH
 ROBERT GIBBINGS IN
 PRODUCING THE GOLDEN
 COCKEREL PRESS EDITION
 OF "THE FOUR GOSPELS" IN
 1931. London: Bain & Williams,
 1991, 4to., cloth. xiv, 105+(1) pages.
 \$ 125.00

Limited to 250 copies printed for the English publisher by Meriden-Stinehour. An interesting story of typographic excellence. Illustrated. As new copy with glassine wrapper still preserved. [40380]

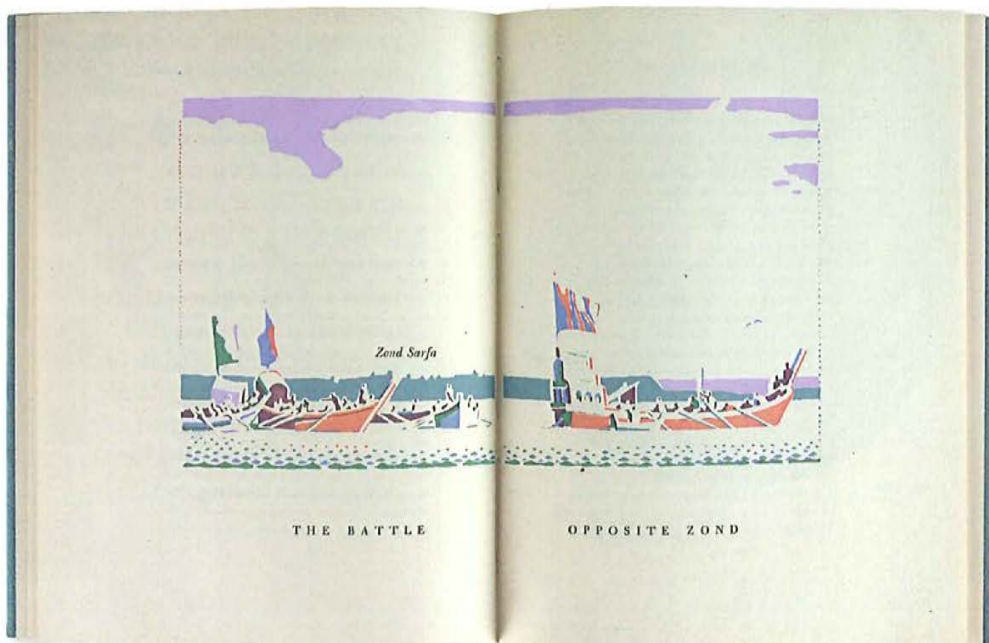


FIG. 12 Robert Gibbings (left) with A. C. Cooper at the Golden Cockerel Press



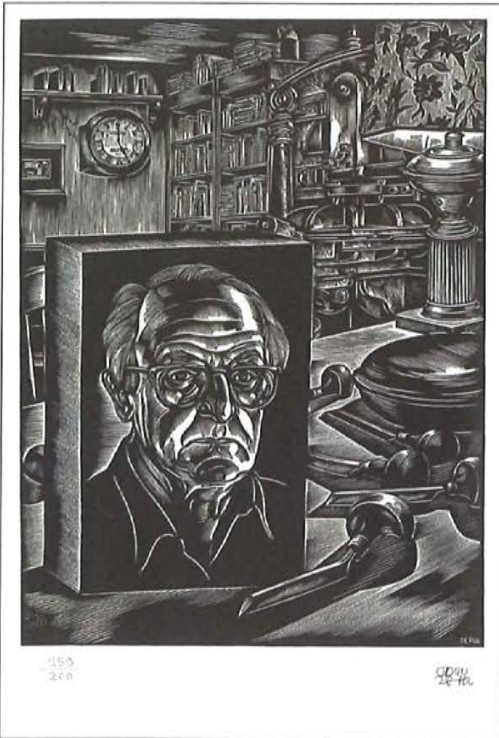
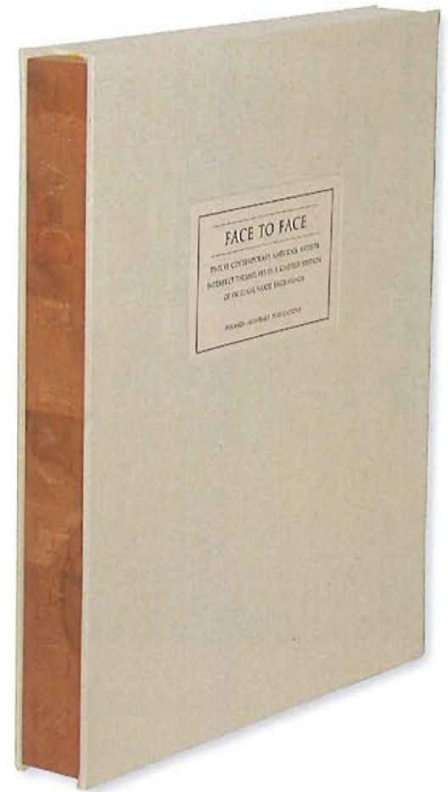
16. Dwiggins, W.A. WAR AGAINST WAAK. N.P.: W.A. Dwiggins,
 1948, square small 8vo., decorated paper-covered boards, cardboard
 mailing box with hand-printed mailing label. 30, (6) pages.
 \$ 250.00

Limited to 194 copies. (Agner 48.03). "Illustrations silk-screened directly from Dwiggins' stencils." Printed and bound by Dorothy Abbe. One of the most delightful of all Dwiggins's books, this title features his stencils reproduced in their original color by Abbe. This title is volume five of the Athalinthia series. Loosely inserted is the one-page prospectus from the publisher. A very fine copy in original mailing box. [116227]



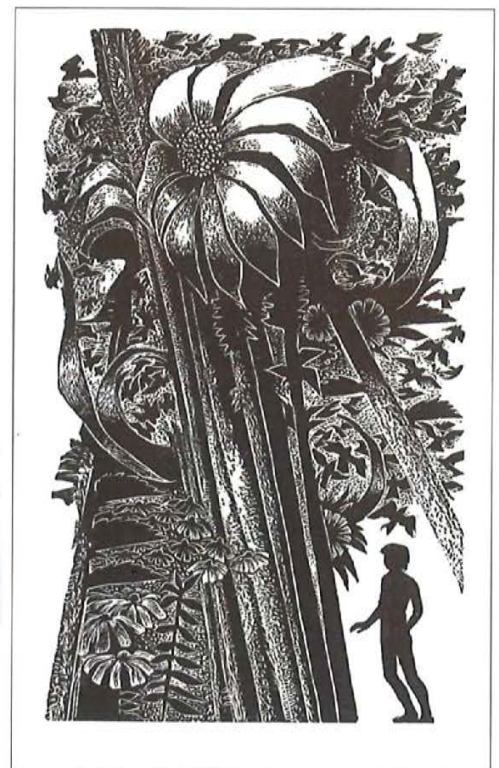
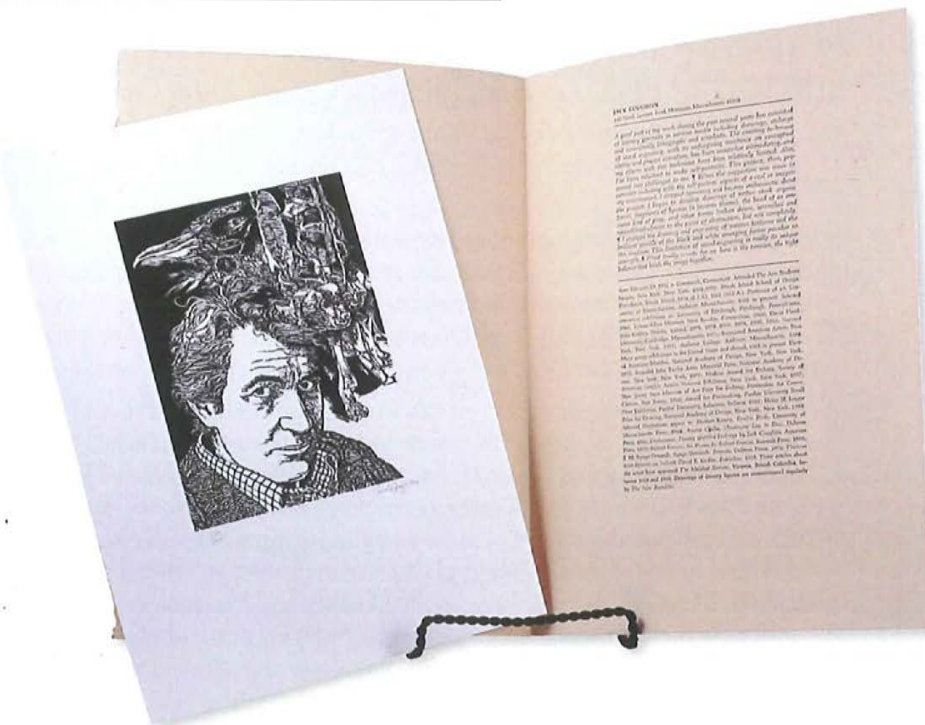
17. FACE TO FACE. TWELVE CONTEMPORARY AMERICAN ARTISTS INTERPRET THEMSELVES IN A LIMITED EDITION OF ORIGINAL WOOD ENGRAVINGS. Great Barrington, MA: Penmaen Busyhaus Publications, (1985), folio, 14 printed folders and 13 loose broadsides loosely inserted in a cloth case with a spine composed of an engraver's maple wood engraved with "Face to Face" on the spine, paper cover label.

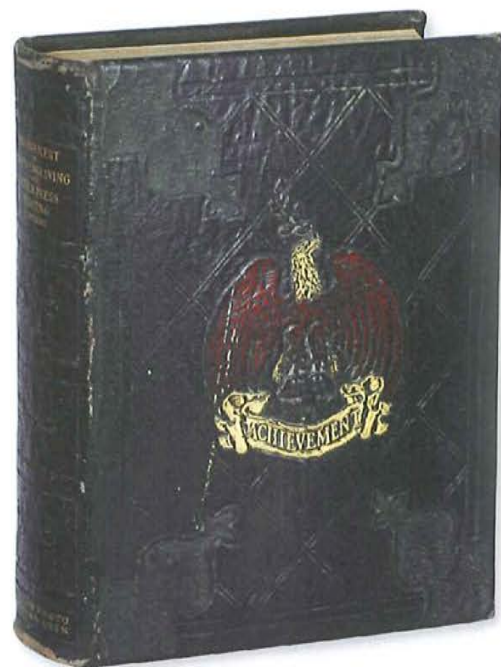
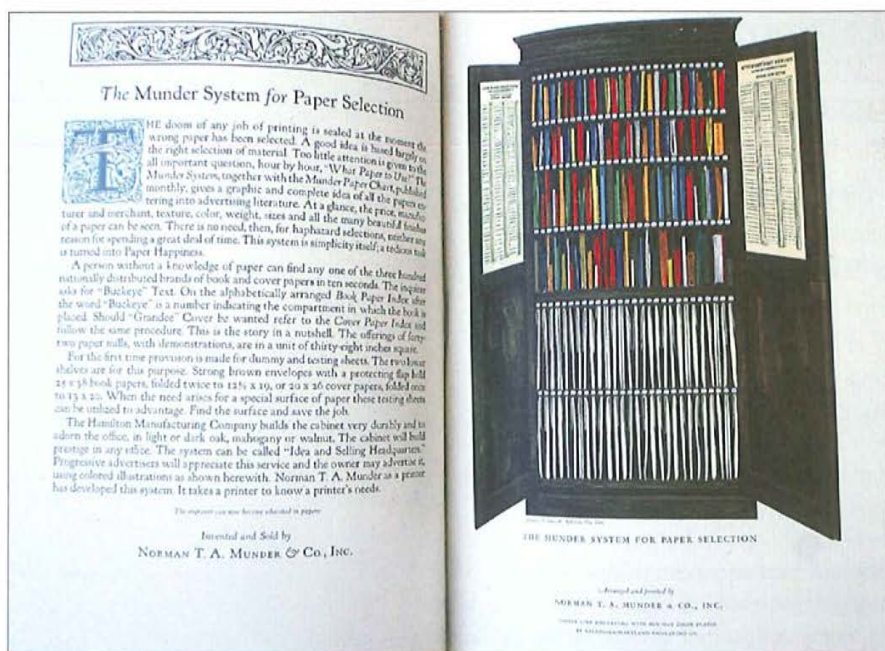
\$ 1,150.00



One of 250 numbered sets. This copy came from the library of Michael McCurdy, one of the participants, and is marked with "OS" on the colophon page. Twelve engraved self portraits, each numbered and signed by the artist and laid into a printed folder with a page of text about the artist. With an introduction by Leonard Baskin and a dedication print by Lynd Ward, also contained in printed folders. Ward's previously unpublished print is not signed, due to his death before the project was completed. With an additional suite of the 13 signed (but not numbered) prints on different paper.

The twelve artists are: Fred Becker, Jack Coughlin, John DePol, Fritz Eichenberg, Raymond Gloeckler, James Grashow, Judith Jaidinger, Stefan Martin, Michael McCurdy, Barry Moser, Gillian Tyler, and Herbert Waters. Harold McGrath printed the blocks, which were cancelled at the end of the press run. Originally issued in a box at \$1600, but only a few were made as they proved too expensive to produce. Seven of the artists have died since their contribution to this project. [108932]

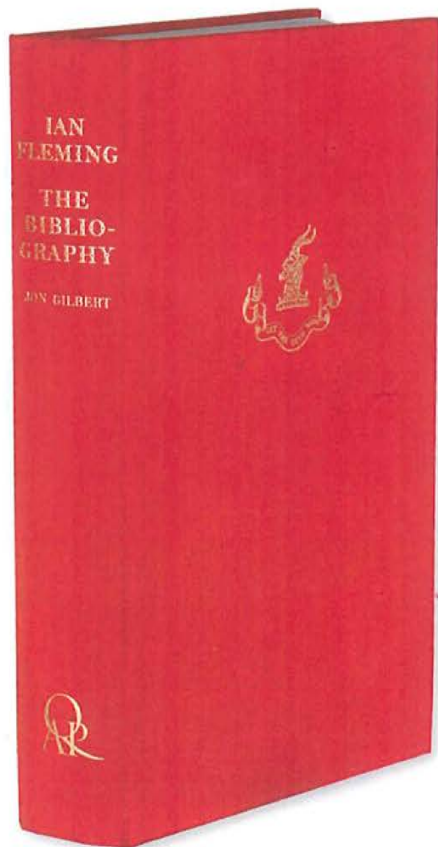




18. Flader, Louis (editor). **ACHIEVEMENT IN PHOTO-ENGRAVING AND LETTERPRESS PRINTING.** Chicago: American Photo-Engraver's Association, (1927), thick 4to., simulated leather decorated in blind and stamped with a red and yellow eagle on the front cover, top edge gilt. 488 pages.

\$ 450.00

First edition. Devoted to every aspect of the art of photo-engraving and letterpress printing with contributions by James Montgomery Flagg, Elmer Adler, N.A. Altmann and decorated with hundreds of illustrations by such artists as Held, Pyle, Parrish, Schoonover, Wyeth, Homer, Pennell, Rockwell, etc. Filled with examples of the best of color work. Covers rubbed with light wear along hinges and edges. [19673]



WINNER OF THE 16TH ILAB BRESLAUER PRIZE FOR BIBLIOGRAPHY

19. (Fleming, Ian) Gilbert, Jon. **IAN FLEMING: THE BIBLIOGRAPHY.** London, England: Queen Anne Press, 2012, 4to., cloth. 736 pages.

\$ 280.00

A comprehensive 736-page guide to the work of Ian Fleming, this bibliography is not only an indispensable source of information for collectors, enthusiasts, libraries and booksellers alike, but an entertaining and informative volume that will appeal to anyone interested in the James Bond phenomenon.

Jon Gilbert is the foremost expert on the works of Ian Fleming. He is a renowned bookdealer at rare book experts Adrian Harrington Limited in London and has an encyclopaedic knowledge of Fleming's works. He explains: "Ian Fleming is best known as the creator of James Bond, an icon of 20th century popular culture, but he was also a journalist, publisher, travel writer, motor enthusiast, card player, accomplished golfer and noted bibliophile. Much has been written about Fleming and his legendary creation, but until now there has been no serious bibliographical account of his published work."



His research took him to the Jonathan Cape Publishing archive, Eton College Library, the Pan Macmillan archive, Penguin Books Ltd., The Imperial War Museum's Fleming exhibition, the British Library and the Bond Bound display at The Fleming Collection, London. In addition he has been able to interview colleagues, friends and family of Ian Fleming.

The *Bibliography* covers every aspect of Fleming's writing, from the manuscript stage, through typescripts, uncorrected proofs, advance and review copies, first and subsequent impressions, paperback printings, omnibus and collected editions, as well as periodical appearances, comic strip adaptations, and young reader and large print editions published in Britain and America.

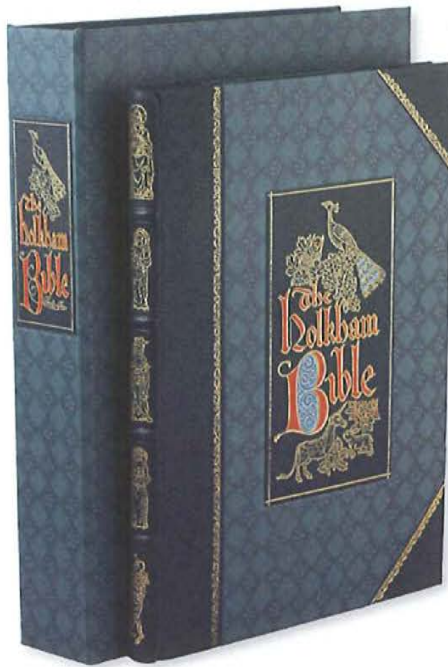
Apart from the fourteen Bond novels there are sections covering Fleming's non-fiction works, *The Diamond Smugglers* and *Thrilling Cities*, his book for children *Chitty-Chitty-Bang-Bang*, as well as his more obscure articles, essays and contributions. Each main entry includes an engaging narrative on the conception, editorial process and marketing of the book, complemented by a full list of sources. Biographical notes of many of Fleming's friends and colleagues are provided, along with a chronology of the author's life. [114608]



© Ian Fleming. Photo by the author. Ian Fleming, *You Only Live Twice*, London: Jonathan Cape, 1963.

