

# Oak Knoll Press

Spring 2009



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# OAK KNOLL PRESS

PUBLISHERS OF FINE BIBLIOGRAPHIES  
& OTHER BOOKS ABOUT BOOKS

MEMBER, ASSOCIATION OF AMERICAN PUBLISHERS

Welcome to our newest publishing catalogue, featuring our new and upcoming titles. For a complete list of our books (more than 1000), visit our website at [www.oakknoll.com/publishing](http://www.oakknoll.com/publishing). In addition to titles we publish, this catalogue also includes new works that we distribute for other publishers. Oak Knoll continues to act as the exclusive distributor for many important bibliographical organizations, such as the Manuscript Society, the Bibliographical Society in London, the Bibliographical Society of America, the Bibliographical Society of the University of Virginia, the American Antiquarian Society, and the John Carter Brown Library.

Oak Knoll Press is pleased to announce that Laura Williams has been made the new Publishing Director of Oak Knoll Press. Laura has been with the Press for the past 2 years as head of marketing. Laura looks forward to producing this year's upcoming list of titles and would welcome any questions or suggestions.

Best wishes,

Robert D. Fleck, Publisher

Front image—Use of gold as design element—Apocalypse; Record No. c 7842-03; Royal 15 D. II; f, 212v. Background image—Shell gold marginal painting in an Islamic manuscript, 1630 to 1640 CE—Dara Shikoh; Record No. 7232; Add.Or. 3129, f. 10v. Both images courtesy of The British Library. See The Gilded Page (p. 4) for more.

## ORDERING INFORMATION

For US orders, please add \$7.50 for the first volume and \$1.00 for each additional volume. We ship US orders via USPS Ground unless otherwise instructed. For Canadian orders, add \$8.00 for the first volume. For orders outside the US and Canada, add \$9.00 for the first volume. Additional shipping costs will be based on weight. Special delivery services are available at extra charge.

Payment with Visa, MasterCard, American Express and Discover; wire transfers in US dollars; and checks in US dollars drawn on a US bank or in English pounds. Proforma invoices are sent for all prepaid and non-established accounts. Your order should be shipped within five business days after it is received.

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### AUSTRALIAN DISTRIBUTOR

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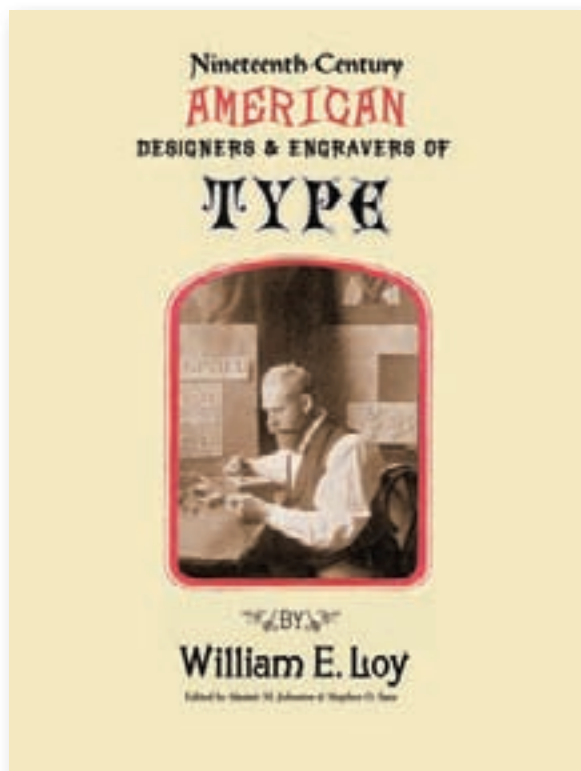
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## NINETEENTH-CENTURY AMERICAN DESIGNERS AND ENGRAVERS OF TYPE

by William E. Loy, edited by Alastair Johnston and Stephen Saxe

New technology, such as electrotyping, the pantograph & router, introduced in the middle of the nineteenth century, combined with the expansion of commerce as America moved westward, created a great outpouring of exuberantly ornamented typefaces. Though these “Victorian” faces have moved in and out of favor, many of them have great charm and usefulness. They were produced in conditions of a commercial free-for-all, even outright piracy, not unlike the “desktop font” boom of the 1990s. While many Victorian types have been revived by digital foundries, their sheer number has intimidated historians unable to establish their true origins.

In 1896 William E. Loy, a San Francisco printing equipment salesman and scholar, had the idea of writing a series of profiles of type designers. Loy took a long view of history, and realized that it was important to document the men in the background who created the nineteenth century’s fanciful types, even as the furiously competing typefoundries got the credit for introducing them to the printing trade. His work was serialized in *The Inland Printer* over

the next three years and included biographies, photographs of the artists, and lists of the type they had designed or cut, which Loy had painstakingly compiled through correspondence with the typefounders and other craftsmen. Unfortunately, due to the technical limitations of a monthly periodical, it was not possible to show the typefaces mentioned. Finally here is the work as Loy envisioned it, with over 800 illustrations of typefaces designed by the craftsmen he discusses.

