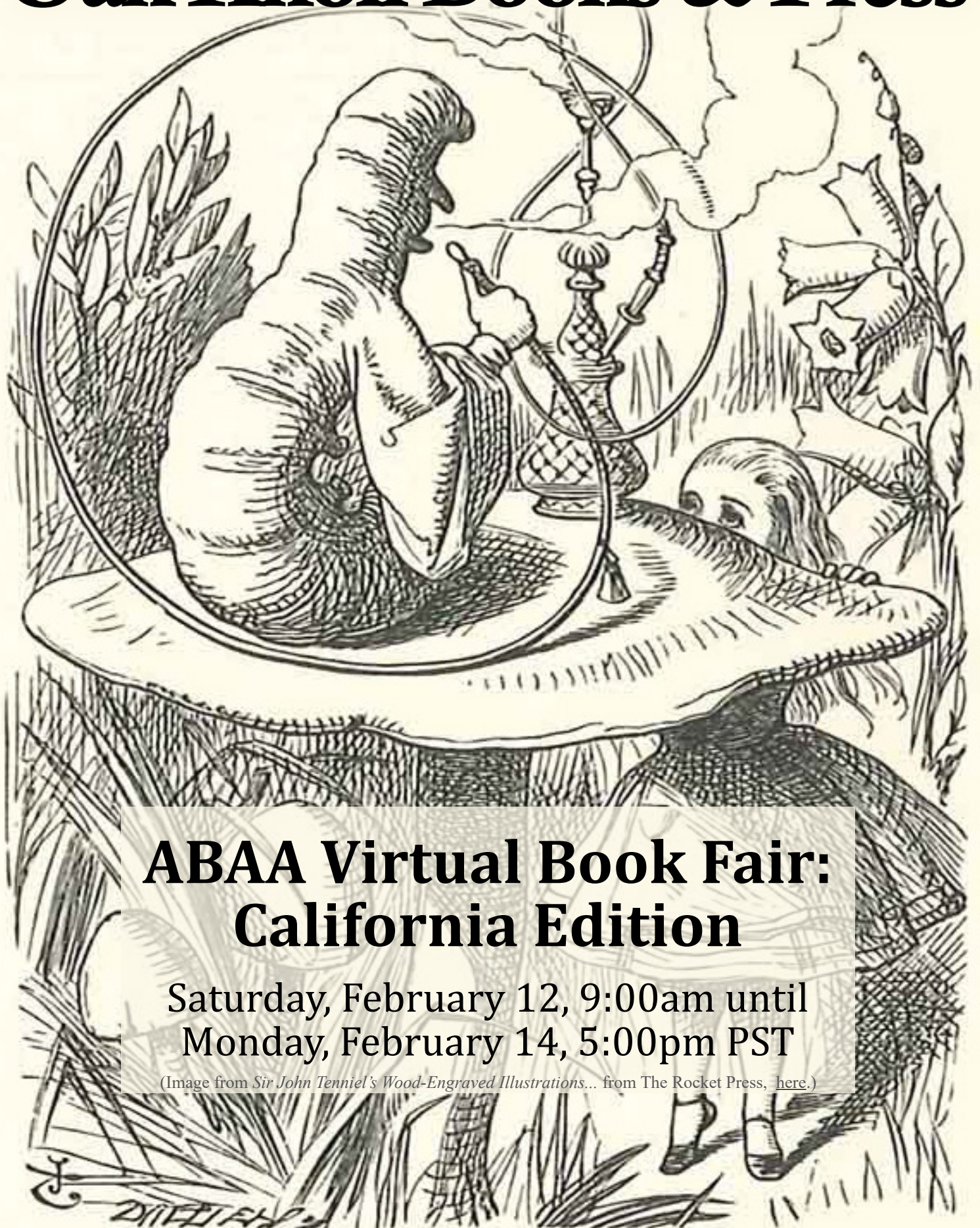


Oak Knoll Books & Press

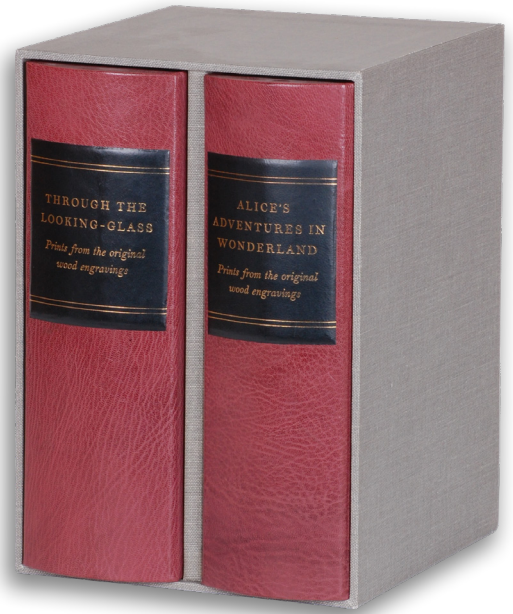
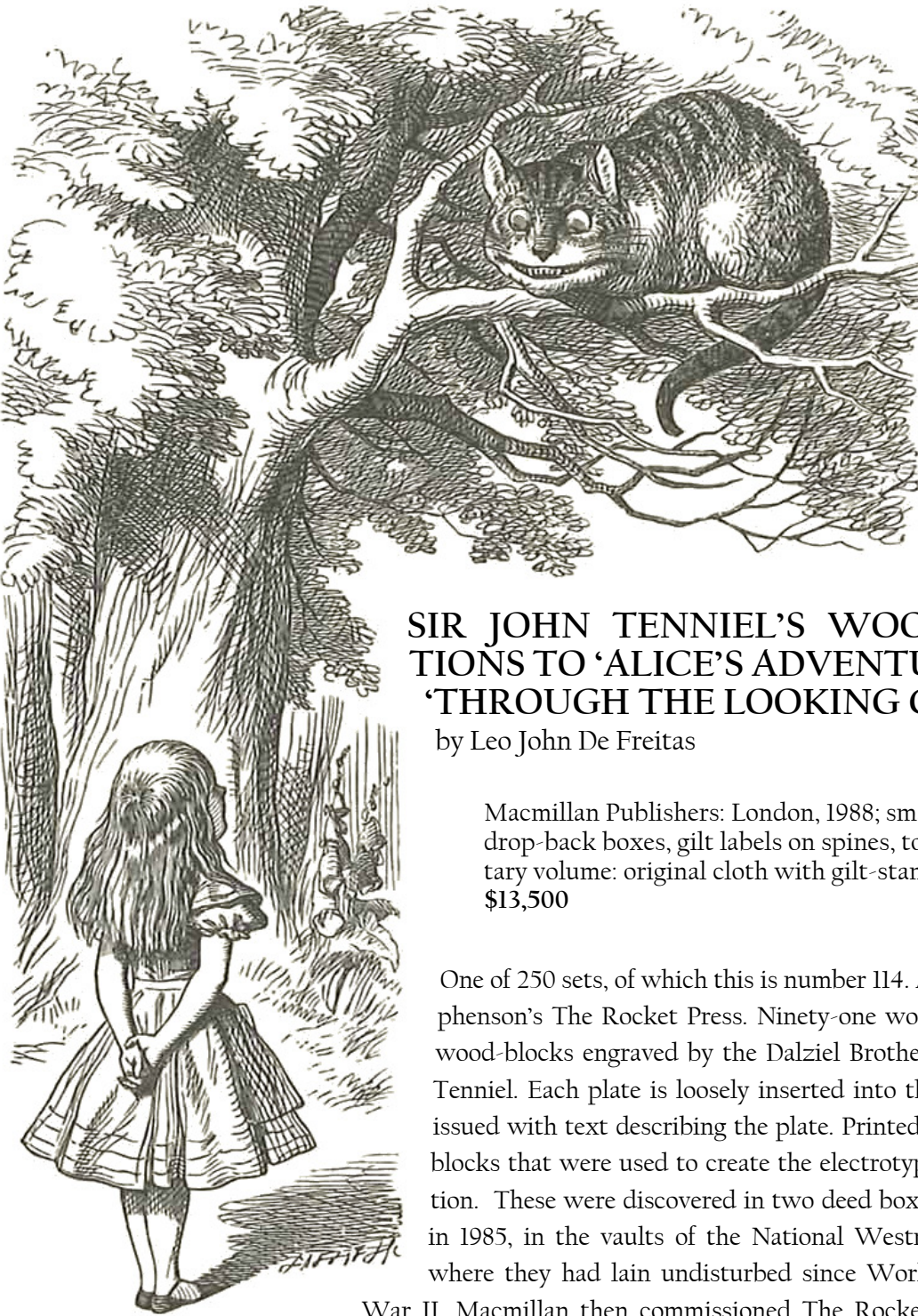


ABAA Virtual Book Fair: California Edition

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 www.oakknoll.com 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

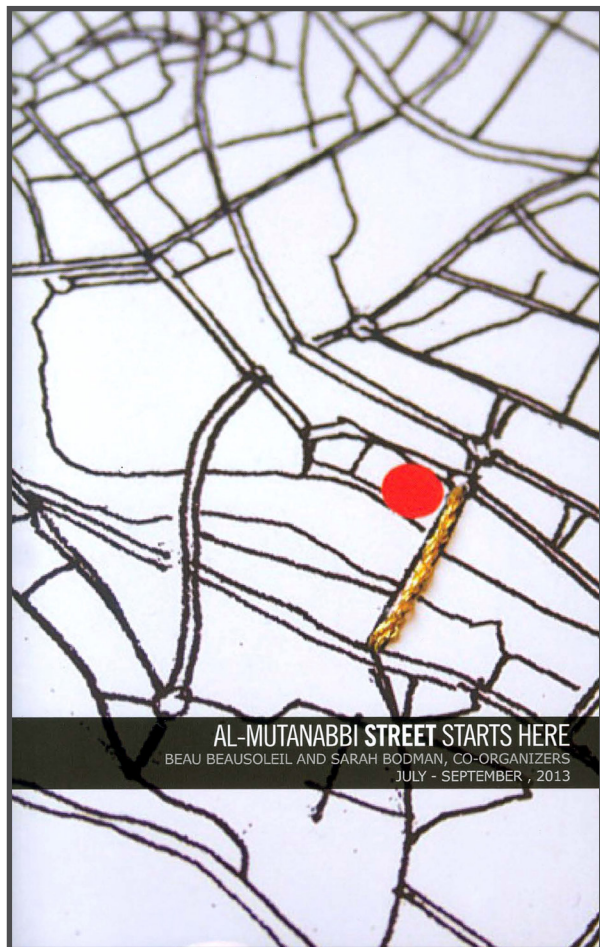
Macmillan Publishers: London, 1988; small 4to., two original morocco-backed cloth drop-back boxes, gilt labels on spines, together in cloth slip-case with the commentary volume: original cloth with gilt-stamped calf label to upper cover, cloth slipcase. \$13,500