20. (Folio Society) Brown, Michelle P. **THE HOLKHAM BIBLE**. 2 volumes. London: The Folio Society, 2007, 4to., Facsimile volume half leather, decorated cloth, gilt decoration with raised bands on spine; companion volume quarter cloth, paper-covered boards, label on front board, in decorated clamshell box. 42, (4) pages; 162 pages.

\$ 460.00



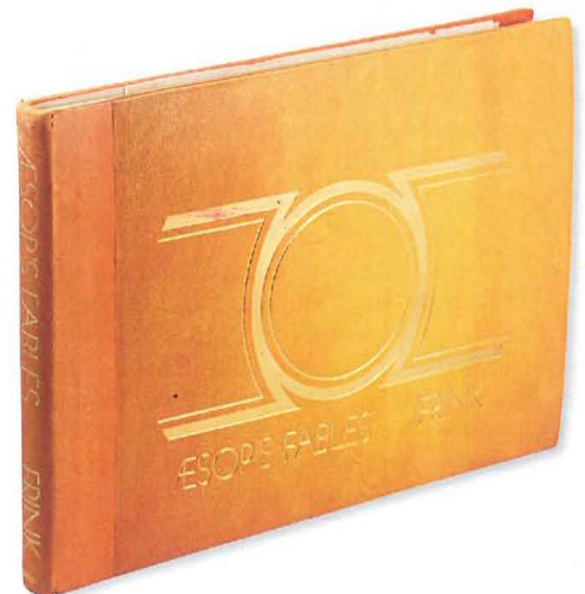
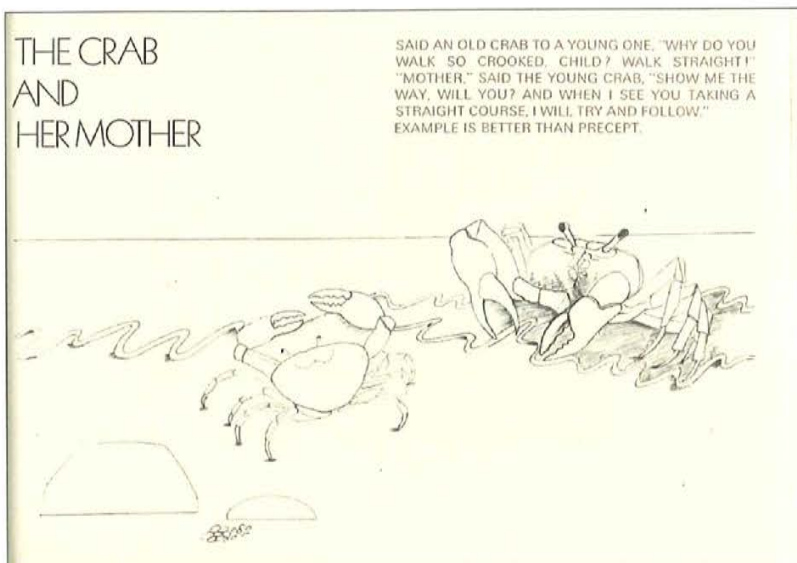
Limited, numbered edition of 1,750, with 25 lettered copies not for sale also printed. Facsimile of the "Holkham Bible Picture Book," Additional MS 47682, British Library. Acquired by the British Library in 1952, the manuscript was held previously at Holkham Hall, Norfolk (Holkham MS 666). Consists of 231 images mainly of episodes in the books of Genesis and Revelation. Original manuscript believed to have been produced in London, ca. 1327-40. Facsimile is accompanied by a companion volume that includes historical context, commentary and a bibliography. Companion volume includes 8 pages of color plates. Instructions for care laid in the facsimile volume. [109509]

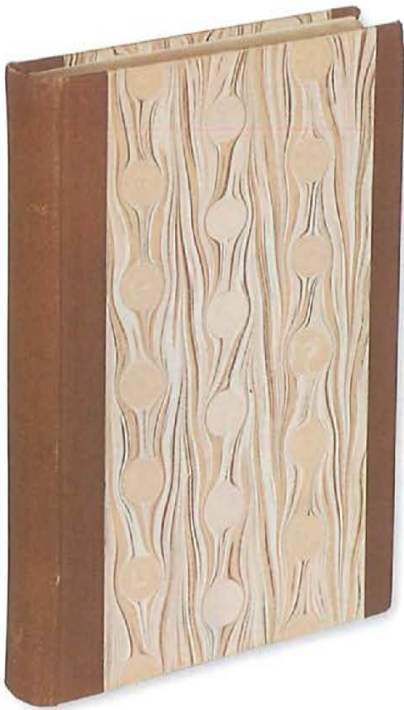


21. (Frink, Elisabeth) **AESOP'S FABLES**. Illustrated by Elisabeth Frink. (London): R. Alistair McAlpine Publishing Limited & Leslie Waddington Prints Limited, (1968), oblong 4to., orange leather spine with tan cover covers, title and design in gilt on the front cover. Four Frink lithographs inserted.

\$ 3,500.00

Limited to 250 numbered copies signed by the illustrator. Designed and printed at the Curwen Press on Zerkall Butten paper and bound by Mansell, London. Printed in brown and black on French-fold paper. With 46 illustrations in the text and four signed lithographs. Frink (1930-1993) was a noted English sculptor and print maker. The Frink School of Figurative Sculpture was opened in 1996. Spine slightly faded. [107191]

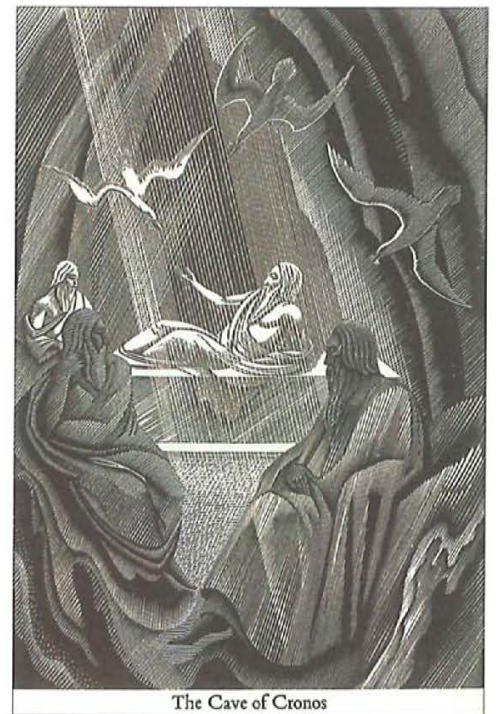




22. (Golden Cockerel Press)
Bannet, Ivor. THE
AMAZONS, A NOVEL.
London: Golden Cockerel
Press, 1948, small 4to., half
brown polished buckram with
marbled paper covered boards.
252, (2) pages.

\$ 250.00

Limited to 500 numbered copies.
(*Cockalorum* no.181). Wood engravings by
Clifford Webb. The colophon has a wood
engraving of the famous cockerel doing
battle with an Amazon. Well preserved
copy. [44360]



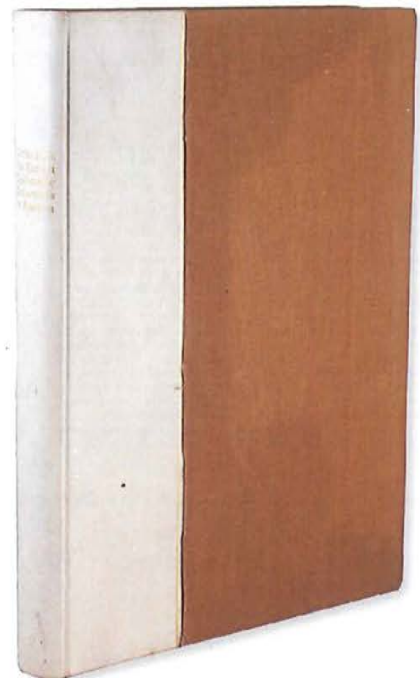
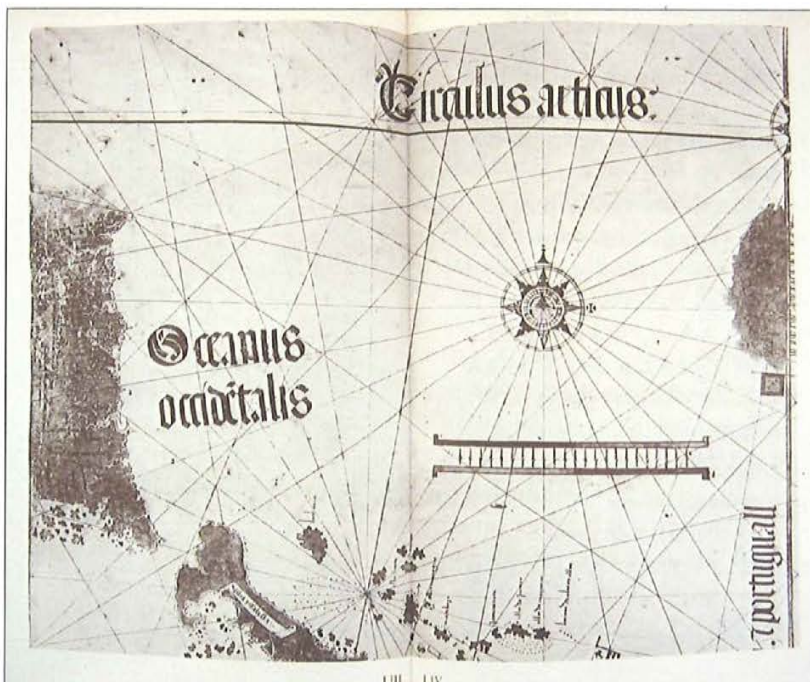
The Cave of Cronos

23. Gottschalk, Paul. THE EARLIEST DIPLOMATIC DOCUMENTS ON AMERICA, THE
PAPAL BULLS OF 1493 AND THE TREATY OF TORDESILLAS REPRODUCED AND
TRANSLATED. With Historical Introduction and Explanatory Notes by Paul Gottschalk. Berlin: Paul
Gottschalk, 1927, folio, quarter vellum, cloth. 91 pages, 130 plates.

\$ 1,750.00

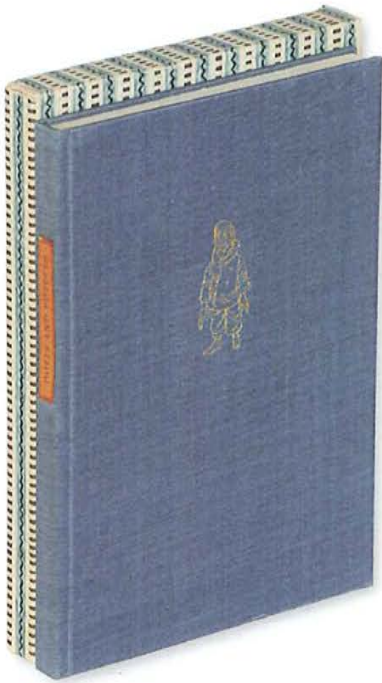
172 copies printed of which 150 are for sale. This volume is an examination and translation of the Bulls of Pope Alexander VI issued in the fifteenth and sixteenth centuries. They are the earliest documents relating to the diplomatic history of America.

With a preface, a historical introduction, an examination of the papal bulls, and a discussion of international and maritime law and colonization. Latin text with English translations. 130 black-and-white plates of documents, registers, and maps dispersed throughout. With a bibliographical list and a selected list of maps. Soiling to vellum. Cloth curled away from vellum slightly on front cover, corners bumped with minor wear to extremities. [104027]

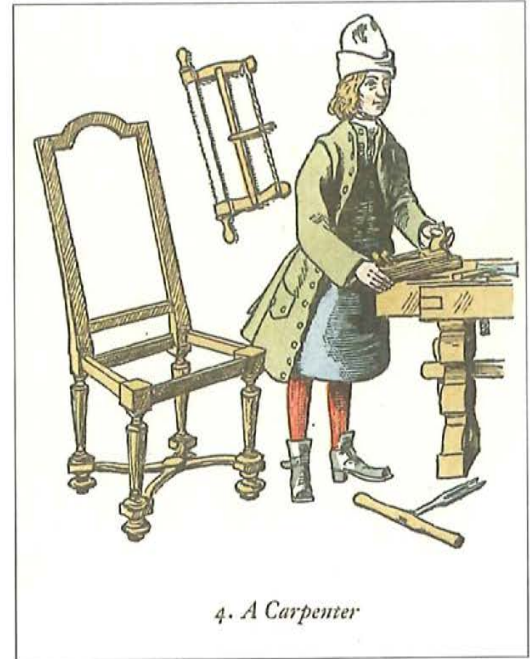


24. (Gravesend Press) Kredel, Fritz (illustrator). DOLLS AND PUPPETS OF THE EIGHTEENTH CENTURY. Lexington, KY: Gravesend Press, 1958, 12mo., silk-covered boards with leather spine label and gilt stamped design on front cover, decorated slipcase. (16) pages, 24 plates, (4) pages.

\$ 250.00



Printed for The Gravesend Press by Ludwig Oehms at Frankfurt am Main in an edition limited to 500 numbered copies, signed by Fritz Kredel (1900-1973). Designed by Gotthard de Beauclair. The drawings have been colored by hand through stencils by Schauer & Silvar at Darmstadt. "Fritz Kredel has never let the exacting requirements of his craft interfere with his engaging interest in puppets and dolls. These little drawings (here reproduced on copper in their exact size) are a labor of love" (from the preface by Joseph C. Graves). Christmas keepsake card with a color woodcut by Fritz Kredel of The Coat of Arms of the Gravesend Press loosely inserted. Also loosely inserted is a four-page prospectus to this book printed by Gravesend and mailed by Chiswick Book Shop. [72241]



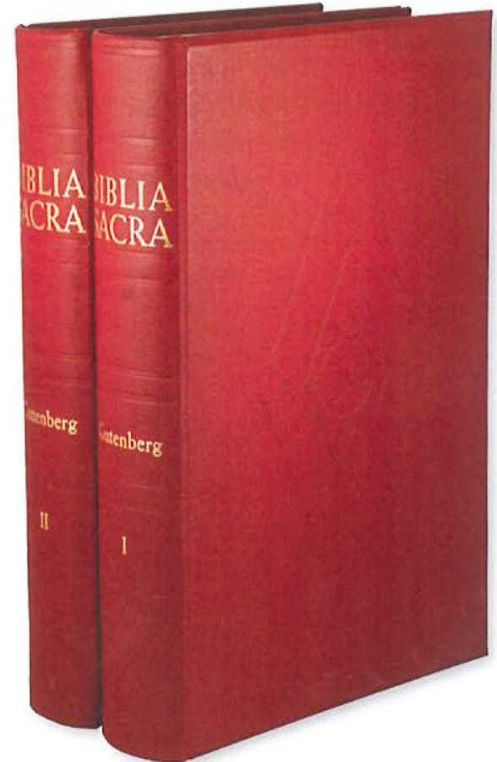
4. A Carpenter

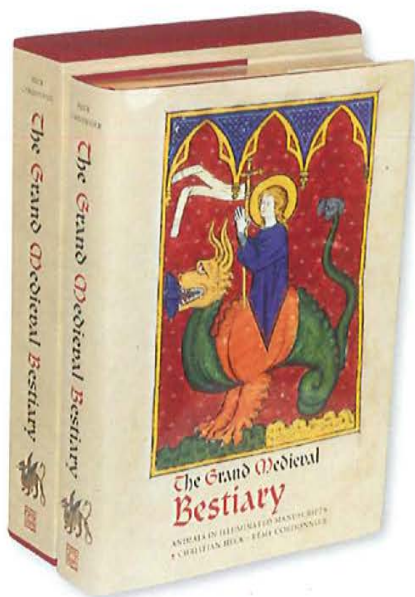
25. (Gutenberg Bible) BIBLIA SACRA. 2 volumes. Patterson: Pageant Books, 1961, folio, red cloth as issued. Not paginated.

\$ 5,000.00



Facsimile edition. Printed in an edition limited to 1000 numbered copies of which 996 were for sale. This edition is the first ever printed in the United States. It reproduces a copy considered by authorities to be one of the most beautifully illuminated of the forty-seven copies known to exist. It derives from the Insel Verlag edition which was based on the copy in the Koniglichen Bibliothek in Berlin, and the copy in the Standischen Landesbibliothek in Fulda. The text pages have been printed by lithography in red, blue, and black. There are also about 100 illuminated pages finely printed by sheet-fed gravure. The paper used is 100 percent rag content made especially for this edition. [107040]

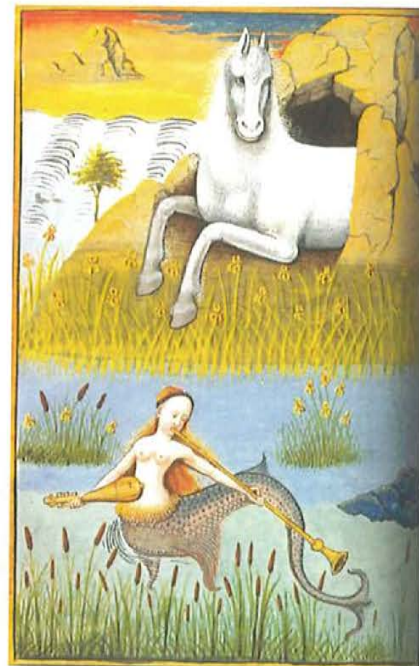




26. Heck, Christian and Rémy Cordonnier. **THE GRAND MEDIEVAL BESTIARY: ANIMALS IN ILLUMINATED MANUSCRIPTS.** New York, NY: Abbeville Press, 2012, folio, cloth, dust jacket, slipcase, top edge gilt. 619+(1) pages.