Here, written by a man who knew many of the designers and engravers, is the behind-the-scenes story: biographies of men — artists, sportsmen, blacksmiths, soldiers, even a game warden — who were the creators of these innovative types. Loy traces their personal stories adding much incidental detail about the politics & business practices of the time and the innovations of each of these thirty men. Now, a century later, typographical historians Alastair Johnston and Stephen Saxe have realized Loy’s vision, fully illustrated and annotated. This is one of the first reference books on nineteenth-century American type design, and as such is an important addition to typographical history.

William E. Loy (1847–1906) grew up in the Midwest and moved to California in 1874. He worked as a newspaperman, printer and printing equipment salesman. He was associated with Nelson Crocker Hawks at the Pacific Type Foundry in San Francisco, before branching out on his own. His vast typographical library formed the core of the Kemble Collection now at the California Historical Society.

Stephen O. Saxe is the author of *American Iron Hand Presses* (Oak Knoll & The British Library, 1995); he annotated the revised edition of Annenberg’s *Typefoundries of America and their Catalogs* (Oak Knoll & The British Library, 2000). A graduate of Harvard and Yale, he was a stage and television scenic designer before he became interested in printing history. Alastair Johnston is the author of *Alphabets to Order: the Literature of Nineteenth-Century Typefounders’ Specimens* (Oak Knoll & The British Library, 2000). A co-founder of Poltroon Press, he has taught at the University of California since 1979. He also teaches book arts in public elementary schools. He is currently writing a biography of Richard Austin, the English type cutter, and his son the wood-engraver.

2009, hardcover, dust jacket, 9 x 12 inches, 164 pages  
ISBN 9781584562610, Order No. 96679, \$59.95

Available July 2009



## THE GILDED PAGE

THE HISTORY AND TECHNIQUE OF MANUSCRIPT GILDING

by Kathleen P. Whitley

Second edition; revised, with the addition of color plates and new information on ancient Egyptian Papyrus gilding. *The Gilded Page* traces the history of gilding from ancient Egypt and Babylon through Rome, the Near East, Mediæval and Renaissance Europe, and finally into the modern day studio.

This is a must-have book for book artists and illuminators, explaining in detail the historical and modern techniques of manuscript gilding, along with recipes and helpful hints. Learn step-by-step methods of applying and burnishing gold, described in a sensible and easy-to-understand way. Learn about the tools, methods, and materials employed in flat, raised, and pattern gilding for manuscripts and paintings, along with historical mordants such as Gesso Sottile, Gum Ammoniac, Gum Arabic, and Garlic Juice; and modern mordants such as Acrylic Gesso and White Glue.

This work is the most complete source available for detailed information on this ancient, obscure, and highly-prized craft. *The Gilded Page* is a valuable resource for conservationists and historians, as well as any artists interested in this ancient art form.

Kathleen Whitley is formally trained as an artist, and has received international recognition for her artwork. Her research into gilding and illumination was primarily due to her personal interest in historical methods and techniques. She currently lives in New England with her husband and their three cats.

2009, hardcover, dust jacket, 6 x 9 inches, 238 pages  
ISBN 9781584562399, Order No. 94207, \$49.95

2009, paperback, 6 x 9 inches, 238 pages  
ISBN 9781584562412, Order No. 98228, \$34.95

Available in the UK from our co-publisher, *The British Library*

Available September 2009



*"Ms. Whitley's no-nonsense approach, step-by-step instructions, examples and photographs of her gilding her own pieces helped me overcome my nervousness in dealing with gold leaf... This book goes onto my 'working reference' shelf... it's not going to be collecting dust for quite some time."*

— JUDITH TAYLOR

## THE BOOKS OF VENICE IL LIBRO VENEZIANO



## THE BOOKS OF VENICE

IL LIBRO VENEZIANO

edited by Lisa Pon and Craig Kallendorf

*The Books of Venice (Il libro veneziano)* contains a series of essays (in English and Italian) exploring Venetian book history from the Quattrocento through current production, books printed “in the shadow of Aldus Manutius.” Venice’s books, like her art and architecture, have long been considered one of her greatest glories. Some of the earliest printers in Italy were Venetian, and Venice remained one of the world’s premier book producers through the sixteenth century. Great printers like the Remondini and Ongania continued to work there in later centuries, and as this volume shows, Venice continues to support an active printing tradition, both commercially and privately.

