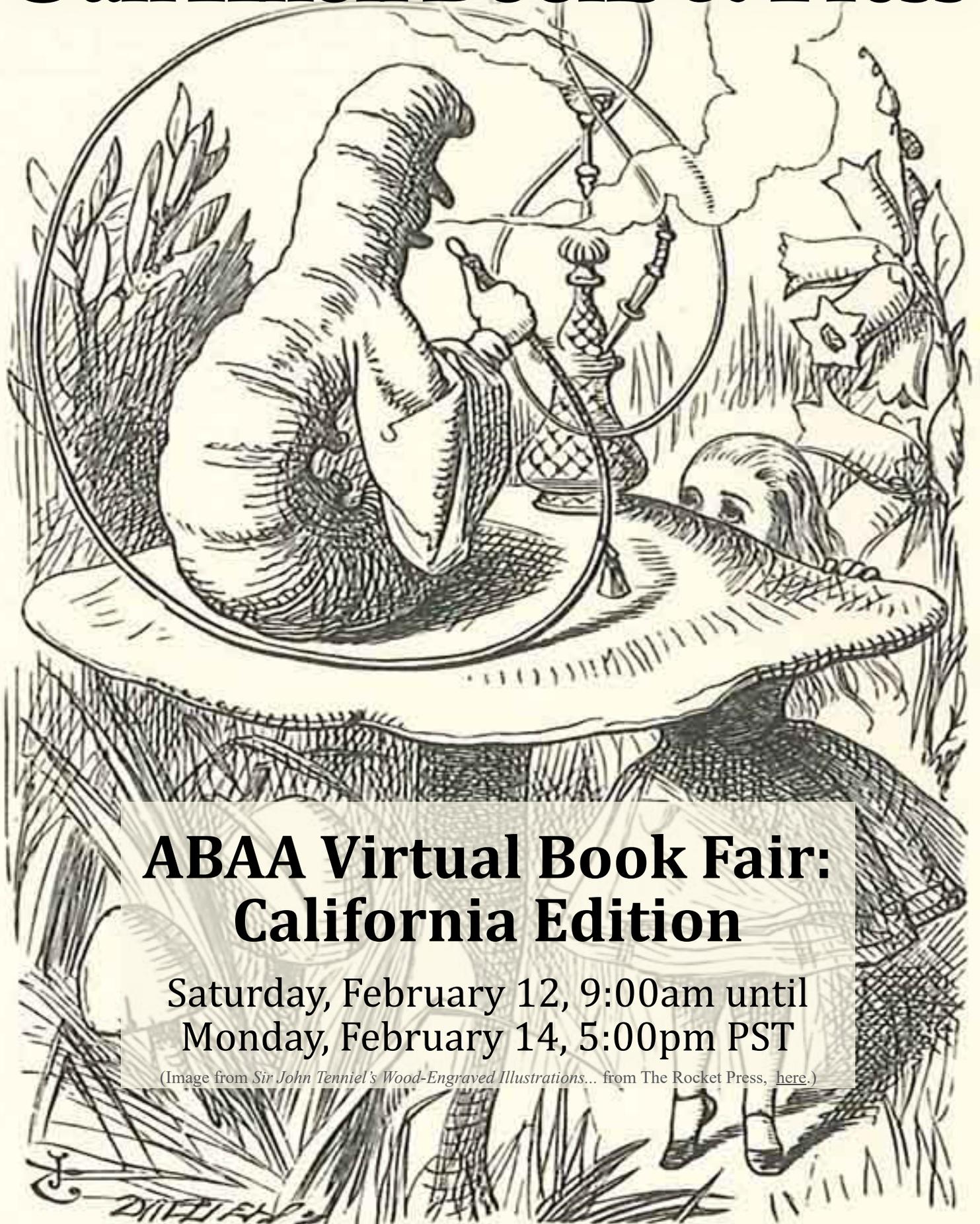


Oak Knoll Books & Press



ABAA Virtual Book Fair: California Edition

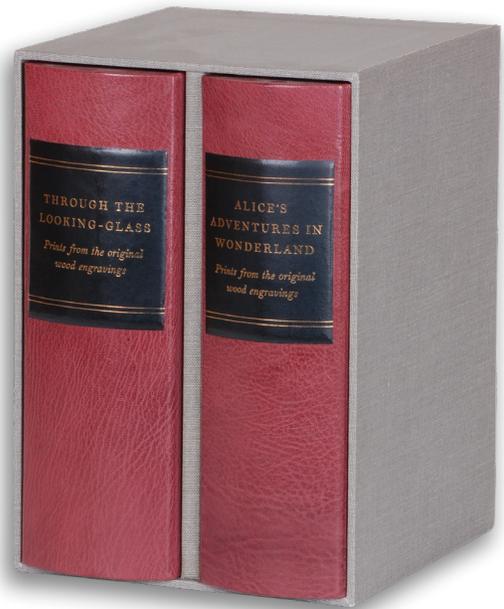
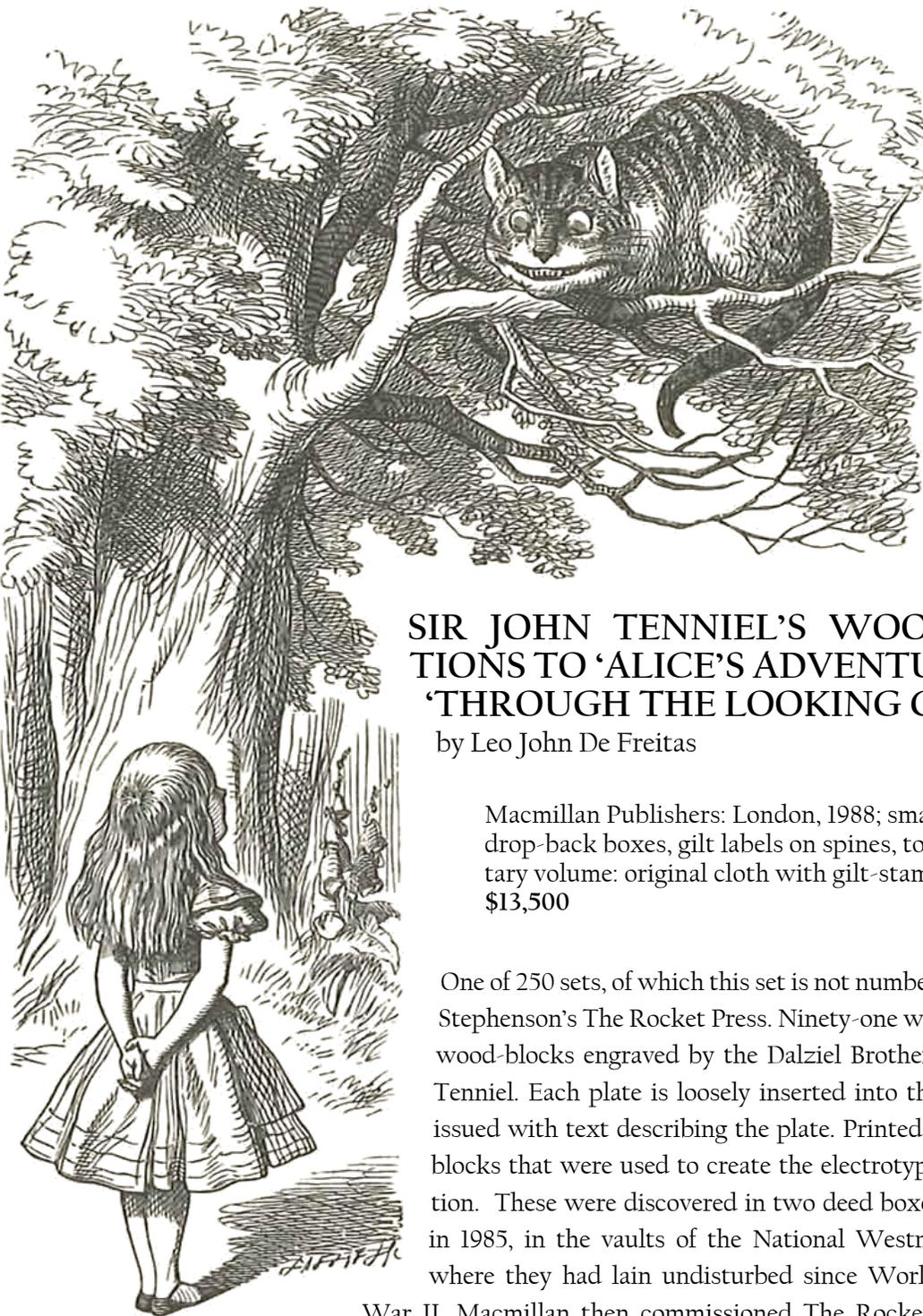
**Saturday, February 12, 9:00am until
Monday, February 14, 5:00pm PST**

(Image from Sir John Tenniel's Wood-Engraved Illustrations... from The Rocket Press, [here.](#))

orders@oakknoll.com

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302-328-7232



The Rocket Press

SIR JOHN TENNIEL'S WOOD-ENGRAVED ILLUSTRATIONS TO 'ALICE'S ADVENTURES IN WONDERLAND' & 'THROUGH THE LOOKING GLASS'

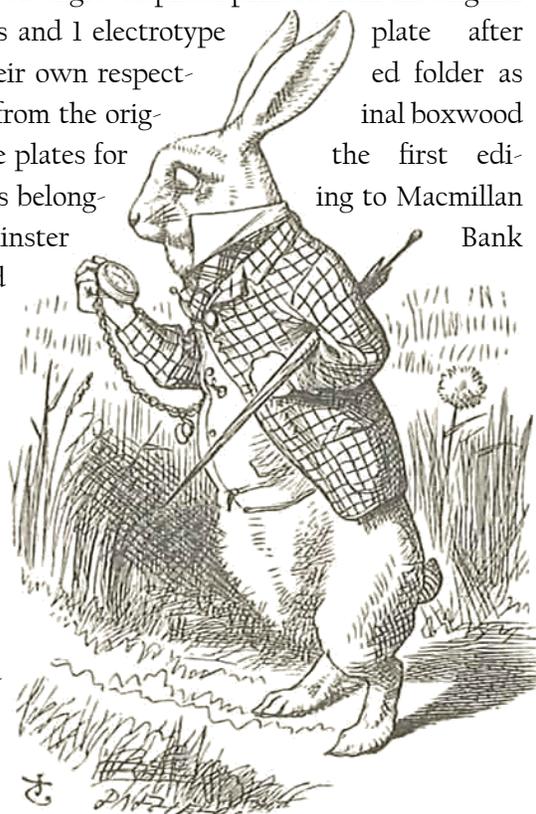
by Leo John De Freitas

Macmillan Publishers: London, 1988; small 4to., two original morocco-backed cloth drop-back boxes, gilt labels on spines, together in cloth slip-case with the commentary volume: original cloth with gilt-stamped calf label to upper cover, cloth slipcase. \$13,500

One of 250 sets, of which this set is not numbered. A fine set of the tour de force of Jonathan Stephenson's The Rocket Press. Ninety-one wood-engraved plates printed from the original wood-blocks engraved by the Dalziel Brothers and 1 electrotype plate after Tenniel. Each plate is loosely inserted into their own respective folder as issued with text describing the plate. Printed from the original blocks that were used to create the electrotype plates for the first edition. These were discovered in two deed boxes belonging to Macmillan Bank in 1985, in the vaults of the National Westminster Bank where they had lain undisturbed since World

War II. Macmillan then commissioned The Rocket Press to produce a limited edition of 250 prints taken directly from the blocks, the first time they had been used to create new complete edition. Previously Macmillan had treated them as masters, only taking them out of storage to cut electrotype copies for each fresh printing. Only the block for 'Alice & the Dodo' was missing so Jonathan Stephenson used an electrotype in its place, for completeness. No further sets were commissioned by the The Rocket Press and the woodblocks were eventually deposited in the British Library.

The bindings for the commentary volume, the solander boxes housing the prints, and the slipcase were bound by The Fine Bindery, Wellingborough. [Book # 136242]



Center for Book Arts

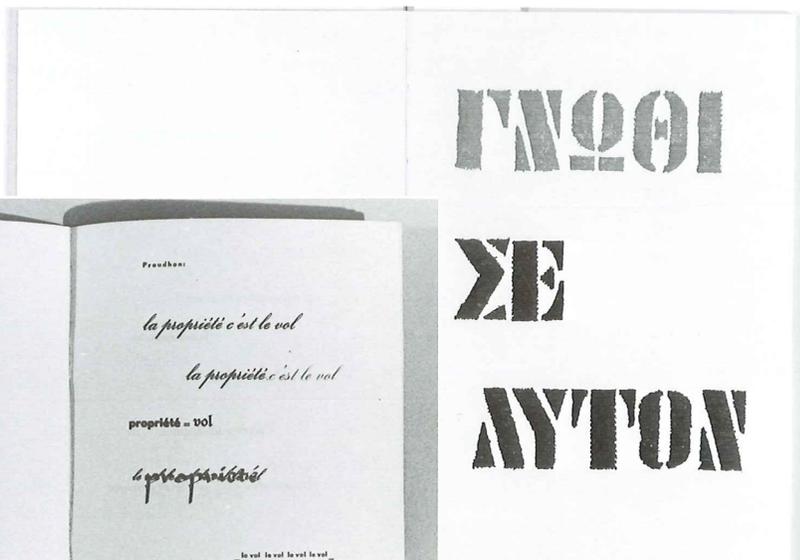
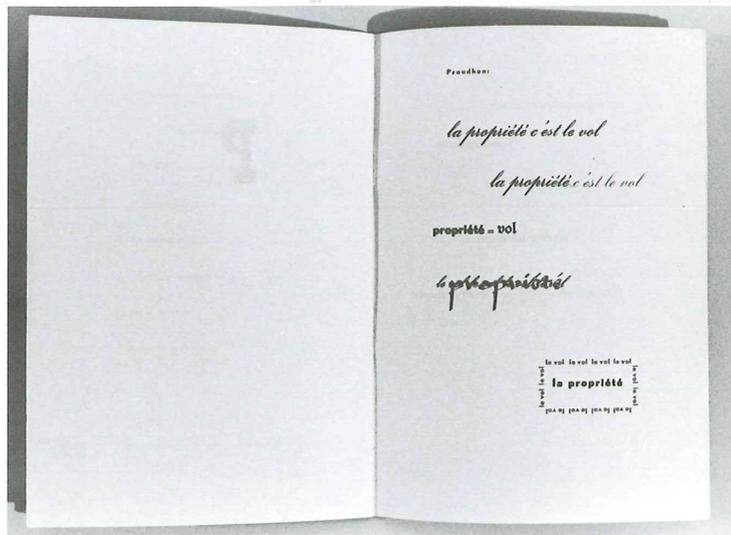
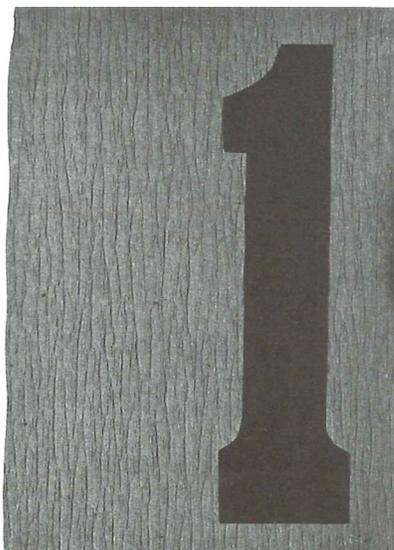
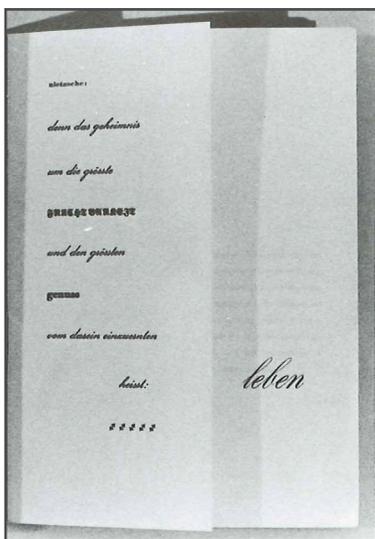
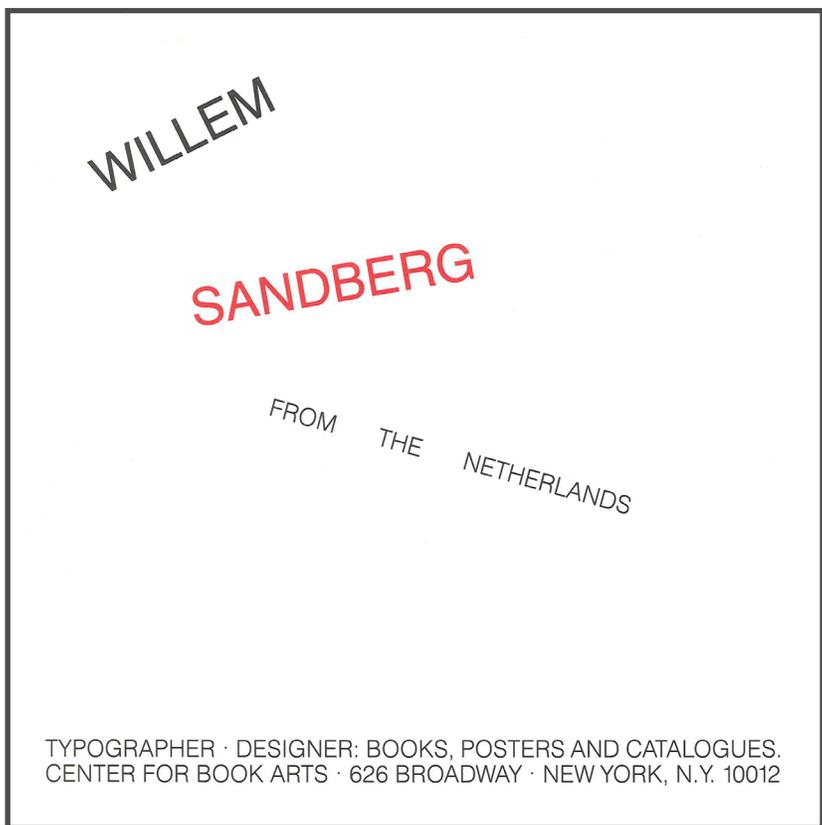
WILLEM SANDBERG: FROM THE NETHERLANDS