One of 250 sets, of which this is number 114. 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 electrotypes after Tenniel. Each plate is loosely inserted into their own respective folder as issued with text describing the plate. Printed from the original boxwood blocks that were used to create the electrotypes for the first edition. These were discovered in two deed boxes belonging to Macmillan Bank in 1985, in the vaults of the National Westminster 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 electrotypes for each fresh printing. Only the block for 'Alice & the Dodo' was missing so Jonathan Stephenson used an electrotypes 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]





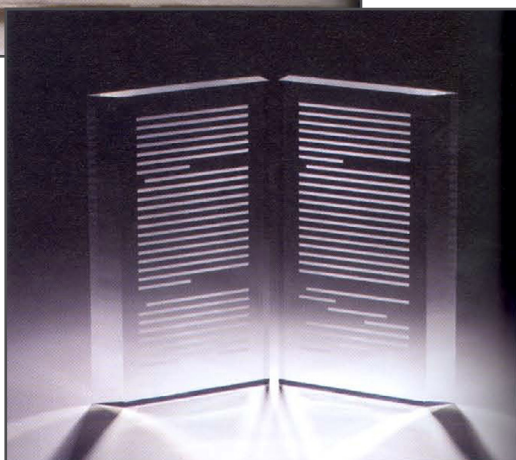
Center for Book Arts

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]



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 Baghdad'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 sours 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"

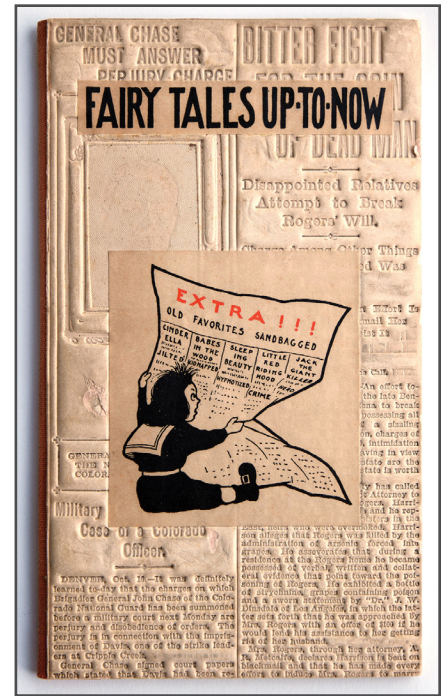
This collaboration imagines people standing on al-Mutanabbi Street with their noses in a book, until they were all blown up. The books survived, but the people didn't, thus *Remember: People of al-Mutanabbi Street* is a book of beauty, where the lives lost can live forever. Its distressed pages carry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

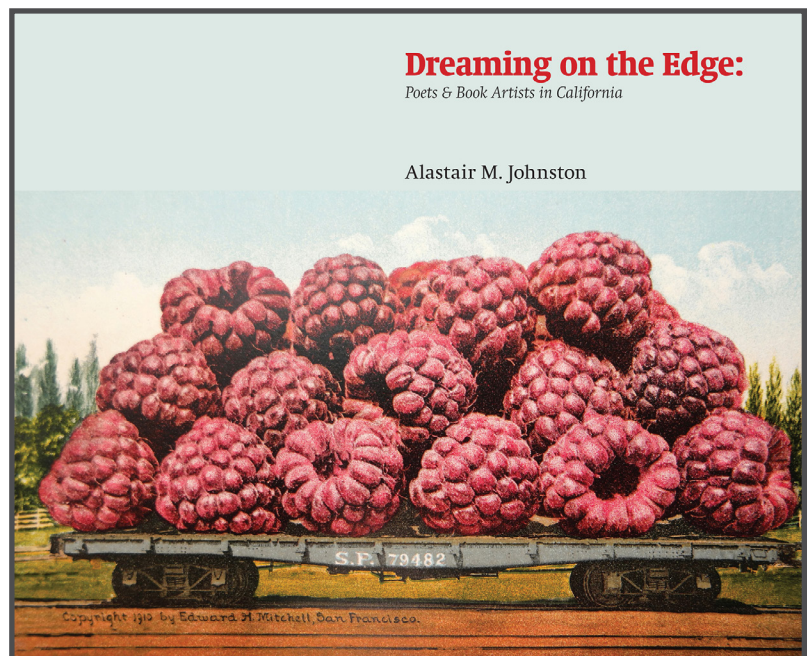
Praise for *Dreaming on the Edge*...

“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**'Mr. Zenger's
Malice and Falshood'**Six Issues of the
New-York Weekly Journal
1733-34With 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]

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 loaded the Council with his cronies, and was in the habit of not summoning those of its members who were *Morriane* 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.

NUMB. VII.

*A Vote of the Council of November 2^d 1734 ordered Numb. VII.
this Paper to be burned by the hands of the common hangman,
near the Gallows.*

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 Ex-
pectation, that you have sold off
almost three Editions of June
and of Your Papers.

In all public Papers great regard is to
be had to Truth; but your No. V. Ar-
ticle New-York, Dec. 3^d, where it is said,
That the Inhabitants of Cape Brittain
were dilute of Provvisions, and that to
supply the Want of them the Sloop *Le Ce-
sar* was sent thither, did not meet with in-
finite Credit; because it was supposed to be
taken from the New-York Gazette, N. 423.
which, if I am rightly informed, is a Pa-
per 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 of

WILLIAM LIGGETT late of Bight, Mari-
ner, aged about 15 Years, being daily found
on the holy Evangelists, on his Quilt de-
sign, That some Time in September last he came
from Bight, to Cape Brittain in the Sloop five Pro-
visions, and that about the 21st of October at Cape
Brittain, *Annie McGraw* was then Master of the
Sloop, who told the said Sloop to *Carle Bay*, says
that all the Time he was at Cape Brittain, he heard
of no Scarcity of Provvisions, tho' he was shore at
Loudon every Day, until the Time they were
coming away, and then they heard it only from
the common and People that came along with
them in the Vessel, which Vessel is the said Sloop
Five Brothers, by the Name of *Le Cedar*, that fall-
ed this Day from New-York. Says, he verily be-
lieves there was no Scarcity of Provvisions there,
not only because he heard nothing of it in Loud-
burg; but also while he was there, there came a
Ship and a Brigantine from Canada, and a Schooner
from Pittsburgh, with Provvisions; and as they
were coming out, they spoke with the Sloop and a
Brigantine from Pittsburgh going into Loudon, which
he verily believes were carrying Provvi-
sions, because he saw five 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*,
methought 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 Pro-
duction 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
Plagiary, I was willing to resolve it into *Gordon*:
But then I was at a Loss by what Casuistry to
reconcile that Inconjunction, 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 Transla-
tion of *Tacitus*; where I found those fine Reflec-
tions, and just Observations (so artificially 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 Perfor-
mances, 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,
as of exact Propriety, and as even and impartial in
the Letters in which they were printed at
London, as they are now swolen 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-
steem'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 Fideniue,
Libellus.*
*Sed Male Quum recitas, Incipit esse
tuum.*

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
Danitzk, 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
Universalis, 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 ex-
treme uneasiness at the new Projects concerted
by France, Spain and Turin, in relation to the
business of Italy. The Duke *Coscia*, who contin-
ues his Residence at *Vienna*, has remitted
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 publish-
ed, 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 Sor-
row and Calamity that the whole Family lies
under by that wicked Attempt, was not suffi-
cient, 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 attempt-
ing to ravish, warranted their Proceedings on
the Trial. And these Gentlemen would have 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 Pro-
duction of Mr. Zenger's Malice and Falshood,
only till better confirm'd than by his own
publishing? I fear if he goes on in 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 Goal of this City of *Porth-
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
the Council of Nov. 2^d 1734 to be burned by the hands of the common
hangman, near the Gallows.*

Numb. XLVII.

THE
New - York Weekly JOURNAL.

Containing the freest Advices, Foreign, and Domestick.

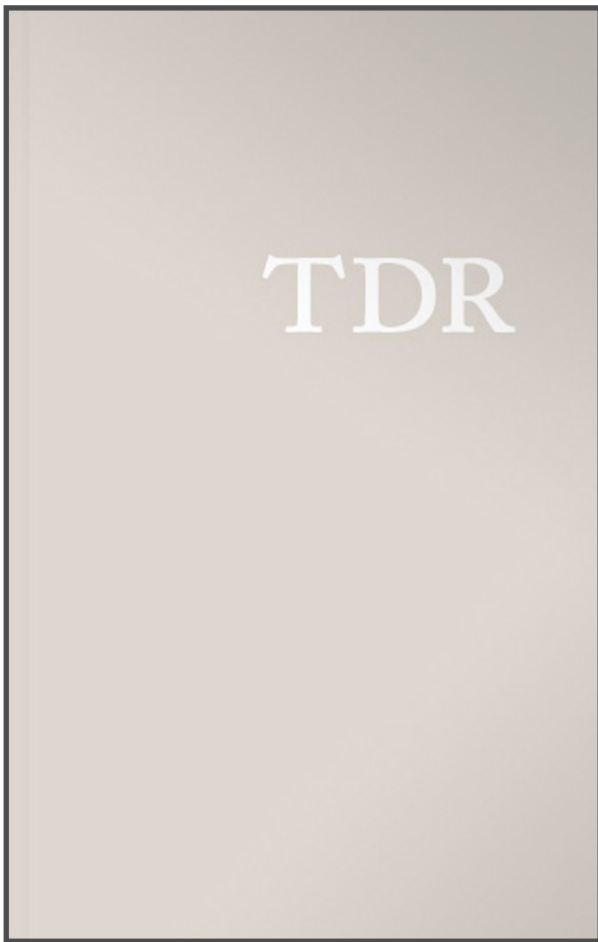
MUNDAY September 23d, 1734.