\$ 195.00

As the 587 colorful images in this magnificent volume reveal, animals were a constant—and delightful—presence in illuminated manuscripts throughout the Middle Ages. Many proto-zoological illustrations, of great charm but variable accuracy, are found in the bestiaries, or compendiums of animal lore, that were exceedingly popular in the twelfth and thirteenth centuries. But animals are depicted in every other sort of illuminated manuscript as well, from the eighth-century Echternach Gospels to the early fifteenth-century Très Riches Heures du Duc de Berry.

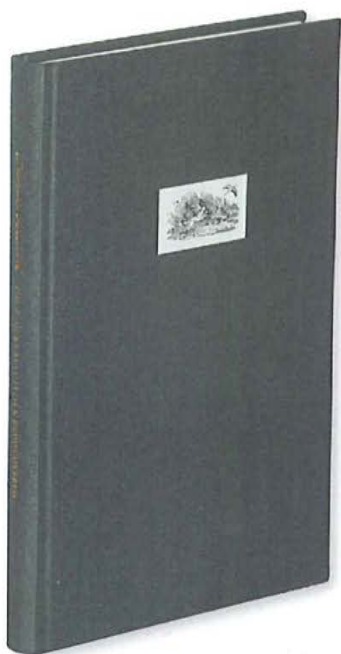


In his insightful opening chapters, the noted art historian Christian Heck explains that the prevalence of animals in illuminated manuscripts reflects their importance in medieval thought, an importance due in part to the agricultural society of that age, in which a variety of species—and not just docile pets—were the daily companions of man. Animals also had a greater symbolic significance than they do today: in popular fables they held up a mirror to the follies of mankind, and on the religious plane, they were understood as an integral part of God's creation, whose attributes and behaviors could be taken as clues to His plan of salvation.

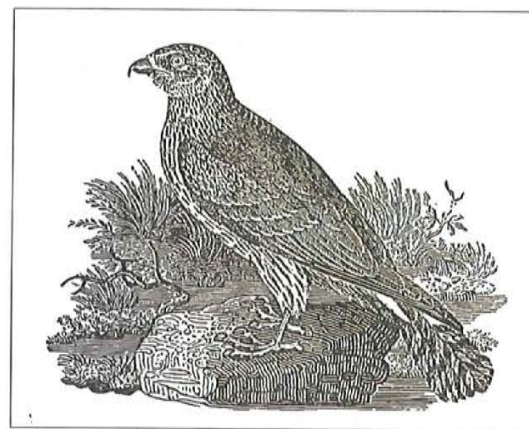
The main part of the book explores the complex and fascinating iconography of the individual creatures most frequently depicted by medieval miniaturists. It is arranged in the manner of a proper bestiary, with essays on one hundred animals alphabetized by their Latin names. The selection includes a number of creatures that would now be considered fantastic, including the griffin, the manticore, and of course the fabled unicorn, tamable only by a gentle maiden. [118741]

27. (Hesterberg Press) **THOMAS BEWICK: THE BLOCKS REVISITED & REDISCOVERED.** Evanston, IL: Hesterberg Press, 2008, large 8vo., cloth. (i), 69 pages, ii, (iii).

\$ 300.00



One of a numbered edition of 90 copies. *The Blocks Revisited & Rediscovered* documents the fascinating story of Thomas Bewick's personal blocks and their historic journey to Chicago in 1942. Many of these blocks found new homes quickly in the Midwest and across America, while others became well-travelled, eventually making their way back to England. The whereabouts of these blocks and their movements over the years have raised questions and a desire to document them for their safe keeping. It is hoped this five-year investigation will begin to provide answers, as over 700 of the 1,350 blocks that came to Chicago are documented here in 35 collections.



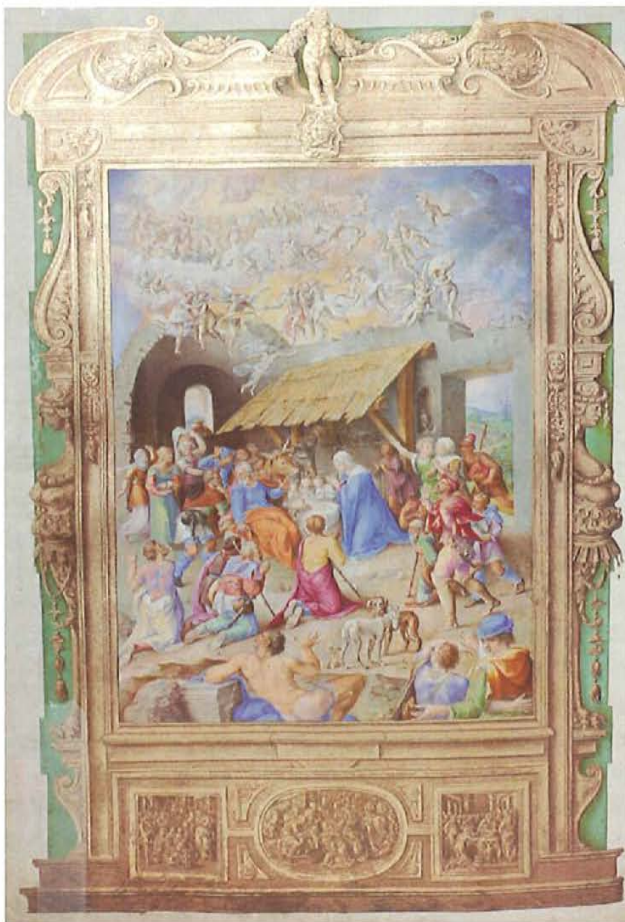
Fourteen original blocks were printed on dampened Rives Heavy-weight paper using a Washington Hand Press, and the remaining thirty-five Bewick illustrations were printed using a Vandercook Press from metal engravings reproduced from the Memorial Edition. The text, set in a digital version of Bulmer, was also printed from metal engravings. Color photographs of Bewick's portrait and his toolbox are included as tip-ins, along with a photograph of a group of blocks at the Hesterberg Press. [101433]

28. (Illuminated Manuscripts) Alexander, Jonathan J.G. IL LEZIONARIO FARNESE. Facsimile with accompanying hardcover commentary. Modena: Franco Cosimo Panini, 2008, folio, red pure-silk velvet binding with gilded silver ferrules, clasps, and medallions and polychrome porcelain coats of arms, clamshell case. 64 pages, 183 pages.

\$ 17,500.00

One of 550 copies. A faithful facsimile of the majestic liturgical book known as the *Lezionario Farnese* (NYPL MA 91), produced in Rome shortly after the mid-sixteenth century for the great patron of the arts Cardinal Alessandro Farnese (1520-1589). The sumptuous codex served for hundreds of years as one of the Missals of the Popes and princes of the Church, used during the solemnities held at the Sistine Chapel. Splendid full-page illuminations and wonderful gilded frames adorned with putti, masks, and floral motifs recall the grand art of the Renaissance and, in particular, the work of Michelangelo and Raphael. These embellishments constitute a masterpiece of the Croatian artist Giulio Clovio (1498-1578), the most widely acclaimed illuminator of the late sixteenth century. The original binding went missing with the arrival of Napoleon's troops. The codex was then re-bound in 1809-1810 in a red velvet Neo-Gothic cover of considerable beauty and refinement (the work of the London binders, Benjamin II and James Smith); it is this binding that is reproduced. Medallions on the front and back covers depict the coats of arms of the Towneley family, the last owners of the *Lectionary*.

The facsimile is accompanied by a book with commentary edited by Jonathan J.G. Alexander, with writings by Jonathan J.G. Alexander, Nicholas Barker, Elena Calvillo and Clive Wainwright. [105362]



superuenient uniuerso orbi
nam uirtutes celorum mo-
uebuntur: et tunc uidebunt
filium hominis uenientem
in nube cum potestate ma-
gna et maiestate. His autem
fieri incipientibus respicite
et leuate capita uestra: quo-
niam appropinquat redem-
ptio uestra. Et dixit illis simi-
litudinem. Videte ficulneas
et omnes arbores cum pro-
ducunt iam ex se fructum:
scitis, quoniam propè est
estas. Ita et uos cum uideri-
tis hec fieri scitote, quonia

29. (Illuminated Manuscripts) Mulas, Pier Luigi. *IL LIBRO D'ORE TORRIANI*. Facsimile with accompanying hardcover commentary. Modena: Franco Cosimo Panini, 2009, large miniature, bound by hand (gilded silver binding covers and spine), clamshell case. 30 pages, 333 pages.

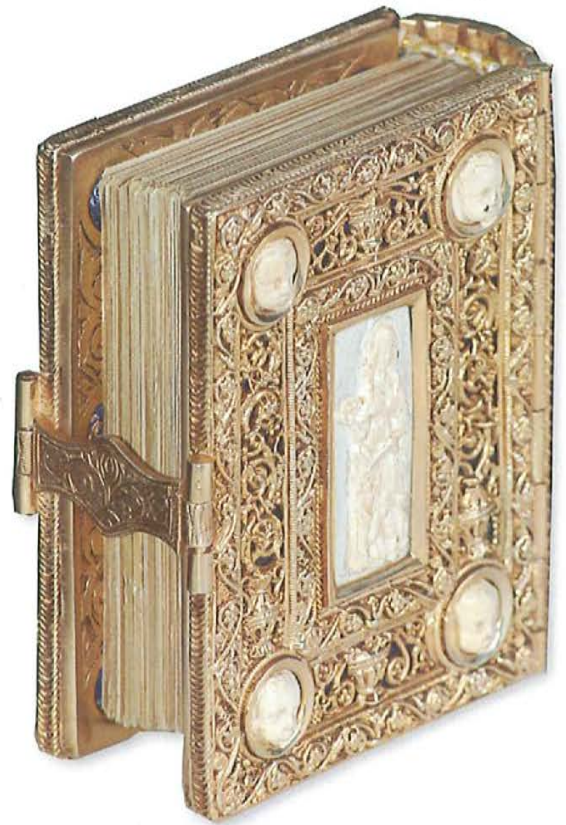
\$ 8,750.00

One of 980 copies. Full reproduction of codex Ms. 83 of the Bibliothèque du Château de Chantilly. The codex was commissioned in the late fifteenth century by the Milanese Della Torre or Torriani house, an illustrious family of Lombardy which, for some time, ruled over Milan.

The *Torriani Book of Hours* is just one of a small handful of manuscripts of this period which still have their original bindings. The two binding covers, with their gilded silver filigree work, are adorned with cameos representing Saint Catherine and Saint Lucy. Inside the binding covers, we also find 14 enamel inserts representing the Kiss of Judas, the Way to Calvary and twelve busts of saints. Thirty illuminations adorn this small devotional codex. Twelve are Calendar illustrations. For the eighteen Offices of the Virgin we find six full-page illuminations and twelve pages with illuminated initials featuring architectural and floral motifs, putti, birds and rabbits.

The illustrations for the *Torriani Hours* may be ascribed to the Milanese bottega (workshop) of the great Giovanni Ambrogio de Predis. This leading workshop operated in full awareness of the latest developments in the field of painting in Lombardy at the close of the fifteenth century, and, in particular, of the art of Leonardo da Vinci. The embellishments of the borders, with their markedly naturalistic representations of animals, jewels and floral sprays, are the work of the young Matteo da Milano, one of the leading illuminators of Milan who received commissions from the most important Houses of Renaissance Italy. Further confirmation of the Milanese origin of the work is to be found in the inclusion of certain features such as local saints, in the Calendar, and the church of Santa Maria Maggiore, Milan's old cathedral, surmounted by a statue of Saint Ambrose (the Patron Saint of Milan). However, the identity of the lady for whom the codex was made, perhaps a lady of the court of Ludovico Sforza, is unknown.

The work is accompanied by a book with commentary, edited by Pier Luigi Mulas, with writings by Marco Collareta, Jean-Baptiste Lebigue and Monica Visioli. [105361]



30. (Illuminated Manuscripts) De Marchi, Andrea. IL LIBRO D'ORE DURAZZO. Facsimile with accompanying hardcover commentary. Modena: Franco Cosimo Panini, 2008, 8vo, velvet binding with precious stones and gilded silver, clamshell case. 201 pages, 336 pages.

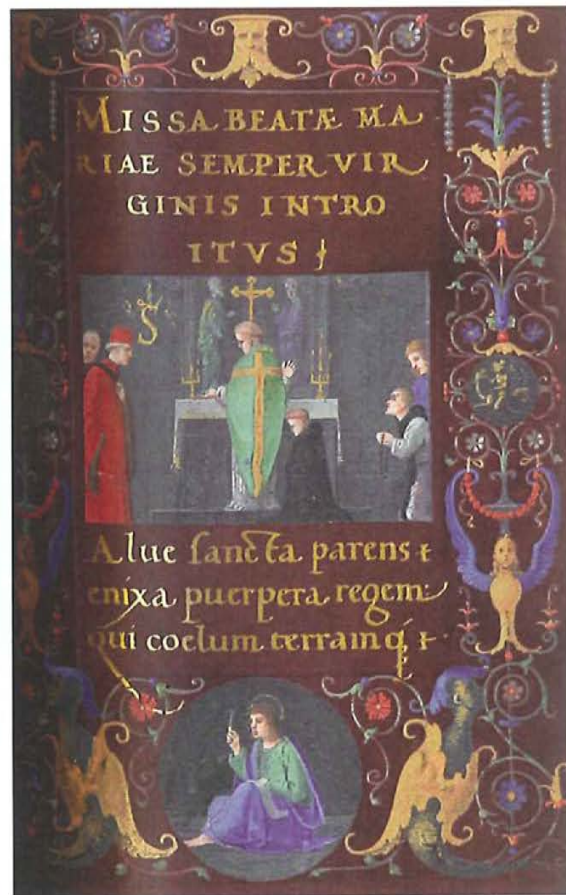
\$ 9,000.00

One of 980 copies. The *Libro d'Ore Durazzo*, which takes its name from its last owner, is a small masterpiece by the painter and illuminator, Francesco Marmitta (1462/66-1505). This remarkable work is in two ways quite different from all other devotional codices for private use. One is the use of purple parchment. The other is chrysography, or writing in letters of gold, the work of the master calligrapher Pietro Antonio Sallando, who taught at the University of Bologna.

The work's lavishly elegant binding dates back to the time of the codex itself, and a love of embellishments is evident here. The binding features wrought and embossed silver, in part gilded, on crimson velvet. It also features a splendid profusion of classical motifs (acanthus and palmette motifs, ears of wheat, grapes, vases, masks, scarabs and bucrania). The silver clasps are adorned with two small rubies.

The original owner of the *Libro d'Ore Durazzo* is unknown, but a number of stylistic clues seem to indicate that it commissioned by a patron from Parma. We may also note Parmigianino's well-known Portrait of a Collector (London, National Gallery), in which the collector holds in his hand precisely this codex. It is believed that the codex accompanied Francesco Marmitta's second son, Jacopo, to Portugal. However, in the nineteenth century it was in Genoa. Firstly, it was in the hands of the merchant, Antonio Bacigalupo, who inherited it from his father, Francesco, and then in the hands of the Marquis Marcello Luigi Durazzo, a collector, who, having purchased it from Bacigalupo's widow, then bequeathed it to the Biblioteca Berio.

The facsimile is accompanied by a book with commentary, edited by Andrea De Marchi, with writings by Beatrice Bentivoglio-Ravasio, Andrea De Marchi, Davide Gasparotto, Laura Malfatto, Laura Nuvoloni and Federica Toniolo. [105363]



31. (Illuminated Manuscripts) Medica, Massimo. *IL LIBRO D'ORE DI BONAPARTE GHISLIERI*. Facsimile with accompanying hardcover commentary. Modena: Franco Cosimo Panini, 2008, 8vo, morocco binding adorned with silver and enamel work and semi-precious stones, clamshell case. 274 pages, 247 pages.

\$ 11,250.00

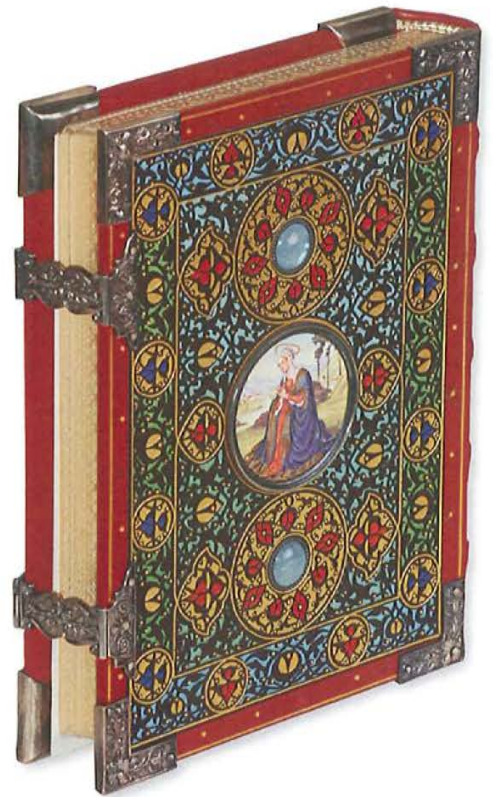
One of 980 copies. This extremely refined masterwork of the Italian Renaissance (1503) was commissioned by Bonaparte Ghislieri, who belonged to a leading family of Bologna. Also Bolognese was the calligrapher, Pietro Antonio Sallando (a grammarian at the city's university and a renowned calligraphy master).