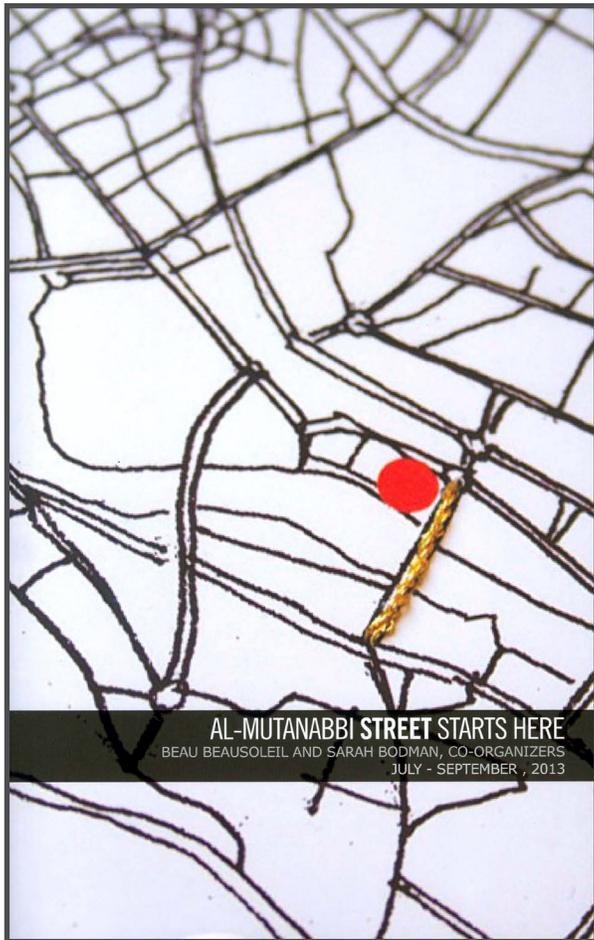
Center for Book Arts: New York, (1988); square 8vo., stiff paper wrappers; 31+(1) pages. \$25

In 1988, The Center for the Book Arts held the first in a series of annual exhibitions focusing on contemporary book artists from Europe and Asia. This exhibition presented the work of the typographer and book designer, William Sandberg (1897-1984). The outstanding characteristic of Sandberg's design is its vitality. Time has not diminished its impact; we now see more clearly his inventiveness and variety. Sandberg delighted in playing off the severe shapes of

type against collage, torn paper and objets trouvés.

His pamphlets, books, catalogs and posters combine colors, languages and typefaces in a dazzling display of imagination. In addition to the list of items on display, the catalogue contains a biography of Sandberg along with descriptions and black-and-white illustrations for the books. [Book # 103187]





AL-MUTANABBI STREET STARTS HERE
 BEAU BEAUSOLEIL AND SARAH BODMAN, CO-ORGANIZERS
 JULY - SEPTEMBER, 2013

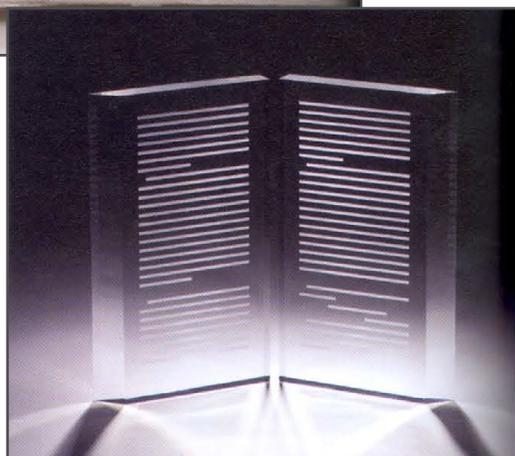
Center for Book Arts

AL-MUTANABBI STREET STARTS HERE

by Beau Beausoleil and Sarah Bodman

Center for Book Arts: New York, 2013; 6.75 x 10.25 inches, paperback; 104 pages. \$30

Al-Mutanabbi Street Starts Here assembles artists' responses to the tragic loss of a cultural and intellectual hub in Baghdad that occurred as the result of a bomb explosion on March 5, 2007. This important and timely exhibition catalogue features approximately 250 artists' books and 50 broadside (prints) by artists from around the world, and was co-organized by Beau Beausoleil, Founder of the Al-Mutanabbi Street Coalition, and Sarah Bodman, Senior Research Fellow at the Center for Fine Print Research in Bristol, UK. [Book # 122525]





We can only do our best in the face of this.
 To persist in our beliefs.
 Resist the dead men walking.



SUSAN NEWMARK USA

The Iraq Study Group Report, The WayForward/A New Approach/ James A. Baker
 2012; Ed. of 3
 Altered book, book cloth on cardboard, acrylic paint, ribbon
 9 x 6 x 3/4"

Susan Newmark altered three books that might have been found in Bagdad's bookshops and stalls. The books are intact halfway through with exquisite ornaments and materials. Their second halves are annihilated with shards of shrapnel, fire, and smoke. The books hold elements of Iraq's rich history and language, while also symbolizing a loss of arts and learning, collective memories, hopes and ideas.

MICHAEL NICHOLSON UK

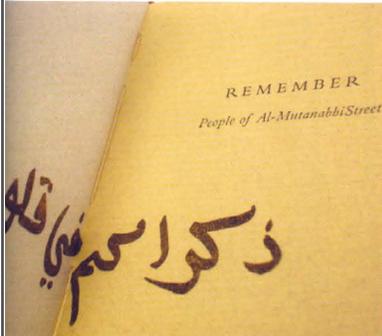
The Physics of Violence
 2011; Ed. of 30
 Laser printed
 15 x 21cm

In the three successive parts of this edition, "Cause & Effect", Nicholson examines questions of what sends the compass of human morality spinning and nurtures the seeds of hate and soured faith. The *Physics of Violence* shows the devastating results of failed connections.

BONNIE THOMPSON NORMAN WITH JILL ALDEN LITTLEWOOD USA; USA

Remember: People of al-Mutanabbi Street
 2011; Ed. of 25
 Letterpress printed from hand set type, linotype, illustrations from photoengraving, bronze powder
 7 3/4 x 4 1/2 x 5/8"

This collaboration imagines people standing on al-Mutanabbi Street with their noses in a book, until they were all blown up. The books survived, but the people didn't, thus *Remember: People of al-Mutanabbi Street* is a book of beauty, where the lives lost can live forever. Its distressed pages carry the dust of war and convey the sadness felt after the bombing.



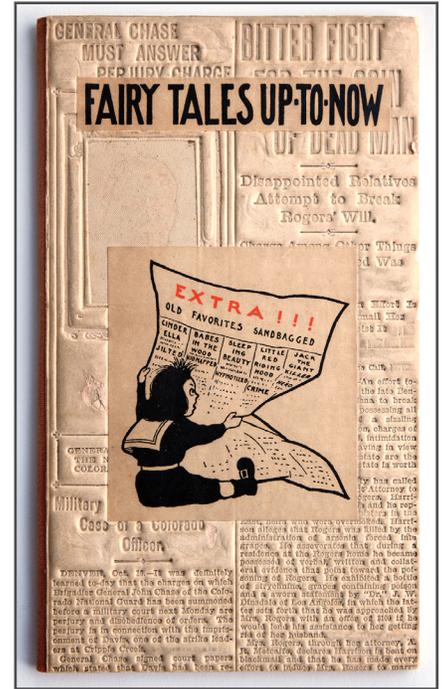
DREAMING ON THE EDGE

POETS AND BOOK ARTISTS IN CALIFORNIA

by Alastair M. Johnston

Oak Knoll Press: New Castle, Delaware, 2016; 10.5 x 8 inches, cloth, dust jacket; 232 pages. ISBN 9781584563549. \$65

California is the Golden State, well-known for its innovators and for attracting writers, artists, and dreamers from all over the world. Where else would you find a magazine devoted to “gourmet bathing” or a back-room Prohibition-era bar (“the Sob Den”) for printers? Where else a print shop on a Los Angeles hillside where composer John Cage popped in to practice piano and Disney artists dropped by to drink beer and sketch from a live model?



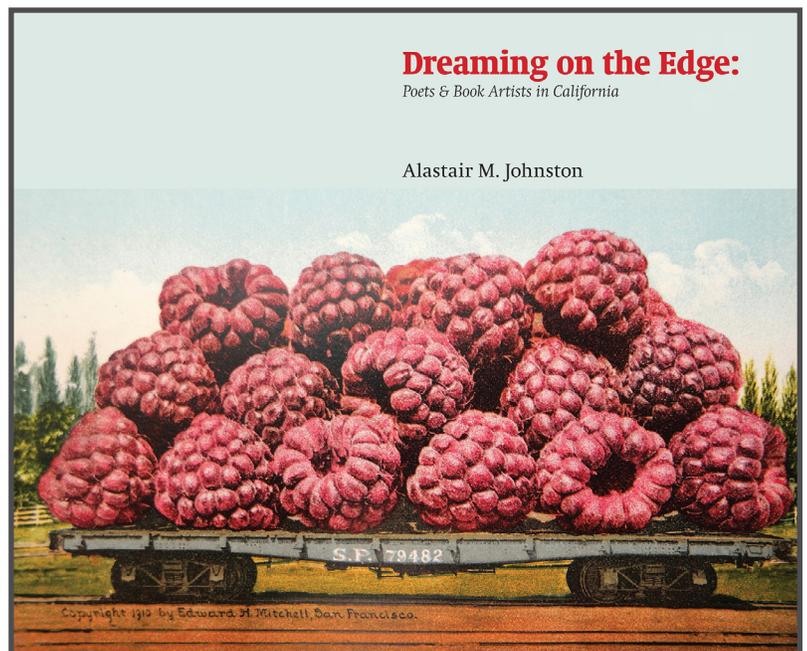
Come along on a fantastic trip through 150 years of the book arts in California, from its roots in the late 19th century to the 21st, from Gelett Burgess and The Lark to Mark Head and the Mixlexic Press. Meet a cast of hundreds, from Max Schmidt, a Prussian sailor, to Yone Noguchi, the first Japanese poet to be published in English. Meet Florence Lundborg, muralist and painter, and Idah Strobridge, writer and bookbinder. Encounter Conscientious Objectors like Bill Everson and Clifford Burke and conscripted soldiers like Jack Stauffacher and Arne Wolf, Anarchists from the Rexroth circle, Pacifists like Kenneth Patchen, Hippies, Diggers, Hipsters, Beatniks, and Buddhists. Witness the explosion of art in the 1950s, the small presses of the 1960s and 70s, and the birth of the artists book at the end of the twentieth century as Californians found self-expression using every printed medium from comix to fine press books.

Reflecting the lively writing style, chapter titles include: “Shirtless on Sansome Street,” “Tobacchanalian Revels,” “Conversation at Haywood’s,” “The Laureate of Doomed Youth,” “The Last Gasp of the Checkered Demon,” and “Teetering on the Brink.” Designed by the author, *Dreaming on the Edge* is lavishly illustrated in color. [Book # 128359]

Praise for *Dreaming on the Edge*...

“Alastair Johnston’s engaging and all-embracing survey of California printing takes us from its early beginnings in the 1870s (San Francisco’s first type foundry opened in 1874), and covers all the printers we encountered in California, including himself, and a great many others besides.”
- John Randle, *Matrix*

“Through the lens of Johnson’s expertise, we again see how fine art printing coexists with the design of tinned salmon labels and business cards, or how hand-compositing became simultaneously a mainstay of advertising and a ‘philosophy of design.’”
- Samuel Rogers, *MLR*



John Peter Zenger

‘MR. ZENGER’S MALICE AND FALSHOOD’
SIX ISSUES OF THE NEW-YORK WEEKLY JOURNAL,
1733-34

edited by Stephen Botein

American Antiquarian Society: Worcester, 1985; 7.25 x 11.5 inches,
paperback; 50 pages. ISBN 0912296739. \$10

With introduction and afterword by Botein and a facsimile reprint of
the six issues. Reproduction of the actual newspaper articles, which
led to the famous trial for sedition. [Book # 42175]

‘Mr. Zenger’s
Malice and Falshood’

Six Issues of the
New-York Weekly Journal
1733-34



NUMB. VII.

AS MENTIONED in the handwriting at the top, which cannot be identified, this was the first of the Journals that the provincial Council ordered to be burned, more than ten months after it appeared. Presumably, the most offensive content here was the series of pointed questions on the third page, which referred to Governor Cosby's decision to allow a French vessel named *Le Caesar* to take on foodstuffs in New York harbor. The affidavits reproduced in the previous pages imply that Cosby, whose brother was married to a French Canadian, had acted quasi-treasonously in exposing the colony to observation by England's perennial enemy and that he had misled New Yorkers with his explanation of a crop failure in Canada. Immediately following the questions is a list of those in attendance at a session of the Council. This suggests sarcastically that the governor had laddered the Council with his cronies, and was in the habit of not summoning those of its members who were Morisaine in their loyalties. There is an unusual letter on the back page of this Journal supposedly drawing upon discussion 'in Company' of a paragraph in an earlier issue. That it should seem useful to print such textual explication may be a telltale sign that there was far less of a public forum for consumption of political journalism in colonial New York than in London. Note that the *Gazette* of December 17-24 (the latter date being that of actual publication) included nothing to answer the Journal's caustic comments. Its counterattack would not begin until the issue of December 31-January 7, 1734, where replies appeared to remarks in the Journal of December 24.