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 Gov-
ernours voting in Council,
what will become of the Sup-
port of Government? Our Governours
(in fact) have always done so, and believe
they do so in the Neighbouring Govern-
ments of *York* and *Pennsylvania*, &c. and I
never heard that the Councils (whose Bu-
siness it was) either there or here, ever op-
posed the Governours's Sitting and Acting
in Council: And, Sir, do you consider
the dangerous Consequence of a Nullity of
Laws? The Support of Government, an-
swered the Lawyer, is but temporary, and
in a little Time will expire by its own I-
mitation: But were it perpetual, I can't
understand how a Government is support-
ed by breaking the Constitution of it; that
seems a Contradiction in Terms, and like
Shaking up a House by pulling it down.
But if you mean by the Support of the Gov-
ernment, the Support of the Governour
and of you Officers, I see no Reason why
that should be at the Expence of the Consti-
tution, 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
any Attack made upon it. I cannot fey-
fence the People they represent are in Gen-
eral I see the Journals of the Assembly lying
there, search them, you will find an Assem-
bly remonstrating against the mad Prac-
tices 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 *Fin-
ter* (who was a Man as temperate as 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 dis-
puff the Messengers that brought them, on
the Pretence that they ought to have
been delivered to him: If he had; That
Assembly confiding 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 Remarking, 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
former Governours: Some of them have
had Impudence enough to call every Oppo-
sition to their unvarnished and extrava-
gant Actions, and the duplicable Wretches
they employed to promote their Purposes,
a Refinance and Opposition of the Royal
Privileges of the Crown: And, Sir, (with
Submission) I think their Practices
ought never among sober and free Men to be
alleged as Precedents fit to follow. —

What the Governours of the Neighbouring
Governments of *New-York*, *Pennsylvania*,
&c. have done, I neither do, nor am con-
cerned to know, any more than they are
with what our Governours do or have done
here: The Constitution of their Govern-
ments 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; I
ought they or any of them to meddle with
us, it is of *Jersey* I speak; and of *Jersey*
I would be understood to speak; and of no
other Place whatsoever. As to your Null-
ity of Laws, I take that to be a Sort of
Bug.



THE TYPOGRAPHIC DESK REFERENCE

by Theodore Rosendorf

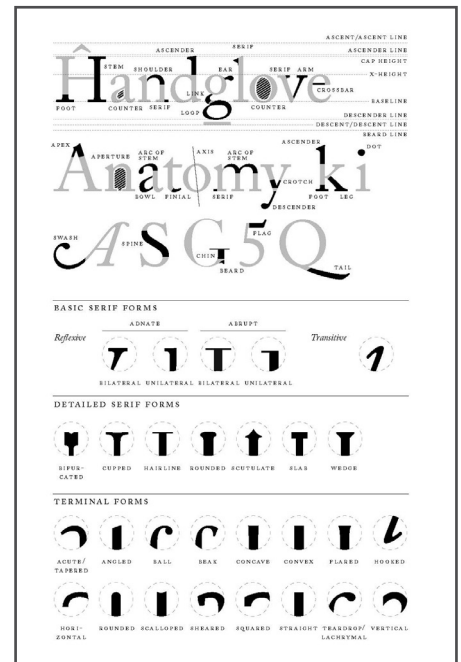
Oak Knoll Press: New Castle, Delaware, 2016; 5.5 x 8.5 inches, paperback; 368 pages. ISBN 9781584563112. \$24.95

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; Anatomy & Form

The four main sections
- 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

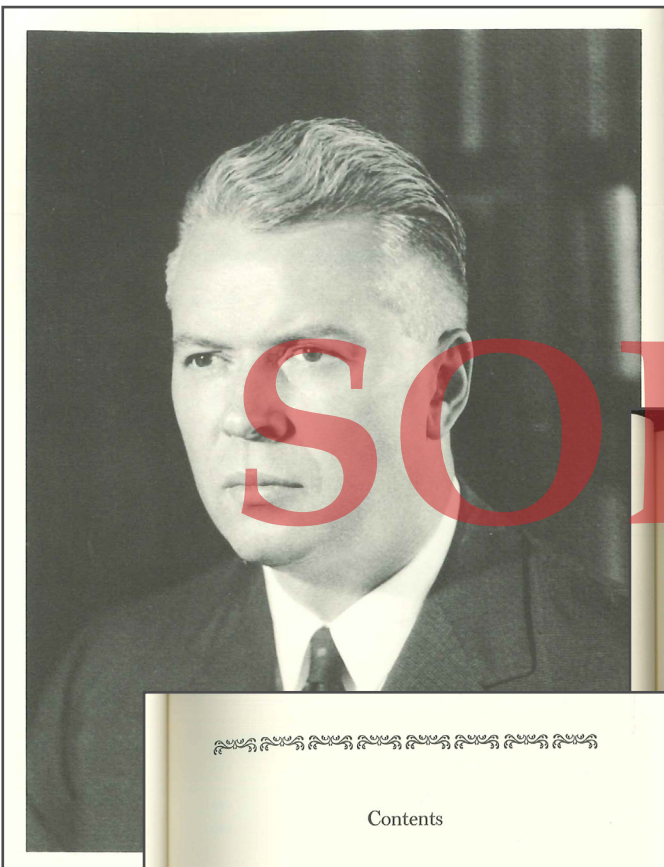
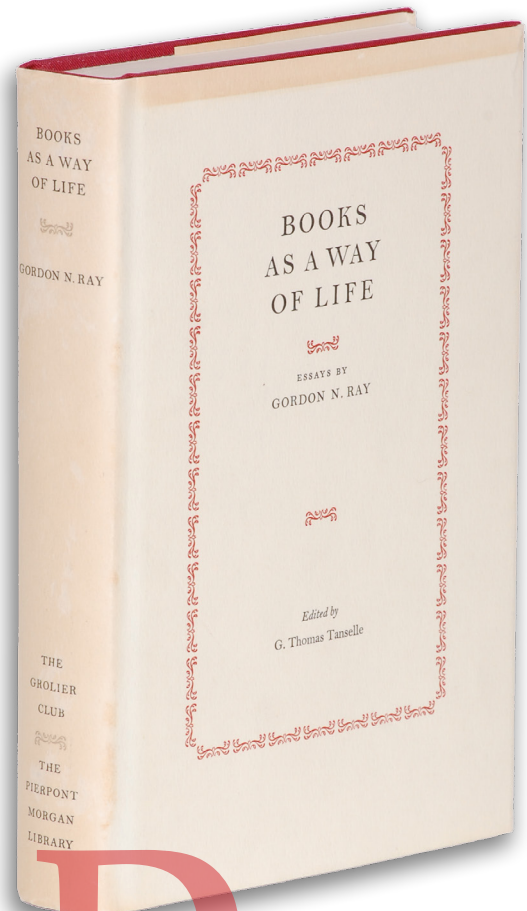
Hardcover edition available
on our website [here](#).

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]



A 19th-Century Collection: English First Editions [1964]

IN THIS and a subsequent article I propose to describe the formation of a library of 19th-century books. As the reader will learn, I have passed through several phases as a collector, and I should be distressed to think that there were not others still to come. My principle has been to collect whatever attracted me most at the time, but through the years a kind of plan has emerged. My center of interest has become, and is likely to remain, English and French books of the 19th century. For collecting purposes, however, I begin the 19th century in 1789 and end it in 1914, and I do not hesitate on occasion to add books which appeared some years before or after these dates. Within this liberally defined "century" I have concentrated initially on original editions, chiefly of literary works, which are the subject of this article, and latterly on the book as a physical object, which will be the subject of a second article. The interest of my story for fellow-collectors, I think, lies chiefly in seeing what has been done in fifteen years by a private individual of relatively restricted resources through steady buying, chiefly in bookstores, to a much smaller extent from catalogues, and only in a minor way at auction.

I suppose that collectors are born, not made. Certainly many individuals are never tempted by "the tickling sense of property" which, according to Charles Lamb, impels one to collecting. At any rate, I began collecting as a small boy in a northern suburb of Chicago. I vividly remember a philatelic phase, starting when I was ten, which culminated in the discovery by a friend and myself in his family's attic of a trunk filled with postage stamps, most of them still on envelopes

Published in *Book Collector* 13 (Spring 1964): 33-44.