Ghislieri's intention was to produce a small anthology of the finest illuminations in central and northern Italy. To this end he called upon a number of the leading artists of this period, each of whom was to produce a full-page illumination. Thus, we find works by Amico Aspertini (Adoration of the Shepherds), Perugino (San Sebastiano), Lorenzo Costa (David with lyre), Francesco Francia (San Gerolamo), and, in all likelihood, Matteo da Milano (Annunciation).

Notable, too, are the embellishments framing the illustrations, produced with an abundance of floral motifs and references to the classic tradition. Indeed, a number of pages include fragile, fantastic, grotesque figures inspired by the decor of the Grotte (caves) of the Esquiline Hill in Rome (the site of the buried remains of Nero's Domus Aurea, or Golden House, which, when uncovered in 1480, immediately attracted the attention of the artists of that period).

The morocco binding, with its finely executed floral motifs on polychrome silk satin, is quite remarkable. The covers are adorned with two bezels or settings for semi-precious stones and two centrally positioned roundels for the figures of the Annunciation.

The work's original owner (as indicated by the coat of arms) was Bonaparte Ghislieri, who was elected a senator in Bologna following the assassination of his father, Virgilio, in 1523. When the codex was produced, Bonaparte Ghislieri was still rather young and it may be that this Libro d'Ore had been commissioned by Bonaparte's father for his son's use. The codex passed from the house of Ghislieri into the hands of the Albani family of Urbino, where, according to record, it was to be found in the eighteenth century. In the nineteenth century, the work reached Britain, where it was purchased by Henry Yates Thompson in 1897. It has been at the British Library since 1941.



The facsimile is accompanied by a book with commentary, edited by Massimo Medica, with writings by Giancarlo Benevolo, Peter Kidd and Massimo Medica. [105364]

32. (Illuminated Manuscripts) LE ORE MEDICI
 ROTHSCHILD. Complete reproduction of the James A.
 de Rothschild Collection, Waddesdon Manor, England.
 Facsimile with accompanying hardcover commentary.
 Modena: Franco Cosimo Panini, 2011, small 8vo, full velvet,
 all edges gilt, metal book casing, enamel designs, leather
 slipcase. 235 pages, 223 pages.

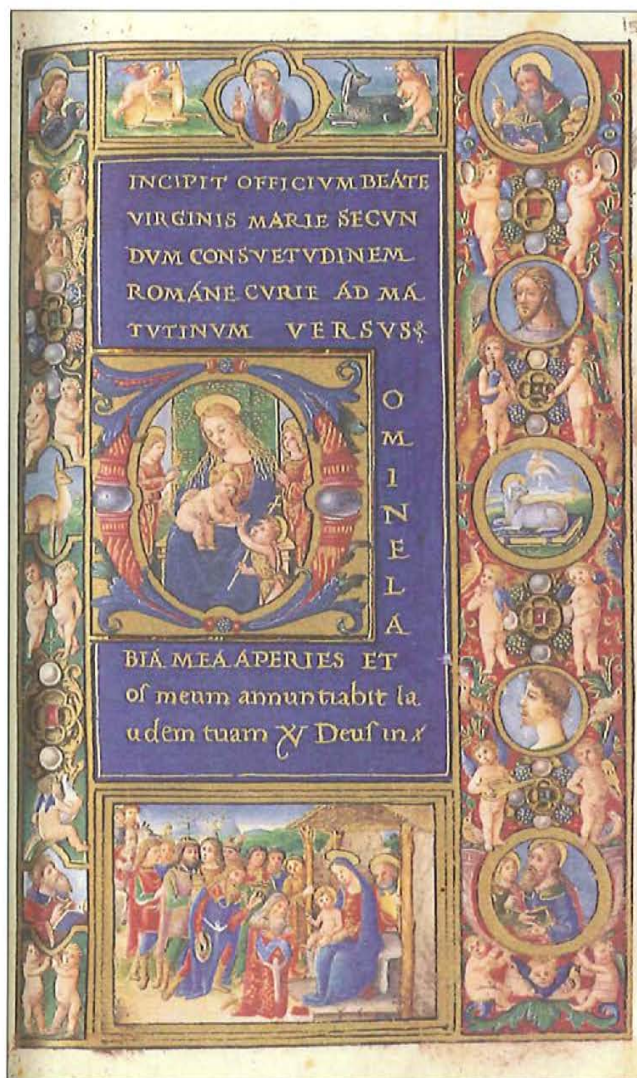
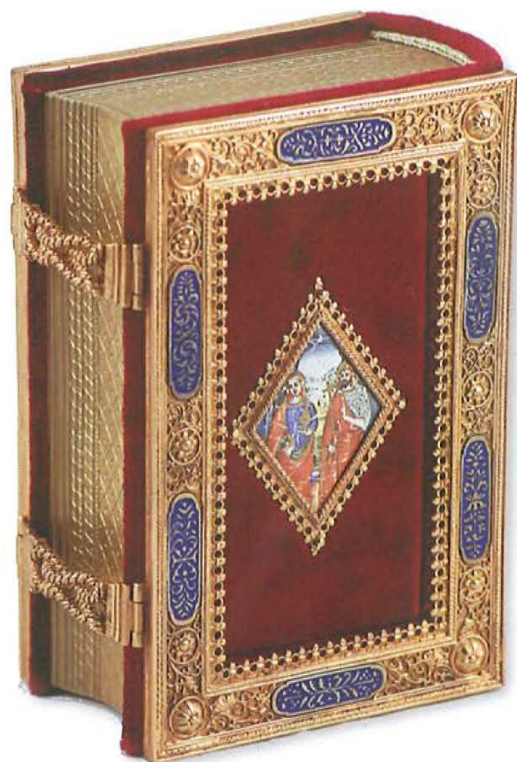
\$ 11,500.00

One of 550 copies. In about 1485, Lorenzo de' Medici commissioned the most successful miniature painters of Florence to create three luxurious Books of Hours to be given to his daughters as wedding presents. This small, refined prayer book, the finest and most richly adorned of the three, was given to his favorite daughter Maria Maddalena upon her marriage to Count Franceschetto Cibo, the illegitimate son of Pope Innocent VIII. The union bolstered Lorenzo's prestige and paved the way for his second son, Giovanni, to later assume the papal office as Leo X.

The *Rothschild Medici Book of Hours* contains twenty-seven illuminations. We find the twelve pages of the Calendar, included in accordance with a tradition which spread to Italy and originated north of the Alps. Picturesque scenes illustrate the labors of the months of the year. The seven delightfully adorned frontispiece pages present us with a blaze of joyful colors, and the other eight pages feature large illuminated initials. The peacock, a symbol of the House of Cybo, is a recurring motif. We may also note the Medici devices: the laurel branch and diamond ring. The illustrations were provided by a number of artists, including, most notably, the great Florentine illuminator, Mariano del Buono.

Though original binding has been lost to the centuries, it is reproduced here as a result of in-depth historical and philological research, using the same techniques in use in the late fifteenth century. Polychrome enamels on the front and back covers depict the Annunciation (customary iconography for a newly wedded couple) and the figures of Mary Magdalene (a tribute to the bride) and St. John the Baptist (patron saint of Florence).

This lovely facsimile is accompanied by an additional volume with lovely illustrations and a detailed history of the family, marriage, and fifteenth century techniques used to produce this book. [108859]



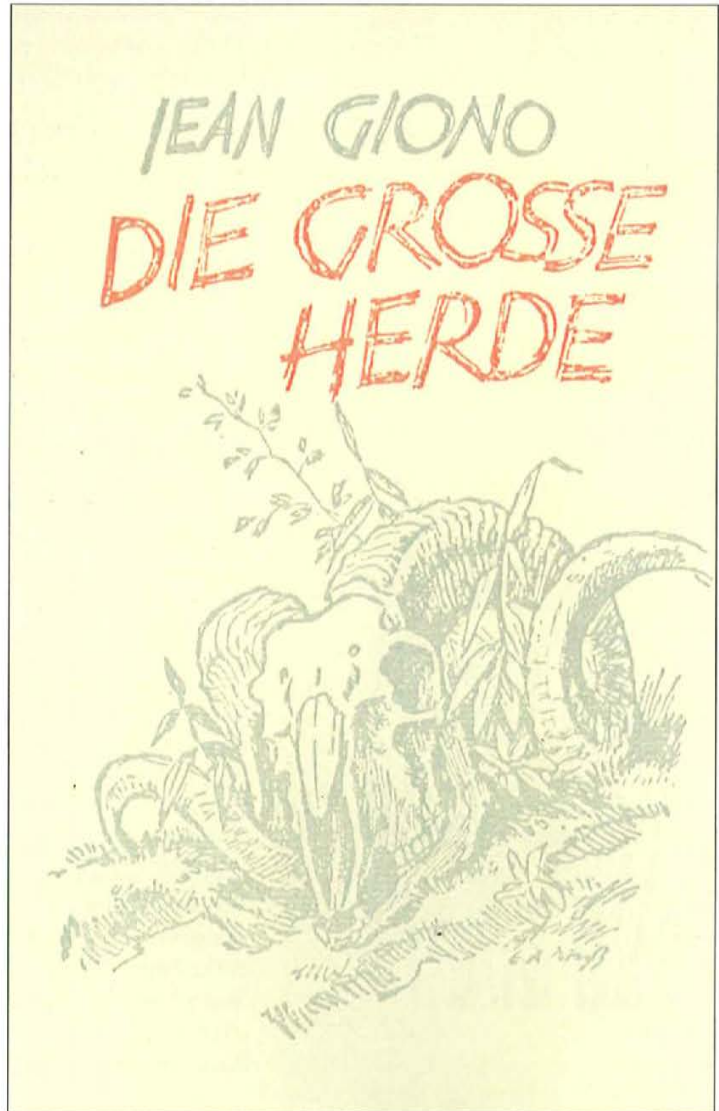
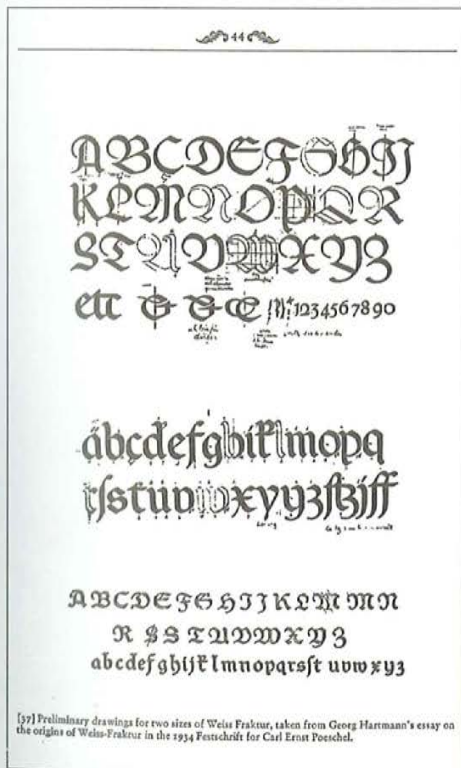
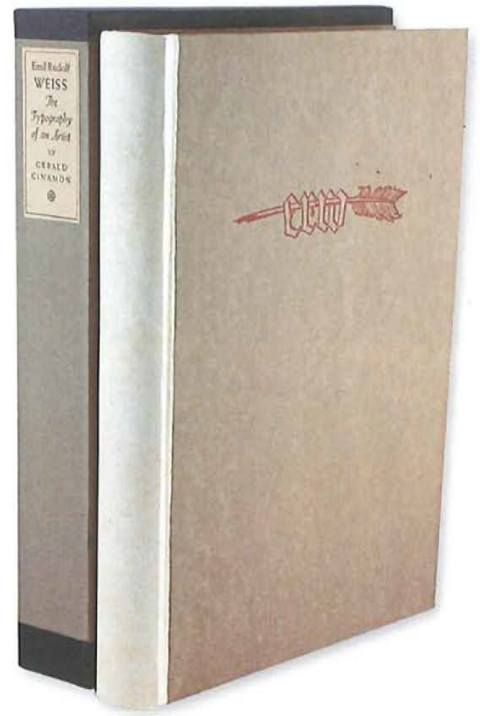
33. (Incline Press) Cinamon, Gerald. E.R. WEISS: THE TYPOGRAPHY OF AN ARTIST. Oldham: Incline Press, 2011, 4to., slipcase.

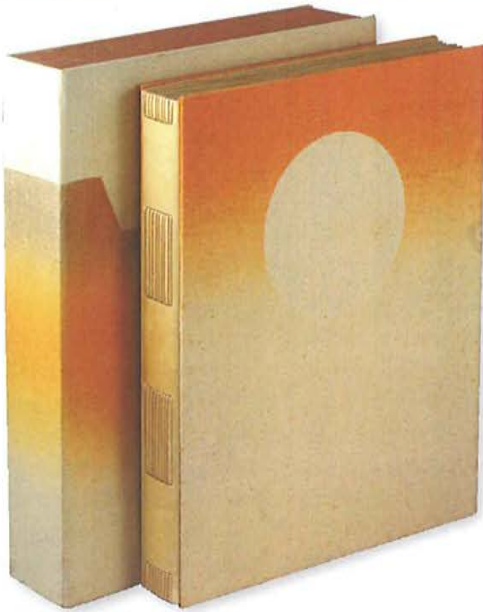
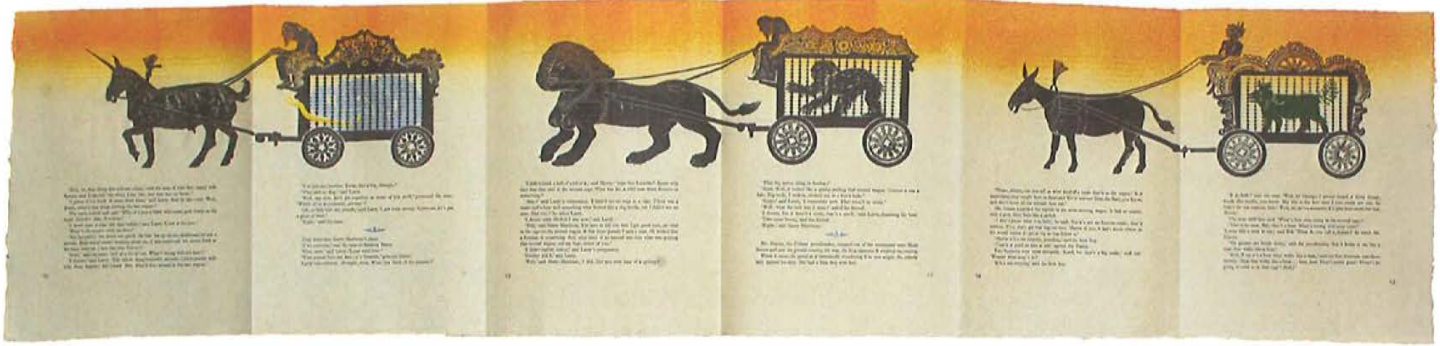
\$ 500.00

First edition and one of 300 numbered copies. Lovers of beautiful books, elegant design, and clear typography will be thrilled with this new volume about the book artist Emil Rudolf Weiss.

Weiss stands high in the pantheon of great book artists that includes William Morris, Bruce Rogers, and Francis Meynell, among others. Because his work was mostly in Germany, he tends to be less well known in the English-speaking world; certainly not much has been written about him or his work in English since the 1930s. Yet he was sufficiently regarded by Stanley Morison to be a guest designer for an issue of *The Fleuron*; another issue of which included an essay by Morison about Weiss ornaments. His Weiss-Antiqua typeface was particularly popular in the USA, mainly due to the availability for slug casting through Intertype matrices, and the publicity work of the Bauer Type Foundry office in New York. Today, most of us have, perhaps unknowingly, seen the digital version of Weiss roman, if not the original metal version. It remains a popular typeface, particularly in book work where one of its recent outings was on the dust-jacket of the US edition of *The Da Vinci Code*, and the UK edition of *Revenge of the Mooncake Vixen*.

Jerry Cinamon studied graphic design at the Yale School of Art & Architecture, and first came across Weiss initials while working in New York in the early 1960s. He had a long and successful career working at Penguin books, learning German after his retirement to produce his excellent biography of Rudolf Koch (Oak Knoll, 2000). Included are numerous pieces of ephemera and the prospectus. [106295]





34. (Janus Press) Finney, Charles G. **THE CIRCUS OF DOCTOR LAO.** (Newark, VT): Janus Press, 1984, 4to., cloth, clamshell box stencil printed. 130 pages.