The volume takes its title from the name of an international conference that was held in Venice on this subject in March 2007. Most of the papers from this conference are included here, in suitably expanded form, providing a survey of the high spots of Venetian printing from the fifteenth century through the twenty-first. Case studies focus on outstanding individuals like Aldus Manutius, Erhard Ratdolt, Peter Ugelheimer, Antonio Moretto,

Francesco Sansovino, Claudio Merulo, and Apostolo Zeno. Other essays discuss the role of anonymous buyers, readers, and performers, and analyses of archival documents and marks in the books themselves are complemented by studies of how Venetian books arrived in collections throughout Europe. An essay on Venetian libraries by Marino Zorzi serves as an introduction to the volume, and a consideration of the shadow lacunae in Venetian publishing by Neil Harris concludes the main section.

In the fall of 2006, Venice was host to the American master printer Peter Koch, who set to work on a deluxe edition of Joseph Brodsky’s poetic ruminations on Venice, “Watermark.” At the conclusion of the conference, Koch’s book was formally presented at Venice’s Ateneo Veneto di Scienze, Lettere ed Arti, where Brodsky’s book had first been presented eighteen years before. *The Books of Venice* contains an essay on “Watermark” by Koch from this presentation, along with other essays that set Koch’s book into the tradition of fine press printing in Italy.

Lisa Pon is Assistant Professor of Art History at Southern Methodist University and exhibition reviews editor of SHARP News. She has published essays in *Word & Image*, *Papers of the Bibliographical Society of America*, *Print Quarterly*, and *Art History*, and is author of *Raphael, Dürer and Marcantonio Raimondi: Copying and the Italian Renaissance Print* (Yale University Press, 2004). Her next book concerns an early-fifteenth-century woodcut that becomes a miraculous icon in the Northern Italian city of Forlì.

Craig Kallendorf is Professor of English and Classics and Cornerstone Faculty Fellow at Texas A&M University. He is the author of several books on book history, including two with a specifically Venetian focus: *A Bibliography of Venetian Editions of Virgil, 1470–1599* (Olschki, 1991) and *Virgil and the Myth of Venice: Books and Readers in the Italian Renaissance* (Oxford, 1999). Oak Knoll will publish his *Catalogue of the Junius Spencer Morgan Virgil Collection at Princeton University* later this year.

2009, paperback, dust jacket, 6.75 x 9.5 inches, 632 pages

ISBN 9781584562573, Order No. I00392, \$85.00

Co-published with Biblioteca Nazionale Marciana and La Musa Talia; available in Italy from La Musa Talia.





## EARLY PRINTING IN SAINT VINCENT

THE ISLAND'S FIRST PRINTERS AND THEIR WORK, WITH A LIST OF SAINT VINCENT IMPRINTS, 1767–1834

by Gregory Frohnsdorff

with a foreword by Donald N. Mott

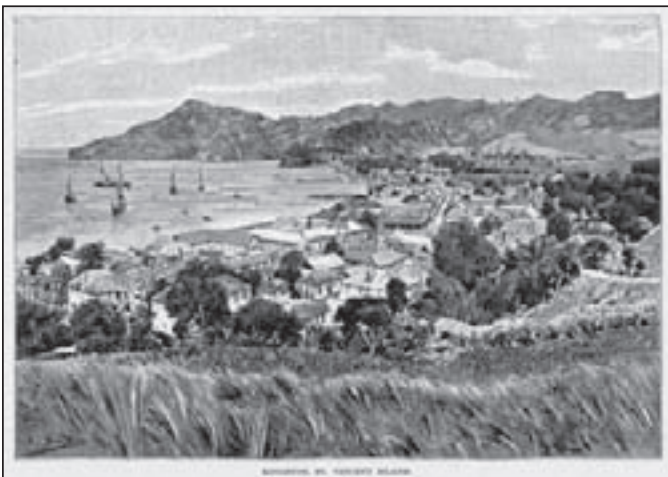
Although academic interest in the Caribbean region's history and culture has increased in recent years, past studies of West Indian printing history have failed to focus on Saint Vincent, resulting in sketchy and inaccurate information regarding printing on the island. Correcting that oversight, this book reveals that printing began in Kingstown as early as 1767, and it traces the island's printing history through 1834, the year slavery was abolished in the British West Indies. Several early printers are identified, including William Smith, Joseph Berrow, James Adams, J. T. Calliard, John Drape, and Thomas LeGall, and details about them and some of their publications are provided. Newspapers and official documents such as acts and proclamations are shown to have been the main products of the island's presses. The book discusses the use of slaves by printers, touches on other race-related matters, and provides insight into an 1830s battle for the right to serve as the island's government printer.

Few early Saint Vincent imprints are known to have survived, but *Early Printing in Saint Vincent* includes an annotated list of more than 250 items printed in Saint Vincent prior to 1835, thus helping to close a large gap that has existed in West Indian bibliography. The book concludes with examples of Saint Vincent advertisements and an index. Illustrated in black and white.