3

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Officina Bodoni

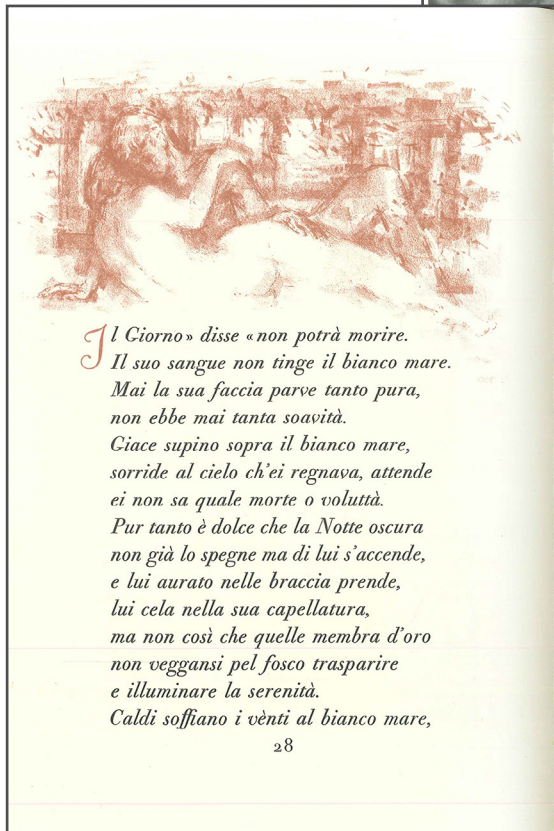
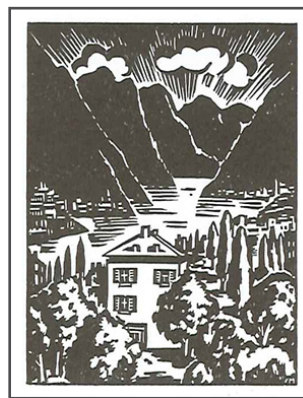
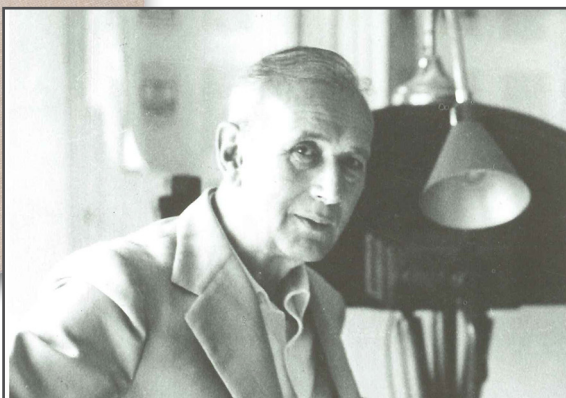
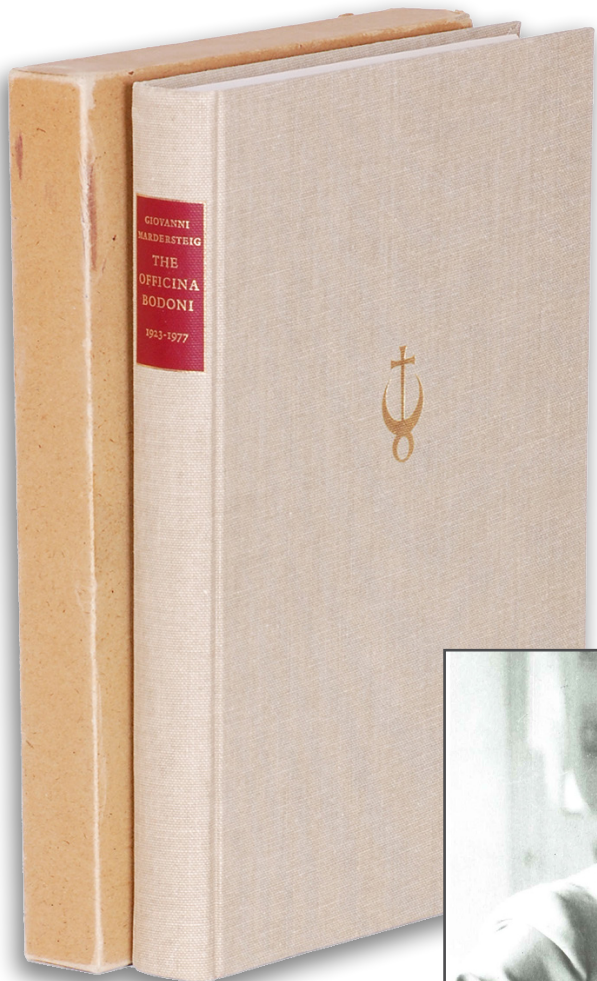
THE OFFICINA BODONI

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 En-
glish. Prospectus loosely inserted. A fine copy. [Book # 4644]



*Il 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,
sorrìe 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 celsa 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,*

28

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 Clau-
dio 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 draw-
ing 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.

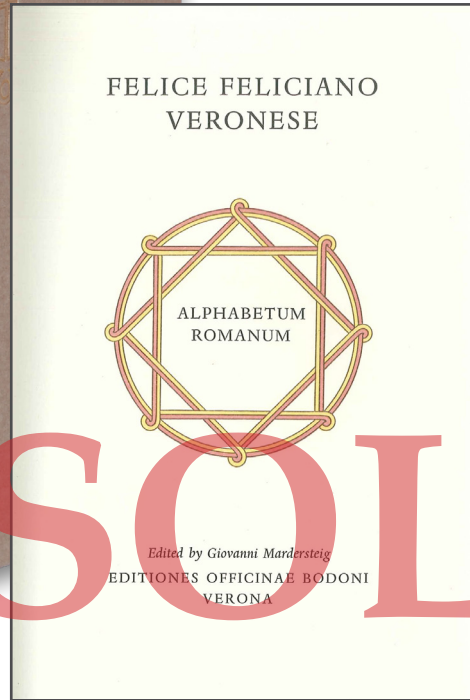
[39]

[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.

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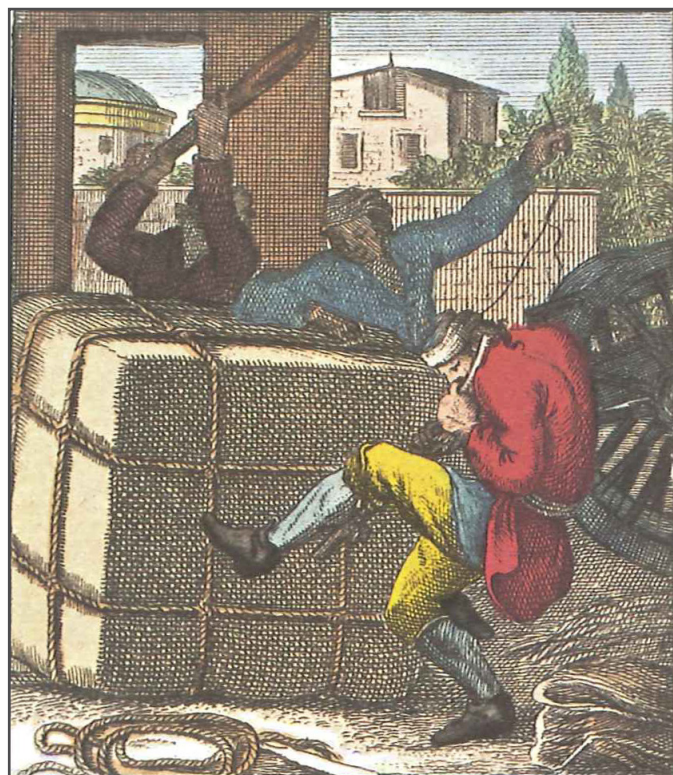
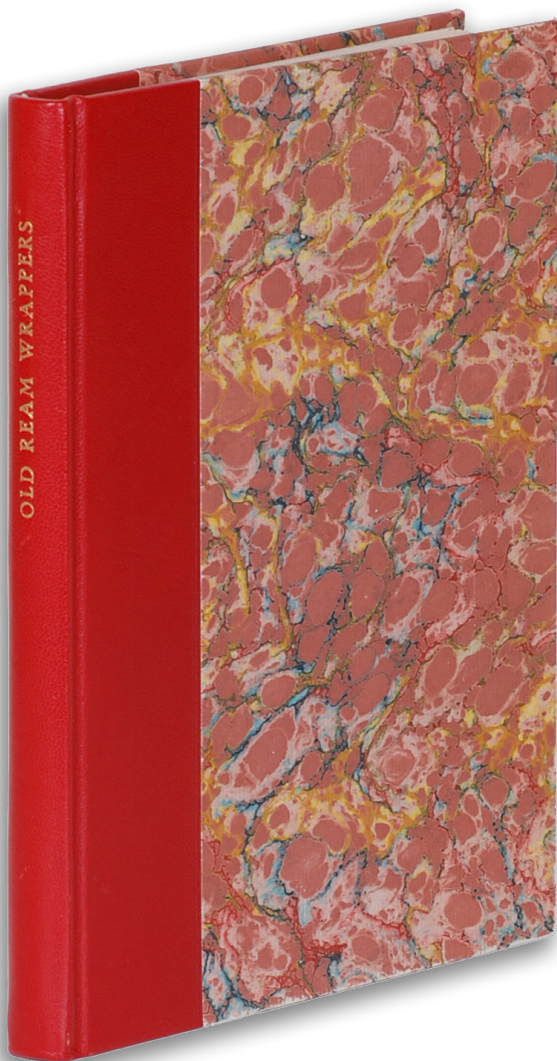
Officina Bodoni

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 re-
productions of a ream wrapper is not present. A fine
copy. [Book # 95993]



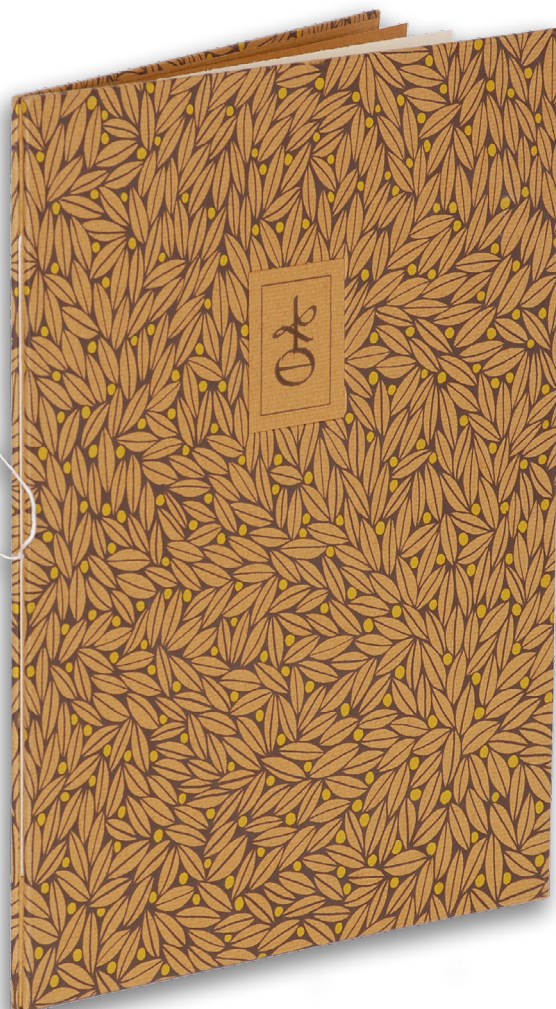
Plain Wrapper Press

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.

