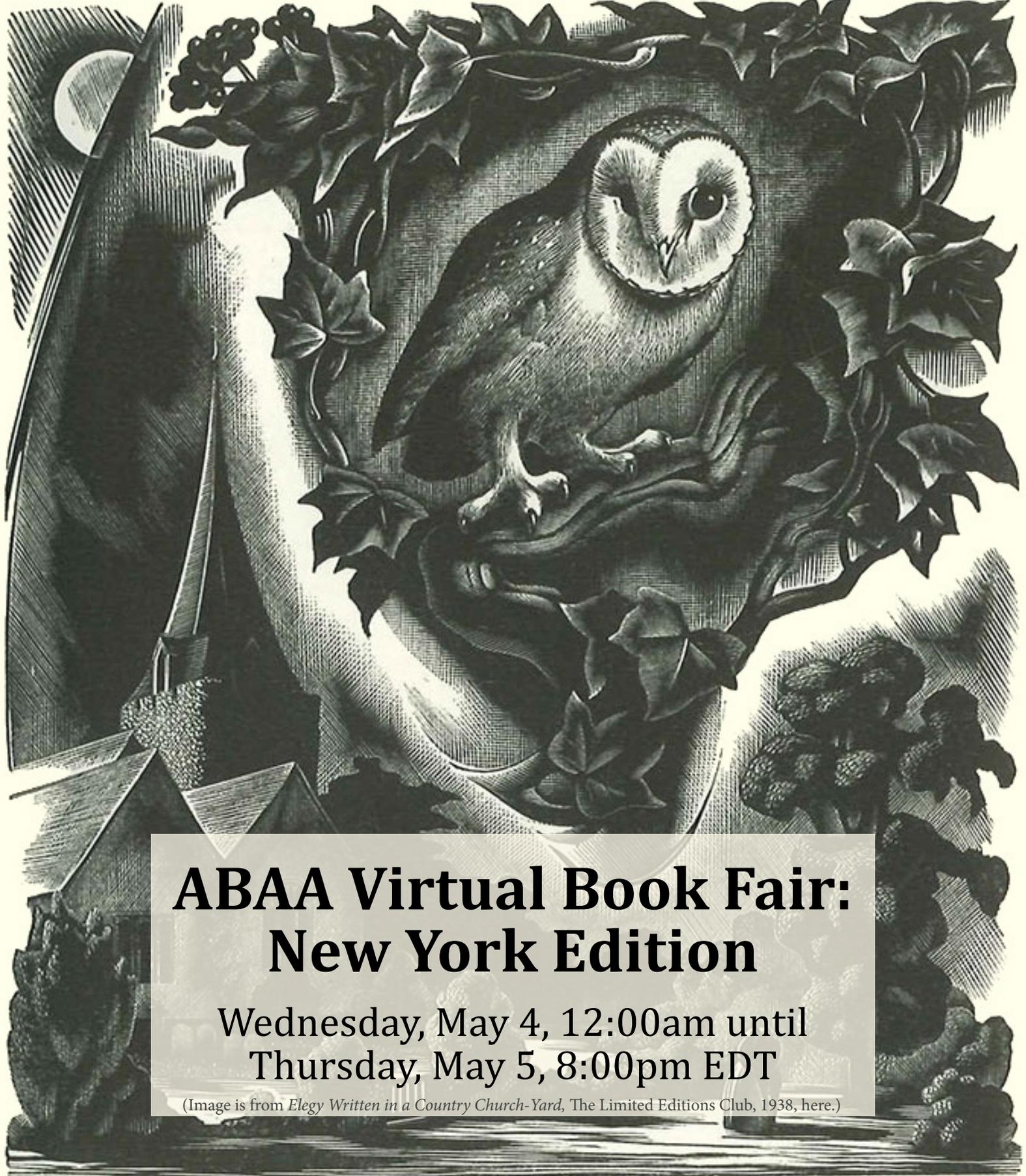


# Oak Knoll Books & Press



## ABAA Virtual Book Fair: New York Edition

Wednesday, May 4, 12:00am until  
Thursday, May 5, 8:00pm EDT

(Image is from *Elegy Written in a Country Church-Yard*, The Limited Editions Club, 1938, here.)

# GREAT CATALOGUES BY MASTER BOOKSELLERS

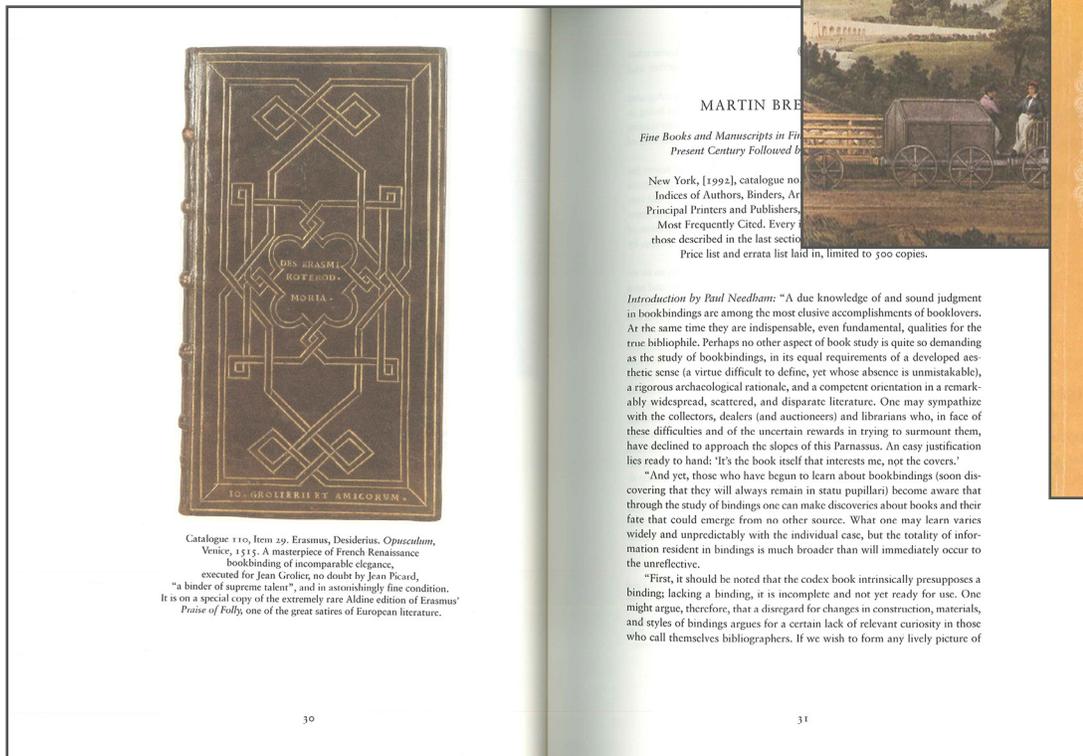
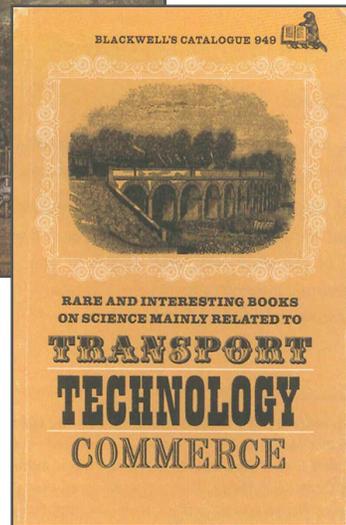
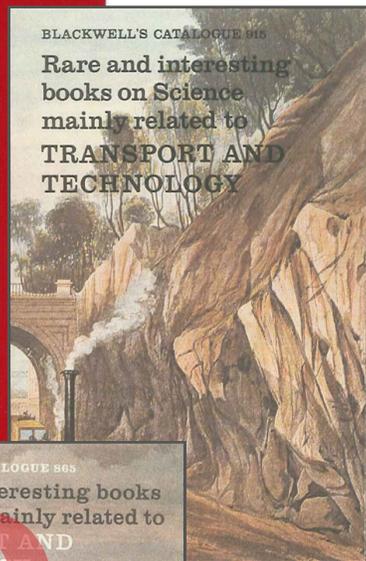
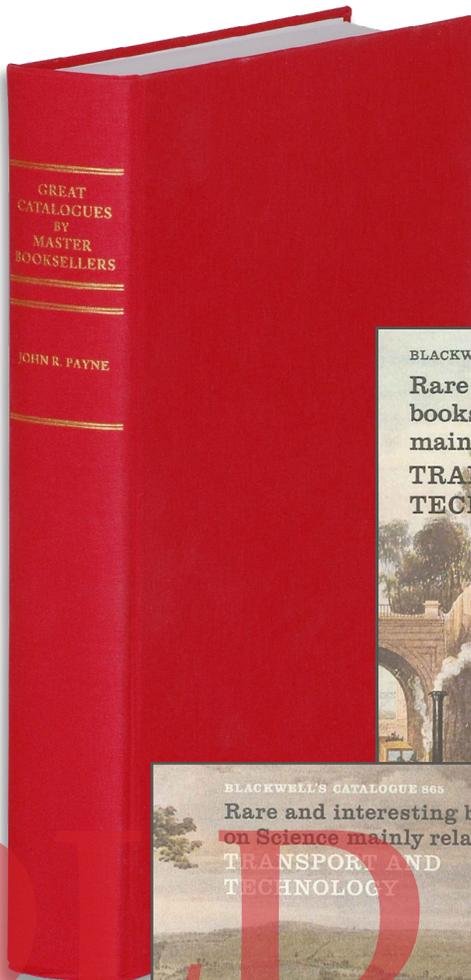
A SELECTION OF AMERICAN AND ENGLISH BOOKSELLERS' CATALOGUES, 19TH-21ST CENTURY

by John R. Payne

Roger Beacham: Austin, TX, 2017; 4to., red cloth, gilt on spine; xxii, 485, [2] pages. \$300

First edition limited to 500 copies, of which this is one of 400 numbered copies (this copy is unnumbered). A monumental achievement in the preservation of the legacy produced by significant American and British booksellers over a two-hundred year period. Compiled by John R. Payne. Heavily illustrated, in color. [Book # 136569]

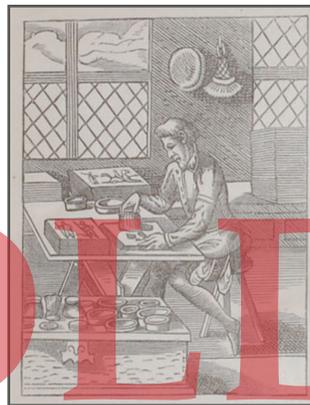
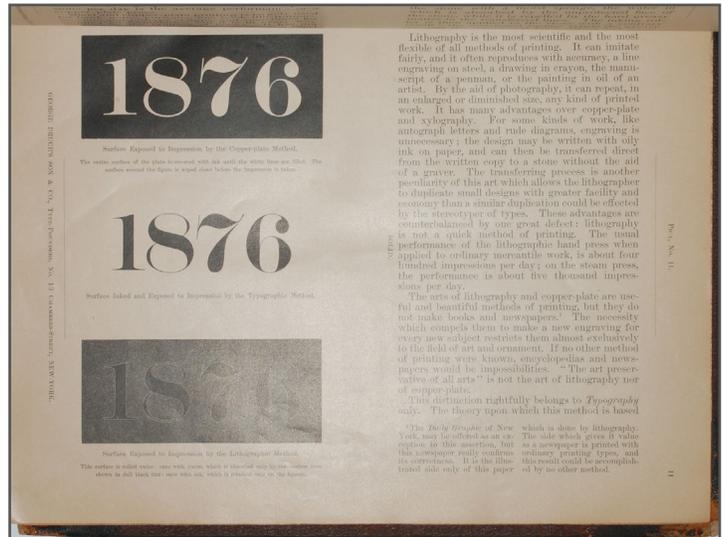
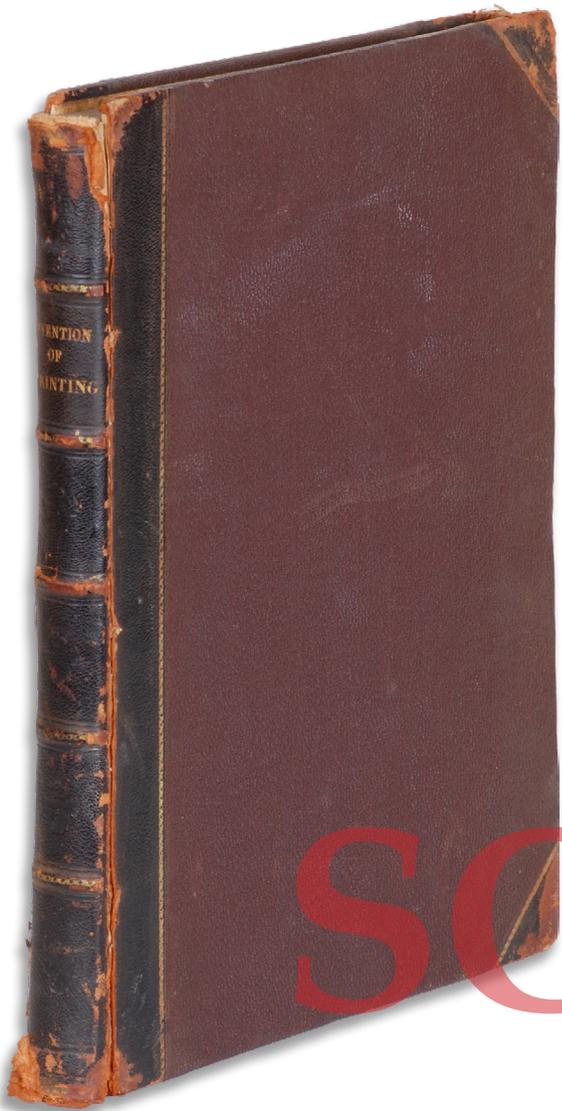
**SOLO**



Catalogue 110, Item 29. Erasmus, Desiderius. *Opusculum*, Venice, 1515. A masterpiece of French Renaissance bookbinding of incomparable elegance, executed for Jean Grolier, no doubt by Jean Picard, "a binder of supreme talent", and in astonishingly fine condition. It is on a special copy of the extremely rare Aldine edition of Erasmus' *Praise of Folly*, one of the great satires of European literature.

**MARTIN BRE**  
*Fine Books and Manuscripts in the Present Century Followed by*  
 New York, [1992], catalogue no. [unclear]  
 Indices of Authors, Binders, Art  
 Principal Printers and Publishers.  
 Most Frequently Cited. Every #  
 those described in the last section.  
 Price list and errata list laid in, limited to 500 copies.