Gregory Frohnsdorff is a catalogue librarian at the Charleston County Public Library in Charleston, South Carolina. He previously served on the faculty of The Citadel. His prior writings focus on cataloguing issues and early West Indian libraries.

2009, hardcover, 8.5 x 11 inches, 120 pages  
ISBN 9781584562580, Order No. I00465, \$45.00

Available May 2009



## A CATALOGUE OF THE JUNIUS SPENCER MORGAN VIRGIL COLLECTION AT PRINCETON UNIVERSITY

by Craig Kallendorf

The Junius Spencer Morgan collection at Princeton University consists of over 700 titles (totalling around 900 volumes) of editions of the Roman poet Virgil (70–19 BC), in Latin and in various vernacular languages. Technically the collection includes items ranging from the first printed edition (Rome, 1469) to the present, but the focus is strongly on material published in the early modern period.

This collection was formed by Junius Spencer Morgan, the nephew of the financier J.P. Morgan. Morgan's interest in Virgil was undoubtedly encouraged during his student days at Princeton and reflects his efforts to obtain the best copies he could find of items noteworthy for their scholarship, their illustrations, or their place in publishing history. The result is one of the largest collections of early printed editions of Virgil in the world, a collection whose balance and integrity make it the proper beginning place for research in this field. Given Virgil's central place in western education during the early centuries of printing, the catalogue of the Morgan collection should be of interest to art historians, cultural historians, and historians of education as well as classicists and specialists in printing history and the history of the book.

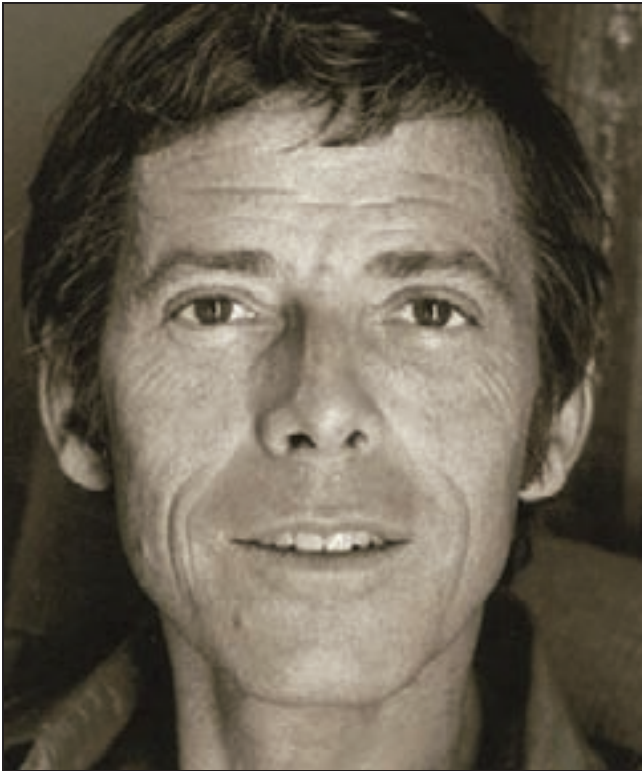


Craig Kallendorf received his Ph.D. from the University of North Carolina, and is Professor of Classics and English and Cornerstone Faculty Fellow at Texas A&M University. His recent books include two Oxford monographs on Virgil: *Virgil and the Myth of Venice: Books and Readers in Renaissance Italy* (1999) and *The Other Virgil: Subversive Readings of the Aeneid in Early Modern Culture* (2007), along with bibliographies of early Italian printed editions of Virgil and of the Aldine collection at the University of Texas. For Oak Knoll Press, he has co-edited *The Books of Venice / Il libro veneziano* (2009) and is working on a complete bibliography of the pre-1850 printed editions of Virgil.

2009, hardcover, dust jacket, 8.5 x 11 inches, 800 pages,  
ISBN 9781584562634, Order No. I00481, \$95.00

Available July 2009





*Photograph of James Merrill by Thomas Victor*

## JAMES INGRAM MERRILL

### A DESCRIPTIVE BIBLIOGRAPHY

by Jack W.C. Hagstrom and Bill Morgan

Pulitzer Prize winning poet James Merrill was one of America's most important writers for over forty years until his death in 1995. This comprehensive bibliography, covering his entire life, was prepared with the cooperation of the poet himself. All books, periodicals, recordings, translations, critical and biographical appearances are listed here. Entries are grouped in chapters according to type of work, and each entry provides full descriptive bibliographic information. A special feature of the book also reproduces the full text of previous uncollected poems and prose by Merrill.