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Brendan Gill

WOOINGS

five poems by Brendan Gill



Plain Wrapper Press

Allen Press

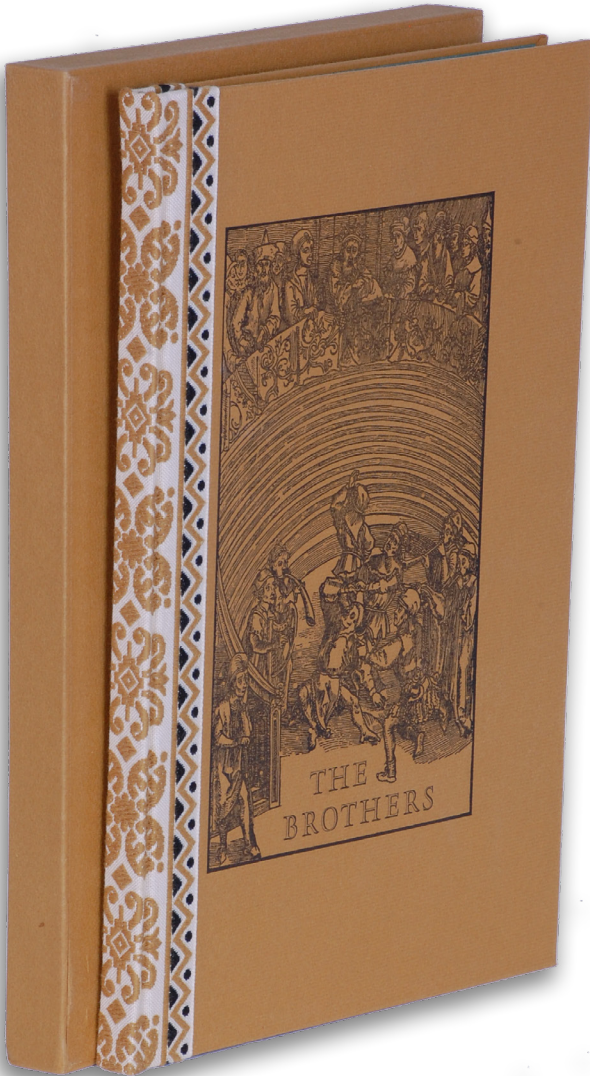
THE BROTHERS

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]



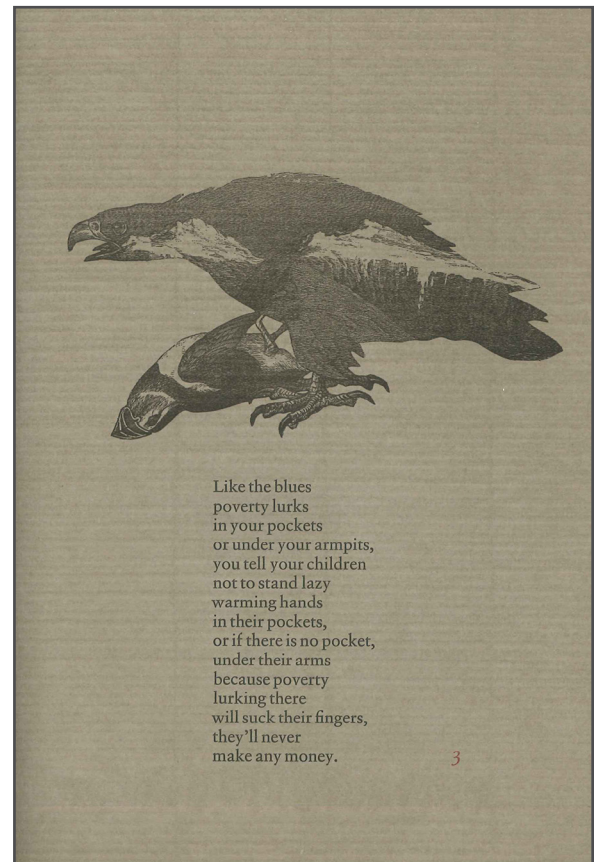
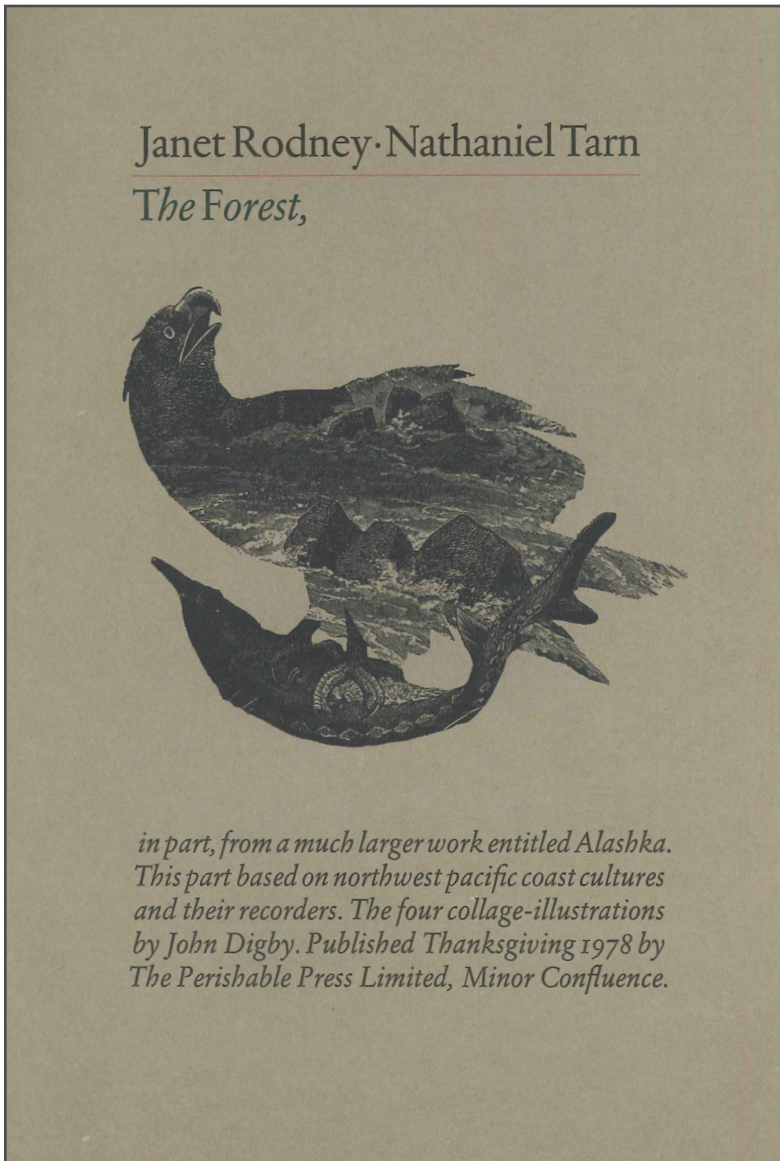
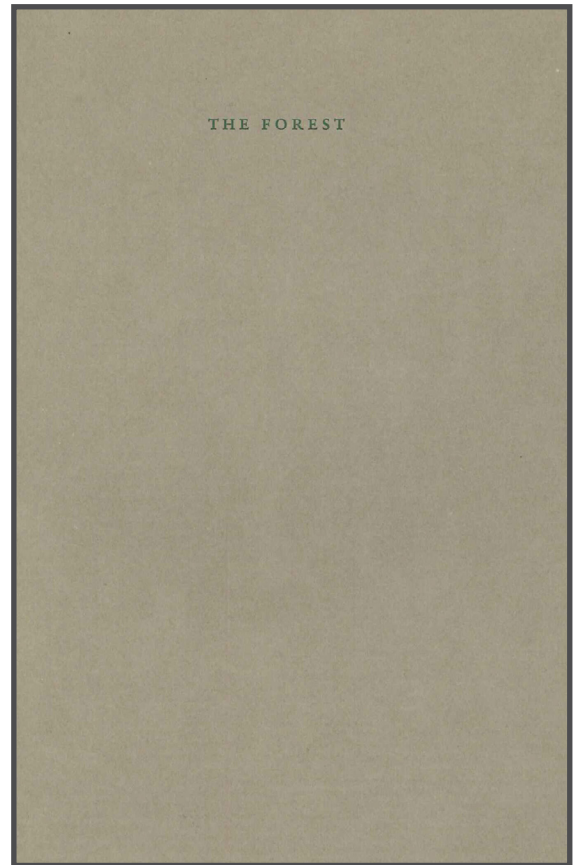
Perishable Press

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), 11, (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.