\$ 5,000.00

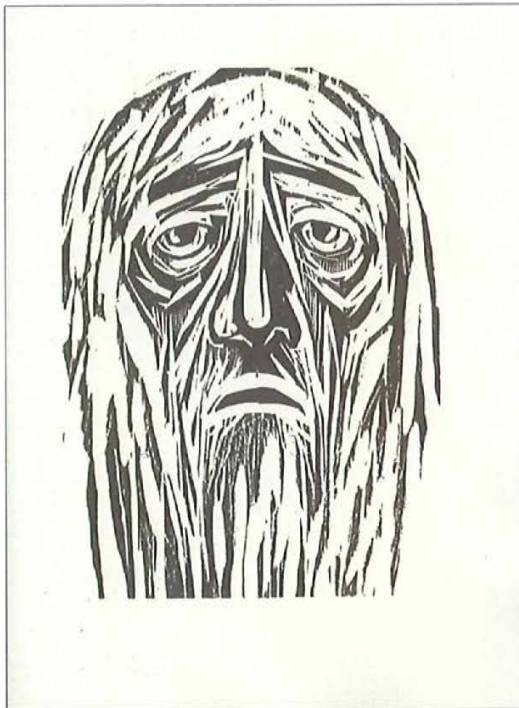
One of 150 copies signed by the author and by the printer/illustrator, Claire Van Vliet (Ruth Fine, p.39; A Century for a Century 93). From the book: "Forty relief prints, mainly etchings, many combined with stencil; geometric typographic ornaments throughout." Printed on Barcham Green De Wint. In an interesting binding—"Johanna Western natural buckram covers, Johanna Western rust Kennet cloth sides, and lined in pale gre-violet Japanese twill." Prospectus loosely inserted. Well preserved copy. [107192]

THE CLAIRE VAN VLIET KING LEAR

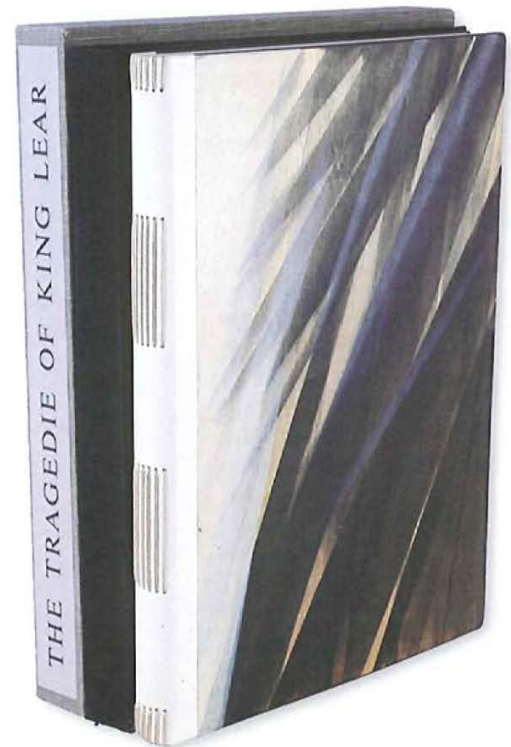
35. (Janus Press) Shakespeare, William. **THE TRAGEDIE OF KING LEAR.** Bangor: Theodore Press, 1986, small folio,

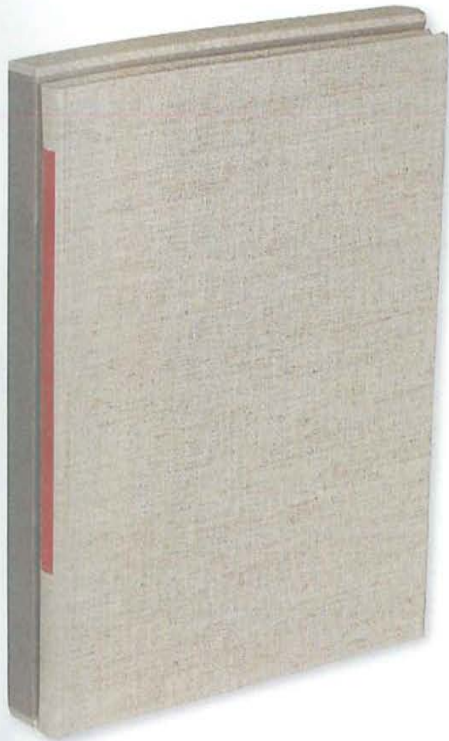
quarter leather with birch boards in a non-adhesive binding with exposed sewing, chemise and slipcase. 136, (2) pages.

\$ 2,000.00



Printed in an edition limited to 160 signed and numbered copies. Printed with hand-set type at the Theodore Press on light grey paper hand-made especially for this book by Kate MacGregor and Bernie Vinzani. Claire van Vliet's woodcuts were printed by her at the Janus Press. She also individually decorated the stained birch boards. A superb edition of *Lear*, with engravings that eloquently convey the pain of the play, in a binding that suits the book perfectly. [48131]

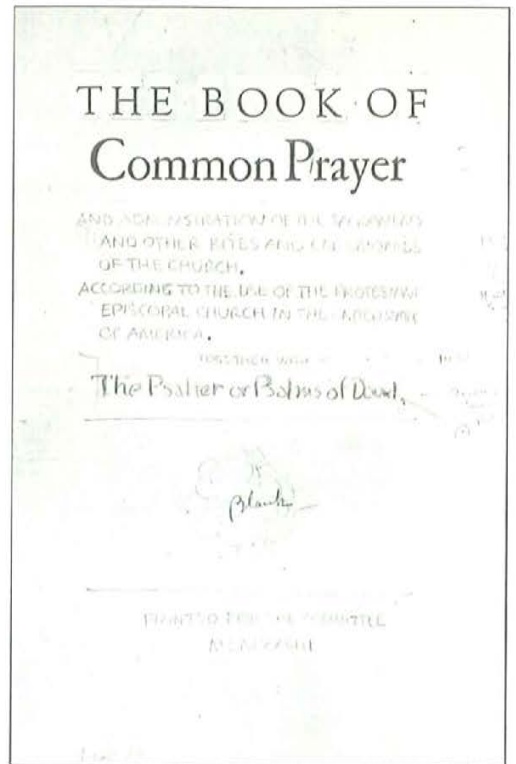




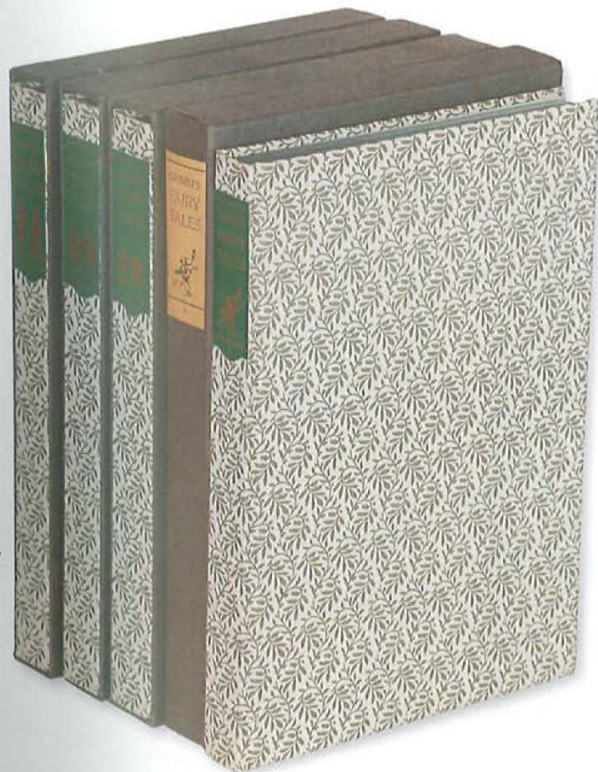
36. (Leaf Book) Hutner, Martin. **THE MAKING OF THE BOOK OF COMMON PRAYER OF 1928.** Accompanied by an original leaf printed on vellum at the Merrymount Press. N.P.: Chiswick Book Shop, 1990, folio, cloth, leather spine label, slipcase. xviii, 75+(1) pages.

\$ 450.00

Limited to 285 copies printed at A. Colish, Inc. with typography by Jerry Kelly (Leaf Book - Chalmers 192). History of the production of this famous book designed and printed by D.B. Updike including information from the files of Bruce Rogers and Stanley Morison. [32191]



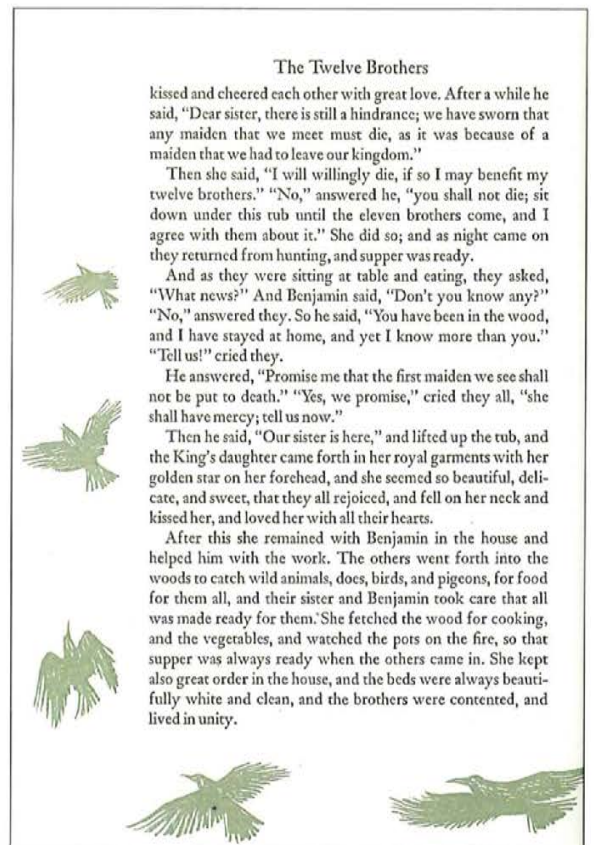
37. (Limited Editions Club) Grimm. **GRIMM'S FAIRY TALES.** Edited by Louis and Bryna Untermeyer with a Foreword by Louis Untermeyer and an Essay by Andrew Lang. Illustrated by Lucille Corcos. 4 volumes. New York: The Limited Editions Club, 1962, tall 8vo., patterned cloth.



xxi, 212;
viii, 213-484;
vii, 485-722;
viii, 723-934,
(2) pages.

\$ 225.00

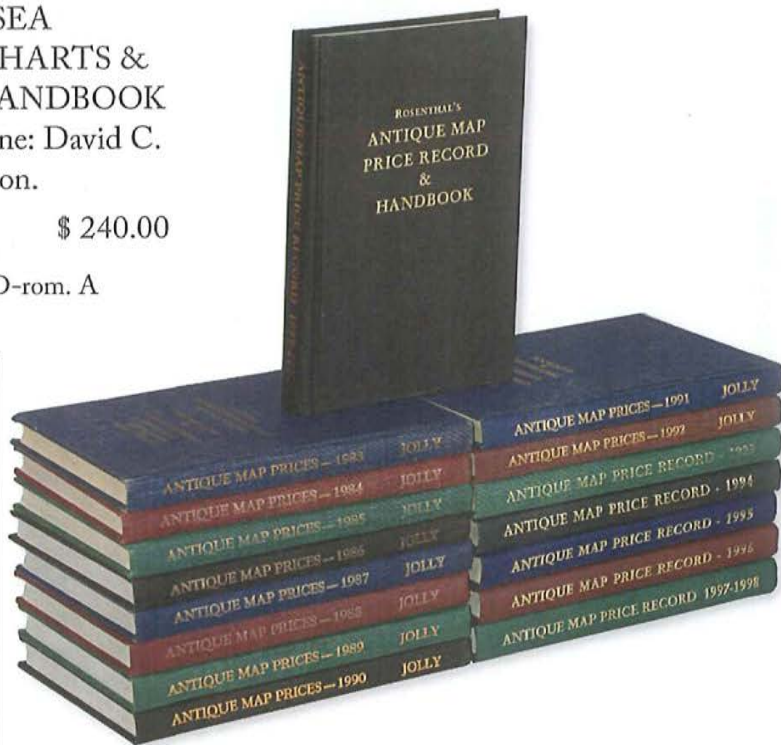
Limited to 1500 numbered copies signed by Corcos. Printed by Case, Lockwood & Brainard under the typographic design of Andor Braun. Well-preserved set including original glassine wrappers. [25095]



38. (Maps) Jolly, David C. ANTIQUE MAPS, SEA CHARTS, CITY VIEWS, CELESTIAL CHARTS & BATTLE PLANS, PRICE RECORD & HANDBOOK FOR 1983–(1999–2000). 16 volumes. Brookline: David C. Jolly, 1983–2000, 8vo., cloth. Various pagination.

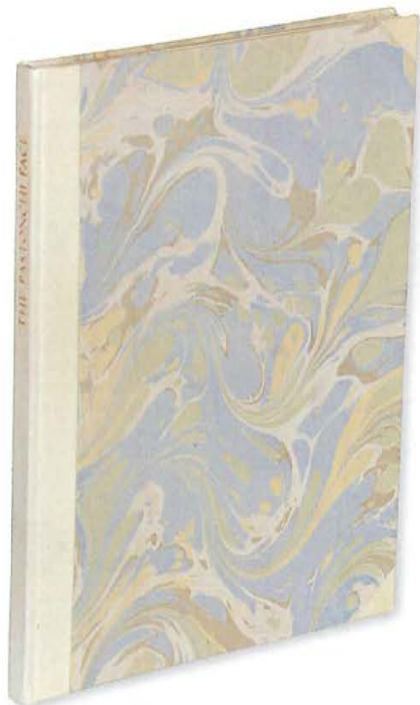
\$ 240.00

Complete run of these price guides. Now being issued in CD-rom. A wealth of information. [103849]

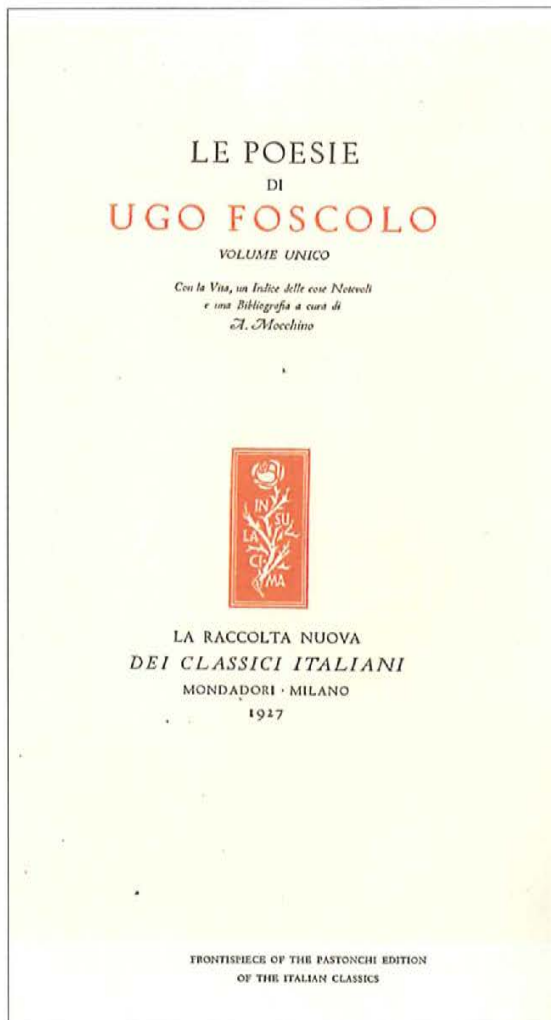


39. (Officina Bodoni) PASTONCHI, A SPECIMEN OF A NEW LETTER FOR USE ON THE "MONOTYPE." London: The Lanston Monotype Corporation, (1928), small 4to., half vellum with marbled paper-covered boards, remnants of slipcase. 65, (5) pages.

\$ 350.00



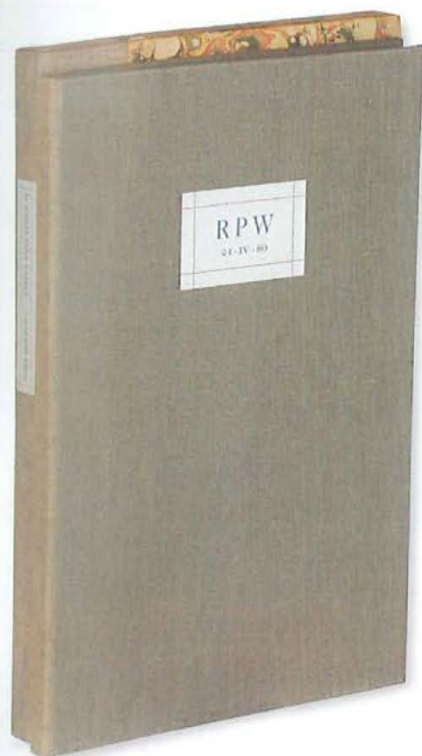
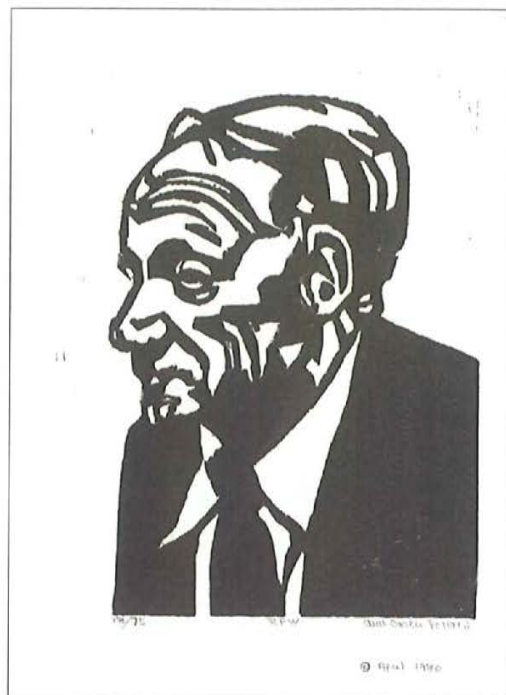
Printed in an edition limited to 200 copies on special Fabriano paper by Mardersteig at his Officina Bodoni. (Officina Bodoni 25). A trade edition was also issued but was not bound in quarter vellum and printed on special paper. An English specimen of a new typeface is designed by Eduardo Cotti under the direction of Francesco Pastonchi. Various specimen booklets of various sizes bound in. Introduction by Giovanni Mardersteig. Light foxing (as typical). [57642]



40. (Palaemon Press) FOR ROBERT PENN WARREN: 24.IV.80. (Winston-Salem, NC: Palaemon Press), 1980, folio, cloth, paper cover label. Text and broadsides loosely inserted in portfolio in a cloth-backed marbled paper covered slipcase with paper spine label.