*Introduction by Paul Needham: "A due knowledge of and sound judgment in bookbindings are among the most elusive accomplishments of booklovers. At the same time they are indispensable, even fundamental, qualities for the true bibliophile. Perhaps no other aspect of book study is quite so demanding as the study of bookbindings, in its equal requirements of a developed aesthetic sense (a virtue difficult to define, yet whose absence is unmistakable), a rigorous archaeological rationale, and a competent orientation in a remarkably widespread, scattered, and disparate literature. One may sympathize with the collectors, dealers (and auctioneers) and librarians who, in face of these difficulties and of the uncertain rewards in trying to surmount them, have declined to approach the slopes of this Parnassus. An easy justification lies ready to hand: 'It's the book itself that interests me, not the covers.'*  
*"And yet, those who have begun to learn about bookbindings (soon discovering that they will always remain in statu pupillari) become aware that through the study of bindings one can make discoveries about books and their fate that could emerge from no other source. What one may learn varies widely and unpredictably with the individual case, but the totality of information resident in bindings is much broader than will immediately occur to the unreflective.*  
*"First, it should be noted that the codex book intrinsically presupposes a binding; lacking a binding, it is incomplete and not yet ready for use. One might argue, therefore, that a disregard for changes in construction, materials, and styles of bindings argues for a certain lack of relevant curiosity in those who call themselves bibliographers. If we wish to form any lively picture of*



**SOLED**

### *Type Specimens*

## INVENTION OF PRINTING

A COLLECTION OF FACTS AND OPINIONS DESCRIPTIVE OF EARLY PRINTS AND PLAYING CARDS, THE BLOCK-BOOKS OF THE FIFTEENTH CENTURY, THE LEGEND OF LOURENS JANSZOOM COSTER, OF HAARLEM AND THE WORK OF JOHN GUTENBERG AND HIS ASSOCIATES  
by Theodore Low De Vinne

George Bruce's Son & Co.: New York, 1878; 4to., modern quarter leather over pebbled cloth-covered boards with leather tips, title in gilt on spine, five raised bands; 168 pages.  
\$150

This text first appeared in 1876 in thick 8vo. published by DeVinne (Bigmore & Wyman I, 167). It is here reissued as a type specimen book by the type founder, George Bruce's Son. Illustrated with many facsimiles of early types and woodcuts. An important book in the study of early printing issued in an interesting format. Rear board detached yet present. Front hinge worn and cracked. Wear to spine ends and tips. Textblock in pristine condition. [Book # 24195]

# ROBERT GRANJON, LETTER-CUTTER, 1513-1590 AN OEUVRE-CATALOGUE

by Hendrik D.L. Vervliet

Oak Knoll Press: New Castle, Delaware, 2018; 7.5 x 10 inches, hardcover, dust jacket; 200 pages. \$75

This book, by typographic scholar Hendrik Vervliet, is a survey of the life and work of the sixteenth-century letter-cutter Robert Granjon (1513-1590). With his contemporary Claude Garamont, he is considered one of the best and most influential figures in the history of type design.

Vervliet begins with a biography, recounting Granjon's career as a punchcutter and publisher during periods in Paris, Lyons, Antwerp, and Rome. A freelance craftsman, Granjon wandering throughout Europe in search of markets in which to earn his livelihood selling sets of matrices of his founts.

Granjon's most durable contributions are his Italics, his Flowers, his Civilités (a new rendering of the old French Bastarda letter), and his Slavic and Oriental founts, whose elegance equals the calligraphy of the best manuscripts. The author devotes several chapters to chronologies of

Granjon's publications and founts, and to classifications of his types. The final long chapter consists of facsimile reproductions of Granjon's types, including Arabic, Armenian, Civilité, Cyrillic, Greek, Hebrew, Italic, Music, Phonetic, Roman, and Syriac founts, as well as Script initials, Flowers, and Varia. Primarily intended as a tool, this work aims for completeness and reliability of attributions, and it will be of great interest to book and type historians. Design and typography by Alastair Johnston.

Hendrik Vervliet worked until 1968 at the Plantin-Moretus Museum, Antwerp. From 1969 onwards he served as Librarian of the University of Antwerp. He held the Professorship of Book History at the University of Amsterdam from 1974 up to his retirement in 1990. In 2011 he was honored with the Individual Laureate Award by the American Printing History Association. [Book # 131957]

### Praise for Robert Granjon, Letter-Cutter...

"For anyone interested in Granjon and sixteenth-century type-founding, this is an excellent place to start. A concise and clear biography, several themed lists and indexes, and a series of well-printed facsimiles, provide the essential underpinning for such study, while committed readers will also need to have beside them the earlier and more specialist work by Vervliet and others."

- David McKitterick, *The Book Collector*

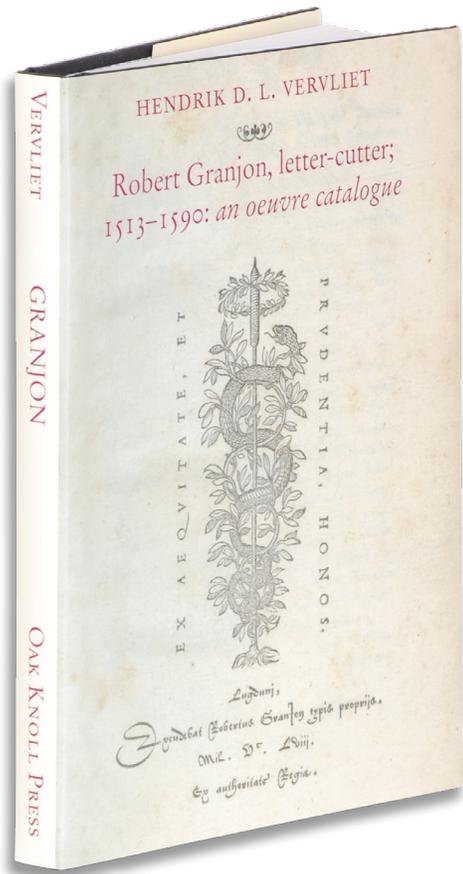


Fig. 5. Granjon's 'Parisian' Long Primer Italic<sup>®</sup> [It 67] (1546) as it appears in Apuleius, *Amour de Capido*, Paris, Jeanne de Marnef, 1546, fol. C8v. Courtesy Plantin-Moretus Museum, Antwerp.



Fig. 6a. Granjon's 'Gryphus' Long Primer Italic<sup>®</sup> [It 61] (1546) as it appears in *Testamentum Novum*, Lyons, S. Gryphus, 1550, fol. b3. Courtesy Antwerp City Library.



Fig. 6b. Granjon's 'Gryphus' Long Primer Italic<sup>®</sup> [It 61] (1546) assembled from Sallustius, *Catullus*, Lyons, S. Gryphus, 1550. Courtesy Antwerp City Library.



Fig. 3. Granjon's script initials on Two-line Double Pica [IN 14] (1573) assembled from P. Habert, *Moyen de promptement et facilement apprendre en lettre françoise, à bien lire, prononcer et écrire. Ensemble la manière de prier Dieu en toutes necessitez*, Paris, Robert Granjon, s.d. [c. 1573]. Courtesy Bibliothèque nationale de France.

m. Syriac founts  
 كَتَاوَا مَحَدَوَا وَيَمِي لُجَدَمَا سَدَوِيَمَا  
 حَاتَمَا وَابْنِيَا لَوِيَمَا

Fig. 1. Granjon's serlo Syriac on Great Primer [Sy 120] (1569) as shown in the *Folio Specimen*, Antwerp, C. Plantin, c. 1585. Courtesy Plantin-Moretus Museum, Antwerp.

Fig. 2. Granjon's estrangela Syriac on English [Sy 98] (1569) as shown in the *Folio Specimen*, Antwerp, C. Plantin, c. 1585. Courtesy Plantin-Moretus Museum, Antwerp.

Opposite: Fig. 3. Granjon's 'Bassa' Syriac on Paragon [Sy 130] (1579) as shown in Granjon's Syriac specimen (Rome, 1580), preserved in Rome, Biblioteca Vallicelliana, Inc. 284-5/11.

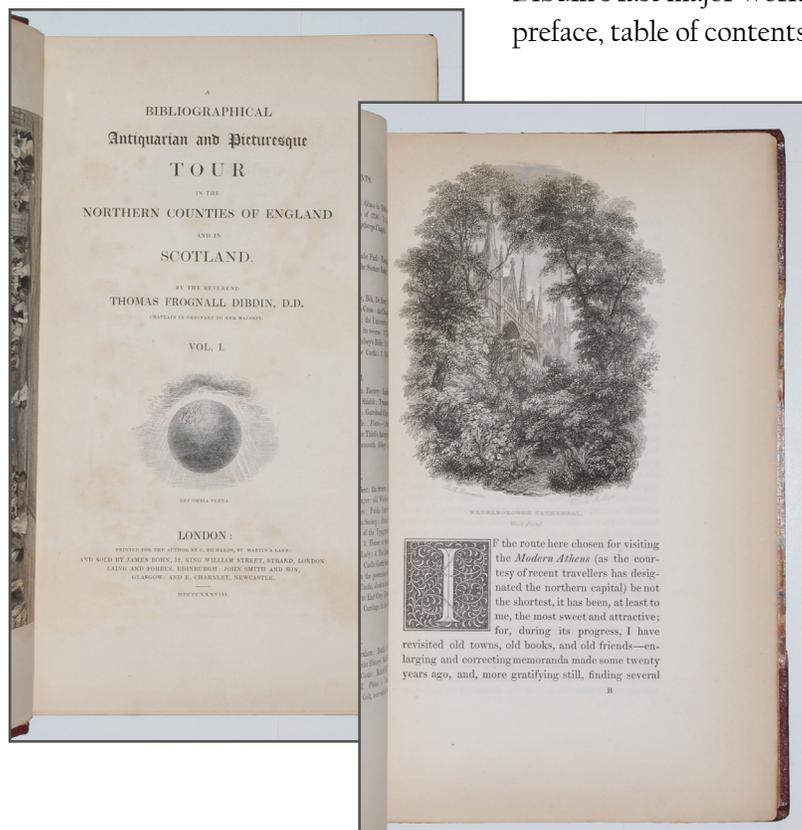
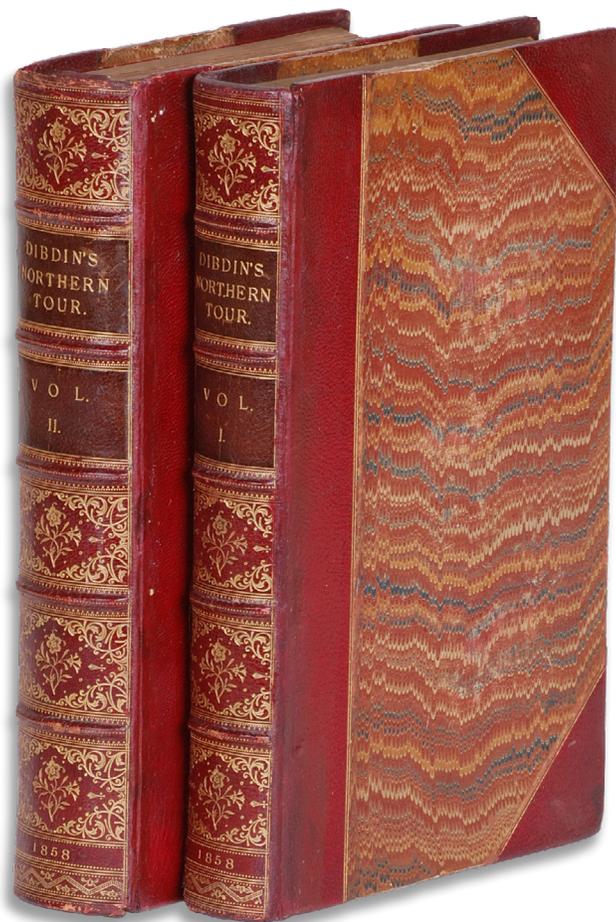
# A BIBLIOGRAPHICAL, ANTIQUARIAN AND PICTURESQUE TOUR IN THE NORTHERN COUNTIES OF ENGLAND AND IN SCOTLAND

by Thomas Frognall Dibdin

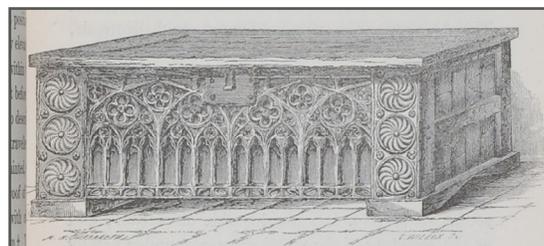
C. Richards and sold by James Bohn: London, 1838; 2 volumes, tall 8vo., modern half leather, marbled paper-covered boards, gilt on spine; xv,(v),436,xxx,(ii); (iv),(437)-1090 pages. \$1,950

First edition and only edition. (Windle A65; Jackson no.89). Some minor wear to edges and spine ends. Some of the plates have minor foxing. The publication date on the spine is mislabeled '1858' instead of the correct '1838'. Overall a beautiful set.

Provenance: Each volume bears on the front pastedown the bookplate of James Fenimore Cooper, Jr., grandson of the famed American author. The additional bookplate of Dean Sage in each volume on the front pastedown. Dean Sage was a noted businessman, philanthropist, investor, a major figure in the establishment of Cornell University, and a respected collector and author on the subject of sport fishing. Mark Twain (Samuel Clemens) wrote in praise of the elder Dean Sage's sense of citizenship as well as his sense of humor, and depended on his hospitality and business acumen. (Cornell University was founded in 1865).