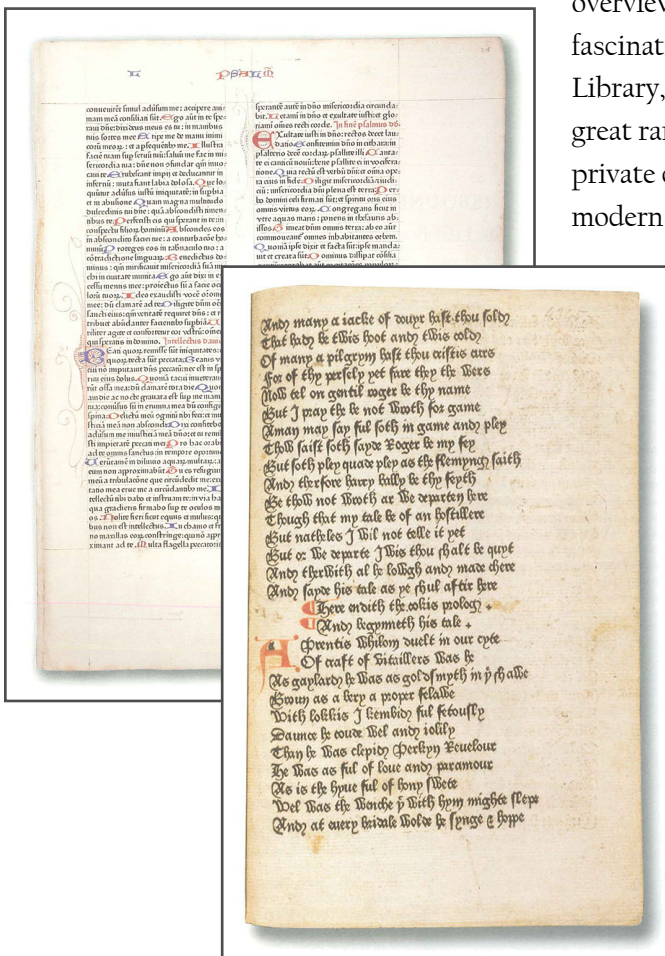
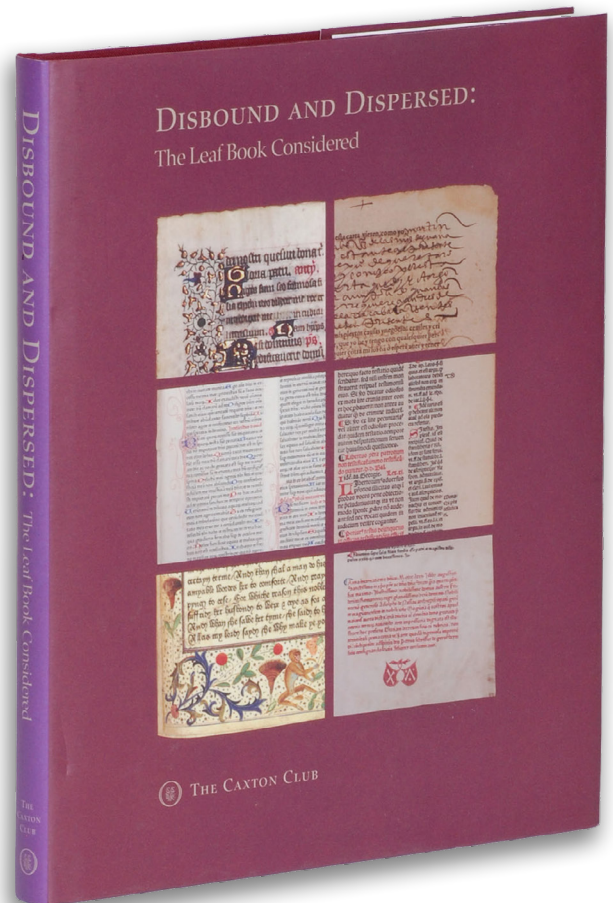
Introduction by Christopher de Hamel; Catalogue by Joel Silver; Contributions by John P. Chalmers, Daniel W. Mosser and Michael Thompson. In this book, which accompanies a traveling exhibition of the same title, the noted scholar Christopher de Hamel (Corpus Christi College, Cambridge University) provides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

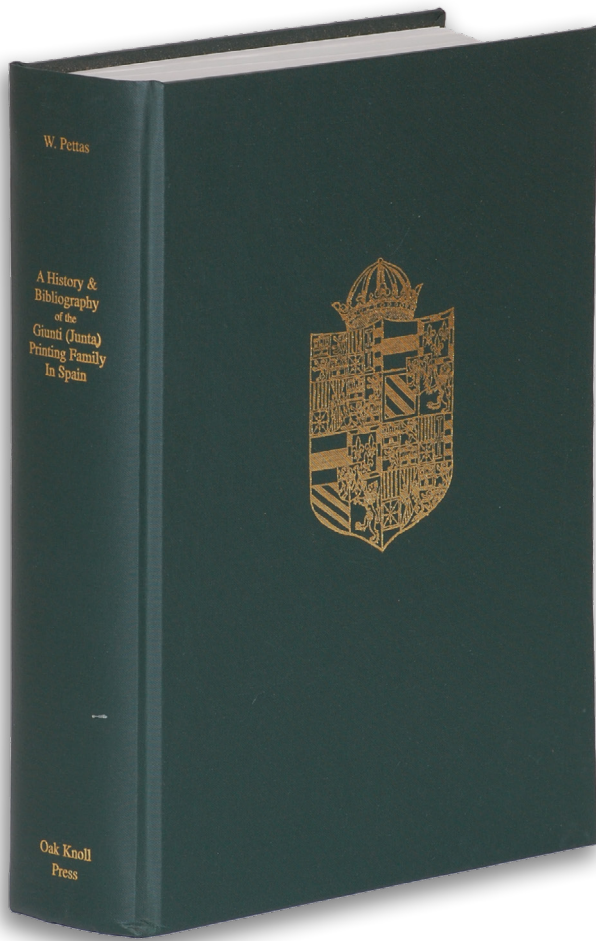
overview of this

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 VARECIO 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]

A History & Bibliography of the Giunti (Junta) Printing Family in Spain 1526 - 1628

This Work Covers 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

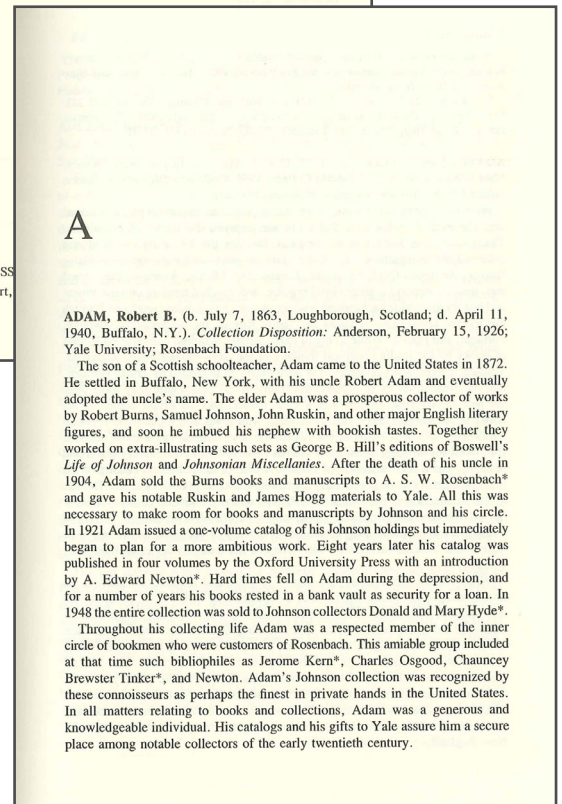
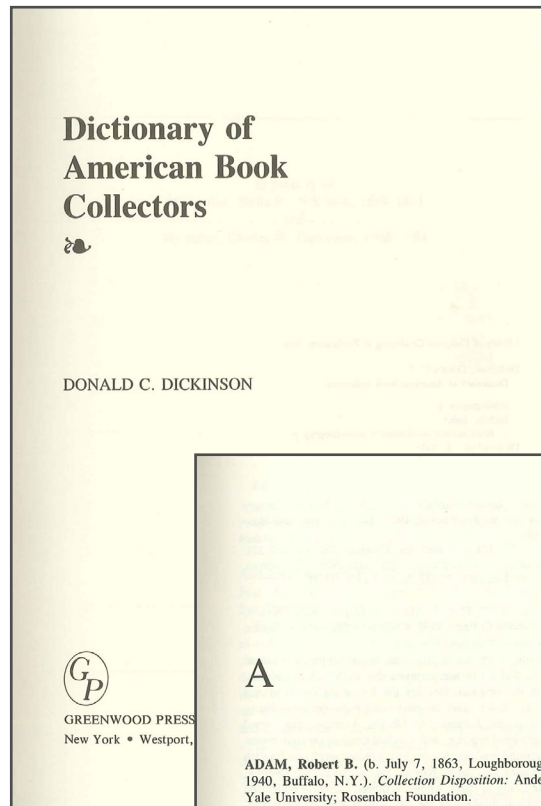
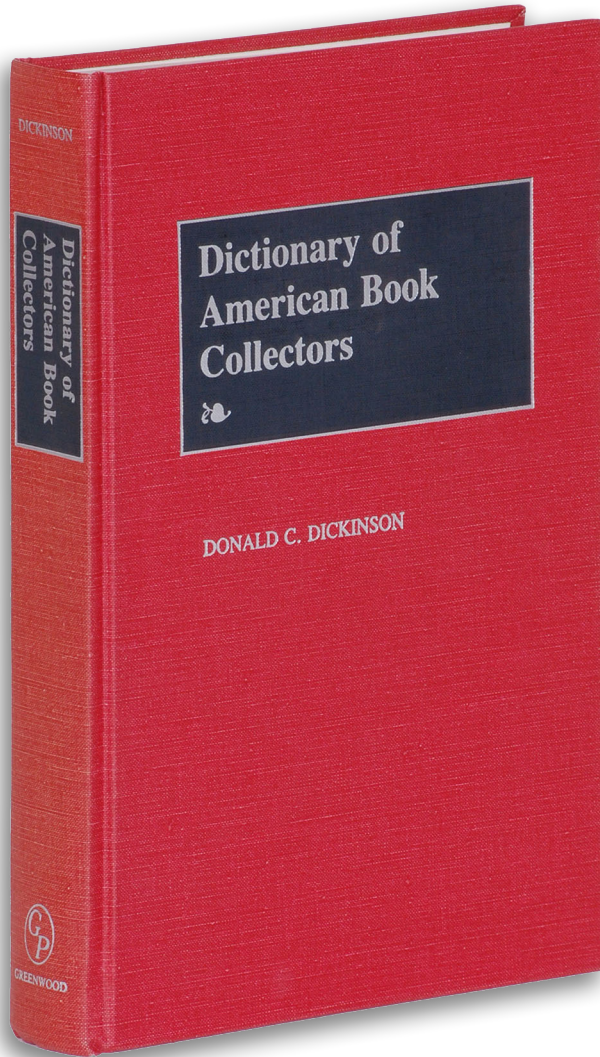
And a Bibliography of the Press of
Juan Bautista Varesio in Burgos, Valladolid & Lerma