A Vote of Council of November 2^d 1734 ordered Numb. VII.
this Paper to be burnt by the hands of the common hangman,
near the Pillory.
THE
New-York Weekly JOURNAL.
Containing the freest Advices, Foreign, and Domestick.

MUNDAY December 17, 1733.

Mr. Zenger,

AM told your Encouragement has so far exceeded your Expectations, that you have sold off almost three Editions of your Papers.

In all public Papers great regard is to be had to Truth; but your No. V. Article New-York, Dec. 24. where it is said, That the Inhabitants of Cape Brittain were dilute of Provisions, and that to supply the Want of them the Sloop *Le Caesar* was sent thither, did not meet with entire Credit, because it was supposed to be taken from the New-York Gazette, N. 222. which, if I am rightly informed, is a Paper known to be under the Direction of the Government; in which the Printer of it is not suffered to insert any Thing but what his Superiors approve of, under the Penalty

WILLIAM LIGGET late of Right, Master, aged about 32 Years, being duly sworn on the holy Evangelists, on his Oath deposes, That some Time in September last he came from *Hydra*, to Cape Brittain in the Sloop *Le Caesar*, then Master of the said Sloop, and that all the Time he was at Cape Brittain, he heard of no Scarcity of Provisions; that he was shored at *London* every Day, until the Time they were coming away, and then they heard it only from the dilute of Provisions, and that he came along with them in the *Vessel*, which *Vessel* is the said Sloop *Le Caesar*, by the Name of *Le Caesar*, that falling in this Day from *New-York*. Says, he verily believes there was no Scarcity of Provisions there, not only because he heard nothing of it in *London*; but also while he was there, there came a Ship and a Brigantine from *Canada*, and a Schooner from *Plymouth*, with Provisions; and as they were coming out, they took with a Sloop and a Brigantine from *Plymouth* going into *London*, which he verily believes were carrying Provisions, because he saw live Stock on the Deck of the Sloop, and particularly a large Quantity of

Numb. 432

January 28 - February 4, 1733/34

Excerpts from
The New-York Gazette

Mr. Bradford, Upon reading a Letter in Zenger's late Journal, subscribed *Cato*, notwithstanding there appeared something in the Sense and Spirit of it, that discovered it, in its own genuine Design, as well inconsistent with the End, it is there meant to promote, as a Production not so peculiar to this side of the Water. And as I could not but regret to see one of the Greatest Names in Antiquity prostituted to a Plagiarist, I was willing to resolve it into *Cordon*: But then I was at a Loss by what Casuistry to reconcile that Inconnection, and want of Coherence (that discovered it self at the same Time between the several Parts of it) with that Beauty, Regularity of Method and Accuracy of Connection which distinguishes Mr. Gordon's Writings. This obliged me to have Recourse to his Political Discourses, prefix'd to his Translation of *Tacitus*; where I found those fine Reflections, and just Observations (so artfully put together in that the above Paper) at a very great Distance from one another, but regularly resulting in the Order they there stand, from the Nature of the Subject, and mutually subservient to the honest End of all Mr. Gordon's Performances, to wit, the Public Good; far from the least Tendency to promote *Faction* or *Propagate Sedition*. And I cannot help thinking, that every Expression in those Discourses as emphatical, of as exact Propriety, and as even and impartial in the Letters in which they were printed at *London*, as they are now swoln into a Gigantic Size, and have undergone an Alteration by Peter Zenger's Types at *New-York*. For Mr. Gordon's Reflections are founded upon Truth, and the Reason of Things, and will recommend themselves, with their just Force, by their agreeableness to the Reason of Things, to all Men of Sense and Integrity at all Times, and be esteem'd worthy of that great Author: But if he were to see them dismembered and taken to pieces in this Manner, he would say as *Martial* did, on the like Occasion.

Quem recitas, Meus est O Fideiulus,
Libellus
Sed Male Quam recitas, Incipit esse
tuis.

Warsaw, Oct. 21. The Russians are entrenching and fortifying themselves near this City, and they talk of sending a detachment to possess themselves of the Bishopric of *Warmia*, General *Lesse* has declared to the Secretary of *Dantzick*, That if King *Stanislaus* be not made

to depart that Town, he will bombard it, and besiege it with 30,000 Men. King *Augustus* (late Duke of *Saxony*) is upon the point of publishing *Universalia*, to summon those of the contrary Party to acknowledge him as King, upon pain of being treated as Enemies to their Country.

Florence, Oct. 9. The great Duke shows an extreme uneasiness at the new Projects concerted by *France*, *Spain* and *Turin*, in relation to the business of Italy. The Duke *Coscia*, who continues his Residence at *Vicenza*, has permitted 100,000 Crowns to the Cardinal his Brother, in order for his Eminence to pacify the Pope therewith, and purchase a Suspension, at least of his Excommunication.

Mr. Bradford, You are desired to print in your Gazette, and publish to the World, What a wicked and wilful Falshood Zenger has published, in relation to the Crime for which the Negro Fellow was burnt as if the Misfortune that befel the pretty virtuous young Woman, and the Sorrow and Calamity that the whole Family lies under by that wicked Attempt, was not sufficient, but it must be aggravated by a Lie, and published to the World for a real Rape, this seems to cut with a double-edged Sword, and would insinuate that the worthy Gentlemen on the Bench knew not what they were about. A Rape by the Laws of *England* being to be perpetrated and proved; but an Act of Assembly making it Criminal in a Negro's only attempting to ravish, warranted their Proceedings on the Trial. And these Gentlemen would've Mr. Zenger to know, that they scorn and despise any Observation he can make on their Conduct, either in a private or public Capacity. N.B. There is not one Word in any of the Papers, of the Rhode Island People fitting out Two Vessels well arm'd to intercept and take the Sloop *Le Caesar*. Query, Whether this too be not a Production of Mr. Zenger's Malice and Falshood, only till better confirm'd than by his own publishing? I fear if he goes on at this Rate, he will print himself into a Proverb, and when any thing false and scandalous is publicly Reported, it will be call'd A ZENGER.

Broke out of the Coat of this City of *Perth Amboy*, last Night, one *Cornelius Salem*, late of *New-Brunswick*, Aged about Forty Years; a thick swarthy well set Man, lame of one Hand, wants a Thumb on his Right Hand. . . .

This, & the two next following Papers were directed by order of Council of Nov. 2^d 1734 to be burnt by the hands of the common hangman, near the Pillory.
THE
New - York Weekly JOURNAL.
Containing the freest Advices, Foreign, and Domestick.

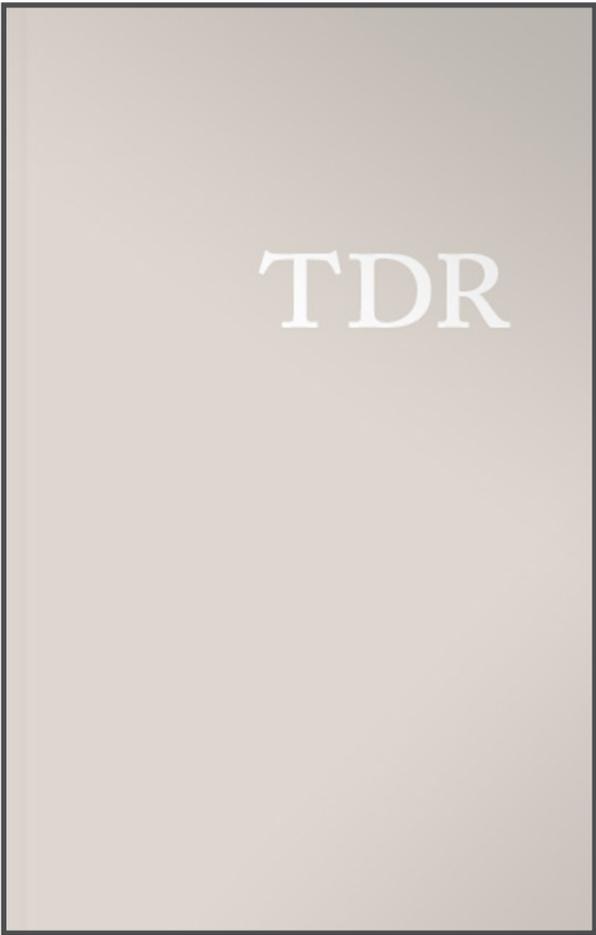
MUNDAY September 23d, 1734.

A second Continuation of the Letter from
Middletown.

RAY (says the Councillor very gravely) if a Nullity of Laws is to be inferred from the Governours voting in Council, what will become of the Support of Government? Our Governours (in fact) have always done so, and believe they do so in the Neighbouring Governements of *York* and *Pennsylvania*, &c. and I never heard that the Councils (whole Burdens it was) either there or here, ever opposed the Governour's Sitting and Acting in Council: And, Sir, do you consider the dangerous Consequence of a Nullity of Laws? The Support of Government, answered the Lawyer, is but temporary, and in a little Time will expire by its own limitation: But were it perpetual, I can't understand how a Government is supported by breaking the Constitution of it; that is, a Constitution in Terms, and like *Shearing up a Hoarse by pulling it down*. But if you mean by the Support of the Governour, the Support of the Governour and of your Officers, I see no Reason why that should be at the Expense of the Constitution, and Burdens laid upon the Subject in a manner not warranted by Law; when it can be done with as much Ease the Right Way. — The Council (it is true) are more immediately concerned in Opposing this Voting, because the Indignity is more immediately offered to them: But why the Assembly should not be as much concerned in supporting the Constitution, and defending any Attack made upon it, I cannot conceive. The People they represent are in General I see the Journals of the Assembly lying there, search them, you will find an Assembly remonstrating against the mad Practices of a Governour and the vile Imple-

ments of his Oppression; upon which he was recalled. Look a little farther, and under the Administration of General *Finster* (who was a Man as treacherous of Power and knew as well how to use it as most Men) you will find the Assembly sending their Bills up to the Council, and in particular to the President of the Council; all this he admitted, and never once attempted to dispoffic the Messengers that brought them, on the Pretence that they ought to have been delivered to him: If he had; That Assembly confining of Members who had no private left Handed Views, were not so weak and low Spirited as to suffer such an Attempt to pass without Remark, in a Manner suitable to the Violence of such a Conduct. — You, Sir, may know (tho' I do not) what has been always done by our former Governours: Some of them have had Impudence enough to call every Opposition to their unwarantable and extravagant Actions, and the dispicable Wretches they employed to promote their Purposes, a Refribance and Opposition of the Royal Prerogatives of the Crown: And, Sir, (with Submission) I think their Practices ought never among sober and free Men to be alledged as Precedents fit to follow. — What the Governours of the neighbouring Governements of *New-York*, *Pennsylvania*, &c. have done, I neither do, nor am concerned to know, any more than they are with what our Governours do or have done here: The Constitution of these Governements may be different from ours; and what is unlawful here, may be lawful there for ought I know. I am not concerned and meddle not with them or any of them; nor ought they or any of them to meddle with us, it is of *Justice* I speak, and of *Justice* I would be understood to speak; and of no other Place whatsoever. As to your Nullity of Laws, I take that to be a Sort of

Bug.



THE TYPOGRAPHIC DESK REFERENCE

by Theodore Rosendorf

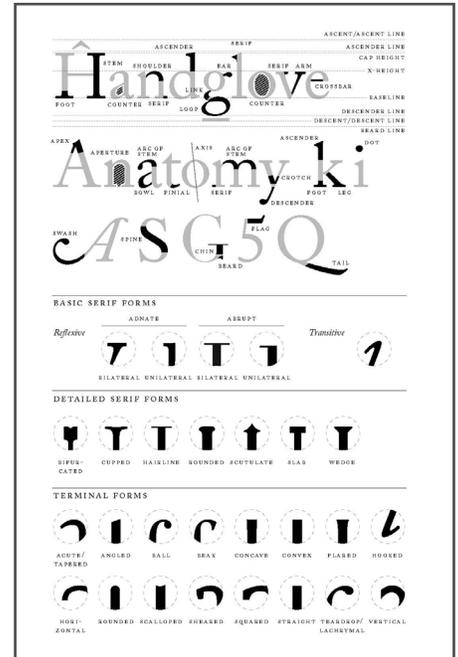
Oak Knoll Press: New Castle, Delaware, 2016; 5.5 x 8.5 inches, paperback; 368 pages. ISBN 9781584563112. \$24.95

The Typographic Desk Reference (aka TDR) is an encyclopedic reference guide of typographic terms and classification with definitions of form and usage for Latin based writing systems. The second edition, in the works since 2010, has more than doubled in size to include:

- new historical information on letterpress printing, the business of composition, and typographic technologies of the past
- current technologies such as OpenType and web fonts
- expanded entries on paper and book sizes, including contemporary and historical standards for sheets and fold counts
- a much improved scheme for classifying the specimens, which have grown to include more than 80 typefaces
- improved topical placement: for instance, typographical rules exist as form but also physical objects when associated with handset type.

are: Terms -- definitions of format, measurements, practice, standards, tools, and lingo; Glyphs -- the list of standard ISO and extended Latin characters, symbols, diacritics, marks, and various forms of typographic furniture;

The four main sections
 Anatomy & Form -- letter stroke parts and the variations of impression and space; and Classification & Specimens -- a historical line with examples of form from blackletter to contemporary sans serif types. Designed for quick consultation, entries are concise and factual, making it handy for the desk.



Theodore Rosendorf's career has taken him to clients in the US and abroad for some of the world's most well-known brands. He lives and works in Decatur, GA. [Book # 108706]

Praise for TDR...

"A functional, comprehensive, postmodern approach... This reference source places clearly written, succinct explanations at the reader's fingertips."
 - Miriam, Kahn, SHARP News

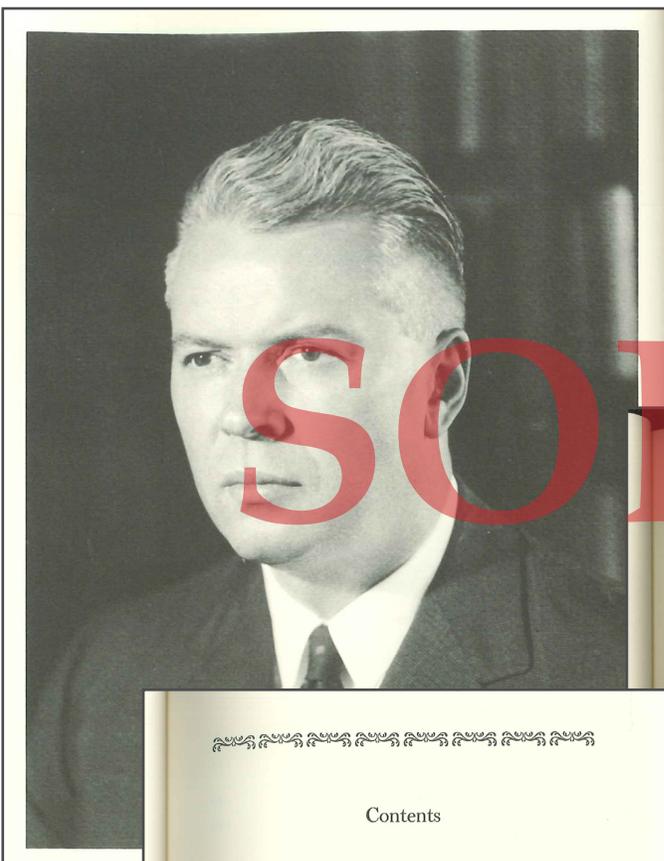
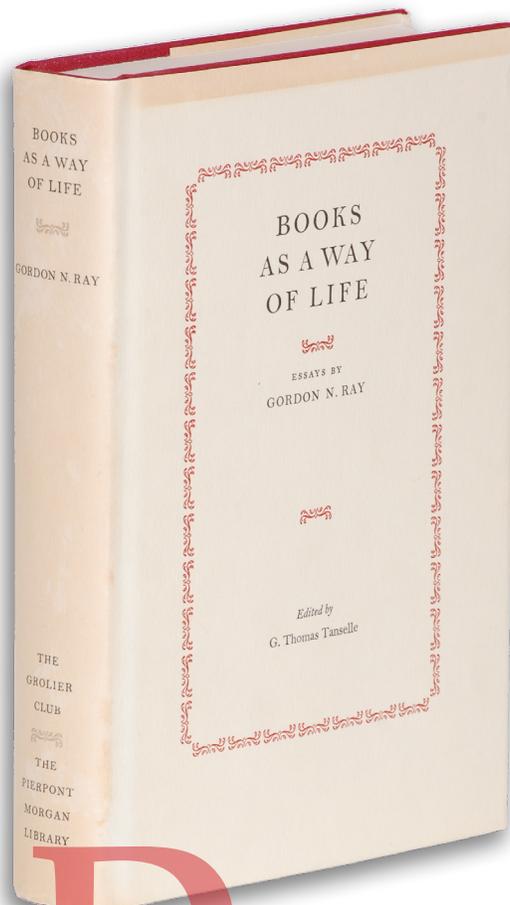
Hardcover edition available on our website [here](#).