Contents: Introduction; Books, Pamphlets, and Broad­sides by James Merrill; Books and Pamphlets Containing Original Contributions or First Book Appearances of Poems, Translations or Prose by James Merrill; First Periodical and Newspaper Appearances of Poems and Prose by James Merrill; Translations of Poems and Prose by James Merrill; Interviews with James Merrill; Recordings of Prose and Poems by James Merrill; Musical

Settings of Poems by James Merrill; Statements / Endorsements on Dust Jackets and Wrapper, Etc. by James Merrill; Inscriptions in Books Recorded in Book Dealers' or Auction Catalogues by James Merrill; Miscellany; Dedications of Poems, Prose or Books to James Merrill; Obituaries of James Merrill; Reviews of Books by James Merrill; Critical Articles on James Merrill's Work; Index.

Jack W.C. Hagstrom, M.D. is Professor Emeritus of Pathology at Columbia University, author of numerous professional articles, and co-author of *Thom Gunn: A Bibliography* and *Dana Gioia: A Descriptive Bibliography*.

Bill Morgan is a writer and archival consultant. He has authored several bibliographies including *Lawrence Ferlinghetti: A Comprehensive Bibliography* and *The Works of Allen Ginsberg* in addition to many works on the subject of the Beat Generation including *I Celebrate Myself: The Somewhat Private Life of Allen Ginsberg* for Viking Press.

2009, hardcover, 8.5 x 11 inches, 496 pages  
ISBN 9781584562641, Order No. I00482, \$95.00

Available August 2009

*"A good bibliography is the writer's final monument. This work by Jack Hagstrom and Bill Morgan—spanning one of the most scintillating, prolific, and influential careers in American poetry—is a great bibliography, indispensable for both the serious scholar and the common reader of James Merrill. In its discoveries and details, it is a treasure map."*

— J. D. McCLATCHY, PROFESSOR OF ENGLISH LITERATURE, YALE UNIVERSITY



## BOOK ART OBJECT

edited by David Jury

with a foreword by Peter Koch

*Book art object* is a record of the first biennial Codex Book Fair and Symposium: "The Fate of the Art," Berkeley, California, 2007. The event showcased contemporary artist books and fine press and fine art editions produced by some of the world's most esteemed printers, designers, book artists, and artisans.

The book includes transcripts of the following lectures: Sarah Bodman, Research Fellow, Centre for Fine Print Research, UWE, Bristol: "The hybrid lexicon: an overview of contemporary artists publishing in the UK"; Robert Bringhurst, poet, translator, and typographer: "Spiritual geometry: the book as a work of art"; and Felipe Ehrenberg, artist, Mexican diplomat, former publisher of the Beau Geste Press, London: "Cutting and pasting: metaphor of life." The volume is superbly illustrated in full color throughout.

David Jury is Head of Graphic Media at the Colchester Institute, School of Art and Design, UK. His numerous books include *About Face: Reviving the Rules of Typography*; *Letterpress: The Allure of the Handmade*; *What is Typography?*; and *New Typographic Design*. From 1996 to 2006 he was the editor of *TypoGraphic* (journal of the

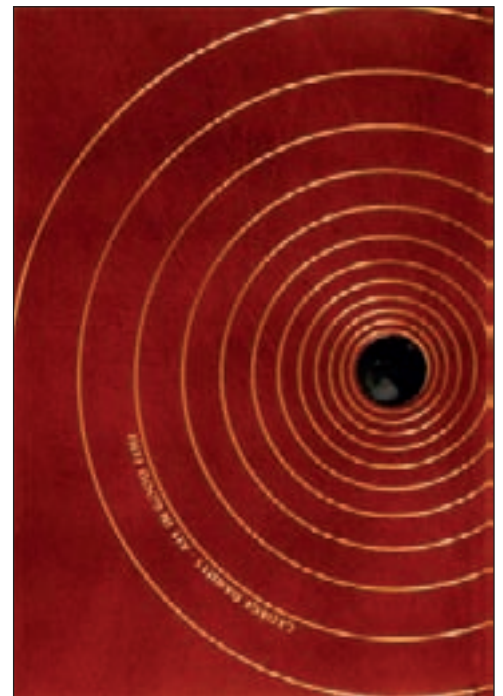
International Society of Typographic Designers). Jury designs and publishes limited edition letterpress printed books for his own Fox Ash Press.