Dibdin's last major work. Dedication to Frances Marry Richardson Curren, preface, table of contents, list of plates, list of subscribers, supplement, general index, corrigenda. Profusely illustrated with 44 separate plates, tipped-in woodcuts, and facsimiles. Volume one has twelve unnumbered plates, volume two has 32 unnumbered plates. The work is dedicated to Frances Mary Richardson Curren, who subscribed to nine copies of the work. According to Windle, Dibdin began to contemplate writing a tour of England after the publication of his continental tour in 1821. A notebook of Dibdin's kept in the course of visiting the libraries of Cambridge University marks the preparation for this work. A facsimile of this notebook was published by Oak Knoll Press in 1989. [Book # 13687]



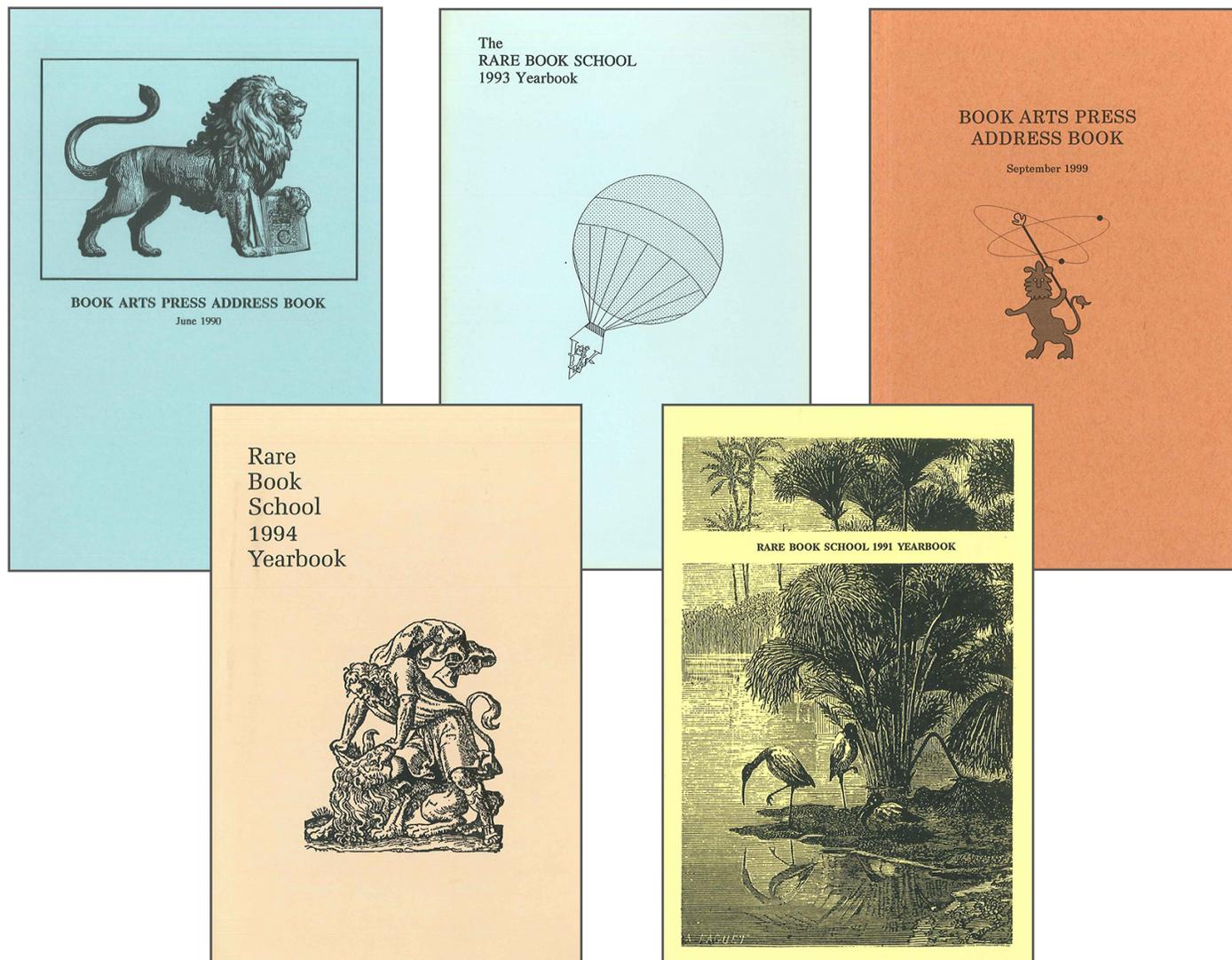
## ***Rare Book School***

# Archive of Yearbooks, Course Descriptions, and Valentine's Day Thought Keepsakes from the Rare Book School / The Book Arts Press

Rare Book School & The Book Arts Press: New York, NY & Charlottesville, VA, 2004. \$150

A small archive of nine yearbooks (June 1990, June 1991, 1991, 1993, 1994, 1997, 1998, 1999, and October 2002), a course description for the 1996 year, *Thanks for the Memories* (Terry Belanger, 1991), *Three Hundred ... & Counting* (Book Arts Press Lectures, 1972-1990), and three Valentine's Day Thought keepsakes from 1996, 1999, and 2004.

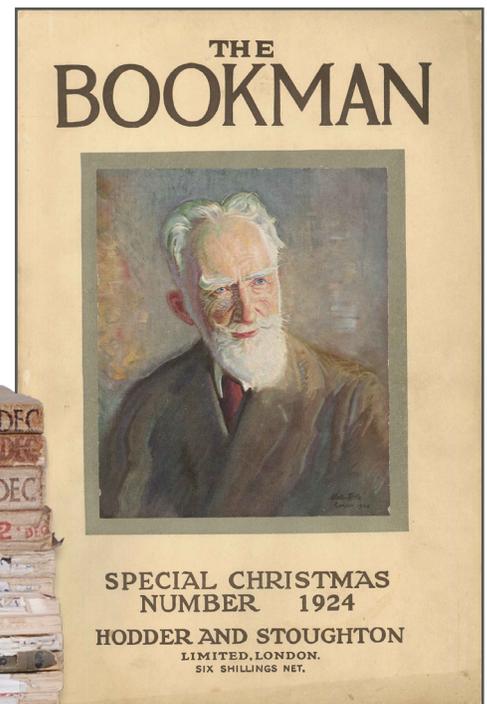
Terry Belanger, noted author, bibliophile, scholar, and librarian, began Rare Book School at Columbia University (New York, NY) in 1972. In 1990, the program was transplanted to Charlottesville, VA at the University of Virginia's Alderman Library where it resides today under the direction of Michael Suarez. [Book # 135325]



## THE BOOKMAN, CHRISTMAS NUMBERS

Hodder and Stoughton: London, England, 1893, 1900-34; 34 volumes, 4to., half leather, original limp buckram, and original stiff paper wrappers; variously paginated. \$1,650

Union List I, 741. Set of 34 volumes of this periodical. All with numerous inserts and illustrations by many of the famous illustrators of the day, many mounted, many in color. Includes Christmas supplements 1893, 1900 and 1902-34. Also has the bound set for Volumes XIX (October 1900-March 1901), XX (April-September 1901), XXI (October-December 1901). 1901 Christmas supplement included in bound set, making this set form the Christmas Numbers from 1893 and then 1900-1934. Illustrated. Some of the Christmas supplements also came with separate portfolios, in which this set is lacking all EXCEPT for 1905, 1914, 1915, and 1928. 1905 with the extra portfolio laid in containing reproductions of paintings of Janes Austen, Charlotte Bronte, and George Eliot. 1914 with the extra portfolio containing with plates by Dulac, Kay Nielsen, and Hugh Thompson. 1915 with the extra portfolio containing 3 plates by Bernard Partridge. 1928 with the extra portfolio containing a portrait of Galsworthy with scenes illustrating The Forsyte Saga by A. C. Michael. Bound set rubbed and scuffed at edges. Most loose supplements chipped at edges, especially spines. Covers of 1893 supplement loose. Inside front hinge of bound volume broken. [Book # 124229]

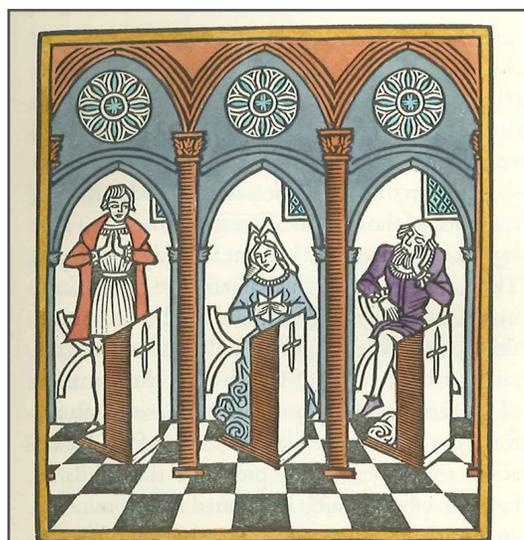
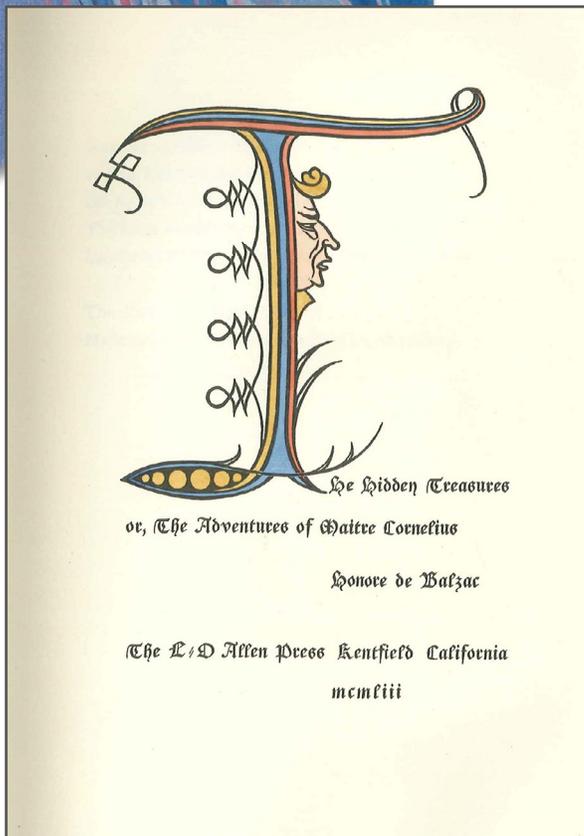
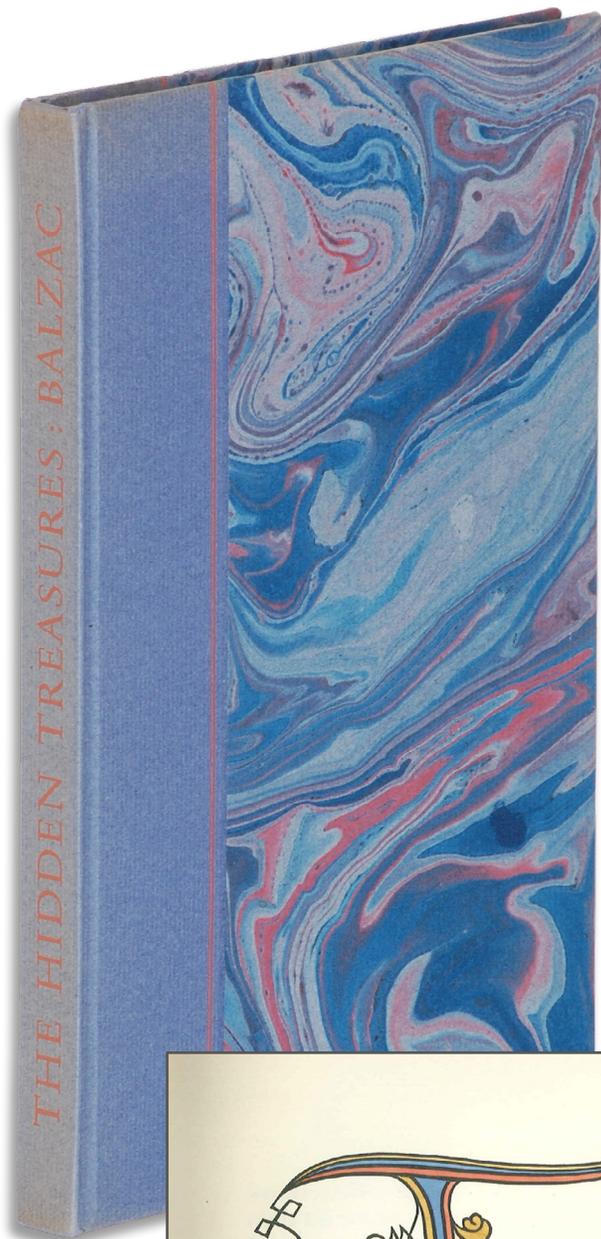


*Allen Press*

**THE HIDDEN TREASURES**  
OR, THE ADVENTURES OF MAITRE CORNELIUS  
by Honore De Balzac

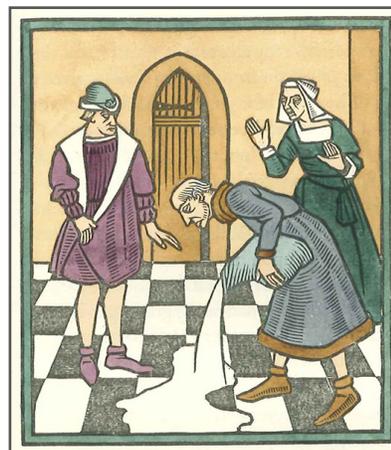
L.D. Allen Press: Kentfield, CA, 1953; 8vo., quarter blue paper over French marbled paper boards, author and title stamped in red along spine; 55 pages. \$275