By William Pettas

OAK KNOLL PRESS
New Castle, Delaware
2005

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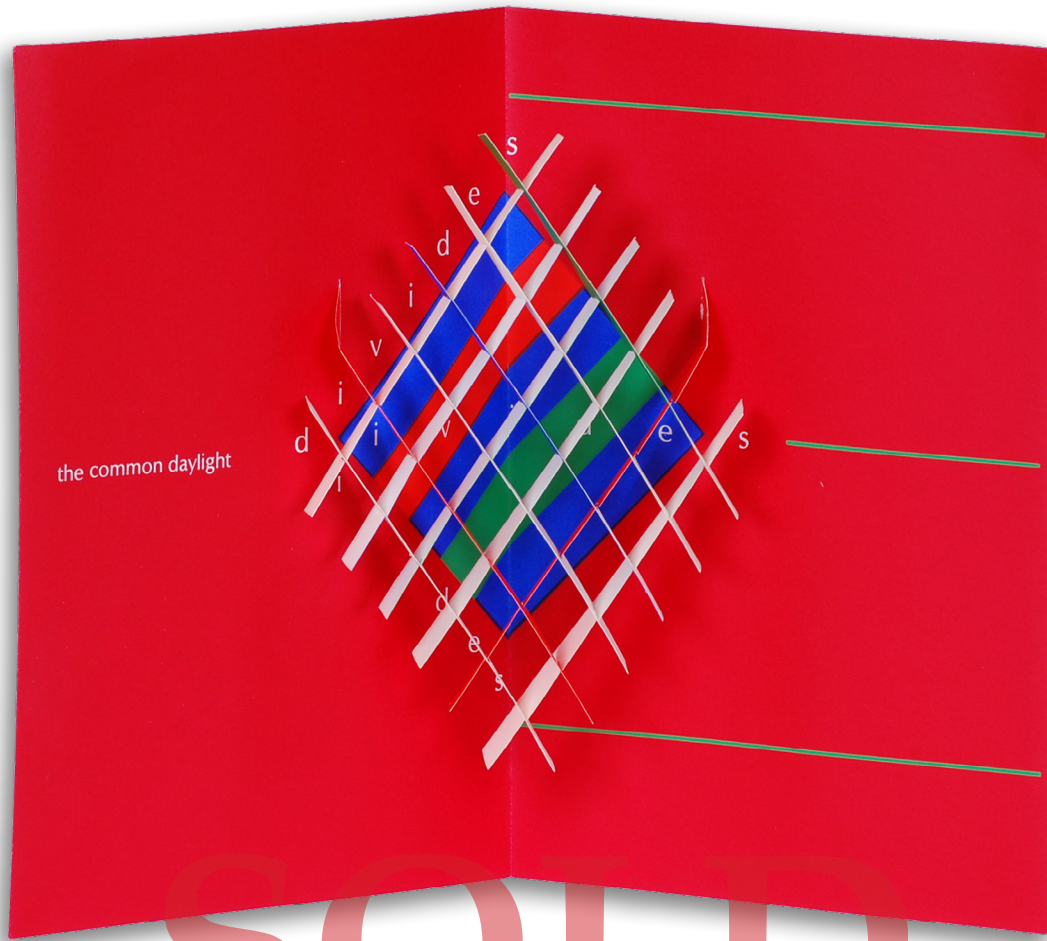


DICTIONARY OF AMERICAN BOOK COLLECTORS

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]



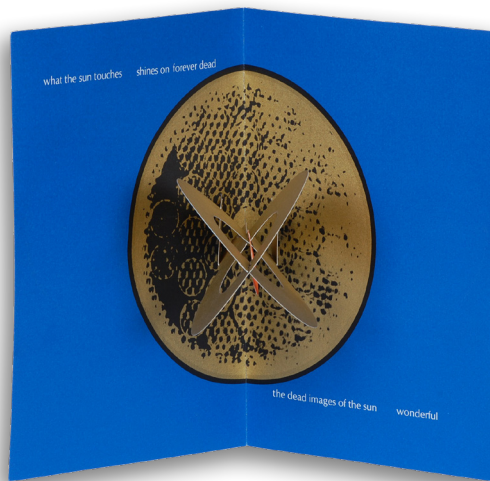
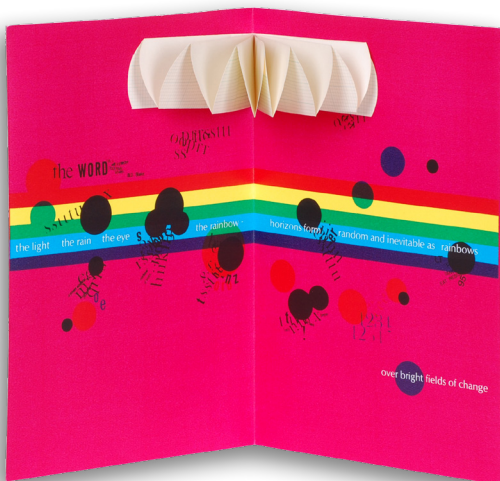
Circle Press