BOOKS AS A WAY OF LIFE

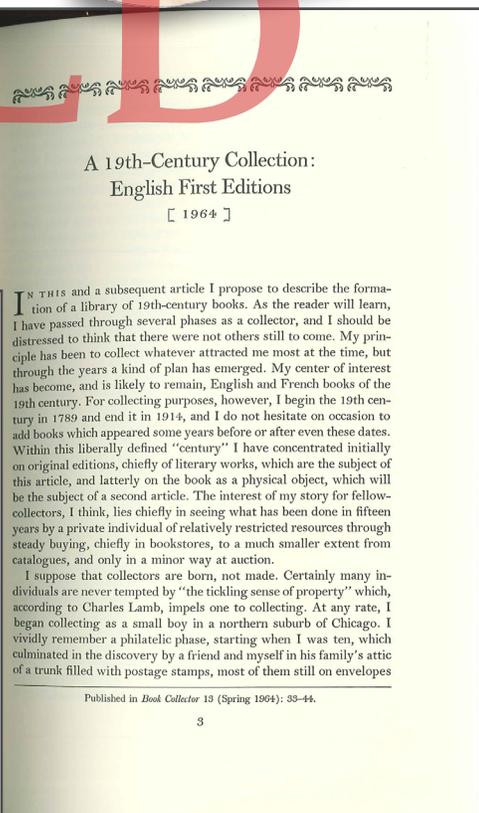
by Gordon N. Ray

The Grolier Club and the Pierpont Morgan Library: New York, 1988; 8vo., cloth, dust jacket; xxxiii, 432 pages. \$60

First edition. A fine copy in fine jacket. Edited and selected by Thomas Tanselle and with an introduction by him. A collection of essays by this well known book-collector. [Book # 31316]



SOLD



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Officina Bodoni

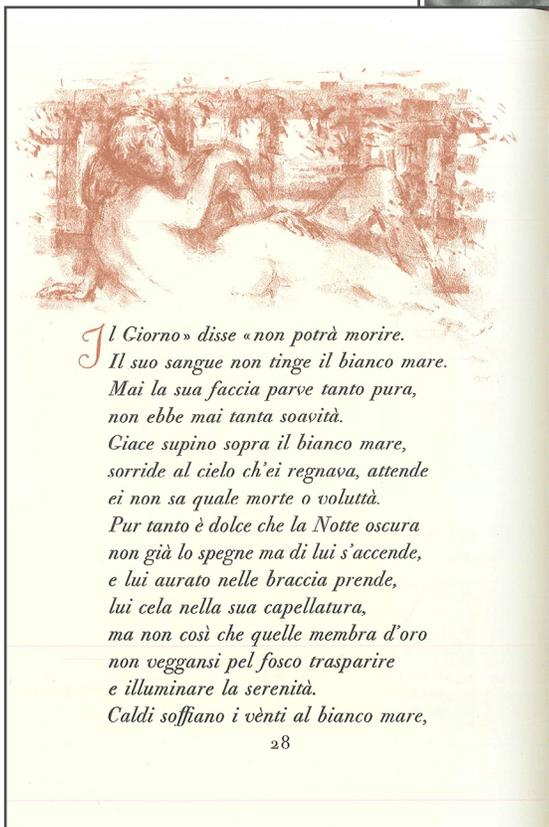
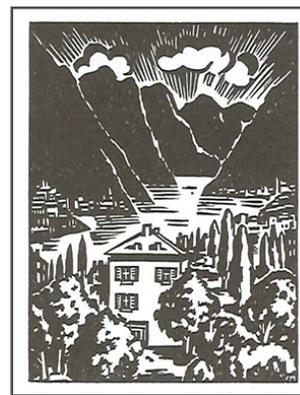
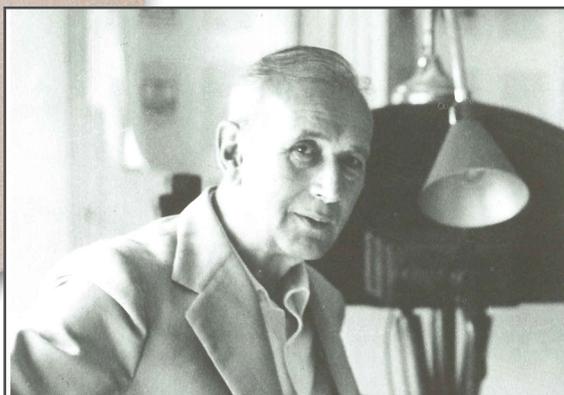
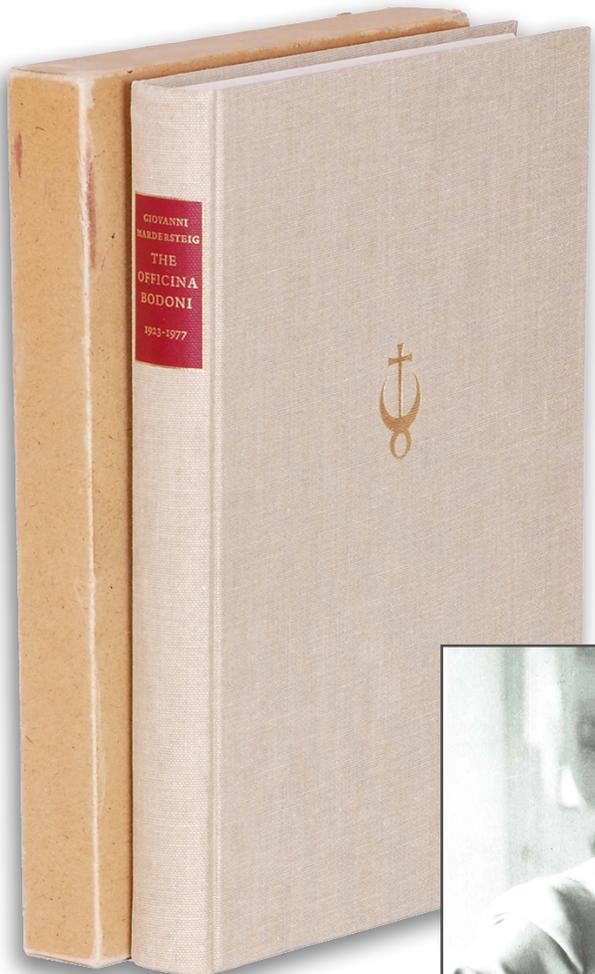
THE OFFICINA BODONI

AN ACCOUNT OF THE WORK OF A HAND PRESS, 1923-1977

by Giovanni Mardersteig, edited and translated by Hans Schmoller

Edizioni Valdonega: Verona, 1980; 4to., cloth, cardboard slipcase; lxi, 292 pages. \$60

First edition, limited to 1500 copies of which this is one of 500 copies in English. Edited and Translated by Hans Schmoller. The definitive bibliography of the press written by Mardersteig prior to his death, and now translated into English. Prospectus loosely inserted. A fine copy. [Book # 4644]



*Jl Ciorno» disse «non potrà morire.
Il suo sangue non tinge il bianco mare.
Mai la sua faccia parve tanto pura,
non ebbe mai tanta soavità.
Ciace supino sopra il bianco mare,
sorrìde al cielo ch'ei regnava, attende
ei non sa quale morte o voluttà.
Pur tanto è dolce che la Notte oscura
non già lo spegne ma di lui s'accende,
e lui aurato nelle braccia prende,
lui ceta nella sua capellatura,
ma non così che quelle membra d'oro
non veggansi pel fosco trasparire
e illuminare la serenità.
Caldi soffiano i venti al bianco mare,*

morocco, the others in buckram with title on front cover in gold. - Ediciones Officinae Bodoni: Verona, February 1932.

At the end of our collaboration in Montagnola Frederic Warde, the talented American typographer, who died much too young, had transferred to me the Arrighi types cut for him by Georges Plumet and cast in Paris. I was longing to find an appropriate use for them and Vicentino's graceful and elegant italic seemed to me more suitable than any other type-face for the charming and nimble verses of Ovid's *Amores*.

For my edition Charles Malin, Plumet's successor, cut a few calligraphic decorations and a smaller size of the capital alphabet. The graceful red initial letters of the part titles and the fifty-two elegies were hand-written by the remarkable calligrapher Claudio Bonacini, who modelled himself on the forms in Vicentino's writing-book (No. 15). The word *Amores* on the title-page, with its calligraphic flourish, was cut on metal by Malin from a drawing made by me. It was also used for the gold blocking on the binding.

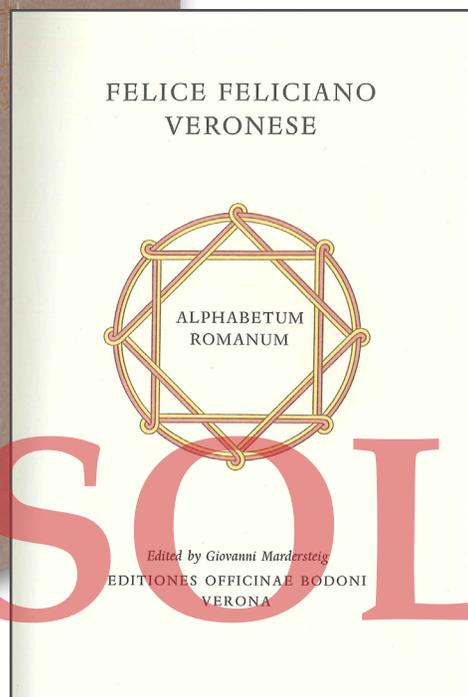
This book marked the beginning of a long association with the Carriera Magnani in Peschia, where an old family tradition was kept up and outstanding hand-made papers were produced. In Agostino Magnani I found a sympathetic expert who made just the paper I wanted, with the correct proportion of linen rags. The watermarks of his firm and the Officina Bodoni appear in the corners of the sheets, diagonally opposite one another.

[39]

[EDWARD JAMES] · CARMINA AMICO
Opus quintum

TEXT: 28 sonnets in the original English, with vignette of a fist in red on the title-page. 72 pages, printed on recto pages only, 24.5 x 16.5 cm. TYPE: Poliphilus roman and Blado italic 13 point.





SOLD

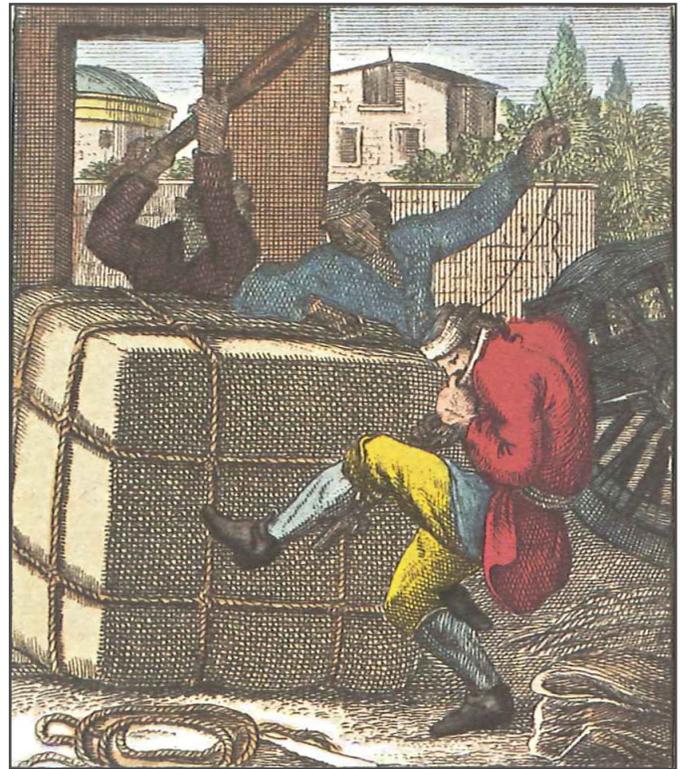
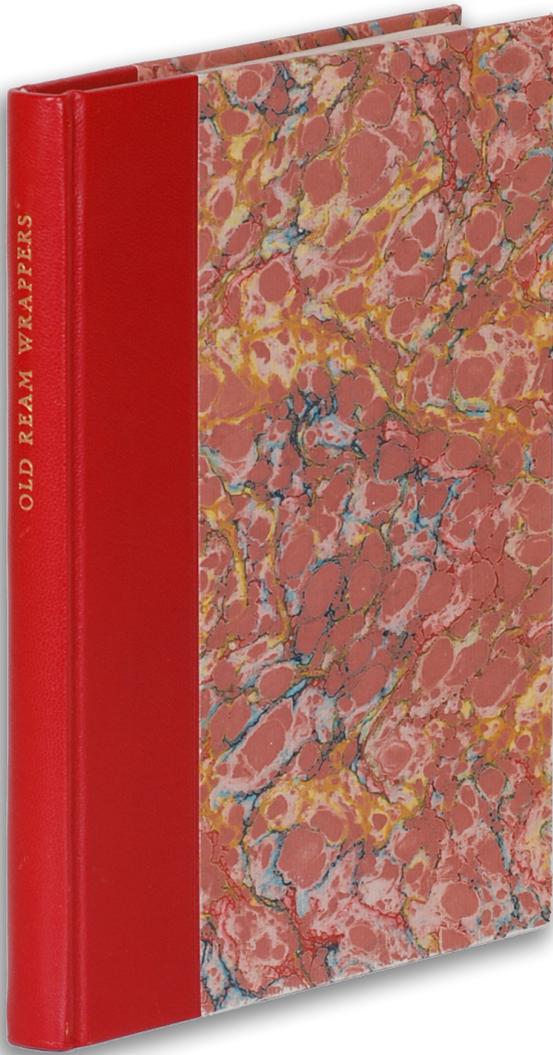
Officina Bodoni

FELICE FELICIANO VERONESE, ALPHABETUM ROMANUM

Herausgegeben von G. Mardersteig
by Giovanni Mardersteig

Editiones Officinae Bodoni: Verona, (1960); 8vo., quarter brown oasis morocco with matching Roma paper sides, top edge gilt, slipcase; 137, (3) pages. \$700

Limited to 400 numbered copies on Magnani mould-made paper. (Schlosser 121). Prospectus loosely inserted. Spine lightly faded, else a fine copy in near fine slipcase. An English translation by R.H. Boothroyd of the original Italian text in Codex Vaticanus Lat. 6852, which contains Feliciano's treatise on the geometric construction of the Roman alphabet (circa 1460). With the capitals in facsimile hand-colored in two colors by Ameglio Trivella accompanied by a translation of Mardersteig's introduction and bibliographical notes. Contains 5 heliogravure plates and text figures. Refer to the Bibliography (pp.108-113) which reprints part of Mardersteig's interesting article on this Italian 15th century calligrapher and describes the long road of research which led him to do this book. [Book # 24215]