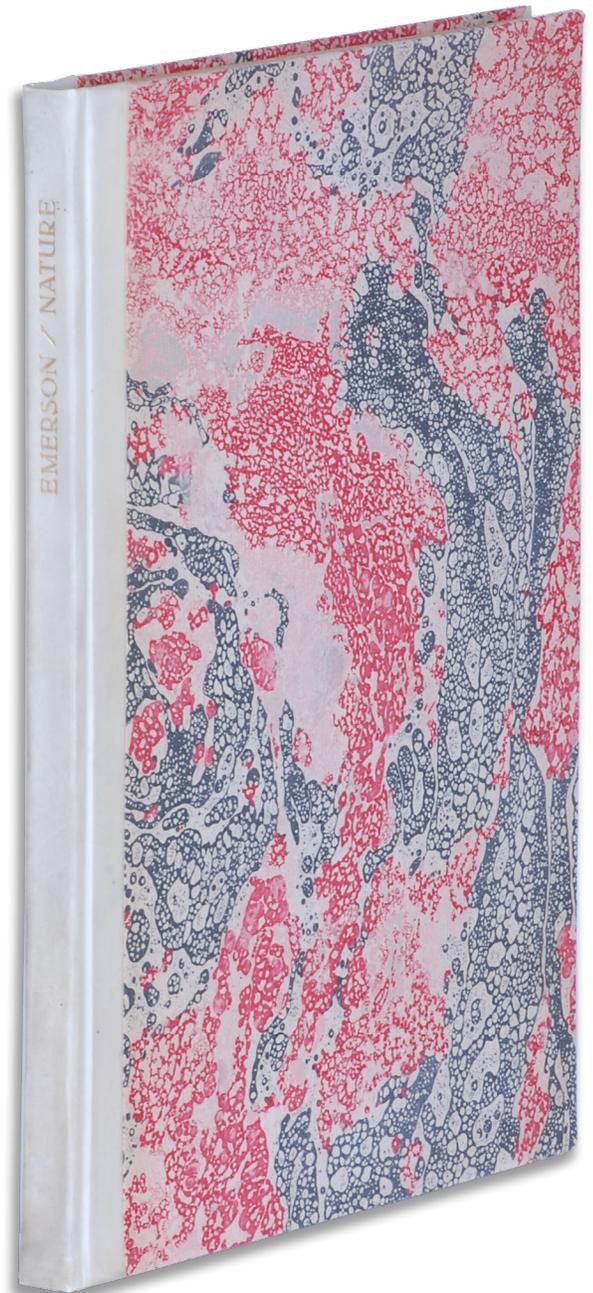
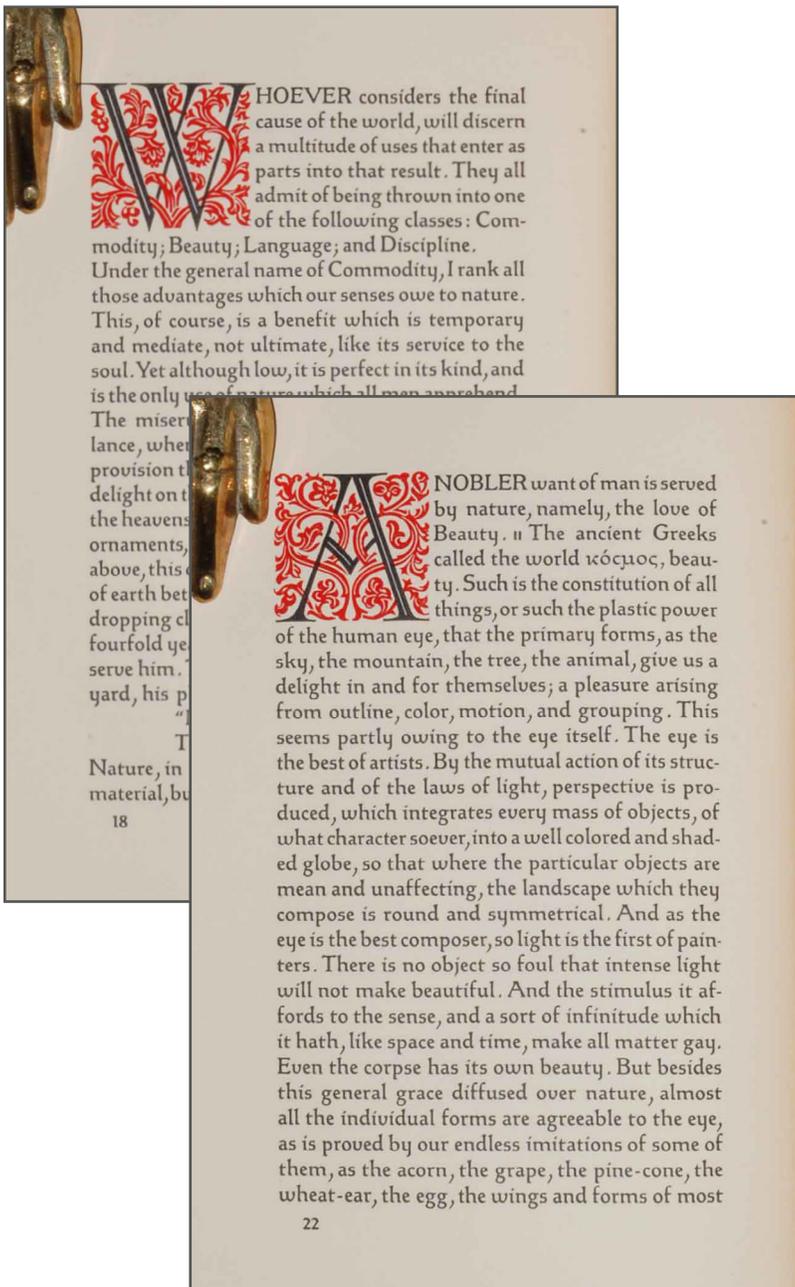
Limited to 160 copies. Exlibrary bookplate of the noted collectors / papermakers Doris and Harold Zellerbach. Spine faded, else a fine copy. Printed in blue and black, with title and four wood engraved illustrations by Mallette Dean, each beautifully handcolored by Dorothy Allen. [Book # 136291]



**A Fifteenth Century Church Scene: the Cathedral of Tours on All Saints' Day.**

ON All Saints' Day, in 1479, at the moment that this narrative begins, the vesper service was coming to an end at the cathedral of Tours. The archbishop, Hélie de Bourdeilles, had risen from his chair to pronounce the benediction upon the faithful. The





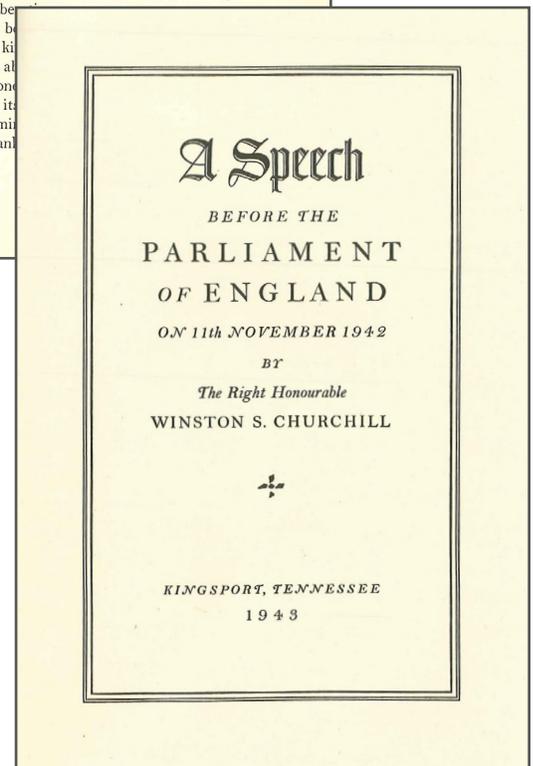
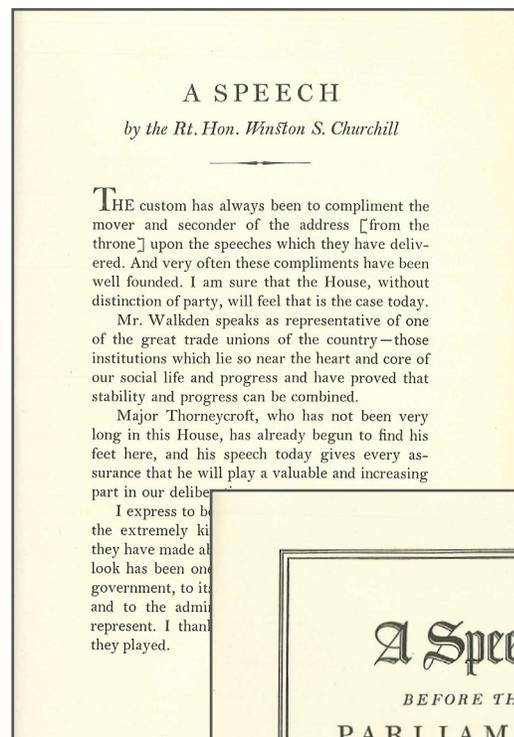
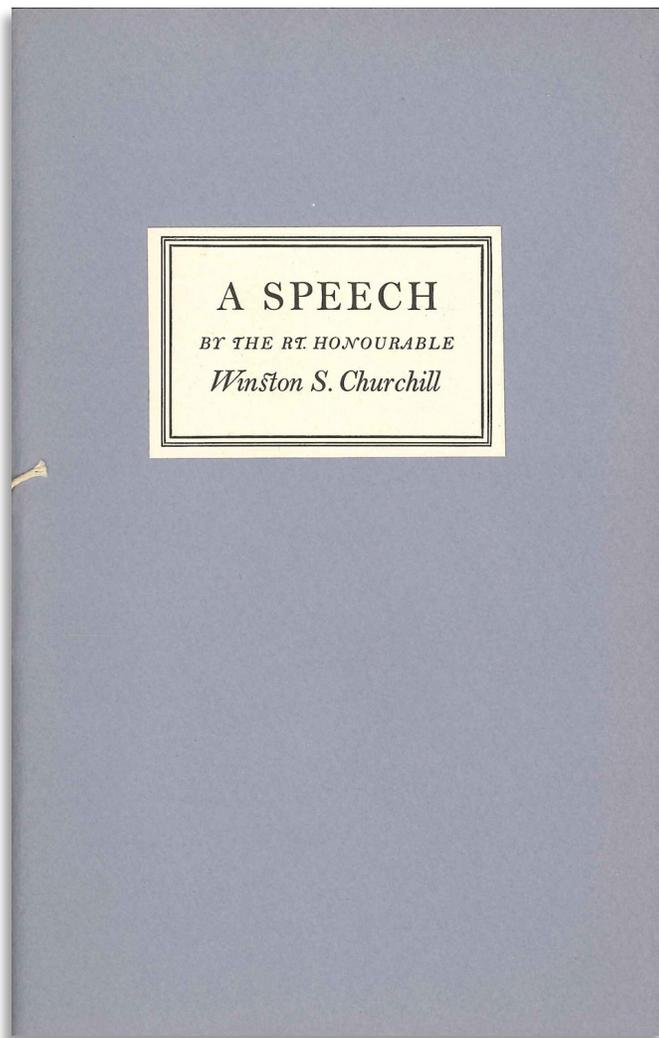
**Bremer Press**

## NATURE

by Ralph Waldo Emerson

Bremer Presse for Random House: Munich, 1929; 4to., quarter vellum with marbled paper-covered boards, top edge cut and gilt; 86, (2) pages. \$225

Printed in an edition limited to 530 numbered copies of which this is one of 250 copies numbered I-CCL printed specifically for Random House. (Lehnacker et al., no.28). Lacking the slipcase. A fine copy. Text in English. Includes a title page and initial letters printed in two colors and designed by Anna Simons. Printed by hand on Zanders watermarked hand-made paper. [Book # 42802]



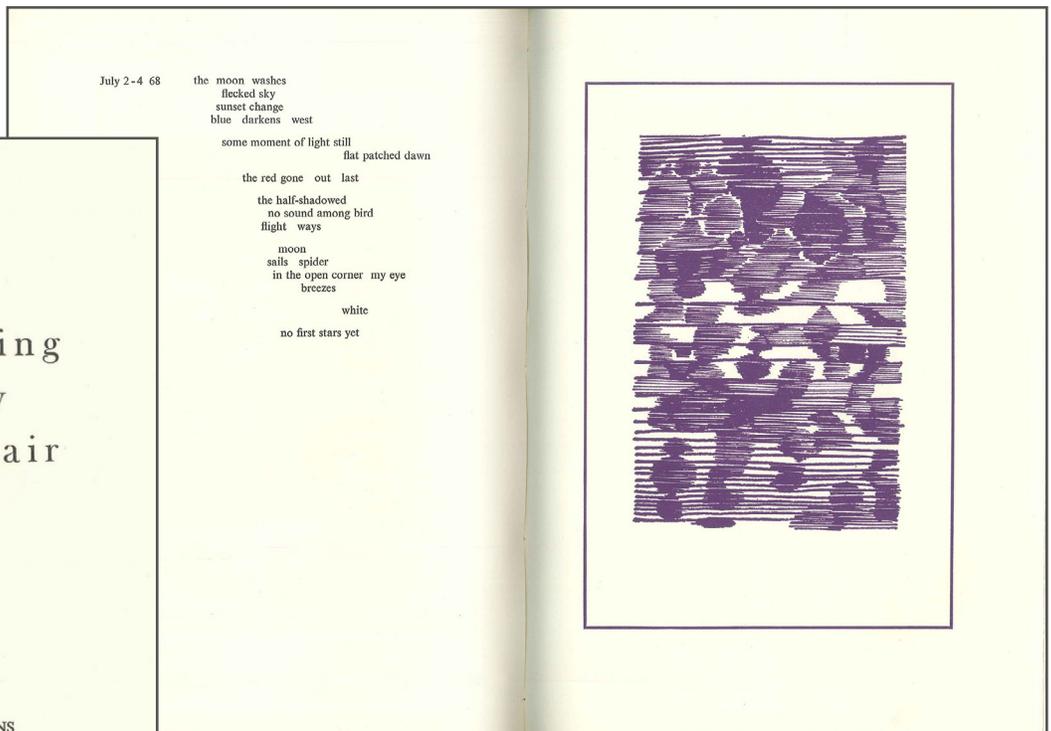
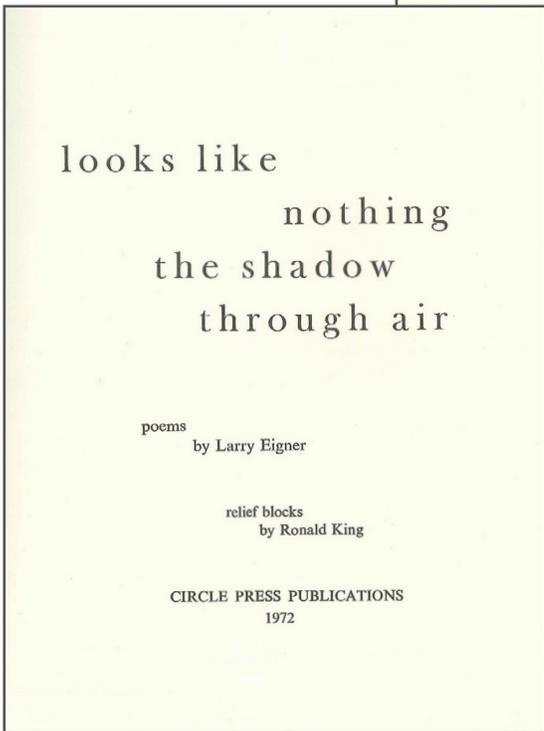
## SPEECH BEFORE THE PARLIAMENT OF ENGLAND ON 11TH NOVEMBER 1942

by Winston S. Churchill

(Kingsport Press): Kingsport, 1943; small 8vo., stiff paper wrappers, cord tie; (ii), 32, (2) pages. \$600

Limited to 400 copies. Winston Churchill's address to Parliament after the defeat of Rommel's Afrika Korps at El Alamein and the U. S. landings in North Africa. Printed for private distribution by John B. Dennis. Near fine.