\$ 750.00

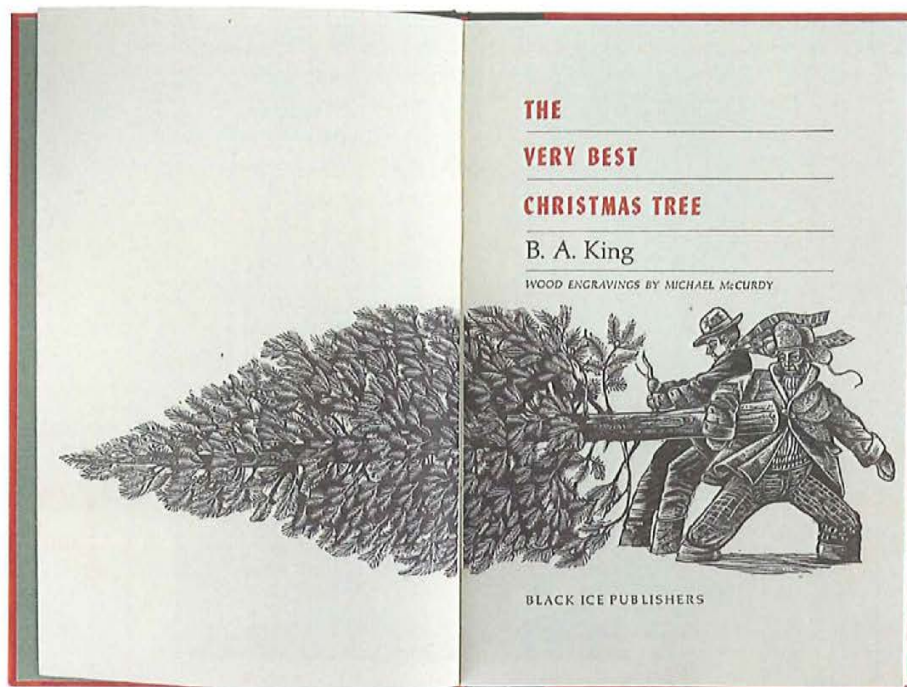
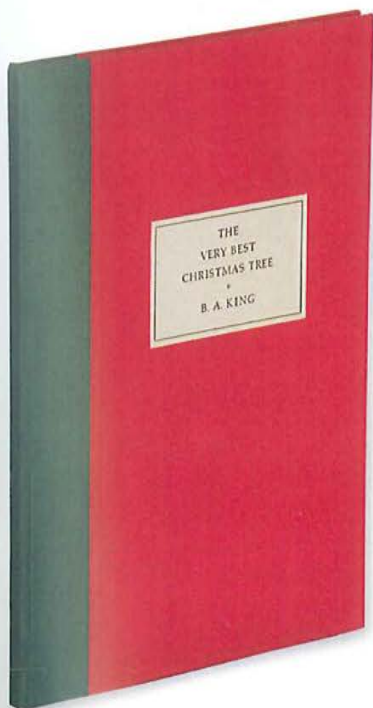
Limited to 75 numbered sets, of which 55 are for sale. Loosely inserted in the portfolio are: four page folder entitled "RPW by Ann Carter Pollard," which contains a woodcut portrait of Warren signed and numbered by Pollard; ten poetry broadsides by A.R. Ammons, Fred Chappell, James Dickey, Richard Eberhart, George P. Garrett, John Hollander, Williams Meredith, Reynolds Price, Rosanna Warren, and Richard Wilbur (each broadside is numbered and signed by the poet); colophon broadside. Fading along spine. [108930]



41. (Penmaen Press) King, B.A. THE VERY BEST CHRISTMAS TREE. Lincoln, MA: Penmaen Press, 1983, 8vo., green cloth spine with red paper covered boards, paper cover label. 24 pages.

\$ 150.00

Limited to 200 copies. Woodcut illustrations by Michael McCurdy. Signed by the author and the illustrator. Printed letterpress in two colors. A children's story about a family enchanted by Christmas trees, seeking a larger one every year. [114465]



42. (Perishable Press) Wakoski, Diane. **THANKING MY MOTHER FOR PIANO LESSONS.**
Mount Horeb, WI: The Perishable Press, 1969,
oblong 8vo., stiff paper wrappers, all edges uncut.
Not paginated.

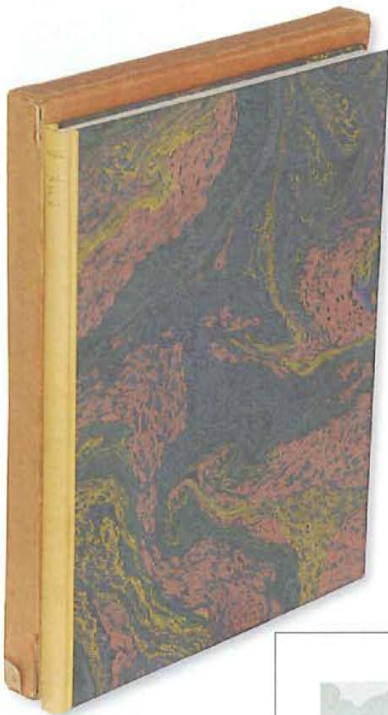
\$ 150.00

Limited to 250 copies (Hamady 24). One anonymous illustration.
A poetic tribute to the author's mother. Prospectus laid in.
[118833]

**THANKING MY
MOTHER FOR
PIANO LESSONS**

DIANE WAKOSKI

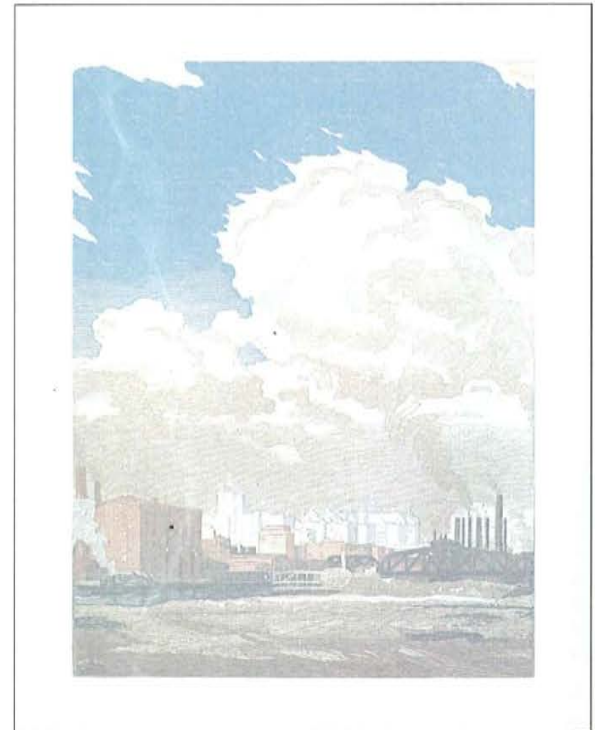
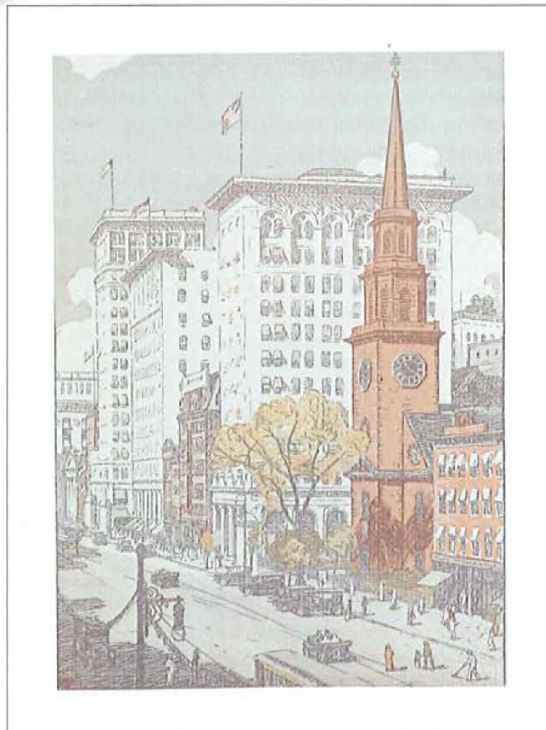
*the perishable press limited postoffice box seven mount horeb wisconsin
all rights and copyright by diane wakoski nineteen hundred sixty nine*

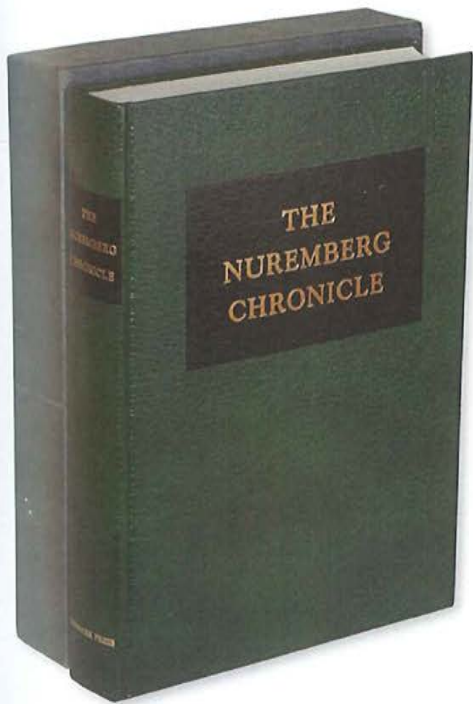


43. (Ruzicka, Rudolph) Eaton, Walter Prichard. **NEWARK, A SERIES OF ENGRAVINGS ON WOOD BY RUDOLPH RUZICKA WITH AN APPRECIATION OF THE PICTORIAL ASPECTS OF THE TOWN.**
Newark: The Carteret Book Club, 1917, 4to., quarter cloth with marbled paper-covered boards, original cardboard slipcase. xv, (i), 52, (2) pages, with 5 additional pages of illustrations each with their own half title page.

\$ 1,750.00

Printed in an edition limited to 200 numbered copies for the Carteret Book Club of Newark, New Jersey, by D.B. Updike of the Merrymount Press. (Smith no.460). Finely illustrated with 17 wood-engravings by Rudolph Ruzicka. Five of these are large color wood-engravings which have been specially printed by Ruzicka and which bear his signature in pencil. Accompanied by an appreciation of the pictorial aspects of Newark, New Jersey, by Walter Eaton. This book was named one of the 100 most beautiful books produced in the 20th century and shown at the Grolier Club for their exhibition entitled *A Century for the Century*. Bookplate. Light wear to slipcase; book is well preserved. [57722]

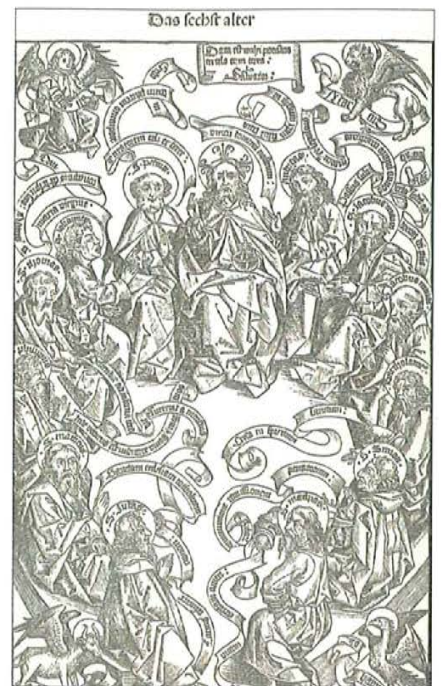




44. Schedel, Hartmann. THE NUREMBERG CHRONICLE, A FACSIMILE OF HARTMANN SCHEDEL'S BUCH DER CHRONIKEN PRINTED BY ANTON KOBERGER IN 1493. New York: Landmark Press, (1979), folio, fabricoid, spine and cover labels, slipcase. 286 leaves plus index.

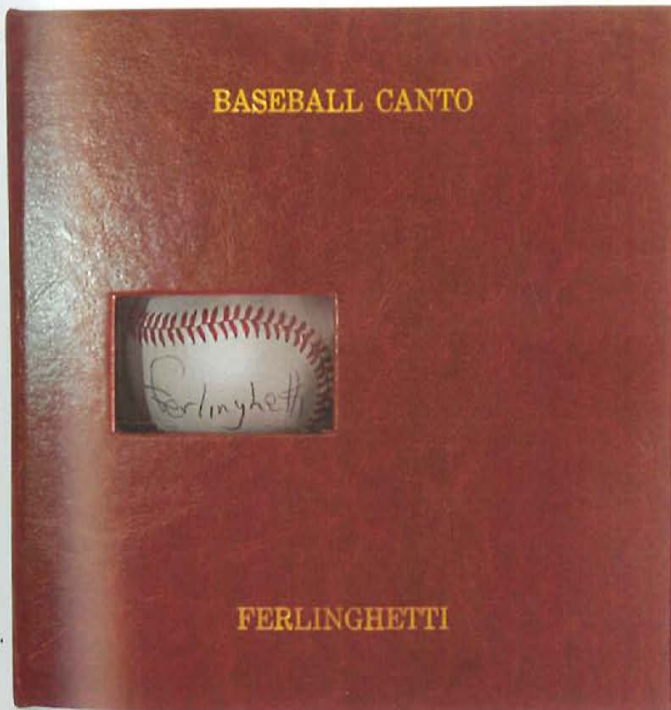
\$ 200.00

A facsimile edition of this well known incunabule. [37331]



45. (Sore Dove Press) Ferlinghetti, Lawrence. BASEBALL CANTO. San Francisco: Sore Dove Press, 2013, broadside, 7.5 x 17 inches, leather clamshell box.

\$ 250.00



Limited lettered edition of 26, signed by the author. Published by Soheyl Dahi, editor and publisher of the Sore Dove Press. A poem first written in 1973, mentioning Giants stars Willie Mays, Tito Fuentes, and Juan Marichal, reflecting the ethnic diversity and tensions of baseball in San Francisco. Sore Dove Press is noted for publishing poetry chapbooks and broadsides, mostly in small editions. Broadside and an official major league baseball signed by the poet laid in. [116114]

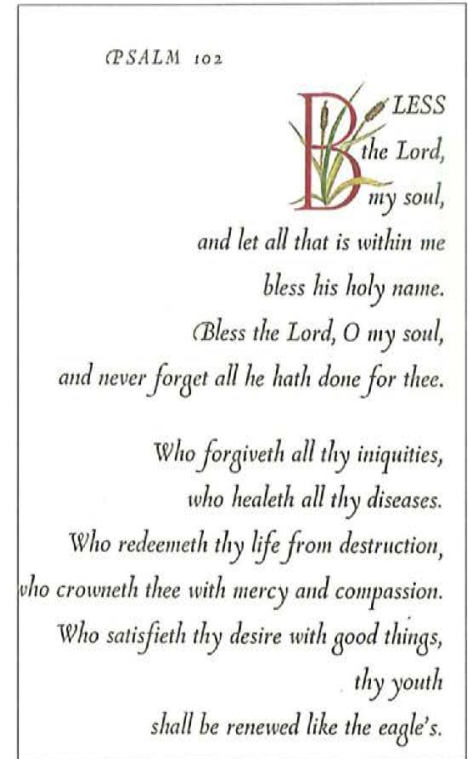




46. (St. Teresa's Press) PSALMS OF PRAISE. (Flemington, NJ: St. Teresa's Press, 1967), 4to., quarter Oasis Niger Goatskin, decorated Japanese Kinho paper-covered boards. (v), 30 pages.

\$ 600.00

Limited edition of 100. Twelve selections from the Book of Psalms. Hand painted initials throughout the text and a hand-painted initial page showing a dove in flight. Handset Cancelleresca Bastarda type printed on Strathmore Alexandra Japan. Spine, and edges of boards at spine, show minor sunning. Tiny spot on front paper board. Small tape marks on pastedowns. [107137]



PSALM 102

BLESS
the Lord,
my soul,

and let all that is within me
bless his holy name.

Bless the Lord, O my soul,
and never forget all he hath done for thee.

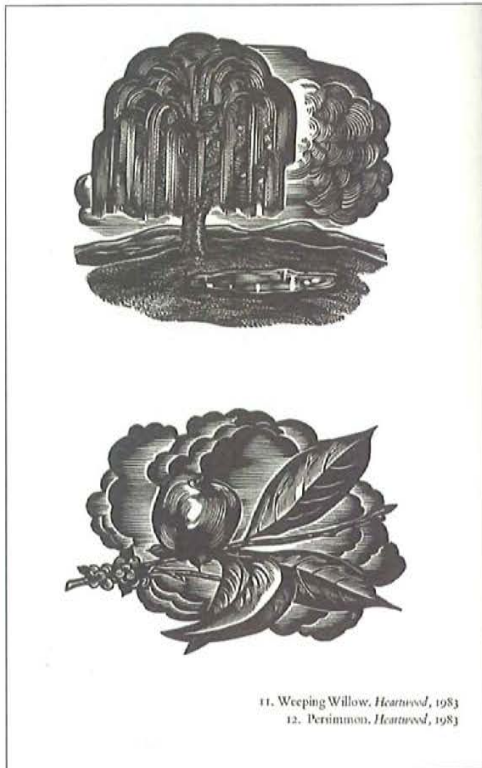
Who forgiveth all thy iniquities,
who healeth all thy diseases.

Who redeemeth thy life from destruction,
who crowneth thee with mercy and compassion.

Who satisfieth thy desire with good things,
thy youth
shall be renewed like the eagle's.