Bird & Bull Press

OLD REAM WRAPPERS

AN ESSAY ON EARLY REAM WRAPPERS OF ANTIQUARIAN INTEREST

by Henk Voorn

Bird & Bull Press: North Hills, 1969; small 4to., leather spine, marbled paper over boards; 111 pages. \$175

Taylor A8. One of 375 numbered copies. This was by far the largest Bird & Bull edition to date. It took Mr. Morris thirty weeks just to make the paper used for it. The book was the result of a trip the Morrises took to Europe in 1967. Bound by Kurt Gaebel & Sons, Holland, PA. The separately issued envelope containing two reproductions of a ream wrapper is not present. A fine copy. [Book # 95993]



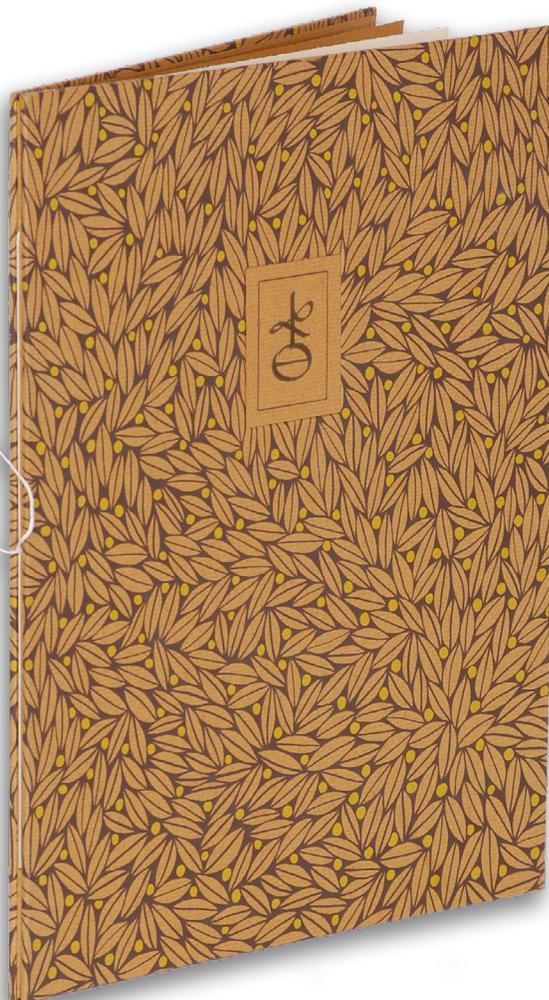
Plain Wrapper Press

WOOINGS

by Brendan Gill

Plain Wrapper Press: Verona, (1980); 4to., paper-covered boards; 7+(1) pages. \$450

Printed in an edition limited to 155 numbered and signed copies. (Plain Wrappers Press 29). A fine copy with errata sheet inserted apologizing for the error on the colophon page. Five poems in English by Brendan Gill. Two of the poems, "Ferragosto" and "Norfolk," were written especially for this edition. "Easter" was previously published in Harper's magazine, and "In Wicklow" and "Voices" previously appeared in The New Yorker. Toned parchment substitute wove paper printed damp on a Washington handpress in black and light brown. Covers are glued boards covered with matching Ingres paper screenprinted in black and yellow with a leaf-and-berry pattern. [Book # 57744]



Ferragosto

The city is deserted in August, and even the most resourceful visitor will find little with which to entertain himself.
—Old guidebook to Rome

See from our room all Rome, tawny in twilight,
With Venus ablaze above the Janiculum.
From a hook in the ceiling a brute of a chandelier swings
Its thicket of brassy ferns in the least of breezes,
The ruby prisms clinking. In the passage beyond,
Nina stands guard until (our lovemaking ended)
She can plop tea down on the bed, and with "*Mangiate! Mangiate!*"
Scold our flat ribs to a Mediterranean roundness.

Quartus III

This edition, limited to one hundred & fifty-five numbered copies signed by the author, was printed on an 1847 R. Hoe Washington hand press in the summer of 1980 by Gabriel Rummonds and Alessandro Zanella at the Plain Wrapper Press in Verona, Italy. "Easter" was first published in *Harper's Magazine*; "In Wicklow" and "Voices" were first published in *The New Yorker*; "Ferragosto" and "Norfolk" were written especially for this edition. The type is handset Horizon Light. The paper was handmade in England. Fulvio Testa cut the title page ornament and designed the patterned cover papers which were printed by Gino Berardinelli.
All rights reserved.

111

Brendan Gill

WOOINGS

five poems by Brendan Gill



Plain Wrapper Press

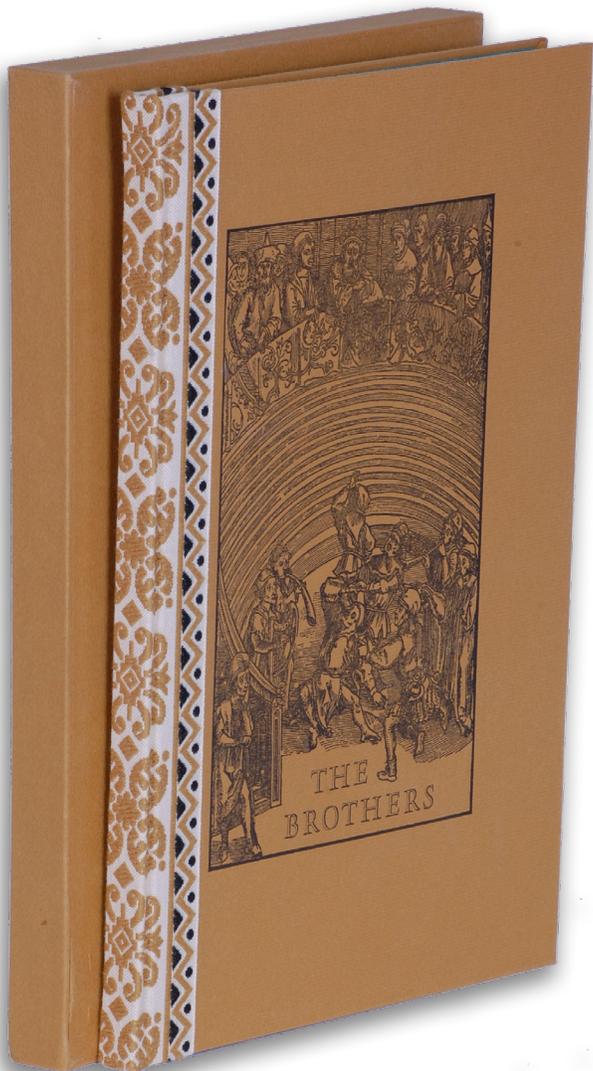
Allen Press

THE BROTHERS

by Terence

(The Allen Press: Kentfield, CA), n.d.; 4to., quarter embroidered cloth, illustrated paper-covered boards, slipcase, top edge cut, other edges uncut; unpaginated. \$575

Limited to 140 copies. A fine copy in a near fine slipcase. Translation from the Latin based on the translation by Laurence Echard in 1698. Illustrations by Albrecht Dürer. A Roman play first produced circa 160 B.C. Prospectus laid in. [Book # 131215]



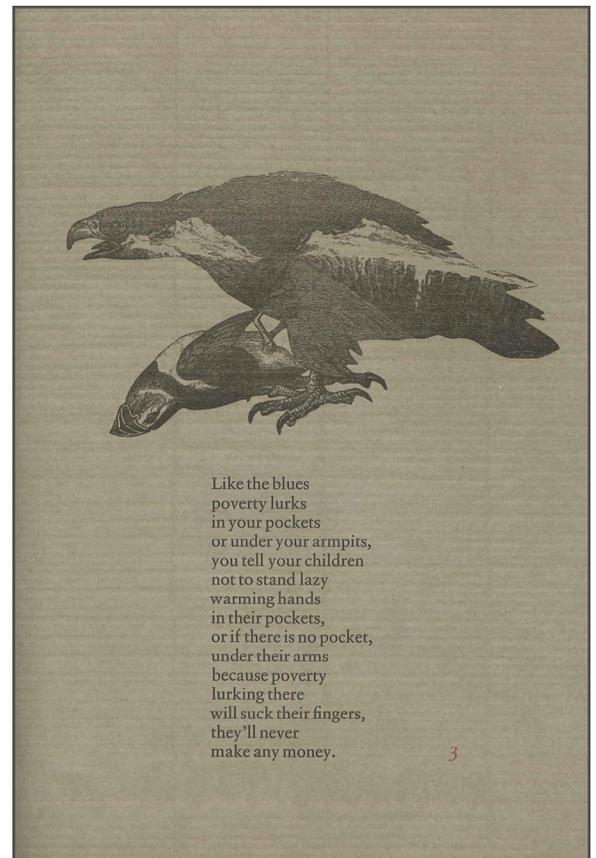
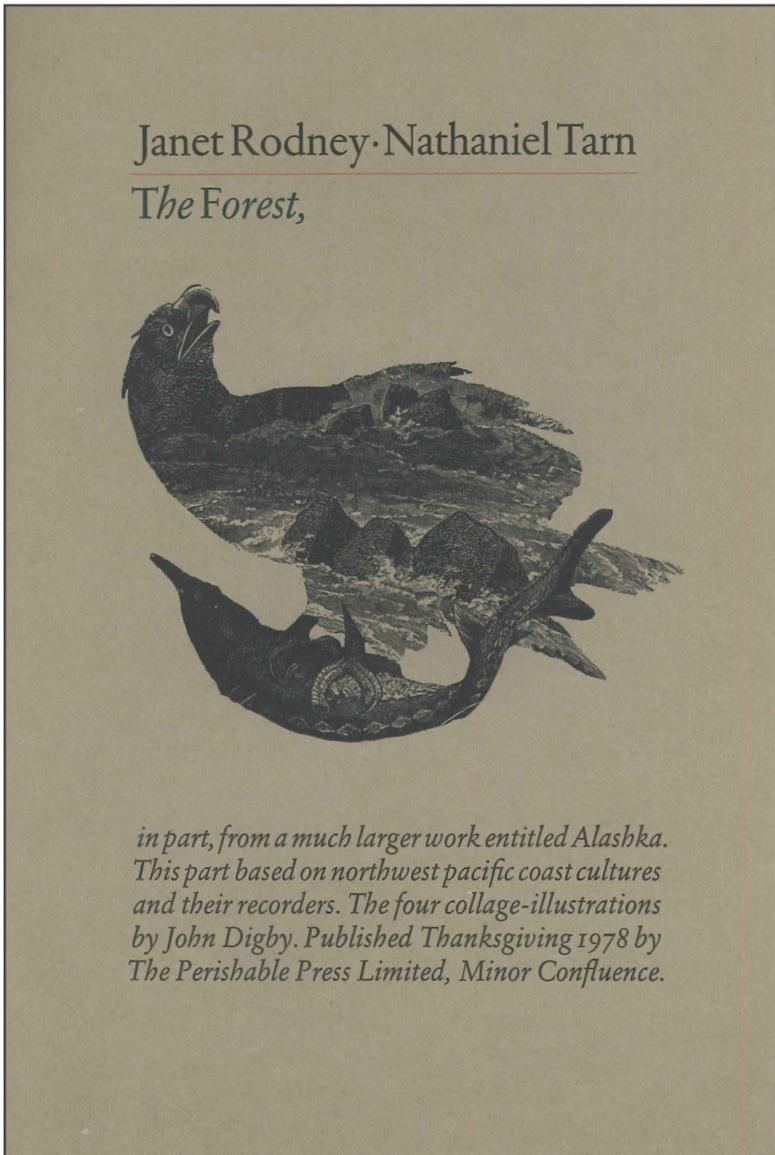
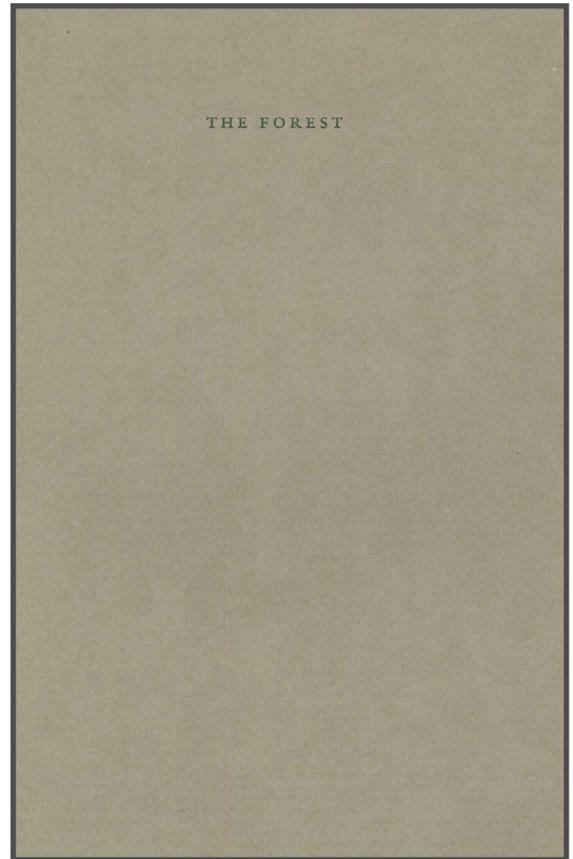
Perishable Press

THE FOREST

by Janet Rodney and Nathaniel Tarn

The Perishable Press: N.P., 1978; 8vo., stiff paper wrappers, top edge cut, other edges uncut; (iv), ll, (3) pages. \$175

Limited to 190 numbered copies (Hamady 89). Four collage illustrations by John Digby. Excerpted from a much larger work, *Alaska*. A work based on the cultures of the northwest Pacific coast. A fine copy. [Book # 129043]



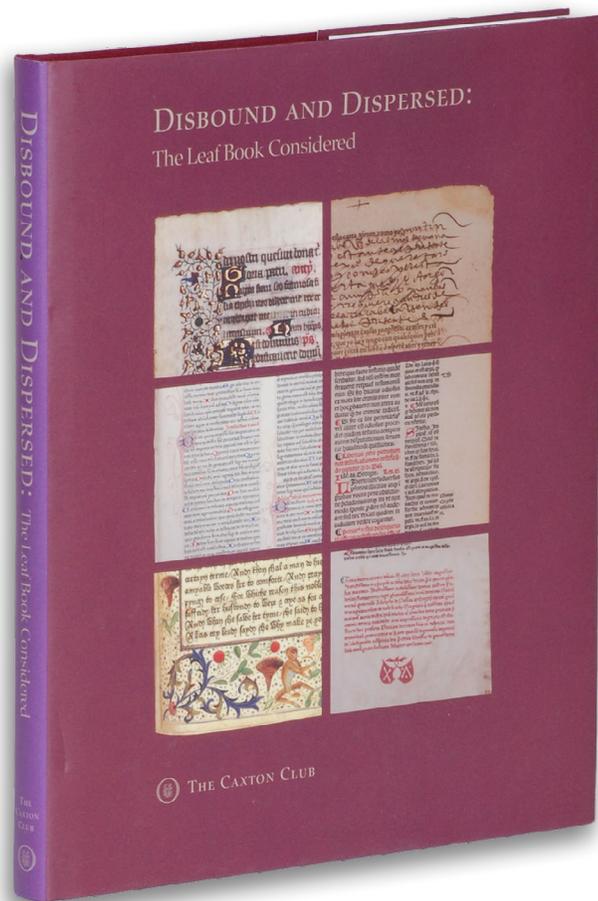
Leaf Books

**DISBOUND AND DISPERSED
THE LEAF BOOK CONSIDERED**

The Caxton Club: Chicago, 2005; 8.25 x 10.5 inches, hardcover with dust jacket; 160 pages. ISBN 9781584561613. \$100

Disbound and Dispersed: The Leaf Book Considered is the first in-depth examination of a bibliophilic phenomenon that began in the early nineteenth century and continues today. A fine copy. A leaf book is a book that contains an original leaf from an imperfect copy of an historic book bound with an essay about the significance of the historic book. As such they provide a unique medium for both learning the history of books while providing the opportunity to inspect (or own) a specimen of the original.