According to Churchill's bibliographer, Ronald Cohen, as early as 1953 noted Churchill collectors were already looking for copies and unable to find them. Reference: Cohen A177, Woods A89/I. Item #006731 [Book # 18144]



*Circle Press*

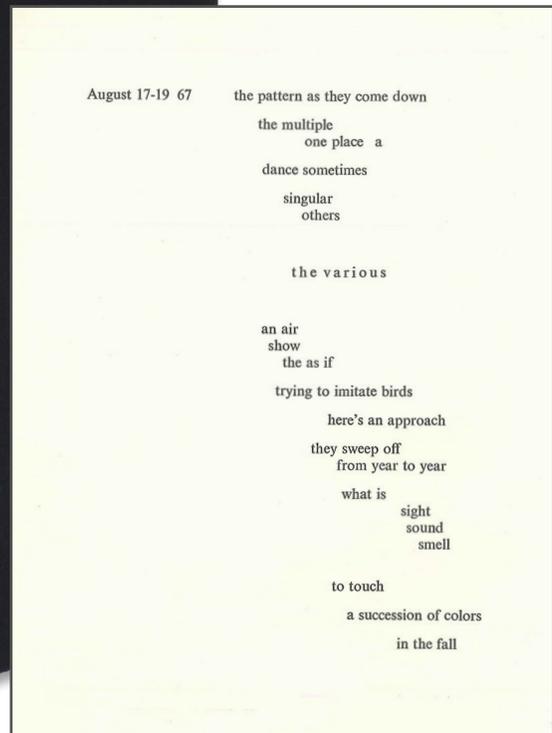
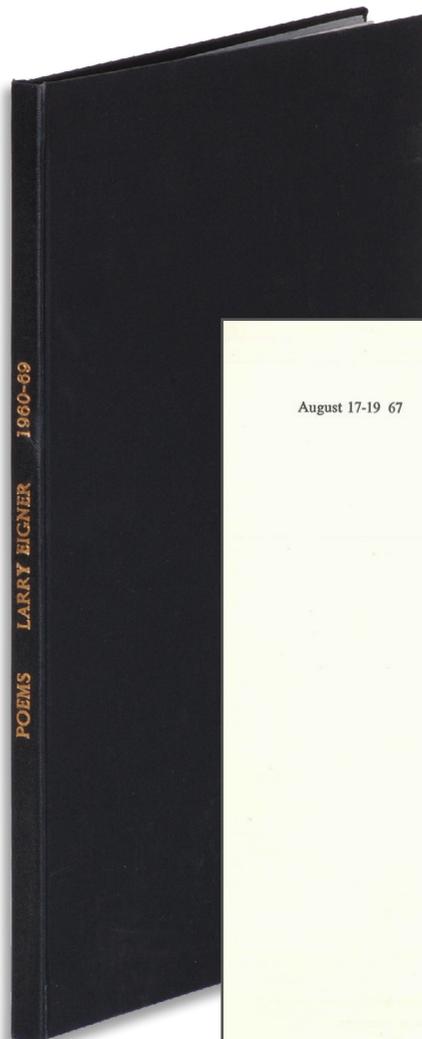
**LOOKS LIKE NOTHING THE SHADOW THROUGH AIR**

by Larry Eigner and Ronald King

Circle Press (Guildford): Suffolk, 1972; tall 4to., cloth, gilt on spine; (14) pages. \$100

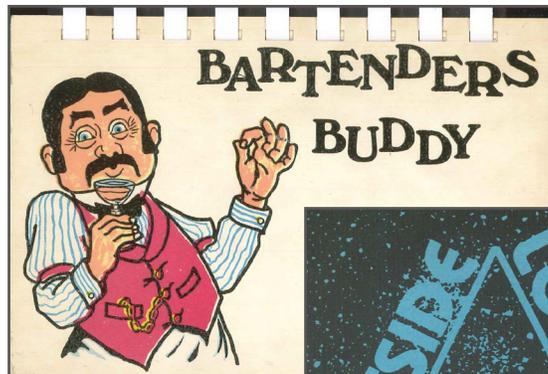
One of only 220 special copies in cloth with raised relief blocks by Ronald King. A fine copy. Issued without dustwrapper. Twenty-four poems scattered with five relief blocks by King.

[Book # 136794]

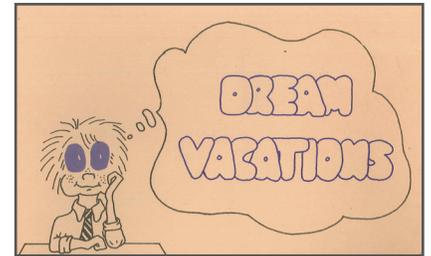


## Collection of Student Books, Zines, and Projects Designed and Printed under the Leadership of Sanford Rich

Central Connecticut State University: (Britain, CT, c. 1958-2007). \$250

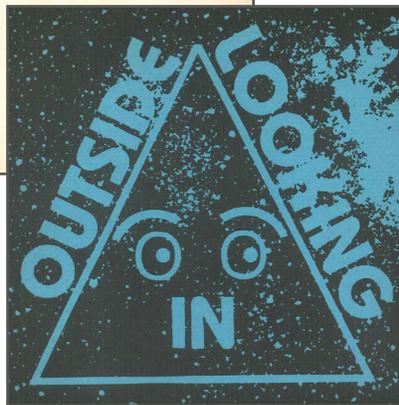


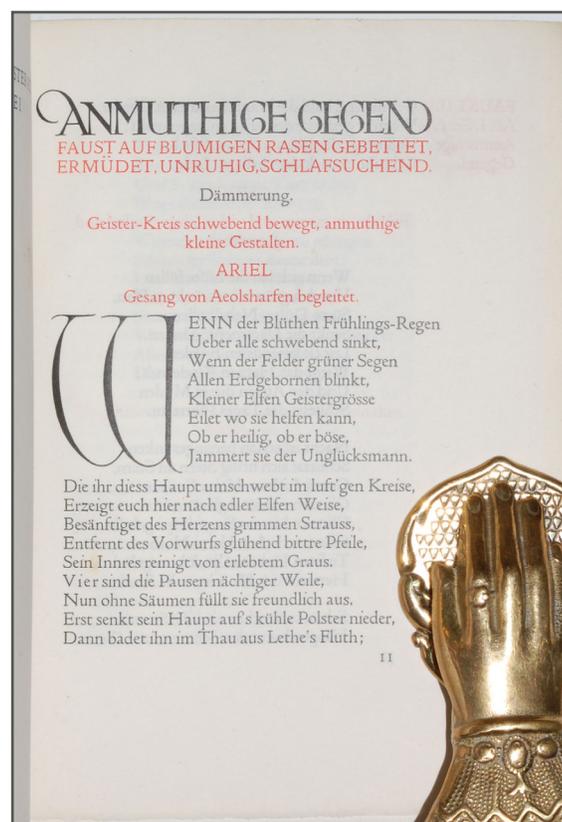
An assortment of thirty design projects conducted by students of Sanford Rich, the previous professor of



Graphic Design at Central Connecticut State University. These books show the development in technology of printing between the late 1950's and 2007. Each item was designed and printed by the student that took part in Rich's course, from creativity required to assessment of the design and print budget, as well as the paper and binding.

Sanford Rich, while being a professor full time, was an amateur bookbinder, printer, and designer, working with important people such as Robert Massmann of REM Miniatures. [Book # 135576]





**Doves Press**

**FAUST EINE TRAGOEDIE VON GOETHE (PARTS ONE AND TWO)**

by Johann Wolfgang von Goethe

The Doves Press: Hammersmith, 1906, 1910; 2 volumes, 8vo., original limp vellum, custom slipcase; 260, (1); 373, (1) pages. \$3,000

First edition (first part, one of 300 copies on paper; second part, one of 250 copies on paper). Spine of Part Two lightly age darkened. Some discoloration to vellum, as usual. Housed in a finely-crafted custom cloth slipcase with leather fore-edges to protect both volumes. Overall a near fine set of this increasing scarce publication. Tidcombe DP10 and DP20; Tompkinson pp. 55-56, 10 and 20.

Printed by T.J. Cobden-Sanderson and Emery Walker in black and red from the 1887 and 1889 Weimar Editions. From the library of bibliophile and long-standing Grolier Club member David Allen Fraser (1911-2003). [Book # 136907]

# THE ARTIST'S BOOK

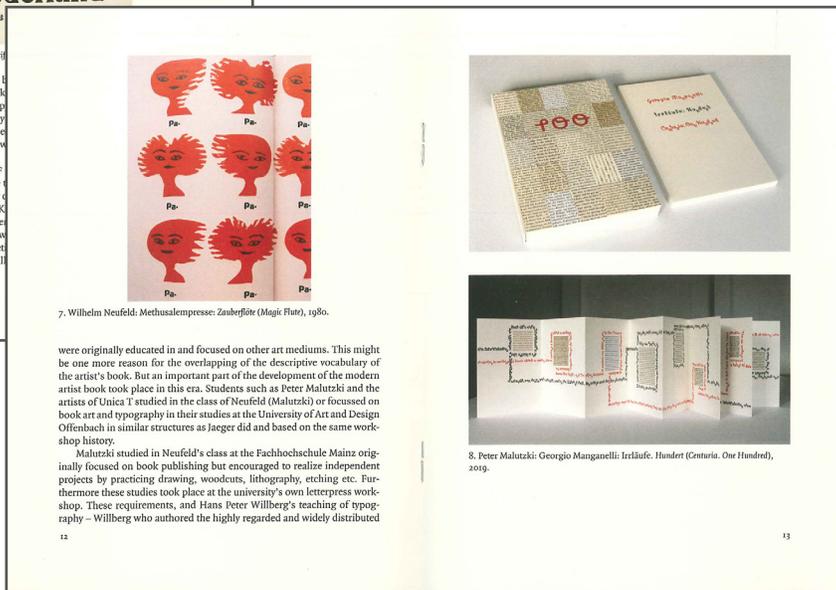
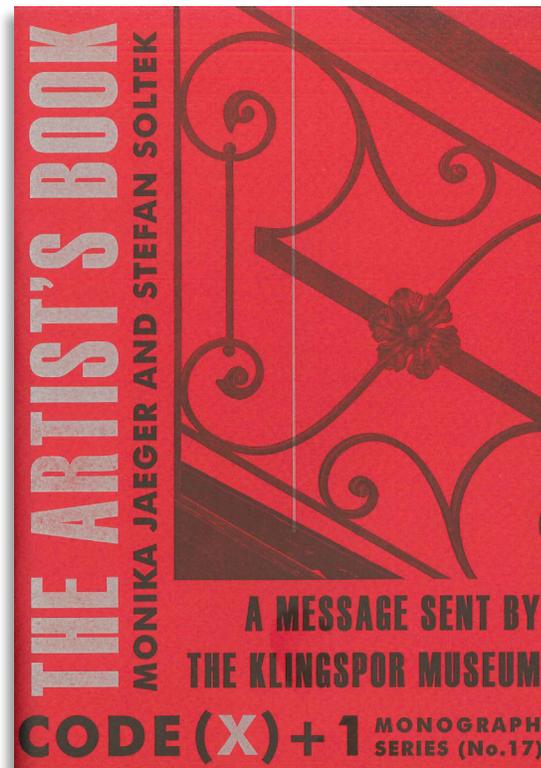
## A MESSAGE FROM THE KLINGSPOR MUSEUM

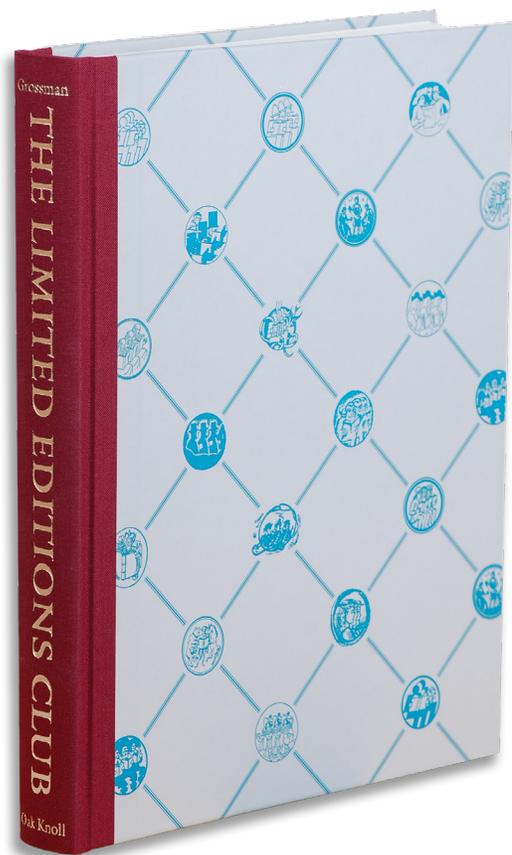
by Monica Jaeger and Stefan Soltek

CODEX Foundation: Berkeley, 2021; 5.5 x 7.75 inches, wrappers; 24 pages. \$25

Number seventeen of the CODE(X)+1 Monograph Series.

Following Marshall McLuhans famous quote the medium is the message this article presents the Klingspor Museum in Offenbach/Main as a unique institution representing the genre of the artists book. The Klingspor Museum is more than simply a collection of book related arts because of its foundational idea of type- and bookmaking that put tremendous emphasis on merging these two domains. The leading personality of that history is Karl Klingspor. The practice of his type foundry revolutionised the ways that trade markets, literature, and culture in general traditionally separated until then came together in the foundry. From this beginning in the foundry, Klingspor developed a collecting ethos that brought together the arts of type, writing and the book, thereby promoting the process of creation itself. Because of this history, the museum inherits a specific responsibility to honor and promote the artists book. This profile is carried into the public and the city life of Offenbach, always communicating the different elements comprising the artists book. Especially in times of distance, the museum is looking for new ways to reach out to the citizens and potential visitors. In the words of Joseph Beuys: Everybody is an artist! [Book # 136319]





## THE HISTORY OF THE LIMITED EDITIONS CLUB

by Carol Porter Grossman

Oak Knoll Press: New Castle, Delaware, 2017; 8.5 x 11 inches, hardcover, cloth spine over paper-covered boards; xii, 276 pages. **\$125**

George Macy started the Limited Editions Club with backing from investors in the heyday of the stock market of 1929. After enlisting founding subscribers and collaborators and preparing the initial series of 12 titles, the first book shipped during the week of the stock market collapse. The story of how the Limited Editions Club survived as a combination book club and fine press/publishing house through more than 80 years of ups and downs is a fascinating one, and it has not been properly told until now.

Macy worked closely with such designers and printers as W. A. Dwiggins, Frederic Warde, the Grabhorns, William Kittredge, Bruce Rogers, Hans Mardersteig, Francis Meynell, T. M. Cleland, Fredric Goudy, and D. B. Updike. Contributing to LEC books were the foremost illustrators of the day, as well as such artists as Picasso, Matisse, Rodin, George Grosz, Edward Steichen, and Edward Weston. Macy was eventually honored with exhibits at the British Museum and the Bibliothèque Nationale, and he was

awarded the Medal of the Legion of Honor of France and the AIGA Gold Medal for lifetime achievement and service to the graphic arts.

After George's death in 1956, his widow Helen continued to maintain the quality of the publications until she retired in 1971. After several changes of ownership and uncertain years, Wall Street financier Sid Shiff put the company back on its feet and revitalized the LEC output, producing some of the most handsome livres d'artistes of the 20th and 21st centuries.

Author Carol Grossman began collecting the LEC in the 1960s and has been conducting research with this book in mind for many years. In addition to presenting the rich history of the enterprise and the people involved in great detail, she examines the legacy and reputation of the books left to bibliophiles, scholars, booksellers, and collectors.

The History of the Limited Editions Club was designed by Jerry Kelly in the spirit of the LEC and is embellished with over 90 illustrations in color showing bindings, title and text page designs, artwork, sketches, notes, and ephemera.

[Book # 114346]

### Praise for *The History of the LEC*...

"... lively, well illustrated, honest and informative."