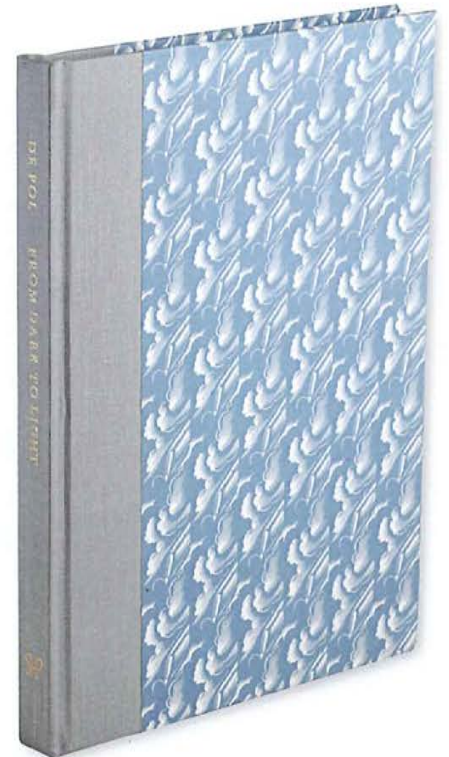
47. (Stone House Press) Digby, Joan and John. JOHN DEPOL, FROM DARK TO LIGHT, WOOD ENGRAVINGS FOR THE STONE HOUSE PRESS. With an introduction by M. A. Gelfand. New York: The Stone House Press, 1988, 8vo., quarter cloth with patterned paper over boards. (viii), 127 pages.

\$ 425.00



11. Weeping Willow, Hartwood, 1983
12. Persimmon, Hartwood, 1983

Limited to 200 signed and numbered copies, of which this is one of the 155 copies for sale. This copy is signed by the Digbys, DePol and Gelfand. Contains sixty wood engravings executed by DePol since 1982 for the books, broadsides, keepsakes and other ephemera produced by the Stone House Press. The text provides an interesting insight into DePol's life and work, as well as a descriptive analysis of his engravings. A delightful tribute to this fine engraver. Prospectus loosely inserted. This copy has been inscribed on second blank page "For Carl Schlesinger with Best Wishes, John DePol, 3.15.89." [109541]

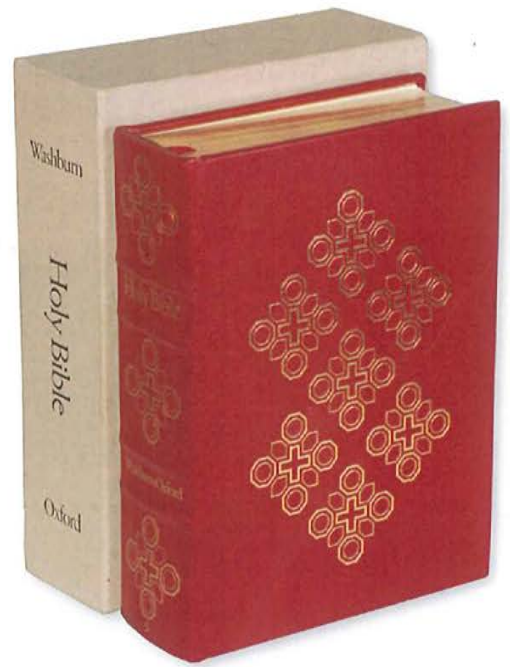


48. (Thompson, Bradbury) HOLY BIBLE. Norwalk CT: Easton Press, (1987), thick 4to., full leather, four raised bands, gilt lettering and design, all edges gilt, silk endpapers, ribbon marker, slipcase with pictorial pastedowns on each side. xxii, (iv), 1769, (3) followed by four lined pages for family records.

\$ 200.00

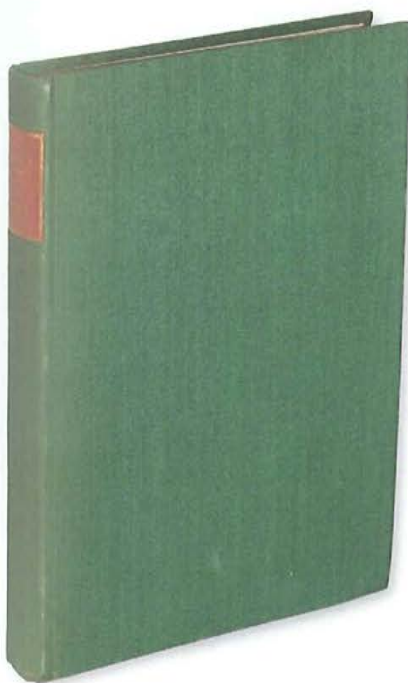


Designed by Bradbury Thompson. Thompson (1911-1995) was born in Topeka, Kansas and graduated from Washburn College in 1934. He designed for Westvaco, Mademoiselle, Art News and the Smithsonian among others. He had a unique style which included the experimental use of color, typography, and photo reproduction. This Bible is also known as (from the title page) The Easton Family Bible and The Washburn College Bible. The Washburn College Bible was originally published in 1979 by the College. Then it was published in a one-volume edition by Oxford University Press in 1980. Washburn College Bible and Oxford University Press appear on the slipcase, but Easton Press does not. The text is King James in Modern Paraphrase. The slipcase is a little soiled and worn at the edges. The Bible has a tiny chip in the leather at the lower edge of the rear board. [91114]

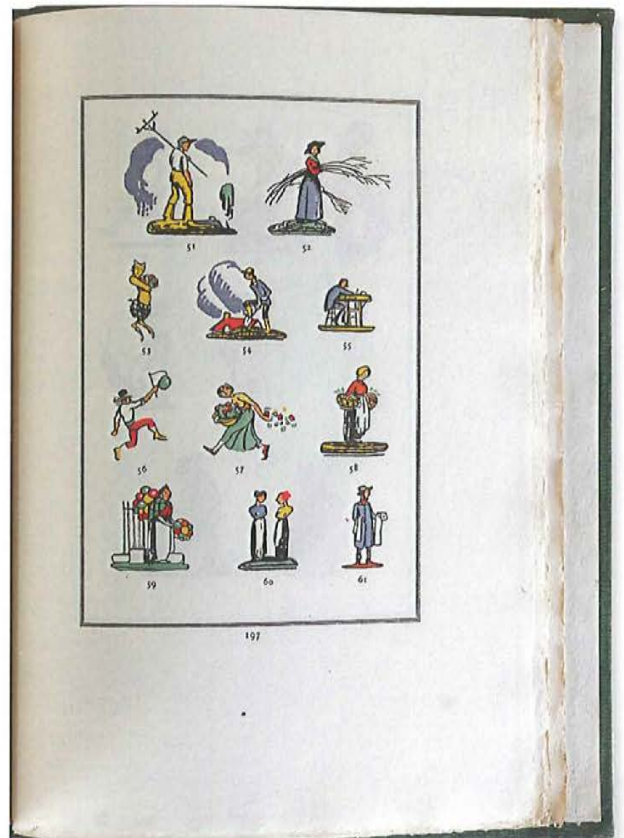


49. (Type Specimens) Curwen Press. A SPECIMEN BOOK OF TYPES & ORNAMENTS. London: Published for the Curwen Press by The Fleuron Ltd., 1928, small 4to., cloth, leather spine label, top edge gilt. ix, 229, (13) pages.

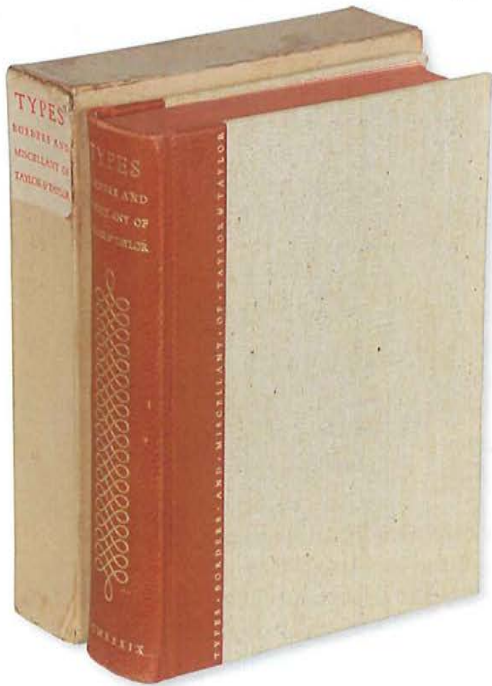
\$ 2,500.00



Limited to 135 numbered copies. The first of the three type specimen books issued by the Curwen Press. Contains a two page prefatory note by Oliver Simon. This is followed by demonstrations of 15 type faces, initial letters, borders and printers' flowers, ornaments, head-pieces, vignettes, etc. Includes the work of Claud Lovat Fraser, Paul Nash, Albert Rutherston, Randolph Schwabe, and Percy Smith. A magnificent specimen book printed on fine paper. Small foxing spot at the fore-edge of a few leaves. [39623]

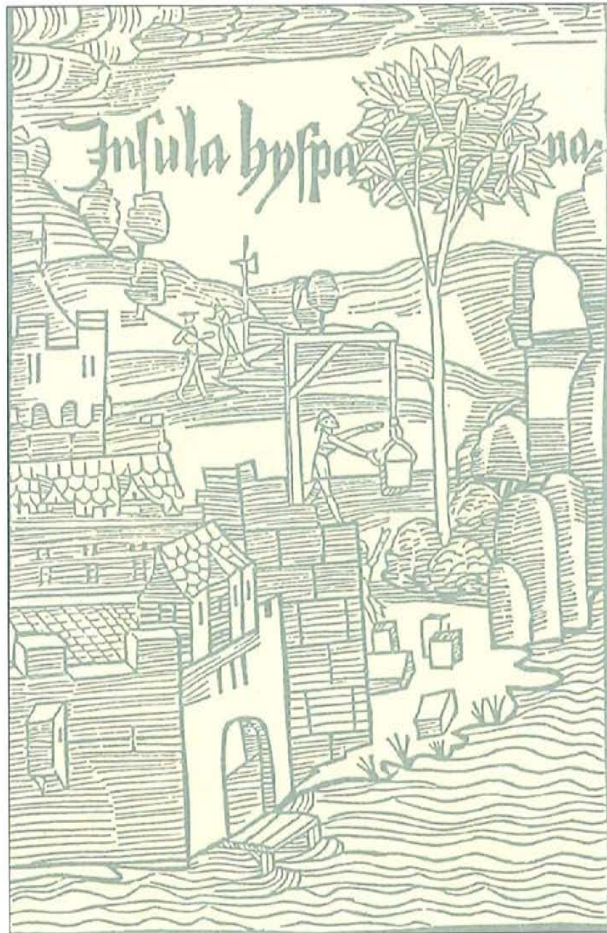


50. (Type Specimens) Taylor. **TYPES, BORDERS AND MISCELLANY OF TAYLOR & TAYLOR, WITH HISTORICAL BREVITIES ON THEIR DERIVATION AND USE.** San Francisco: Taylor & Taylor, 1939, thick 8vo., original quarter-leather, cloth, slipcase. xxxi, 563 pages.



\$ 400.00

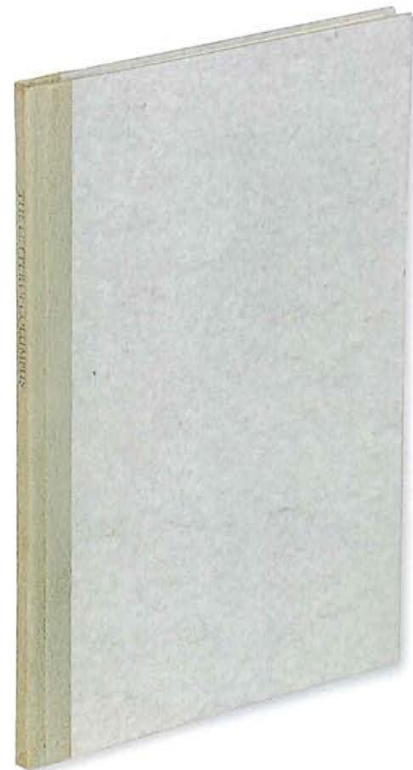
Limited to 350 numbered copies. This well printed specimen book was named one of the "50 Books of the Year" by the AIGA and a notice to this effect is tipped-in stating that it was the first time in the history of the award that a type specimen book was chosen. Includes specimens of Bodoni, Civillite, Caslon, Gill, and many others. Only minor wear to the slipcase. Well preserved copy of a book that usually shows wear. [39633]



51. (USC Fine Arts Press) Planck, Stephen. **THE LETTER OF COLUMBUS ON HIS DISCOVERY OF THE NEW WORLD.** With an introduction by Doyce B. Nunis and Charles R. Ritcheson. Translated into English by Samuel Eliot Morison. Los Angeles: USC Fine Arts Press, 1989, 8vo., quarter leather, elephant hide paper over boards. 48, (2) pages.

\$ 320.00

Limited to 326 numbered copies, this being one of the trade editions bound thus. Contains a facsimile of the Stephen Planck 1493 Latin edition of the Letter, an English translation and a bibliographic afterword by Lynn F. Sipe of the University of Southern California. The first book produced by this private press. Designed and produced by Gerald Lange and hand printed in three colors by Robin Price. [25509]



52. (Warwick Press) Blumenthal, Joseph and Carol J. Blinn.

DEAR JOE: A BRIEF
CORRESPONDENCE.

Easthampton MA: Warwick
Press, 2004, 12mo., cloth spine,
paper-covered boards. Not
paginated.

\$ 135.00

Printed in an edition of 75. This is a selection of Blumenthal's and Blinn's correspondence with Blinn's later notes regarding some of the letters. Included are photographs of some of the lovely Spiral Press Christmas cards sent by the Blumenthals and some of Blinn's work as well. Joseph Blumenthal's Spiral Press is perhaps most famous for the fine special editions of poetry by Robert Frost. Signed on the colophon by Blinn. [89000]

9 June 1981

Mr. Joseph Blumenthal
West Cornwall, Connecticut

Dear Mr. Blumenthal:

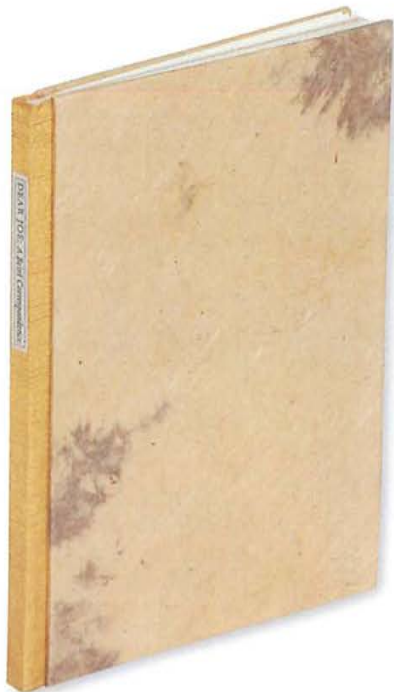
I have decided to be bold and write to you. Having a fine mutual friend in Michael Gannett and you having met my friend Hugh McMillan, I hoped this would open a pathway between us. Not to mention our mutual love of fine printing. But I do respect one's privacy so I am always hesitant to ask for another's time and company.

My letter is two-fold. One, to ask if it might be possible for us to meet over the weekend of July 4th. I shall be at Hugh's for the dedication of the Salisbury library which will take place that Saturday morning. Otherwise, my time is flexible.

Two, to ask you if the printing on vellum ever was part of your expertise. I am thinking of printing a few copies of a small booklet on vellum this summer but I have no printer friends who know the art. Harold McGrath and I tried it once, but we failed miserably. I realize a detailed letter might be more than you would wish to do, so maybe if we could see each other in July it would be easier (and more fun).

I hear from Michael Bixler that you have a new book in production. I look forward to adding it to my growing collection of Blumenthals on my shelf.

Sincerely,



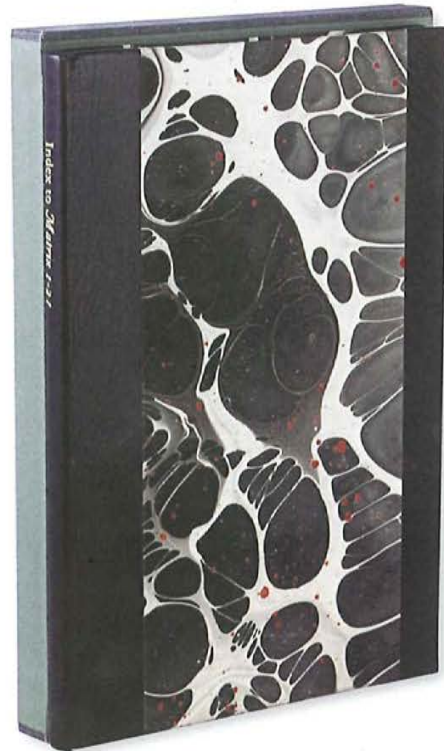
53. (Whittington Press) MATRIX, A REVIEW FOR PRINTERS AND BIBLIOPHILES. [Vol 1-31].

32 volumes, the complete set published to date. Volumes one & two are reprints. Andoversford: The Whittington Press, 1981-2013, small 4to., stiff paper wrappers with printed and decorated dust jackets for volumes 1-5 and decorated paper-covered boards with printed and decorated dust jackets for volumes 6-22.