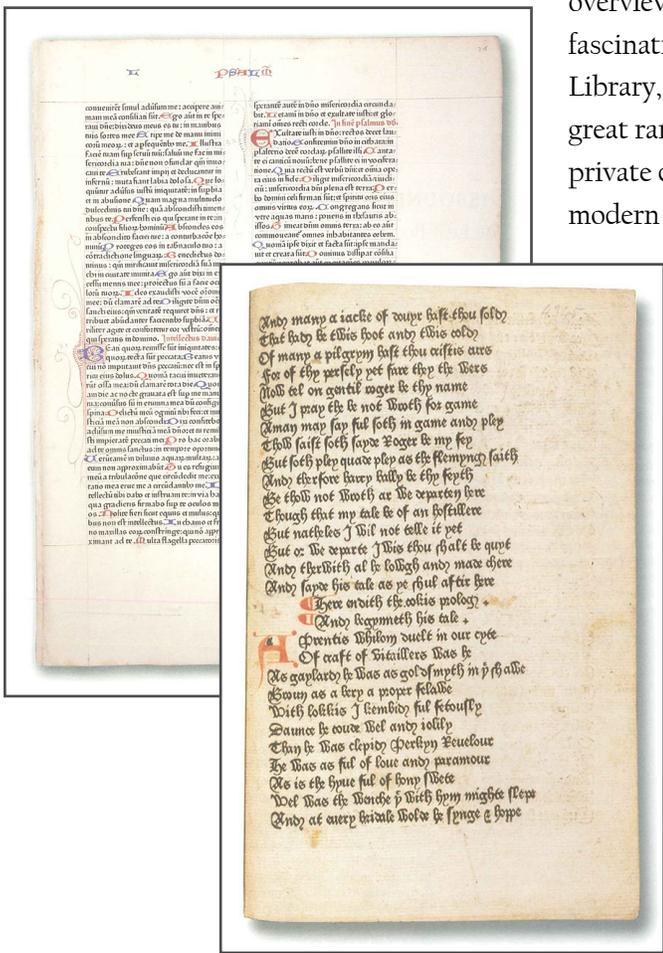
Introduction by Christopher de Hamel; Catalogue by Joel Silver; Contributions by John P. Chalmers, Daniel W. Mosser and Michael Thompson. In this book, which accompanies a traveling exhibition of the same title, the noted scholar Christopher de Hamel (Corpus Christi College, Cambridge University) provides an entertaining

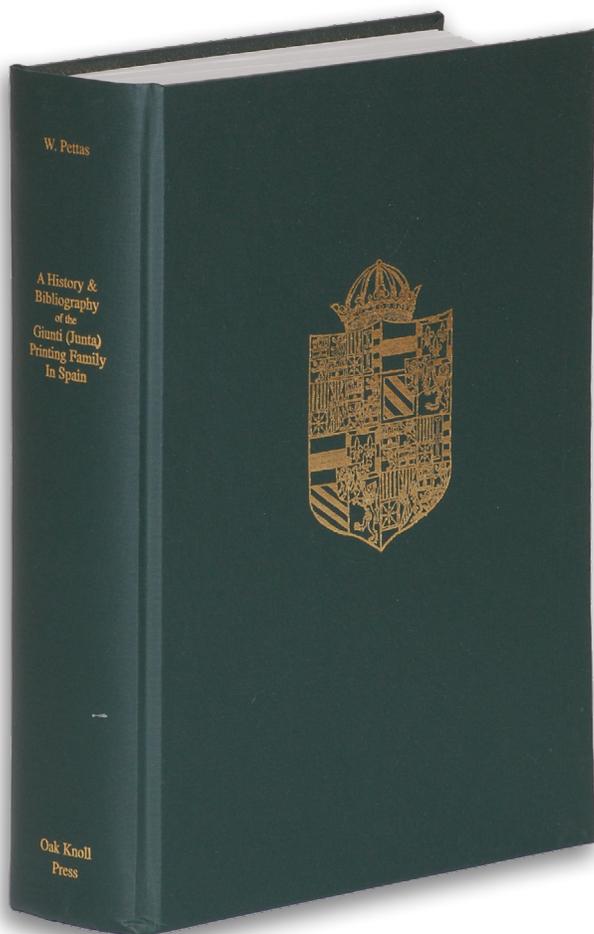


overview of this fascinating, if arcane, chapter in the history of books. Joel Silver (Lilly Library, Indiana University) focuses on 46 examples from some of the great rare-book libraries in the United States, as well as from outstanding private collections. The leaf specimens range from the Middle Ages to the modern era; from Europe, the American colonies, and Mexico, to Hawaii and the Far East.

Like a detective, Daniel Mosser (Virginia Tech) pieces together the story of the Caxton Club of Chicago's 1905 leaf book, which involved breaking up an incomplete copy of Chaucer's *Canterbury Tales*, the first book printed in England, by William Caxton. In tracing the history of this leaf book, Mosser illuminates the consequences for scholarship resulting from the "cannibalizing" of old books to make "complete" volumes and the breaking up of these to make leaf books. This process raises a number of historical, ethical, and legal issues, which attorney and leaf-book collector Michael Thompson examines here.

The book concludes with a checklist of 242 leaf books, as many as are currently known to the compiler, John Chalmers, based on previous bibliographies and new research. Indexed. Contains 41 images, many in [Book # 98661]





A HISTORY & BIBLIOGRAPHY OF THE GIUNTI (JUNTA) PRINTING FAMILY IN SPAIN 1526 - 1628

COVERING THE JUNTA (GIUNTI) PRESS AND THE IMPRENTA REAL IN BURGOS, SALAMANCA & MADRID WITH A BRIEF HISTORY OF THE SEVERAL GIUNTI PRESSES IN VENICE, FLORENCE AND LYON AND A BIBLIOGRAPHY OF THE PRESS OF JUAN BAUTISTA VAREGIO IN BURGOS, VALLADOLID & LERMA

by William Pettas

Oak Knoll Press: New Castle, DE, 2004; 8.5 x 11 inches, cloth, hardcover; 1086 pages. \$200

The first edition of this monumental work opens with a 170 page history of the Giunti publishing family that covers their achievements in Italy, Spain and France from 1489 to 1628. As the great rivals of the Aldine Press, the Giunti aggressively captured large portions of the lucrative governmental and Church's printing business. From their base in Florence and Venice, family members set up printing presses in Burgos, Salamanca, Madrid, Valladolid, Lerma and Lyons. In Spain they became printers to the most

powerful King in the world and established "The Imprenta Real," changing their name to "Junta." The comprehensive, 700 page bibliography of the books they published while in Spain is annotated with more than 148 wood cuts of their ornate title page art, imprints, and other identifying ornaments. The text also features the genealogical charts of the family, library holdings, and a documentary chronology.

The author, William Pettas, has researched this early printing family for over twenty years, and this is his second work on this important clan. A very readable and valuable contribution to the history of the book and an important bibliography and reference work. [Book # 77561]

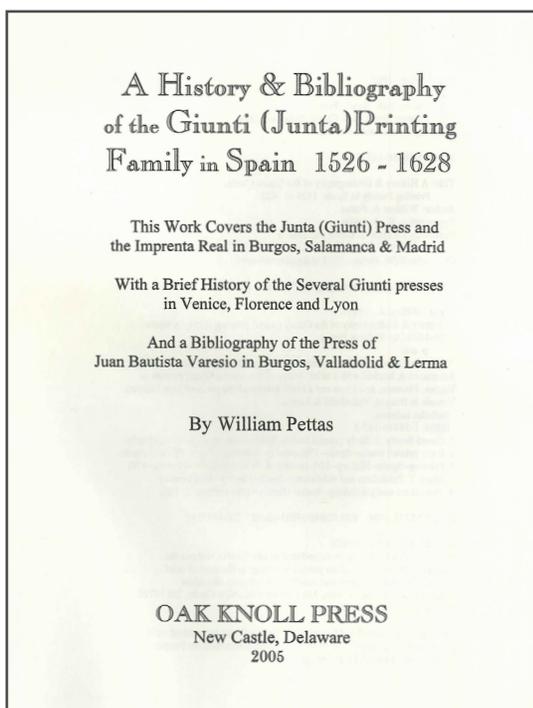
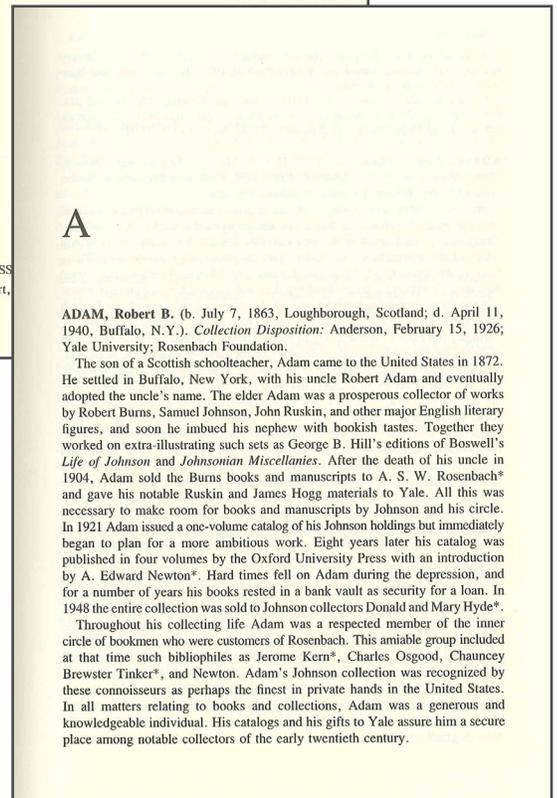
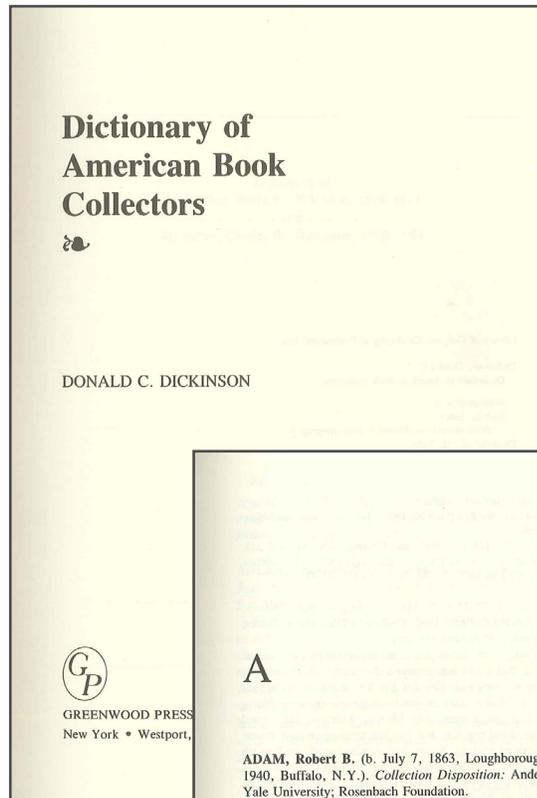
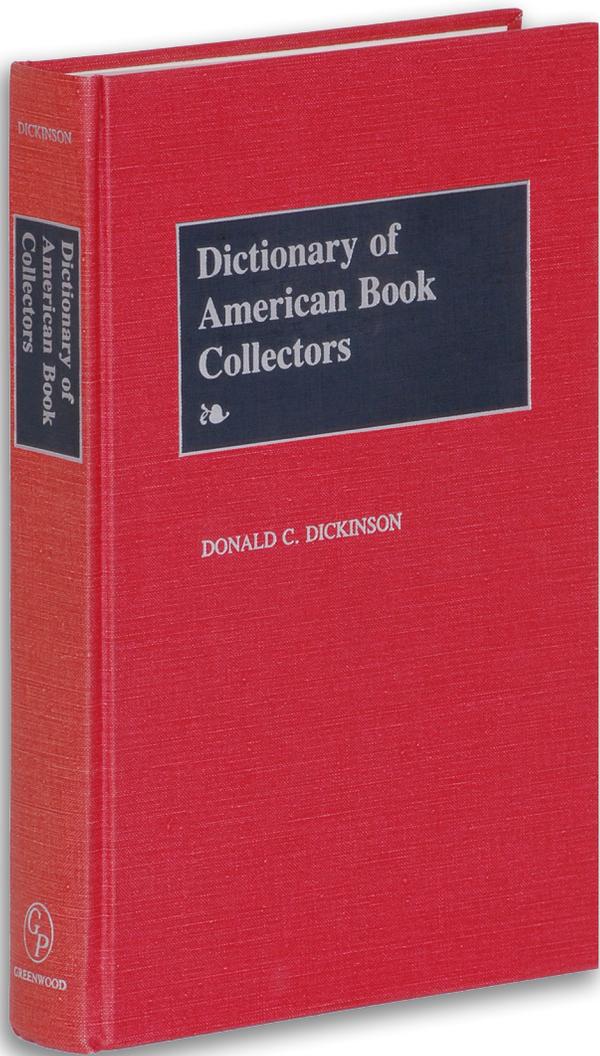


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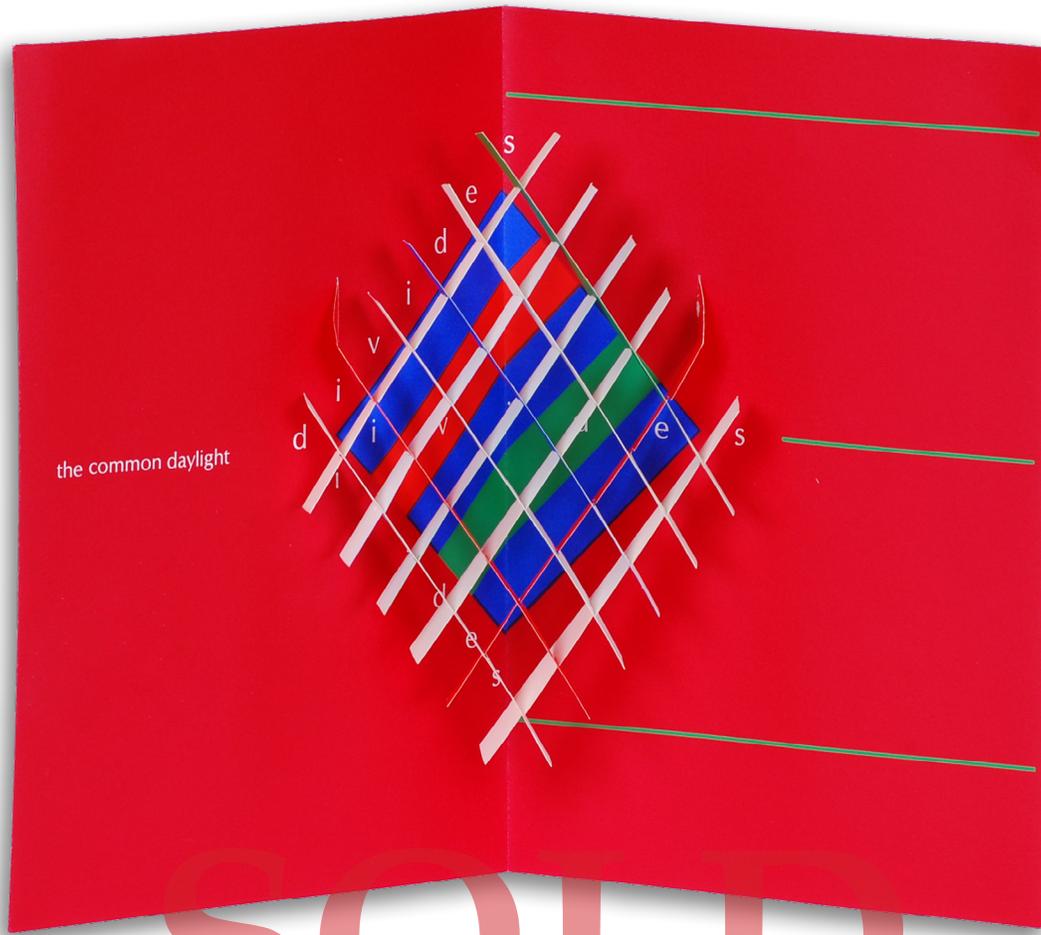