- Angus O'Neill, *The Library*

"... a beautiful book about beautiful books."

- Lise Jaillant, *TLS*

"An important brick in the foundation of illustrated literature and book design."

- Steven Heller, *PRINT Magazine*

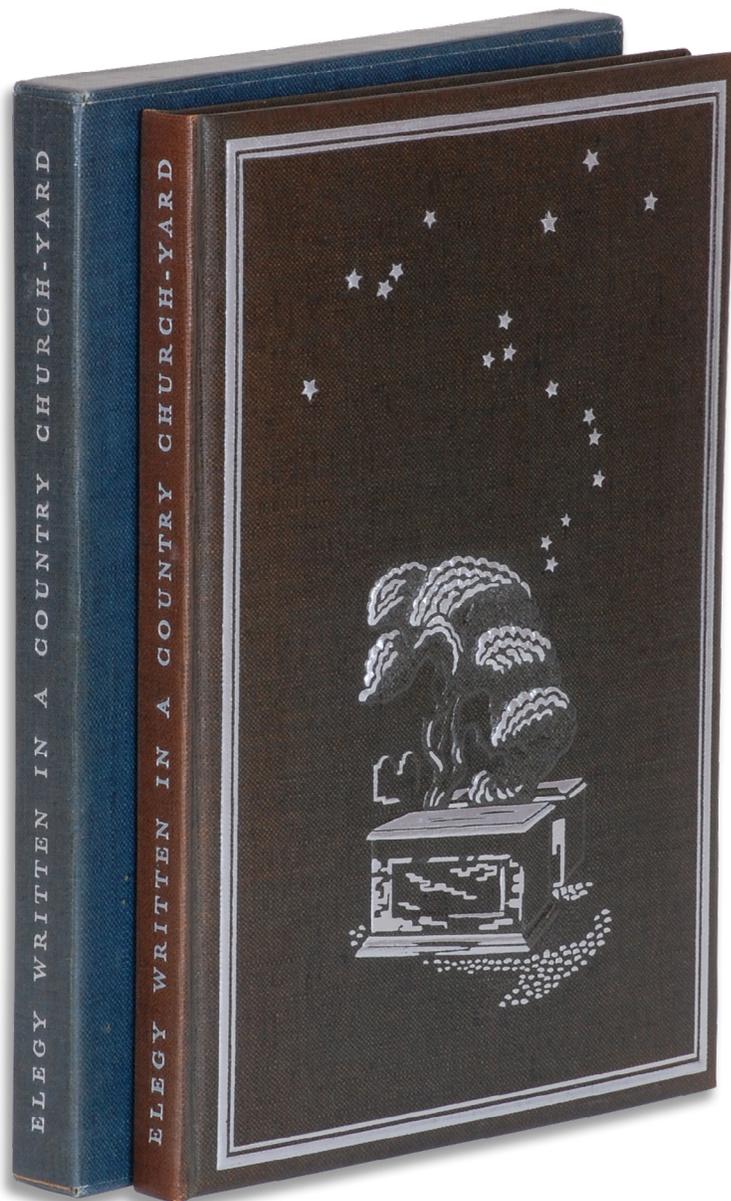
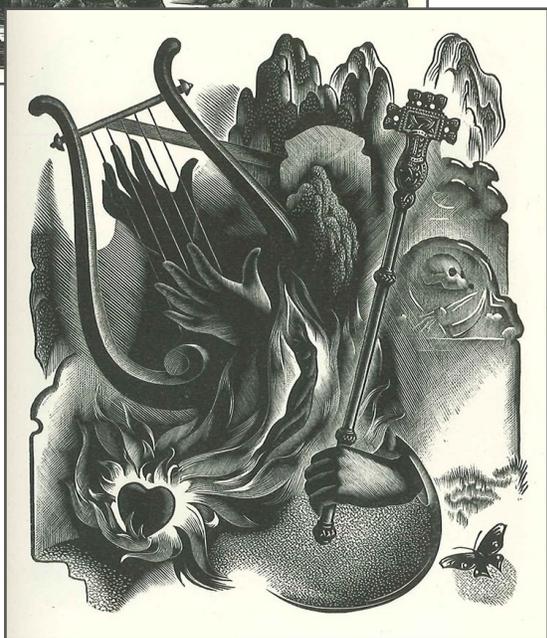
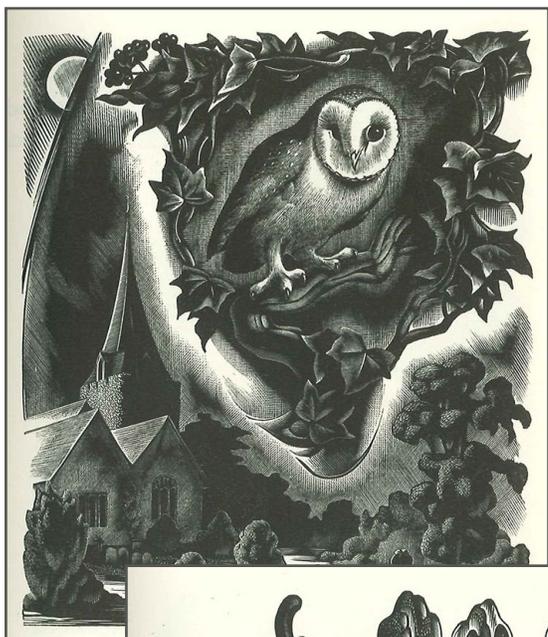


Title page and frontispiece for *Gulliver's Travels* designed by Bruce Rogers

to talk about "various things" George's notes on the letter demonstrated the breadth of the projects that the two men were working on together at this time: *Gulliver*, *Epitaphs*, Rogers's Bible, something to do with Shakespeare, and a reference to an edition of T. E. Lawrence's translation of *The Odyssey*, which Rogers had completed in the early 1920s, not to mention *The Federalist*, which had just been completed, and *The Complete Poems of Robert Frost*. It would be published the same year as *Gulliver*.

Rogers was clearly unsure about what type he wanted to use for *Gulliver*. He asked George to hold off ordering the Centaur because he was considering Goudy's *Decepteur*, which he thought was almost indistinguishable from Centaur and might be easier to use. A few weeks later, he said he had found a new 6-point Garamond monospace face that was even better than Decepteur. With that choice, he would now like to have *Lilliput* set at King's Typographic Service, with whom he had worked extensively. If so, it would make sense to have Aldus print the book. In December 1924, George agreed to this, and suggested that Kittredge do *Brobdingnag*. He would now start getting the texts for the two books.

In early January 1925, very concerned about George's health (he had had the kidney stone surgery), Rogers wrote Helen. He enclosed a letter he had written to George, and asked Helen to hold onto it until she thought George was strong enough to read it and undoubtedly respond to it. He finished



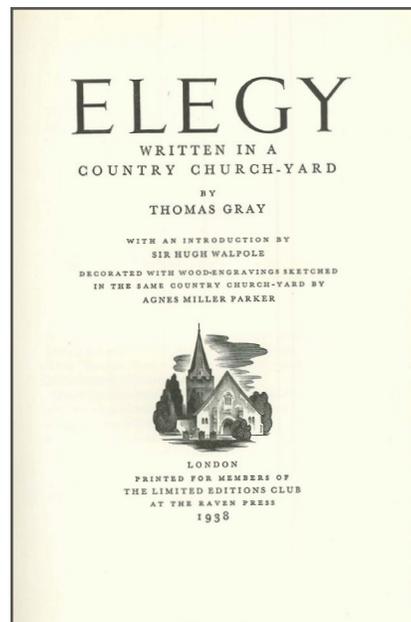
*Limited Editions Club*

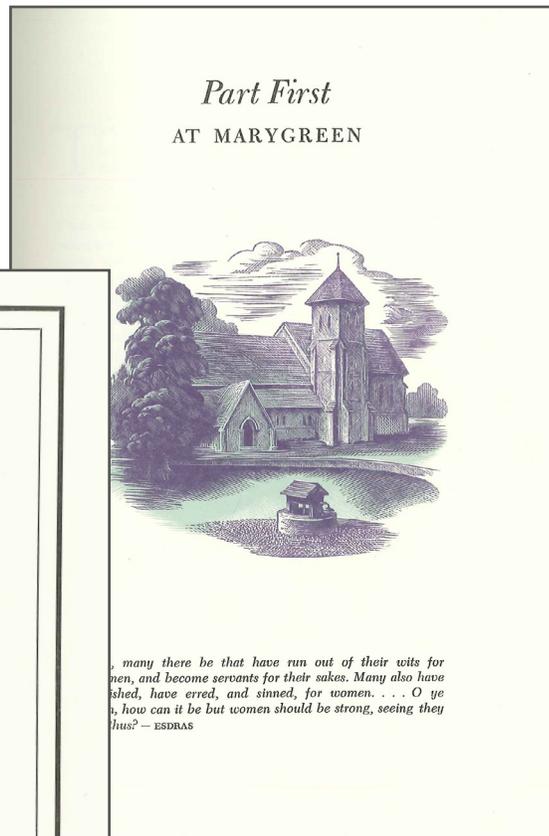
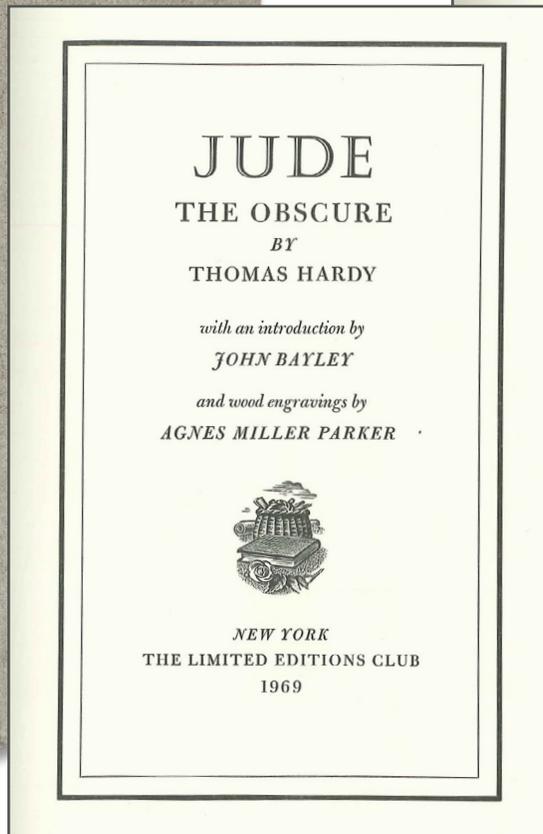
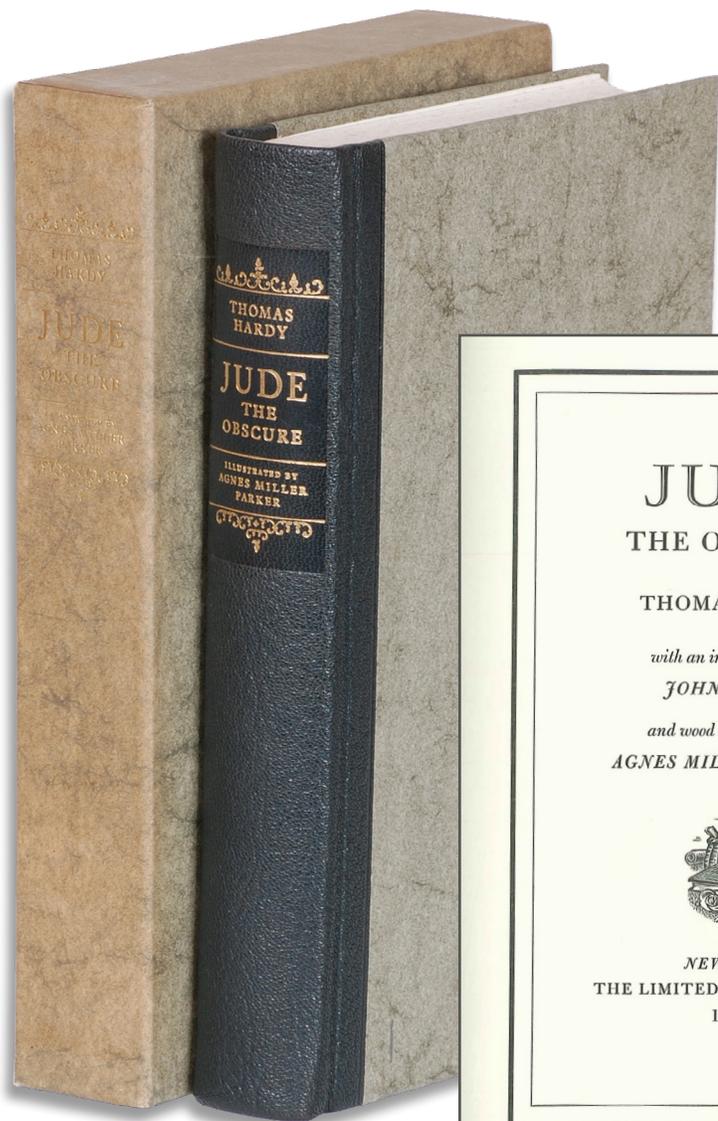
**ELEGY WRITTEN IN A COUNTRY CHURCH-YARD**

by Thomas Gray

The Limited Editions Club: New York, NY, 1938; small 4to., cloth with raised design on front cover, slipcase; xv, 72, (2) pages. \$140

Limited to 1500 numbered copies signed by Parker (LEC 106). Prospectus loosely inserted. Spine lightly faded, else fine in near fine slipcase with the original clear plastic dust jacket being present. With an Introduction by Sir Hugh Walpole. Decorated with Wood-engravings sketched in the same country church-yard by Agnes Miller Parker. Designed by Robert Ashwin Maynard and printed at his Raven Press. [Book # 16575]





**Limited Editions Club**

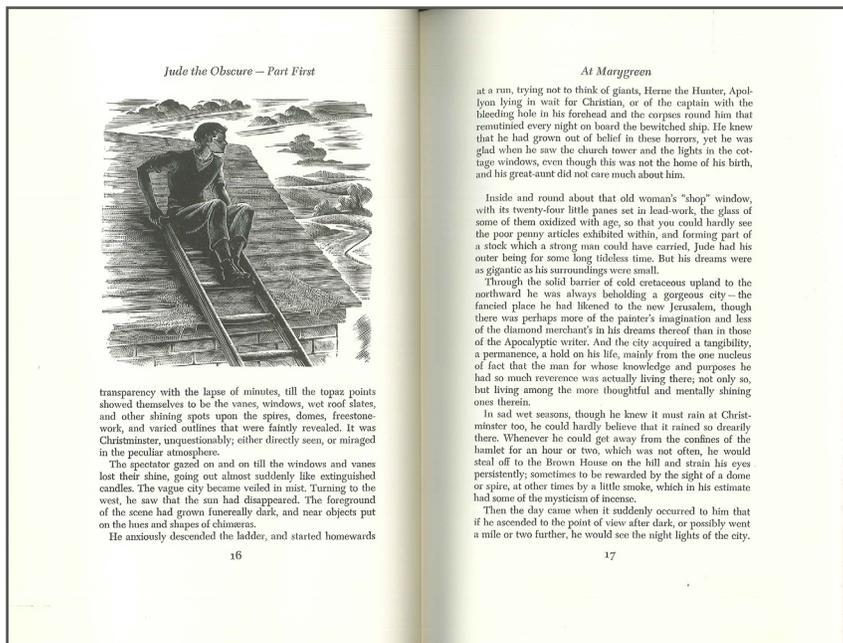
**JUDE THE OBSCURE**

by Thomas Hardy

The Limited Editions Club: New York, 1969; 8vo., quarter leather, slipcase; xxi, 427, (3) pages. \$110

*With an introduction by John Bayley and wood engravings by Agnes Miller Parker.*

Limited to 1500 numbered copies signed by Parker (LEC 418). A fine copy in fine slipcase. Signed by John Dreyfus and printed at The Spiral Press. A separate plate by Parker was issued after the book came out and mailed to customers. That plate is not present in this copy. [Book # 136249]



*Officina Bodoni*

A COMEDY OF TERENCE CALLED  
ANDRIA

TRANSLATED INTO ENGLISH BY RICHARD BERNARD WITH TWENTY-FIVE ILLUSTRATIONS BY ALBRECHT DURER

by Publio Terenzio Afro

Editiones Officinae Bodoni: Verona, Italy, 1971; folio, original parchment-backed paper boards, top edge gilt, others uncut; 122, (4) pages. \$1,500

Limited to 170 copies. A fine copy in fine publisher's slipcase. Three prospectuses loosely inserted.