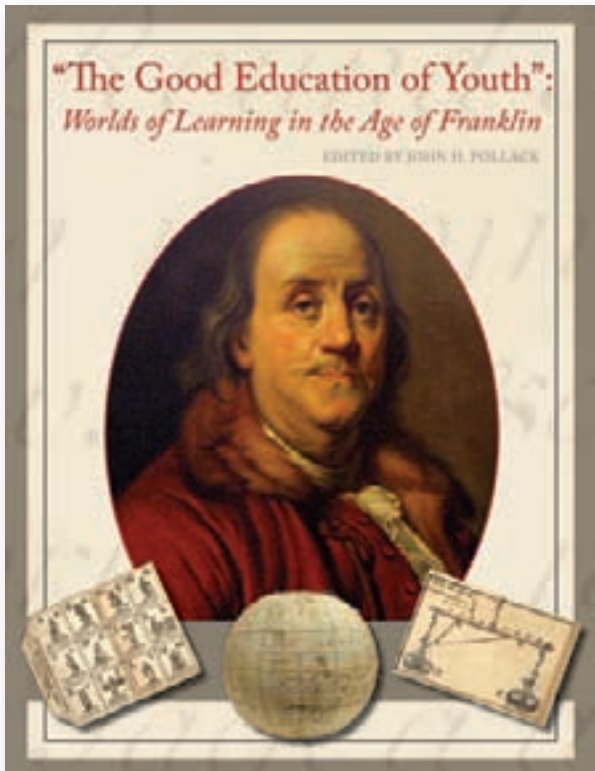
The Codex Foundation was established in 2005 by Berkeley-based artist/printer/publisher Peter Rutledge Koch and other fine book printers, curators, and aficionados. It was founded to promote knowledge and appreciation of the book arts, and to organize a biennial international book fair and symposium in the San Francisco Bay Area. The non-profit Codex Foundation exists to preserve and promote the art and craft of the book. The mission is educational and, in the broadest possible context, to bring to public recognition the artisanship and the rich history of the civilizations of the book.

2008, hardcover, dust jacket, 9 x 12 inches, 448 pages

ISBN 9780981791401, Order No. I00395, \$75.00

*Distributed for The Codex Foundation*





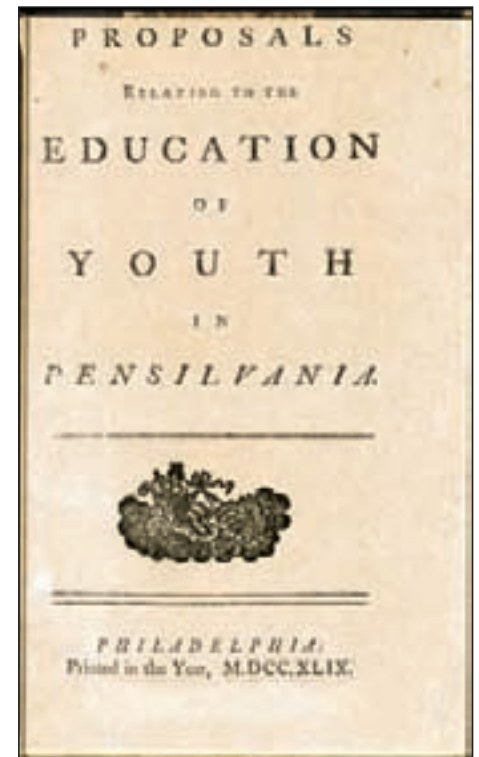
## "THE GOOD EDUCATION OF YOUTH"

WORLDS OF LEARNING IN THE AGE OF FRANKLIN, AN ESSAY COLLECTION AND EXHIBITION CATALOGUE WITH A PHOTO ESSAY, "EARLY SCHOOLHOUSES IN THE DELAWARE VALLEY"

edited and with an introduction by John H. Pollack

In 1749, Benjamin Franklin published his educational call to arms, *Proposals Relating to the Education of Youth in Pensilvania*. In it, Franklin set forth a radically new template for educating students, one that stressed social utility, secular independence, and an English language-based curriculum. This slim pamphlet led to the creation of the University of Pennsylvania, the fourth-oldest institution of higher education in North America. But what were schools like in the early Delaware Valley? Who received an education; how was it financed; and where did it occur? Who were the teachers, and what was taught? The essays in this collection seek to answer these questions by looking in detail at Franklin's projects for education alongside educational plans by and for Quakers, African Americans, women, German Americans, and the other populations of Pennsylvania and the region from the colonial era through the early national period.

Contributors to the volume include George Boudreau, Patrick Erben, William C. Kashatus, Mark Frazier Lloyd, Carla Mulford, John C. Van Horne, and Michael Zuckerman. An Afterword by Ira Harkavy, Lee Benson, and Matthew Hartley considers how Franklin's vision for education can guide institutions like Penn in the twenty-first century. These essays relate and respond to an exhibition prepared by the University of Pennsylvania Libraries in 2006, and the full catalogue of the exhibition is also included in this volume. Drawing on the collections of the University of Pennsylvania, the Historical Society of Pennsylvania, and other Philadelphia-area libraries, museums, and schools, the exhibition surveys the educational landscape of the period and provides a vital context for understanding the importance, originality, and ongoing relevance of Franklin's vision. It includes full color reproductions of original documents, printed books, and artifacts, as well as a brief illustrated essay by Lynne Farrington on *The Friendly Instructor*, a newly rediscovered Franklin imprint concerning education. An accompanying photographic essay assembles for the first time images of numerous surviving school buildings in the Delaware Valley.