DICTIONARY OF AMERICAN BOOK COLLECTORS

by Donald C. Dickinson

Greenwood Press: Westport, CT, (1986); thick 8vo., cloth; xvi, 383 pages. \$100

First edition. A fine copy. Biographical information on 365 significant American book collectors who died before December 31, 1984. Each entry contains the collector's dates, location of the collection and a bibliography of sources. [Book # 29671]



Circle Press

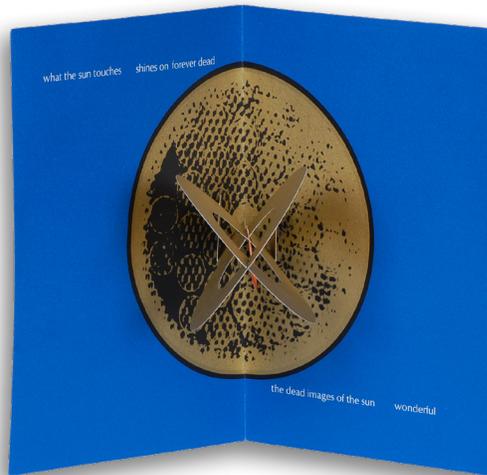
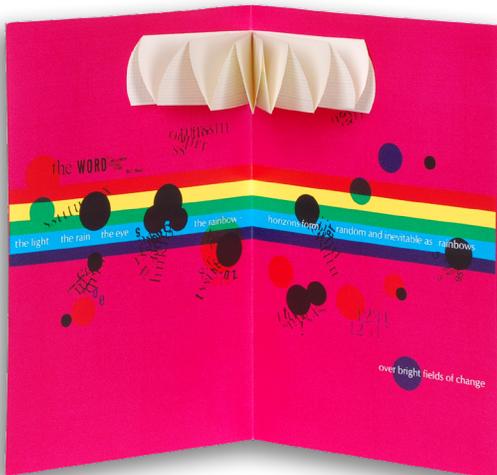
BLUEBEARD'S CASTLE

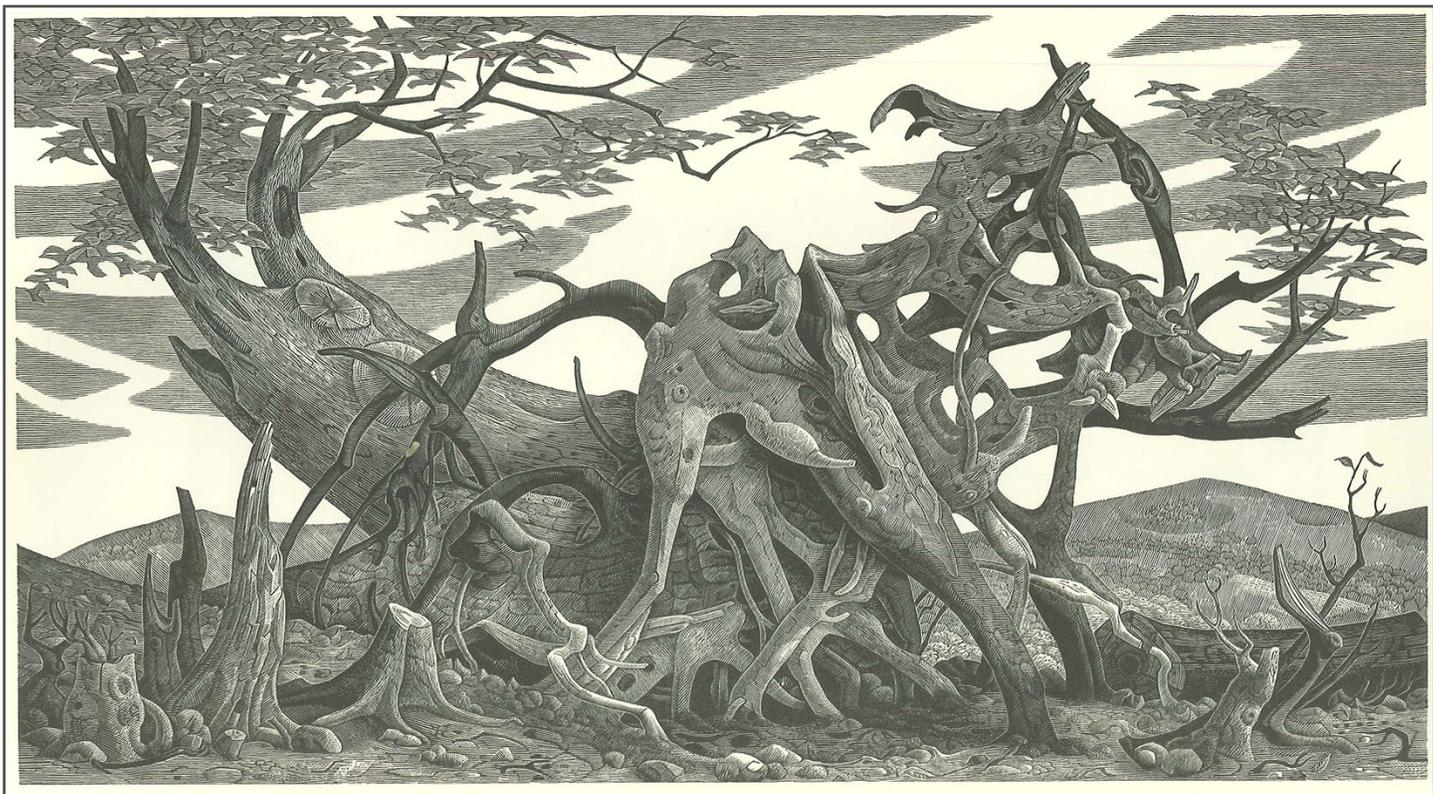
by Roy Fisher

Surrey: Circle Press, 1972; small 4to., eleven folded cardstock folders housed in a cardstock housing, all contained in perspex tray with clear lid; not paginated. \$2,750

Limited to 175 numbered copies signed by the author and by the artist/designer, Ronald King (although the press' history states only 125 were made). Aside from a crack to the plastic container lid to one corner and some light wear to the opposite corner of the lid, a fine copy. Accompanied by eleven individual folders illustrated with nine pop-up designs screenprinted in 75 printings with typesetting by Walter Taylor. Inspired by the Bartok/Maeterlinck operatic telling of

the famous Bluebeard tale with the constructed images made to symbolize each of the scenes represented by the secret rooms. Each constructed image is accompanied by the verse of the story. The multi-color pop-ups created a surprise on each leaf and incorporate various reflective materials. Considered one of the most important works by Ronald King at his Circle Press. [Book # 107174]





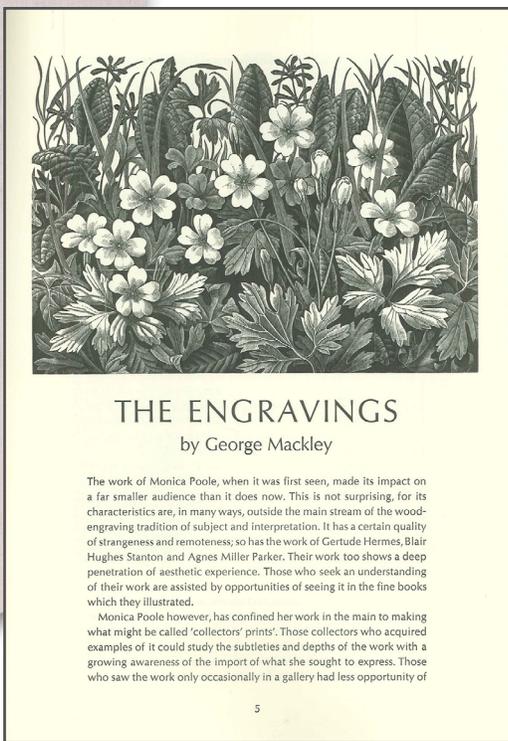
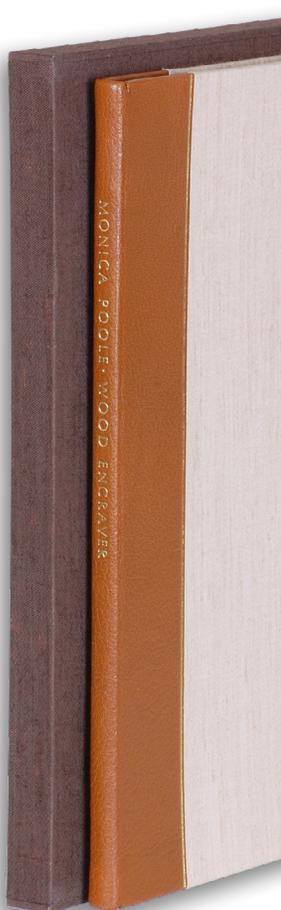
SOLD *One of fifty deluxe copies*

Florin Press

MONICA POOLE, WOOD ENGRAVER

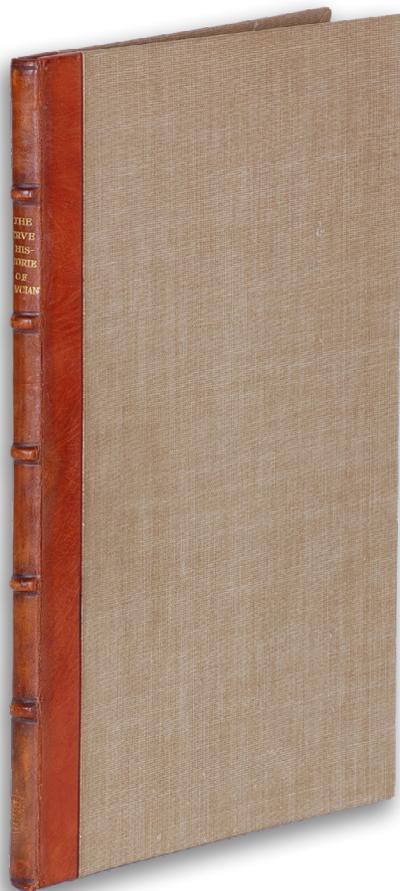
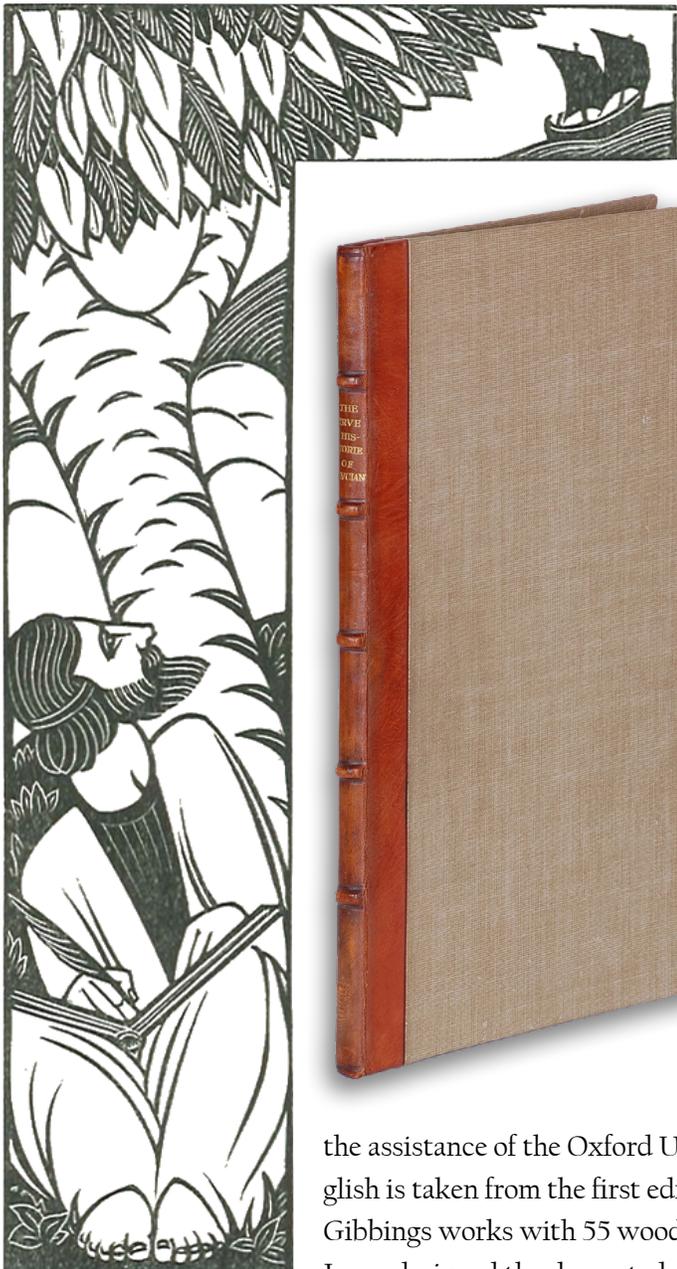
Edited with an Introduction by Graham Williams

by George Mackley



The Florin Press: Biddenden, 1984; tall 4to., quarter leather over cloth-covered boards, gilt lettering on spine, clamshell box, paper label and illustration on front panel; (iv), 19, (3) pages. \$2,000

Limited to 300 numbered copies, of which this copy is one of 50 containing fourteen additional engravings and bound in quarter leather over cloth boards. A fine copy. Contains 35 woodcuts by Poole and text printed by hand by Graham Williams at the Florin Press and signed by him. Also contains a one page note by Monica Poole commenting on the death of George Mackley before the finish of the book. This statement has been signed by her in pencil. Prospectus loosely inserted.