Text edited by Betty Radice, postscript by Giovanni Mardersteig. Twenty-five illustrations newly cut on wood by Fritz Kredel after Albrecht Durer. Distributed by Chiswick Book Shop of New York. Translated into English by Richard Bernard.

This beautiful book had a lead-time of a little less than 500 years. The illustrations by Dürer are taken from a group of 132 woodblocks in the Kunstmuseum at Basel, uncut, but with illustrations directly drawn on them. The illustrations were intended for a complete edition of Terence's Comedies to have been printed by Johann Amerbach in Basel. Work on this edition began in 1492, with drawings executed by Dürer and others, but its commercial prospects were crippled by Johann Trechsel of Lyons, who in August 1493 published his complete illustrated Terence. All work on Amerbach's edition stopped, and the blocks remained unpublished in Basel: all the illustrations for Andria were by Dürer, and for this edition were newly recut on wood by the New York artist Fritz Kredel. [Book # 136248]

TERENCE & DURER • ANDRIA



SCENE I

SIMO, the old man; SOSIA, the servant

SIMO

(to the servants who bring provisions)

Sirs, have in these things; away, dispatch. Sosia, come thou hither, I will speak a word or two with thee.

SOSIA

I know your mind already: to wit, that these things be heedfully looked unto of me.

SIMO

Nay indeed, it's another manner of matter.

SOSIA

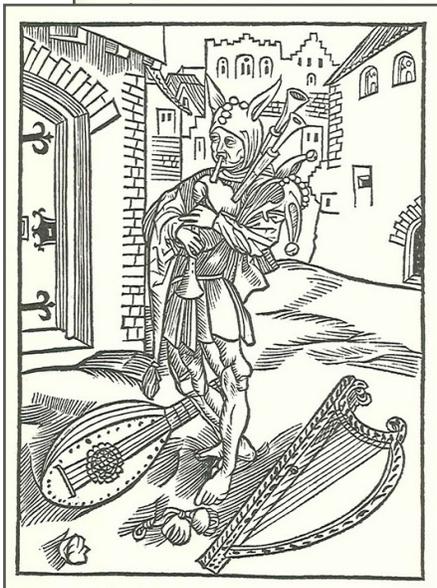
What is it, sir, that my skill or science can stand you in more stead than this comes to?

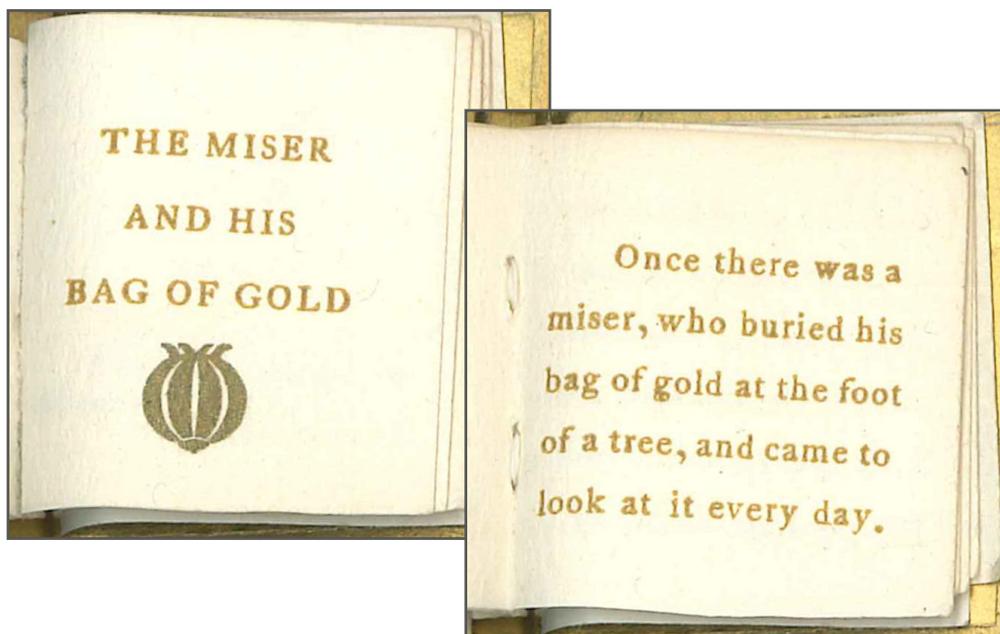
SIMO

I have no need of that science for this thing which I am now about, but these two, faithfulness and secrecy, which I have always noted to be in thee.

SOSIA

I long to know what your will is with me. I desire to know your





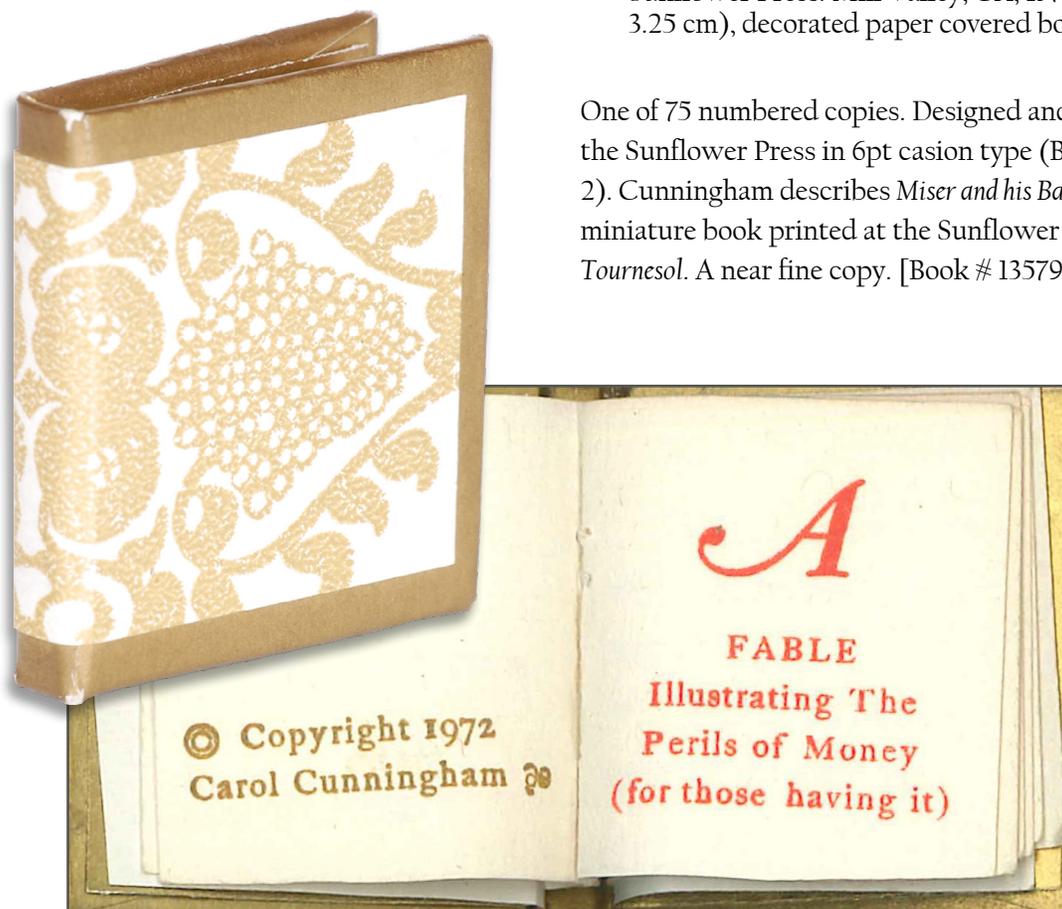
*Miniature Books*

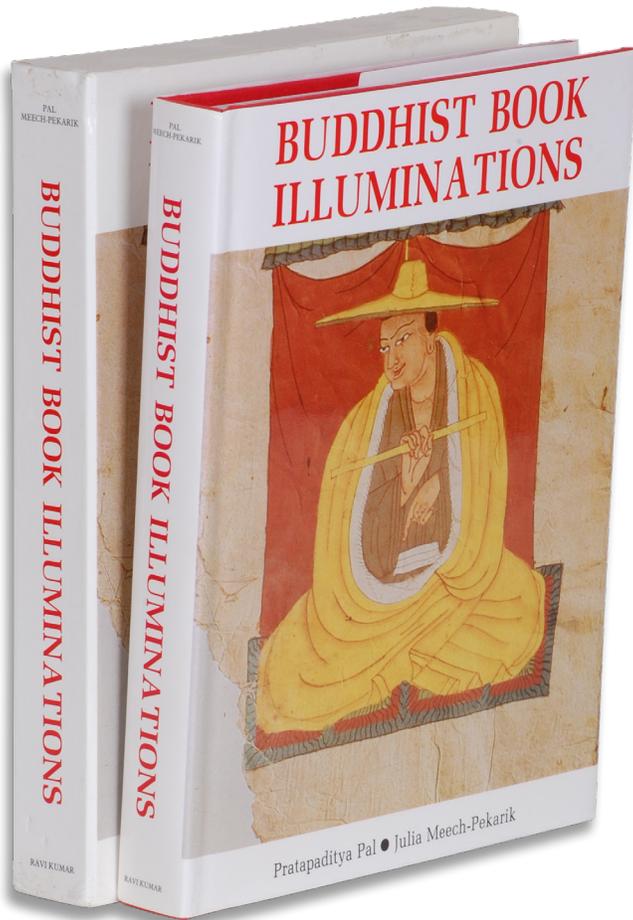
**THE MISER AND HIS BAG OF GOLD**

by Carol Cunningham

Sunflower Press: Mill Valley, CA, 1972; miniature book (3 cm by 3.25 cm), decorated paper covered boards; (45) pages. \$200

One of 75 numbered copies. Designed and by Carol Cunningham at the Sunflower Press in 6pt casion type (Bradbury, Sunflower Press 2). Cunningham describes *Miser and his Bag of Gold* as being the first miniature book printed at the Sunflower Press in her *L'Histoire D'un Tournesol*. A near fine copy. [Book # 135799]





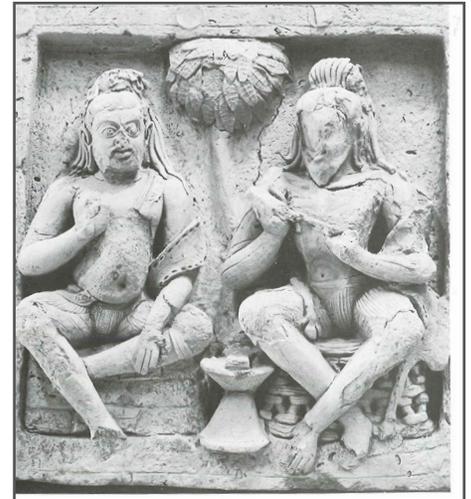
## BUDDHIST BOOK ILLUMINATIONS

by Pratapaditya Pal and Julia Meech-Pekarik

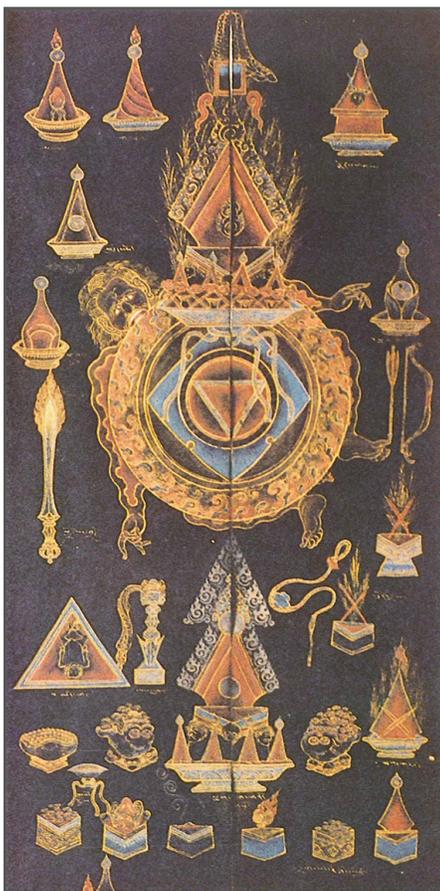
Hacker Art Books, Inc. / Ravi Kumar Publishers: New York, NY, 1988; 4to., cloth, dust jacket, slipcase; 339 pages, with 132 b/w. fig. and 100 coloured plates. \$125

First edition limited to 400 numbered copies with original slipcase. Near fine. A very rare book. Full illustrated in b&w and color.