2009, hardcover, dust jacket, 8.5 x 11 inches, 300 pages  
ISBN 9781584562627, Order No. I00470, \$49.95

Available August 2009

## THE DARK PAGE II

BOOKS THAT INSPIRED AMERICAN FILM NOIR, 1950–1965

by Kevin Johnson, with a foreword by Guy Maddin

Following up on his well-received bibliography of first edition sources for American film noir of the 1940s, this volume covers the second half of the classic American period, 1950–1965. Film noir was by this time firmly established as a style in Hollywood, and the 1950s and early 1960s saw new developments and themes: more location shooting and documentary-style storytelling, an emergence of social themes, the last years of the Production Code's stranglehold on film content, influence of the style on westerns, melodramas, and even science fiction—and importantly, a decade when many of Hollywood's finest writers and directors would be black-listed, jailed, or exiled as a result of McCarthy and the House Un-American Activities hearings. The literary sources that informed this era evolved as well, with Hollywood taking a greater interest in surprisingly literate novels that were being released as paid-by-the-word paperback originals, as well as hardcover titles being produced by obscure, short-lived publishers. The reverse influence of the film industry on the



book industry increased as well, with stories being snatched up as film options as soon as they first appeared in magazines and newspapers, sometimes resulting in a book publication that would never have happened otherwise. The second volume of *The Dark Page* is an essential volume in a continuing series of references that are projected to cover American screwball comedies, European film noir, and American crime films and dramas of the late 1960s and 1970s. Full-color photos of each first edition are featured, as well as bibliographical points for each book, and a bounty of factual information surrounding both the origins of the books and their subsequent film adaptations.

2009, hardcover, dust jacket, 9 x 12 inches, 272 pages  
ISBN 9781584562597, Order No. I00483, \$95.00

Deluxe issue signed by Guy Maddin & Kevin Johnson, with slipcase  
ISBN 9781584562603, Order No. I00484, \$375.00

Available July 2009

## THE DARK PAGE

BOOKS THAT INSPIRED AMERICAN FILM NOIR, 1940–1949

by Kevin Johnson, with a foreword by Paul Schrader

Identifying every 1940s American film noir with a published literary source, *The Dark Page* provides concise but fact-filled accounts of the authors, books and filmmakers that came together—often in unlikely combinations—to create a unique and cherished period in film history. Tapping the wells of film historians, cinemanistas, rare booksellers, collectors and librarians around the world, Johnson has compiled an unprecedented dossier of rare first edition book images. Bibliophiles and film fans alike will delight in the voyeuristic pleasure of seeing the colorful images of these editions, often with lurid or surreal jacket art, many of which they are unlikely to ever see elsewhere. Complete with carefully researched and detailed bibliographical points for the first editions, *The Dark Page* is a highly entertaining resource that cuts across several disciplines, bringing the films and their literary sources into sharper focus for both the specialist and the casual reader. The foreword to the book was written by the well-known film noir director, screenwriter and critic Paul Schrader.

2007, hardcover, dust jacket, 9 x 12 inches, 384 pages  
ISBN 9781584562177, Order No. 98426, \$95.00

Deluxe issue signed by Paul Schrader & Kevin Johnson, with slipcase  
ISBN 9781584562184, Order No. 95436, \$450.00





## THE CELEBRATED GEORGE BARRINGTON

A SPURIOUS AUTHOR, THE BOOK TRADE, AND BOTANY BAY

by Nathan Garvey

This is a major new work of Australian history and literary studies. George Barrington—gentleman, pickpocket, convict, and sometime constable in the penal settlement of New South Wales—was the most famous inhabitant of the Australian colonies at the turn of the nineteenth century. His fame rested on the vast number of popular narratives published under his name, works which in reality he had nothing to do with. Through a mix of plagiarism and invention, the “Barrington” books were probably the most widely circulated accounts of the early years of European settlement in Australia.

This work traces the genesis of the Barrington books in rich and evocative detail, offering a compelling account of publishing history in England and on the continent, and displaying the subtle machinations of the book trade in a world without copyright laws. Throughout, *The Celebrated George Barrington* combines the rigour of book history and bibliographical research with a fresh and engaging style.

Of particular interest is Garvey’s authoritative bibliography of the Barrington books,

with extensive notes and detailed collation details, destined to become a standard reference for librarians, scholars and booksellers. With more than eighty separate works included, this is the first comprehensive account of the Barrington books and the first to chart the publishing history of the works about and attributed to George Barrington, which have long remained a source of confusion for students of early Australian history. Elegantly printed in two colors, and bound in red cloth with a full color dustjacket, the work includes some twenty-six illustrations, all taken from the early Barrington books.

Nathan Garvey was born in Dalby, Queensland. He graduated from the University of Queensland in 2000, and was awarded a doctorate from the University of Sydney in 2007. Author of a number of articles on early Australian literature and the eighteenth- and nineteenth-century book trade, he is the 2008 C. H. Currey Memorial Fellow at the State Library of New South Wales.