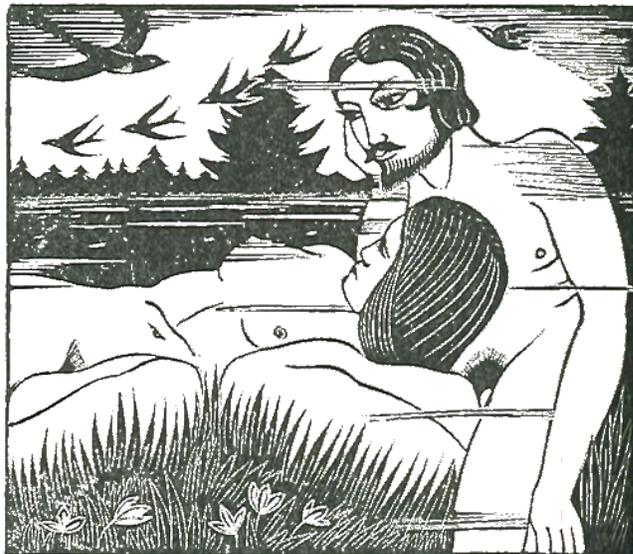


Golden Cockerel Press

THE TRUE HISTORIE OF LUCIAN THE SAMOSATENIAN

The Golden Cockerel Press: London, 1927; 4to., quarter leather, cloth, top edge gilt; (iv), 43, (2) pages. \$1,800

Limited to 275 numbered copies. (Chanticleer 53). Previous ownership inscription on front free endpaper. The smallest touch of fading to the leather spine, else a beautiful copy. Bound by Sangorski and Sutcliffe. In his True History, which begins by warning the reader that its events are completely untrue and impossible, Lucian describes a voyage that starts on the sea, continues in the skies, and includes visits to the belly of a whale and to the Elysian fields. The tale is a satirical parody of ancient traveler's tales that strain human credulity. This edition includes a translation from Greek into English by Francis Hickes. Printed together with the Greek and decorated with wood engravings by Robert Gibbings. The text of the Greek, set with the assistance of the Oxford University Press, is that of the Jacobitz edition (1852). The English is taken from the first edition (1634) in the British Museum. One of the finest of Robert Gibbings works with 55 wood engravings, some viewed at the time as extremely erotic. David Jones designed the decorated cock. With an introduction by J.S. Phillimore. [Book #136233]



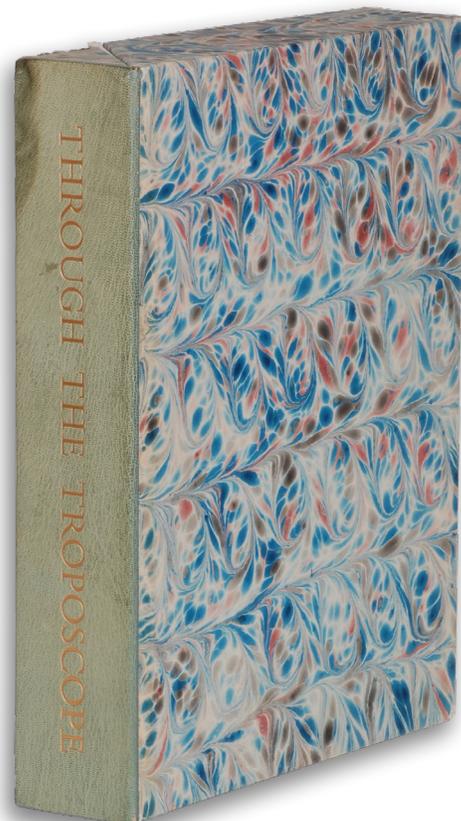
Trianon Press

A TRAVERS LE TROSCOPE

[THROUGH THE TROSCOPE]

by Peter Kendall Bushe

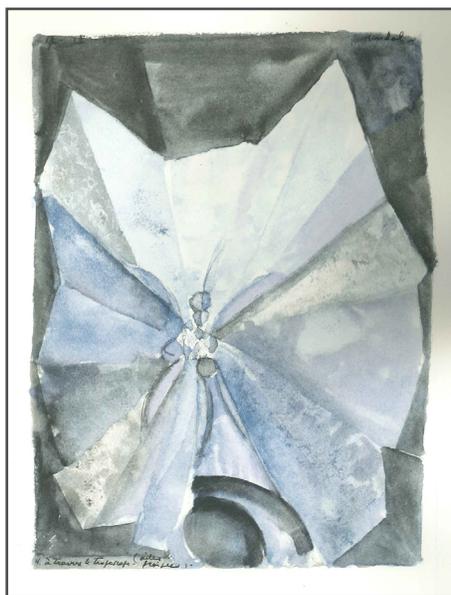
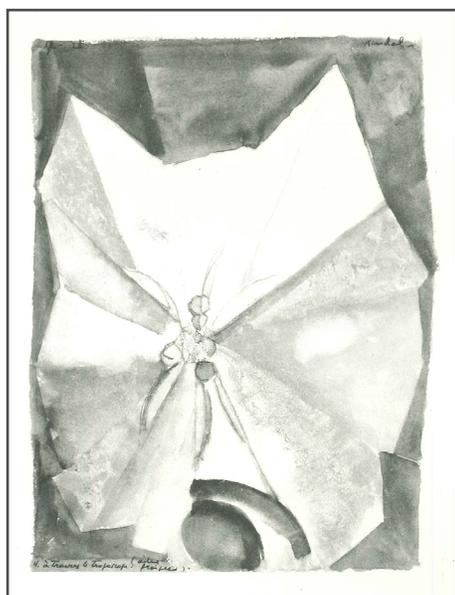
Trianon Press: London and Paris, 1966; small folio, vellum covered folder, loosely inserted into a blue morocco binding with marbled endpapers, and gilt stamped spine, blue cloth portfolio with ties, clamshell box with marbled papers, and a blue-green morocco spine with gilt stamping; 16 pages with 12 color plates, with additional set of 9 collotype proofs, 18 progressive color state plates, and an original guide-sheet and stencil. \$1,500



Produced in an edition of 112 copies, of which this is one of 10 deluxe copies numbered in Roman numerals. Leather spine of box faded, with small stain along top rear. Clamshell shows some minor shelfwear. Bookplate on the front pastedown of the blue morocco binding of Robin Satinsky. Overall a beautiful copy.

Peter Kendall Bushe was Arnold Fawcus's partner in the Trianon Press before Bushe's untimely death at the age of thirty in 1960, just after he completed his work on producing the watercolor drawings for this book. Fawcus continued with it and finally completed the edition six years later. This deluxe copy, containing as it does progressive drawings of both the stencil work and the collotype printing, is a wonderful opportunity to examine Arnold Fawcus's

elaborate production methods. The addition of an original guide sheet and stencil is a delightful bonus. A rare and lovely example of pochoir printing at its finest by what is surely the most under-appreciated press of the 20th century. See the UC Santa Cruz digital exhibit, "Songs of Labor and Transcendence: The Trianon Press Archive" (www.exhibits.library.ucsc.edu). [Book # 136798]

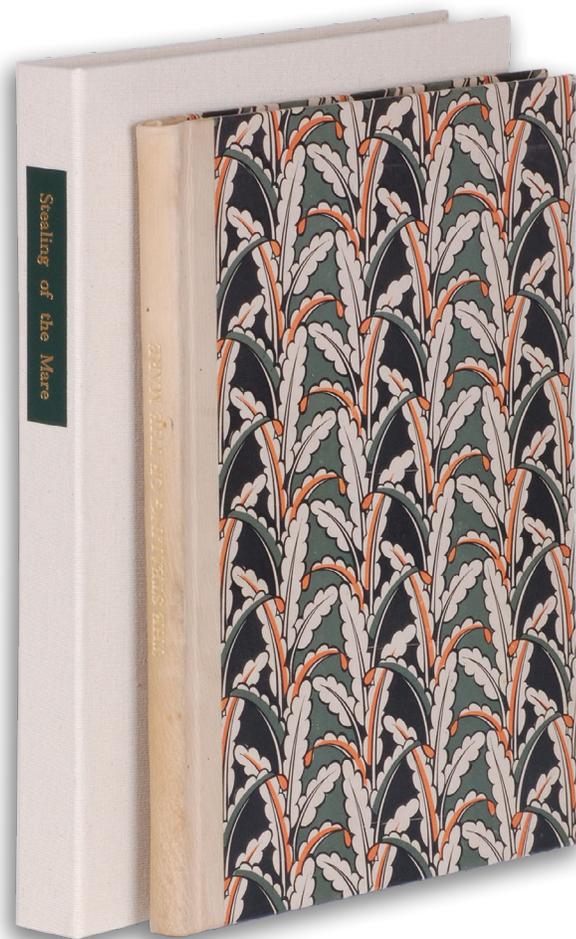


Gregynog Press

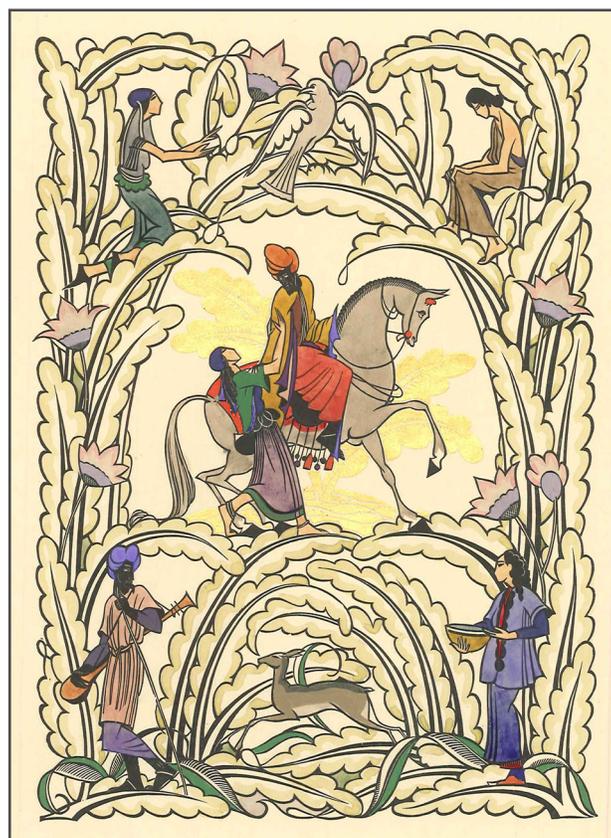
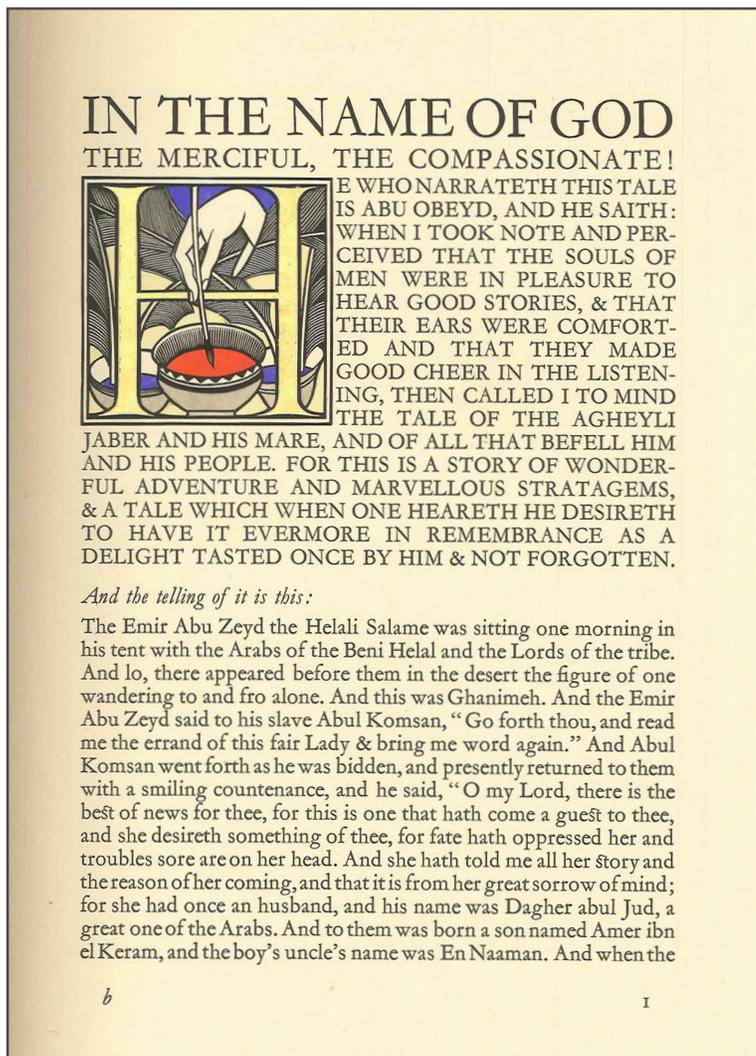
THE CELEBRATED ROMANCE OF THE STEALING OF THE MARE

by William Scawen Blunt & Lady Anne

The Gregynog Press: Newtown, 1930; tall 4to., quarter calf backed patterned paper covered boards, spine lettered in gilt, later cloth clamshell box with cloth label with title printed in gilt; 73, (1) pages. \$1,100

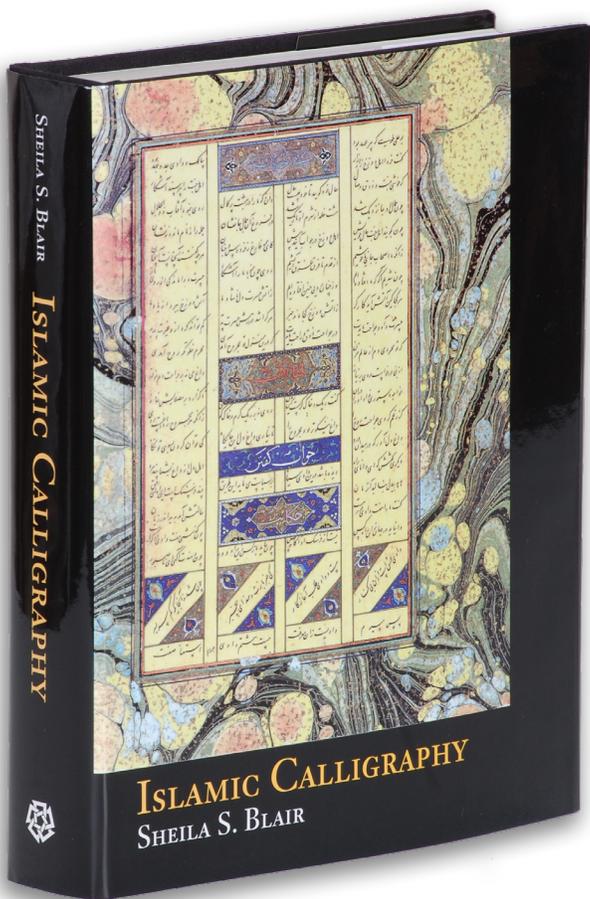


One of 275 numbered copies. Exlibris bookplate on front paste-down. Spine lightly age darkened, else fine in a fine cloth clamshell box. Wood engraved frontispiece and 13 decorated initials designed and engraved by R.A. Maynard, all hand coloured and illuminated with gold. Printed in Garamond type on Japanese vellum. [Book # 136254]

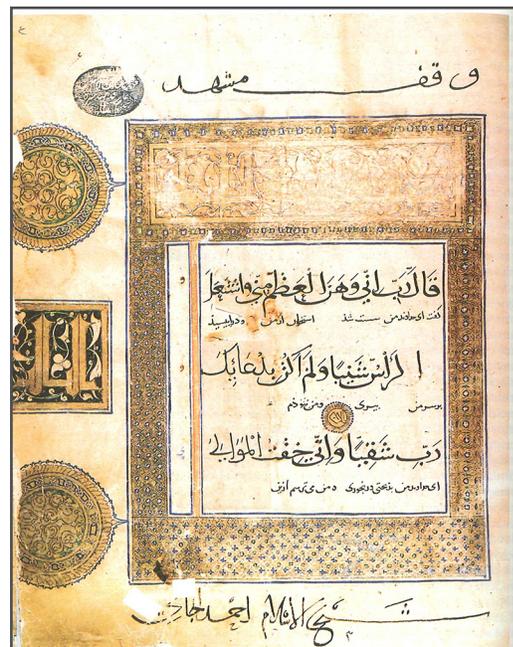


Calligraphy
ISLAMIC CALLIGRAPHY
 by Sheila Blair

The American University in Cairo Press: Cairo, Egypt, 2006;
 small 4to., cloth, dust jacket; 682 pages. \$100



First edition. A very scarce book. This stunning book is an important contribution to a key area of non-western art, being the first reference work on art of beautiful writing in Arabic script. The extensive use of writing is a hallmark of Islamic civilization. Calligraphy, the art of beautiful writing, became one of the main methods of



artistic expression from the seventh century to the present in almost all regions from the far Maghrib, or Islamic West, to India and beyond. Arabic script was adopted for other languages from Persian and Turkish to Kanembu and Malay. Sheila Blair's groundbreaking book explains this art form to modern readers and shows them how to identify, understand and appreciate its varied styles and modes.

The book is designed to offer a standardized terminology for identifying and describing various styles of Islamic calligraphy, and to help Westerners appreciate why calligraphy has long been so important in Islamic civilization. The argument is enhanced by the inclusion of more than 150 colour illustrations, as well as over 100 black-and-white details that highlight the salient features of the individual scripts and hands. Examples are chosen from dated or datable examples with secure provenance, for the problem of forgeries and copies (both medieval and modern) is rampant. The illustrations are accompanied by detailed analyses telling the reader what to look for in determining both style and quality of script. This beautiful book is an ideal reference for anyone with an interest in Islamic art. [Book # 136663]