\$ 6,475.00

All 31 volumes are in as-new condition. With limitations varying from 450 for the first volume to limitations in the 900s for later volumes. The first and second volumes are present in the reprint edition, which are limited to 450 and 475 copies respectively. The

first volume contains a three-page historical note by John Randle not present in the first printing. The tenth volume contains an index to the first ten issues. Filled with important articles on all aspects of private printing, historical printing history, book illustration history, and all other subjects of interest to the bookarts person. Illustrated with color, tipped-in illustrations, foldouts, broadsides, samples, etc. Becoming very difficult to find a complete set of this very interesting periodical. The additional volume is the deluxe copy of the Index for volumes 1-21. This set is in remarkable condition and extremely rare to find with volumes 3 and 4, as well as with the index. [73416]



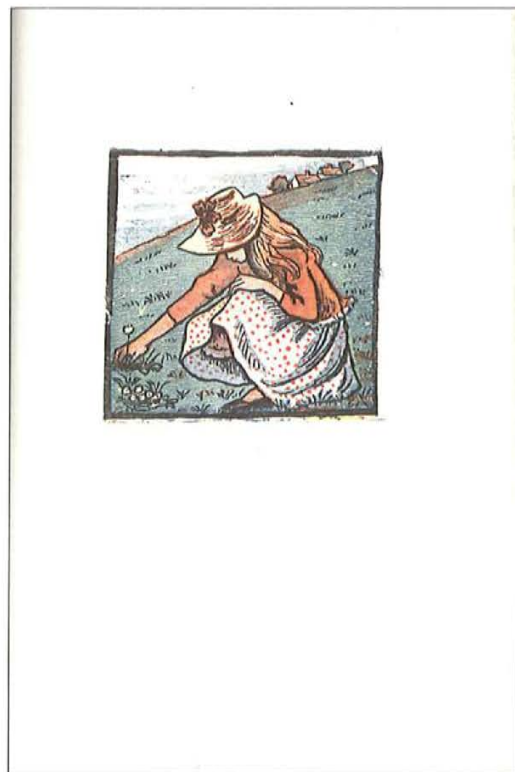
54. (Whittington Press) Pissarro, Lucien. PASTORALE, WOOD-ENGRAVINGS BY LUCIEN PISSARRO, WITH AN INTRODUCTION BY JOHN BIDWELL, & A MEMOIR BY MIRIAM MACGREGOR. (Lower Marston Farm, Risbury): Whittington Press, 2011, 8vo., quarter cloth, paper-covered boards. 24 pages.



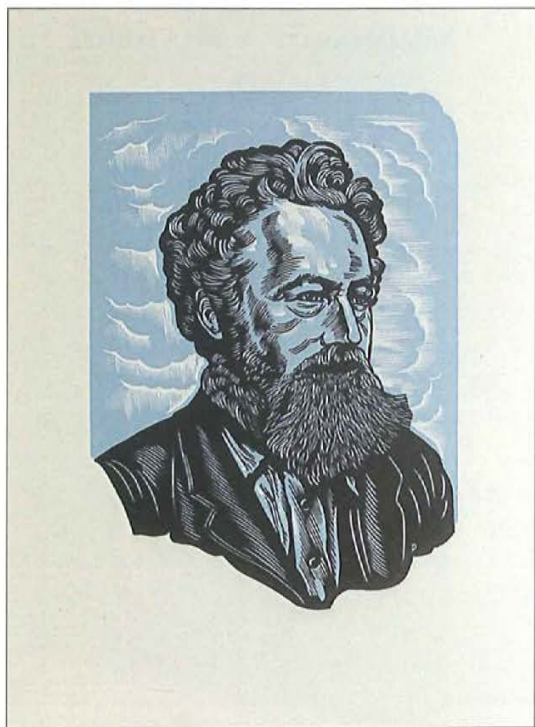
\$ 250.00

One of 160 copies made on Batchelors Crown and Sceptre paper, quarter-bound in pre-war Fabriano Ingres printed sides, in a slipcase. In 1965, Orovida, the daughter of Lucien Pissarro who started the Eragny Press with his wife Esther in 1894, presented most of her father's wood-engravings, and his book of proofs, to the Ashmolean Museum in Oxford. This edition of some of Lucien's finest engravings was printed at the Whittington Press from the original blocks and was issued to mark an exhibition of the work of the Eragny Press at the Ashmolean in early 2011.

Four engravings are printed in colour using a technique pioneered by Lucien using pale and subdued colours to build up images of great charm and subtlety. A unique memento of a much loved and collected early private press, whose small editions are increasingly hard to find. [107017]



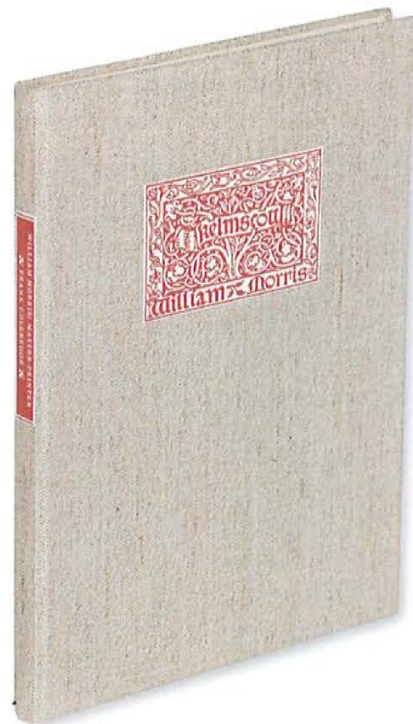
55. (Yellow Barn Press) Colebrook, Frank. WILLIAM MORRIS: MASTER-PRINTER, A LECTURE GIVEN ON THE EVENING OF NOVEMBER 27, 1896 TO STUDENTS OF THE PRINTING



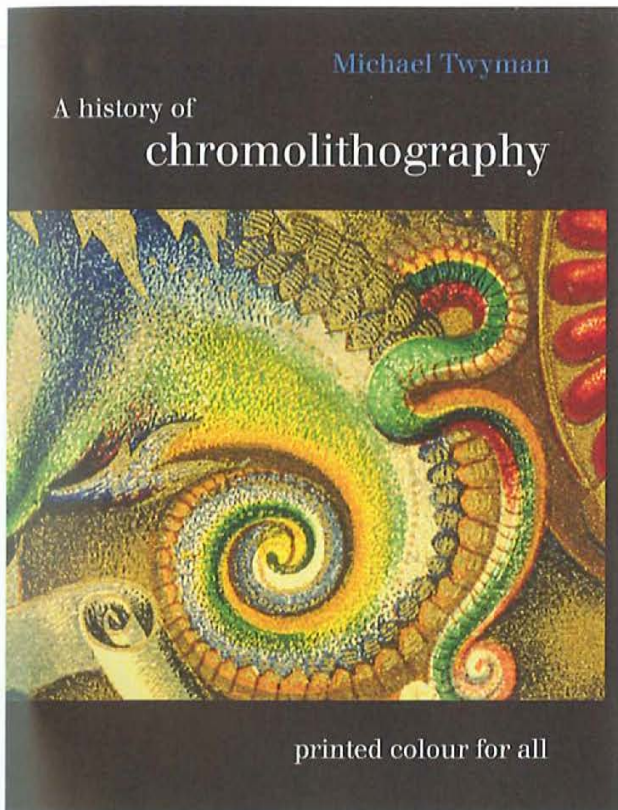
SCHOOL, ST. BRIDE FOUNDATION INSTITUTE IN LONDON. With an introduction by William S. Peterson. Wood engravings by John DePol. Council Bluffs, IA: Yellow Barn Press, (1989), small 4to., cloth, paper spine and cover labels. xii, 34, (2) pages.

\$ 250.00

Limited to 155 numbered copies. Printed by letterpress on Rives paper and engraved by John DePol. Reproduces a lecture which first appeared in *The Printing Times and Lithographer* of November 1896. A fascinating lecture, excellently illustrated. Presentation from the illustrator, John DePol, dated 1989 on the front pastedown. Accompanied by a handwritten letter in red ink from DePol on his stationary addressed to the same recipient commenting on this book. [25900]



New from Oak Knoll Press



58. A HISTORY OF CHROMOLITHOGRAPHY PRINTED COLOUR FOR ALL by Michael Twyman

This book is the first since the process was in its heyday to offer a detailed account of how chromolithographs were made, tracing the evolution of this hand-drawn color-printing process from its tentative beginnings in Germany in the early nineteenth century to its spread from Europe to the United States and beyond. Drawing on a variety of sources—manuals, journals, correspondence, preparatory drawings, proofs, interviews with people in the trade, as well as the products themselves—the author provides fascinating insights into the methods and skills of the chromolithographer.

This is also the first book to consider chromolithography from a global standpoint. It gives particular attention to the movement of artists, printers, equipment, materials, products, and ideas across national boundaries, and contextualizes all this with respect to the development of the lithographic trade and its organization.



At one end of the market chromolithography met a voracious demand for color printing in everyday life; at the other, it was applied to work of real quality: illustrations (for science, art, architecture, and design), reproductions of famous and popular paintings, maps and atlases, facsimiles of manuscripts, book covers, posters, and high-end product catalogues. All are discussed in the context of other color processes and illustrated with examples drawn from a dozen or so countries.

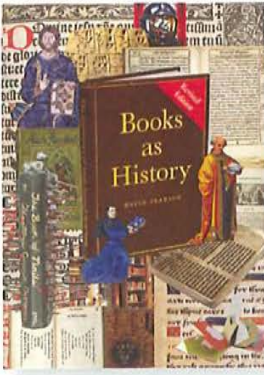
With 850 color illustrations and an extensive index, this book is an essential resource for those interested in chromolithography.



Michael Twyman is Emeritus Professor of Typography & Graphic Communication at the University of Reading, and has played an active role in several societies concerned with printing, particularly the Printing Historical Society and the Ephemera Society. His publications include many articles and book chapters, in addition to over a dozen books, among them: *Printing 1770-1970* (1970; 1998), *Lithography 1800-1850* (1970), *Early lithographed books* (1990), *Early lithographed music* (1996), *The British Library guide to printing* (1998), *Breaking the mould: the first hundred years of lithography* (2001), and *Images en couleur* (2007).



2013, hardcover, dust jacket, 8 x 12 inches, 728 pages
ISBN 9781584563204, Order No. 118671, \$130.00
Available outside North and South America from The British Library



59. BOOKS AS HISTORY
THE IMPORTANCE OF BOOKS
BEYOND THEIR TEXTS
 by David Pearson

This third edition of David Pearson's *Books as History* includes a new foreword, an updated list of further reading, and various other additions and updates. Pearson uses examples of books from the Middle Ages to the present day to show why books are interesting beyond their texts: as designed or artistic objects with unique

properties deriving from the ways they have been printed, bound, annotated, beautified, and defaced. Extensively illustrated.

2012, paperback, 7.25 x 10 inches, 208 pages
 ISBN 9781584563150, Order No. 109790, \$29.95
 Available outside North and South America from The British Library

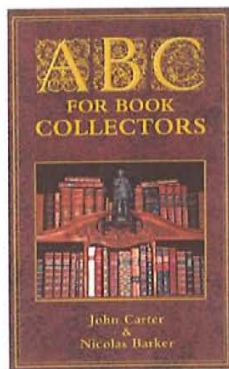


60. THE NIGHT BEFORE CHRISTMAS
A DESCRIPTIVE BIBLIOGRAPHY OF
CLEMENT CLARKE MOORE'S
IMMORTAL POEM
 by Nancy H. Marshall

"The Night Before Christmas" was written nearly 200 years ago, and it has never been out of print. With more than 1,000 entries including 144 color illustrations of historic first editions, this book is the first comprehensive work to document

the publishing history of the famous work. Includes seven detailed indices, and a historical essay describing the St. Nicholas legend, Clement Moore, and the origin of the poem.

2002, hardcover, dust jacket, 8 x 10 inches, 348 pages
 ISBN 9781584560715, Order No. 69264, \$75.00

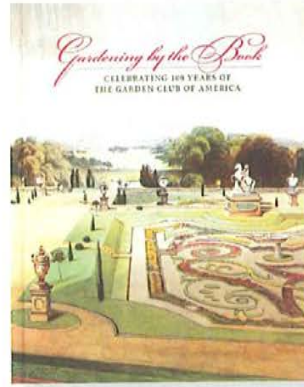


61. ABC FOR BOOK COLLECTORS
 by John Carter and Nicolas Barker

Eighth edition, revised and re-set with additional information and an introduction by Nicolas Barker. John Carter's *ABC for Book Collectors* has long been established as the most enjoyable and most informative reference book on the subject. 490 alphabetical entries, ranging in length from a single line to several pages, define and analyze the terms used in book collecting and bibliography. Salutory comments on such subjects as auctions, condition,

facsimiles and fakes, and rarity are included. This indispensable guide retains its humorous character while keeping us up-to-date with current terminology.

(2010), hardcover, dust jacket, 5 x 8 inches, 232 pages
 ISBN 9781584561125, Order No. 75338, \$29.95

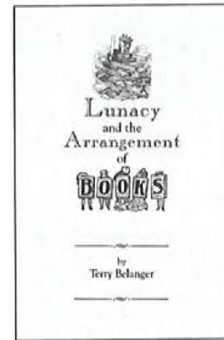


62. GARDENING BY THE BOOK
CELEBRATING 100 YEARS
OF THE GARDEN CLUB OF
AMERICA
 by Arete Swartz Warren

Published in connection with an exhibition held at the Grolier Club May 15-July 27, 2013. To mark its centenary, the Garden Club of America has published a lavishly illustrated survey of its little-known but remarkable collection of treas-

ures, tracing the activities of the premier American gardening association over the course of a century through superb color plate books on natural history and floriculture, treatises on garden design and landscape architecture, and early photographic works on gardening. Forewords by Marian Weldon Hill and Eugene S. Flamm, essays by Leslie K. Overstreet, Denise Otis, and Arete Warren, followed by detailed descriptions of 150 items from the collection. Includes a bibliography and an index.

2013, hardcover, 9 x 12 inches, 256 pages
 ISBN 9781605830445, Order No. 116839, \$50.00
 Distributed for the Grolier Club

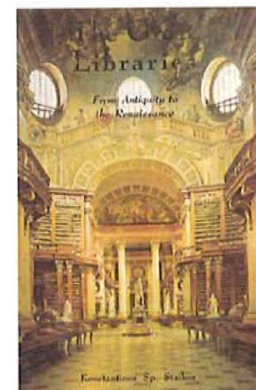


63. LUNACY AND THE ARRANGEMENT OF BOOKS
 by Terry Belanger

First edition, third printing. A humorous and poignant essay on the idiosyncrasies of book arrangements by collectors over the centuries. Professor Belanger treats the reader to some of the idiotic methods of categorizing and shelving books. One gem from an etiquette book of 1863 decreed that a perfect hostess will see to it that the works of male and female authors be properly seg-

regated on her book shelves. Their proximity, unless they happen to be married, should not be tolerated. This book will bring a smile to the face of any bibliophile.

2003, paperback, 6 x 9 inches, 25 pages
 ISBN 9781584560999, Order No. 14014, \$10.00

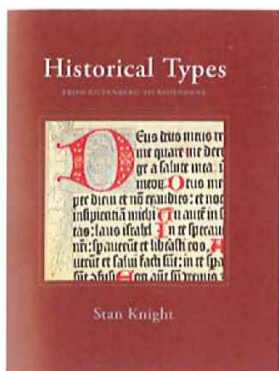


64. THE GREAT LIBRARIES
FROM ANTIQUITY TO THE
RENAISSANCE
 by Konstantinos Sp. Staikos

This monumental work chronicles the development of the library from 300 B.C. to 1600 A.D. From the clay-tablet libraries of the ancient Sumerian and Assyro-Babylonian empires, to those inspired by the Italian Renaissance, Staikos reveals the majesty of Western literature within these great depositories of human knowledge. Includes beautifully

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 ISBN 9781584560180, Order No. 58026, \$125.00



65. HISTORICAL TYPES

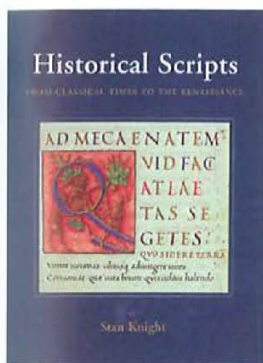
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ASHENDENE

by Stan Knight

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2012, hardcover, dust jacket, 9 x 12 inches, 104 pages
ISBN 9781584562986, Order No. 105522, \$39.95



66. HISTORICAL SCRIPTS

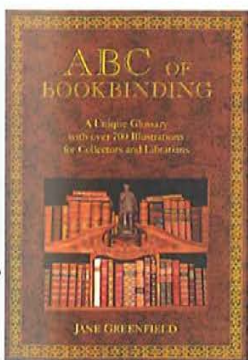
FROM CLASSICAL TIMES TO
THE RENAISSANCE

by Stan Knight

A study of calligraphy through the ages, this is a useful text for examining the history of manuscripts as well as the details of letter construction. Full-page, enlarged photographs are lit so that the tactile qualities of surfaces, ink tone, and flow are revealed. The example scripts show a coherent and

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1998, hardcover, dust jacket, 9 x 12 inches, 112 pages
ISBN 9781884718564, Order No. 52752, \$39.95
Co-published with John Neal, Bookseller



67. ABC OF BOOKBINDING

A UNIQUE GLOSSARY WITH
OVER 700 ILLUSTRATIONS FOR
COLLECTORS AND LIBRARIANS

by Jane Greenfield

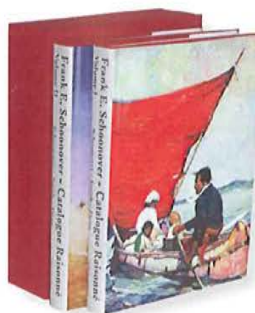
Jane Greenfield provides a unique glossary of terms, styles, structures, and names related to conservation and bookbinding, illustrated with over 700 line drawings. This book makes it easy to locate accurate descriptions of bookbindings from various periods. A great

reference for those who work with rare and antiquarian books.

2002, hardcover, dust jacket, 8.5 x 11 inches, 180 pages
ISBN 9781884718410, Order No. 49915, \$49.95

68. FRANK E. SCHOONOVER CATALOGUE RAISONNÉ

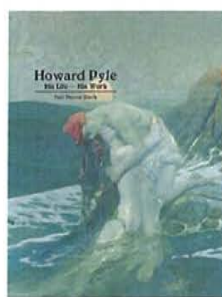
by John Schoonover and Louise Schoonover Smith with
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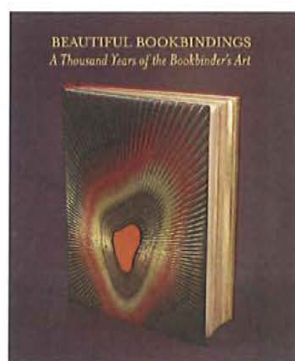
69. HOWARD PYLE

HIS LIFE — HIS WORK

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70. BEAUTIFUL

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