BLUEBEARD'S CASTLE

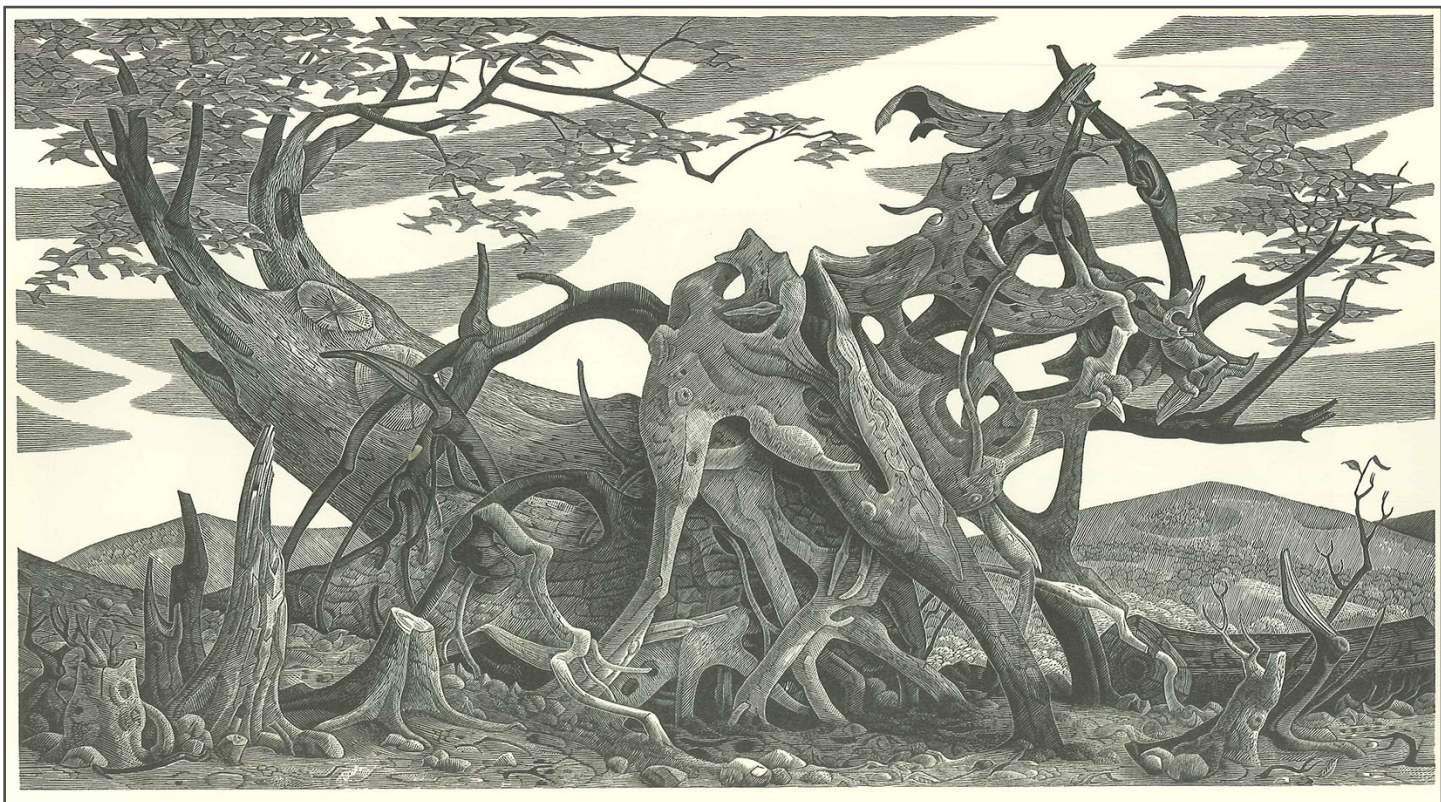
by Roy Fisher

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 ENGRAVINGS

by George Mackley

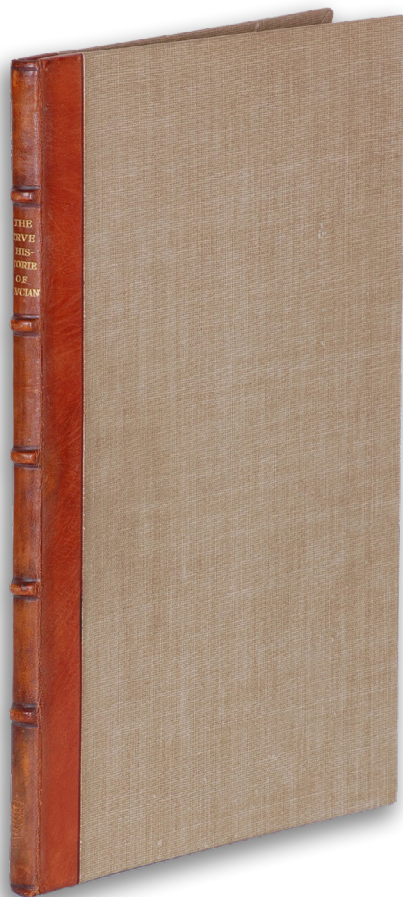
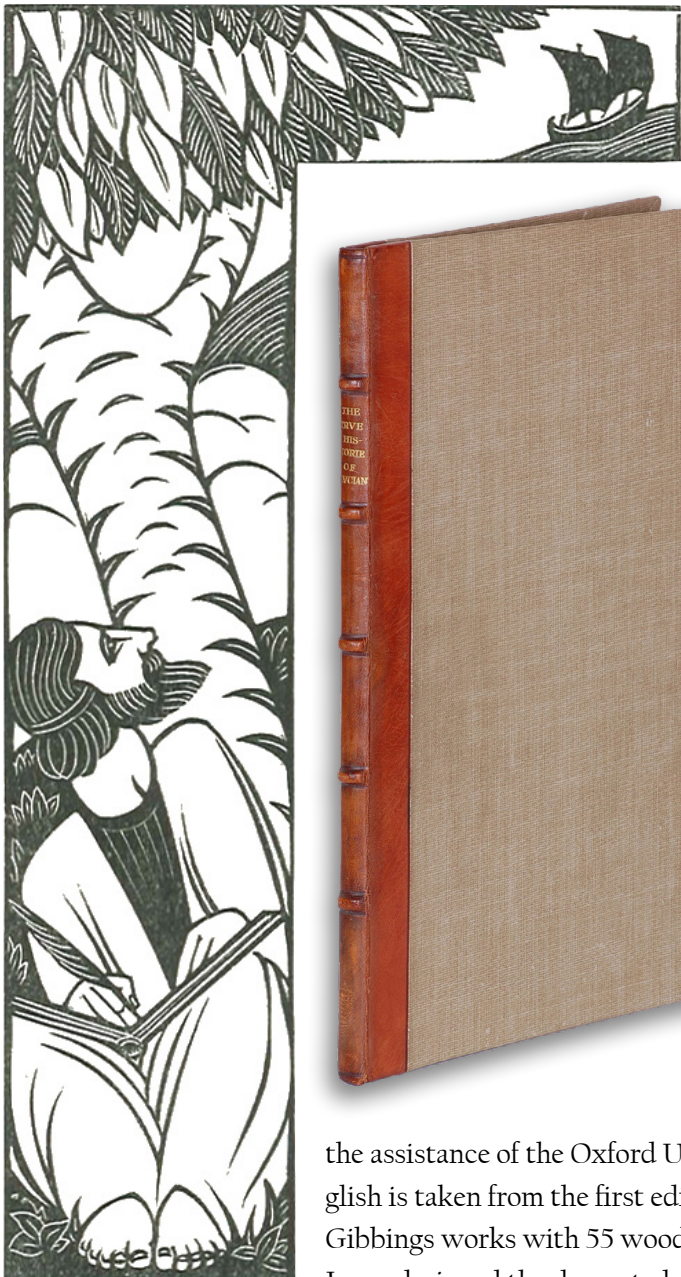
The work of Monica Poole, when it was first seen, made its impact on a far smaller audience than it does now. This is not surprising, for its characteristics are, in many ways, outside the main stream of the wood-engraving tradition of subject and interpretation. It has a certain quality of strangeness and remoteness; so has the work of Gertude Hermes, Blair Hughes Stanton and Agnes Miller Parker. Their work too shows a deep penetration of aesthetic experience. Those who seek an understanding of their work are assisted by opportunities of seeing it in the fine books which they illustrated.

Monica Poole however, has confined her work in the main to making what might be called 'collectors' prints'. Those collectors who acquired examples of it could study the subtleties and depths of the work with a growing awareness of the import of what she sought to express. Those who saw the work only occasionally in a gallery had less opportunity of

5

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 TROPOSCOPE****[THROUGH THE TROPOSCOPE]**

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

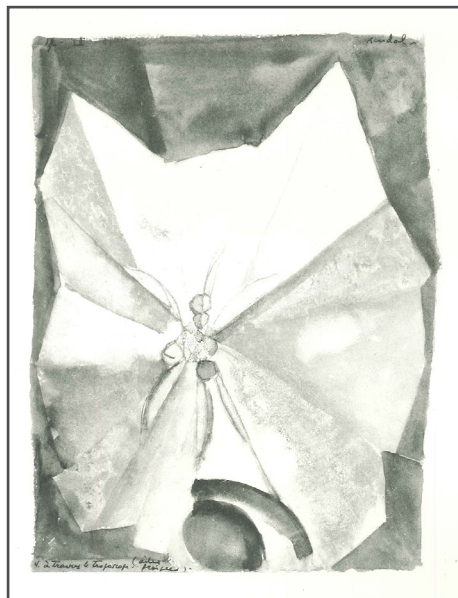


Produced in an edition of 112 copies, of which this is one of 10 deluxe copies numbered in Roman numerals. Leather spine of box faded, with small stain along top rear. Clamshell shows some minor shelfwear. Bookplate on the front pastedown of the blue morocco binding of Robin Satinsky. Overall a beautiful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

**IN THE NAME OF GOD**

THE MERCIFUL, THE COMPASSIONATE!



HE WHONARRATETH THIS TALE IS ABU OBEYD, AND HE SAITH: WHEN I TOOK NOTE AND PERCEIVED THAT THE SOULS OF MEN WERE IN PLEASURE TO HEAR GOOD STORIES, & THAT THEIR EARS WERE COMFORTED AND THAT THEY MADE GOOD CHEER IN THE LISTENING, THEN CALLED I TO MIND THE TALE OF THE AGHEYLI

JABER AND HIS MARE, AND OF ALL THAT BEFELL HIM AND HIS PEOPLE. FOR THIS IS A STORY OF WONDERFUL ADVENTURE AND MARVELLOUS STRATAGEMS, & A TALE WHICH WHEN ONE HEARETH HE DESIRETH TO HAVE IT EVERMORE IN REMEMBRANCE AS A DELIGHT TASTED ONCE BY HIM & NOT FORGOTTEN.

And the telling of it is this:

The Emir Abu Zeyd the Helali Salame was sitting one morning in his tent with the Arabs of the Beni Helal and the Lords of the tribe. And lo, there appeared before them in the desert the figure of one wandering to and fro alone. And this was Ghanimeh. And the Emir Abu Zeyd said to his slave Abul Komsan, "Go forth thou, and read me the errand of this fair Lady & bring me word again." And Abul Komsan went forth as he was bidden, and presently returned to them with a smiling countenance, and he said, "O my Lord, there is the best of news for thee, for this is one that hath come a guest to thee, and she desireth something of thee, for fate hath oppressed her and troubles sore are on her head. And she hath told me all her story and the reason of her coming, and that it is from her great sorrow of mind; for she had once a husband, and his name was Dagher abul Jud, a great one of the Arabs. And to them was born a son named Amer ibn el Keram, and the boy's uncle's name was En Naaman. And when the

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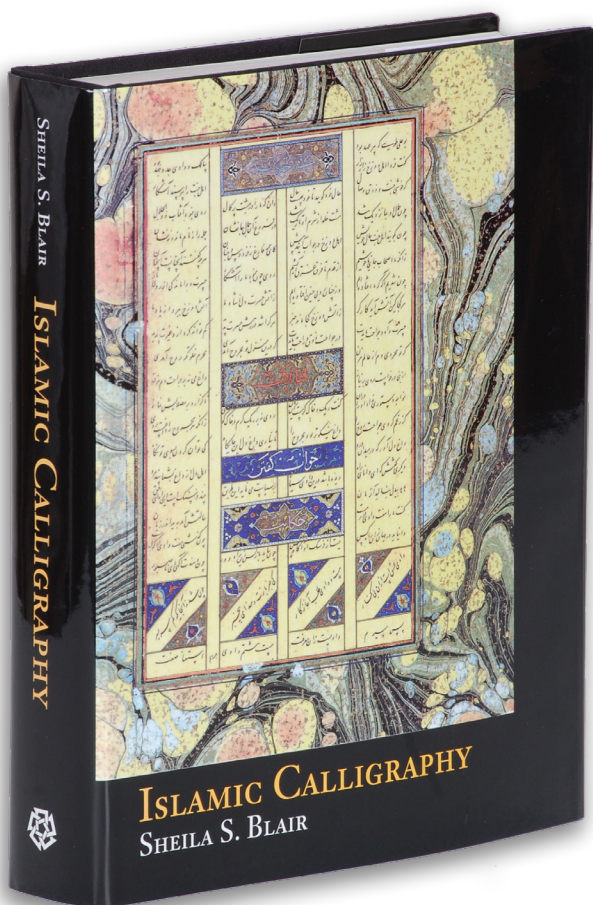
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*Calligraphy***ISLAMIC CALLIGRAPHY**

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]