Handwritten as well as handprinted, books have played a fundamental role in spreading the message of the Buddha from India to various countries of Asia from the early centuries of the Christian era. Known commonly as sutra, Buddhist scriptures



were carefully transcribed on palm-leaf, birch-bark, wood, cloth, paper (the medium for printed books) and even silver and gold. Certainly, by the eighth century, but possibly earlier, the Buddhists also began embellishing sutras with illustrations, and, thereafter, until the early part of this century, an enormous amount of illuminated books were produced in most countries where Buddhism has prevailed. [Book # 136729]



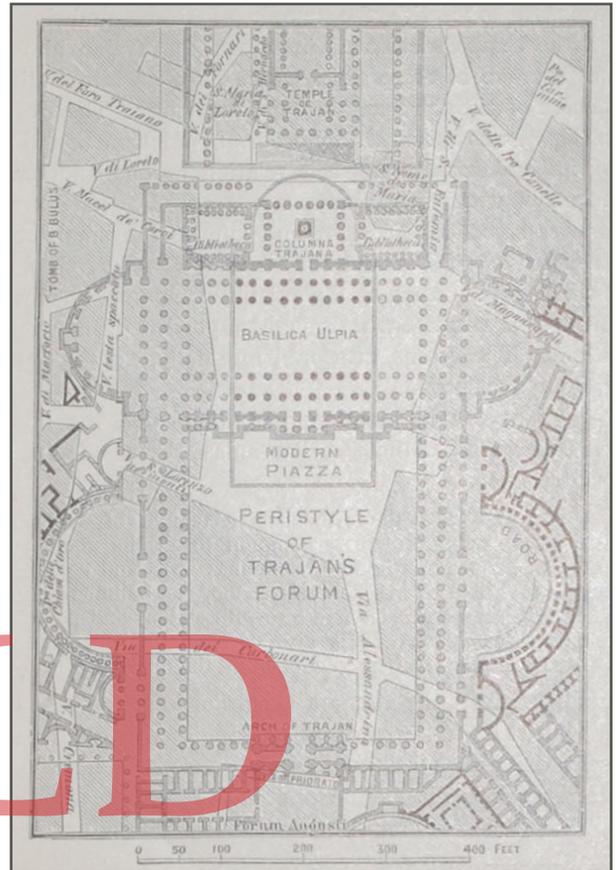
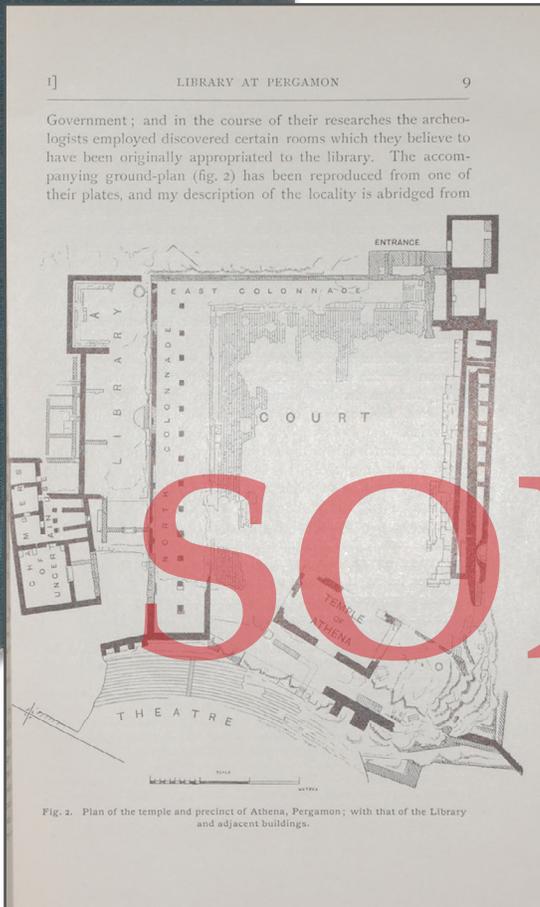
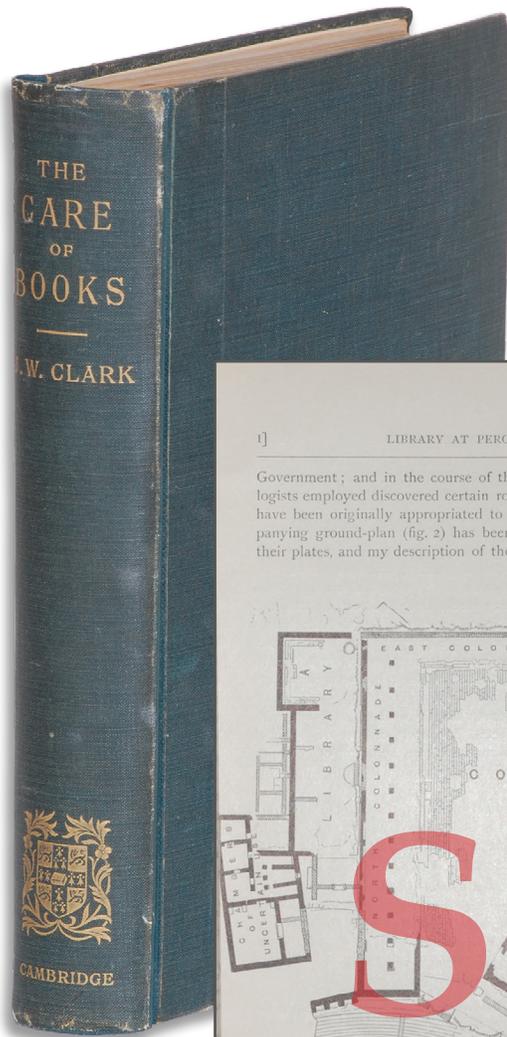
Pl. 4. Covers with Buddhist and foodstuffs. Fakatan, Gilgit, 19th - 18th century (?) Wood. Sri Prang Singh Museum, Srinagar, India.

Pl. 4. Illuminated pages of a *Pratipadimita* manuscript. India. Bihar, c. 10th Century. Paper leaf, each page approx. 51.0 x 4.5 cm. Los Angeles County Museum of Art. See also fig. 10.



Pl. 5. Buddha Taming the Mad Elephant, from the same manuscript as pl. 4.





## THE CARE OF BOOKS

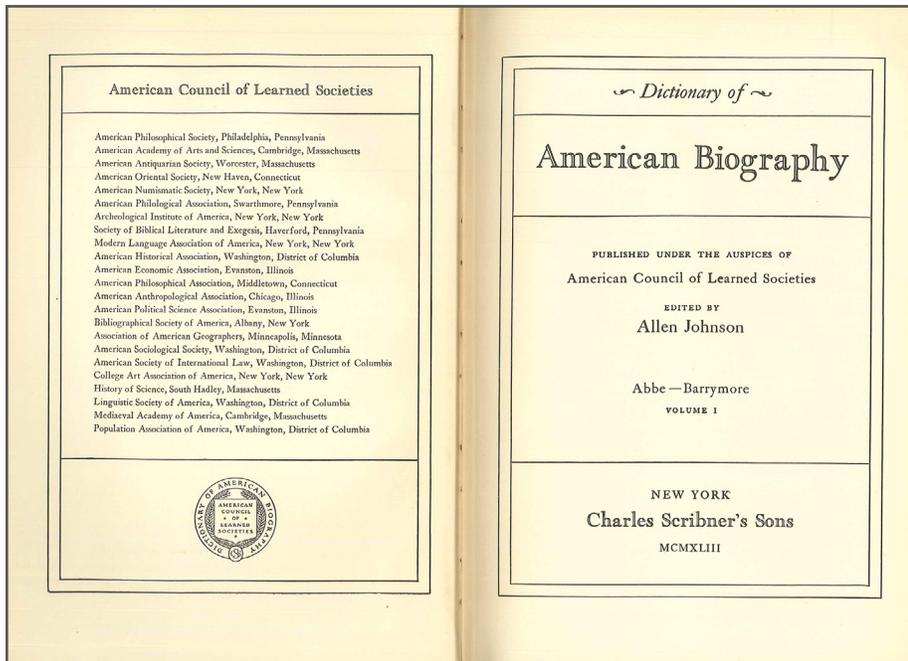
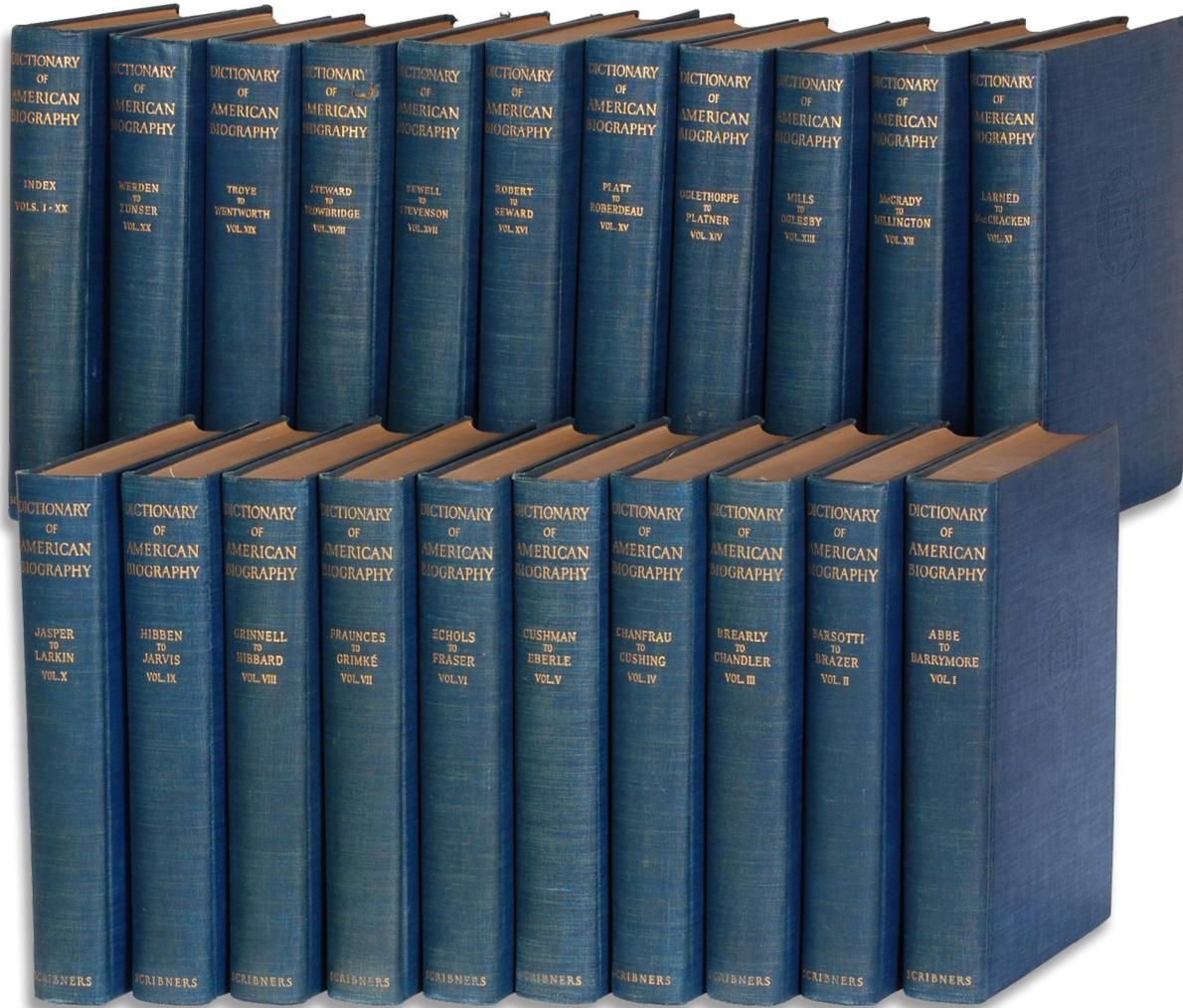
AN ESSAY ON THE DEVELOPMENT OF LIBRARIES AND THEIR FITTINGS, FROM THE EARLIEST TIMES TO THE END OF THE EIGHTEENTH CENTURY

by John Willis Clark

Cambridge University Press: Cambridge, 1909; tall thick 8vo., later cloth; xxvi, 352 pages. \$200

Second edition, reissued in 1909 from the 1902 second edition. (Webber p.46).

Expertly recased using the original boards and spine. Some foxing to preliminary pages, else fine. With 164 illustrations. Webber says that this is "truly a great book" and "is well indexed and highly recommended." A very scarce book. [Book # 119661]



## DICTIONARY OF AMERICAN BIOGRAPHY

edited by Allen Johnson and Dumas Malone

Charles Scribners Sons: New York, (1943); 21 volumes, small 4to., cloth. \$125

A monumental work financed by the American Council of Learned Societies. It remains the definitive work on American biography to date. Contains the twenty original volumes and the index. This set is lacking the first and second supplements. Ex-libris bookplate on front free endpaper of James Street, noted collector from Mississippi. [Book # 21308]

**BIBLIOTHECA  
VAN DER LINDE-NIEMEIJERIANA**  
A CATALOGUE OF THE CHESS COLLECTION  
IN THE ROYAL LIBRARY, THE HAGUE



## BIBLIOTHECA VAN DER LINDE-NIEMEIJERIANA

A CATALOGUE OF THE CHESS COLLECTION IN THE ROYAL LIBRARY, THE HAGUE FOREWORD BY L. BRUMMEL

by K. W. Kruijswijk

Koninklijke Bibliotheek: The Hague, Netherlands, 1955; 8vo., self paper wrappers; x, 342 pages, with index. \$150

Near fine copy of this first edition. This catalog is a record of several collections which have at widely varying periods enriched the Royal Library. The chess library of the well-known Netherlands scholar and publicist Dr Antonios van der Linde was acquired by the Royal Library in 1876. Van der Linde, who spent the first period of his life in his native Holland, was in 1876 appointed Librarian of the Landesbibliothek at Wiesbaden. This he remained till 1895, being

accorded the style of Professor in 1887. He published studies and bibliographies on the most widely varying subjects, in the first place on the invention of printing, but also on Antoinette Bourignon, David Jorisz, Balthasar Bekker and Spinoza. His various publications on the history of chess are specially important. In compiling his bibliographical writings in this field, his chess library of some 750 items, had stood him in good stead, and it is this collection which in 1876, before leaving for Germany, he sold to the Royal Library. At that time the Royal Library already possessed a small, valuable collection of books and manuscripts on chess which, when the Van der Linde collection was added, grew upwards of a thousand volumes. In 1948 there was a radical change. In June of the year Dr M Niemeijer presented his chess library to the "Netherlands" State to be placed in the Royal Library. The donor himself has given a fairly substantial account of his library. Dr Niemeijer took up collecting chess in 1924. In doing so he had much support from the late Mr G C A Oakam, whose collection largely form the basis on which the library was built. In 1929 and 1931 Dr Niemeijer bought many items from the library of J W Rimington-Wilson; in later years he

Bb

Bibliography

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2

acquired the collections of the Wiener Schach Club, of Dr F Palitzch at Dresden, and the Frenchman A de Gouyon, to mention only some. Shortly before and during the Second World War the large library of Mr H Strick van Linschoten at Delft was also acquired. In 1939 the library contained over 5700 volumes, and in May 1940 already more than 6300. During the war years Dr Niemeijer's collection was then stored in the Royal Library and when it became clear after the war that it would be difficult for the owner to accommodate it in his new home he decided to give it a permanent place in the Royal Library. [Book # 134690]