2008, hardcover, dust jacket, 6 x 9 inches, 336 pages  
ISBN 9781875567546, Order No. I00796, \$49.95

*Distributed for Hordern House*

*“THE CELEBRATED GEORGE BARRINGTON is the work of a gifted researcher and literary historian, and one which stakes out a major new approach in Australian literary studies. Nathan Garvey has produced a wealth of absolutely new material about the London book trade in the 1790s and beyond.”*

— ROBERT DIXON, PROFESSOR OF AUSTRALIAN LITERATURE AT THE UNIVERSITY OF SYDNEY  
& AUTHOR OF *Prosthetic Gods: Travel, Representation and Colonial Governance*



**THE BALTIMORE BIBLIOPHILES AT FIFTY, 1954–2004**  
 WITH "CHILDREN'S BOOKS IN BYGONE BALTIMORE"  
 AN ESSAY AND A CATALOGUE BY LINDA F. LAPIDES  
 edited by Donald Farren and August A. Imholtz, Jr.

With this volume, the Baltimore Bibliophiles celebrate the 50th anniversary of their founding, demonstrating the flourishing of bibliophily in Baltimore and the vigor of the organization. Included in the book are an account and catalogue of early children's books in Baltimore by Linda F. Lapidés. A separate section presents the organization's historical record.

The book contains historical accounts of the club, an interview with P. William Filby—recurrent speaker at meetings of the club and the only person to serve twice non-consecutively as president, an interview with newspaperman and longtime member James H. Bready, lists of members, meetings, and publications, the constitution of the club, and a list of the subscribers to the publication of the book.

The section "Children's Books in Bygone Baltimore," occupying two-thirds of the book, demonstrates the collecting of books in Baltimore. An essay by Lapidés entitled "For Amusement and Instruction" is the first sustained account of books published for and read by children in eighteenth- and nineteenth-century Baltimore. It is accompanied by a fully annotated narrative catalogue of 135 items in the distinguished collection of Baltimore children's books that Lapidés and her husband, Julian L. Lapidés, have assembled. The essay includes a bibliographical record of the development of the collection, and the catalogue is provided with indexes of authors and associated persons, of titles, and of printers, publishers, and booksellers.

This book is a contribution both to the history of bibliophile organizations in the United States and to scholarship on early children's books in America. It contains 16 black-and-white photographs of children's books in the catalogue, 3 portrait photographs of principal members of the Baltimore Bibliophiles, Dorothy E. Miner, Elizabeth Baer, and P. William Filby, and—as a color frontispiece—the illustration of Baltimore's Washington Monument that appears on the cover of a copybook published ca. 1840 in Baltimore. It is limited to an edition of 300 copies.

Linda F. Lapidés, life-long resident of Baltimore, is a former librarian at the Enoch Pratt Free Library and longtime collector of children's books published in and associated with Baltimore. Donald Farren is a retired librarian and author of a new introduction to the Oak Knoll Press reprint of Geoffrey Ashall Glaister's *Encyclopedia of the Book* (1996, 2001). August A. Imholtz, Jr., was president of the Baltimore Bibliophiles, 2006–2008.

*"What better way to celebrate the Baltimore Bibliophiles' fiftieth anniversary than by the publication of this illuminating record. This pioneering work of bibliographical scholarship harvests knowledge and insights gleaned from a lifetime of collecting the children's books published in Baltimore from colonial times onward."*

—LEONARD S. MARCUS, CHILDREN'S BOOK HISTORIAN AND CRITIC

2009, hardcover, 6 x 9 inches, 176 pages  
 ISBN 9781584562511, Order No. I01279, \$55.00  
 Distributed for the Baltimore Bibliophiles

Available May 2009





## A MATTER OF TASTE

DISCRIMINATION IN NINETEENTH-CENTURY BOOK COLLECTING  
by Susan Danforth

Curated by Susan Danforth, the exhibition that formed the basis for this catalogue demonstrated how the urge to collect, preserve, and ultimately share books can, however subtly, affect the physical character of the book itself. With a focus on acquisitions made in the nineteenth century—including several made by founder John Carter Brown—this exhibition uses selections from the Library collection to illustrate some of the effects that taste and trends in book collecting have had on the book as an object.

Some typical practices of the era—such as the use of book brands, ink library stamps on title pages and elaborate bindings—did not affect the integrity of the book as an expression of an idea, but according to Danforth, other practices are more problematic. The nineteenth-century collector's acceptance of "sophistication" (the gathering together of bits and pieces of several copies of a publication to make one "complete" volume) is a concern to scholars interested in textual integrity. Similarly, the use of carefully constructed facsimiles to complete imperfect books encouraged the specialized talents of artists and printers;

the work of these skilled craftsmen could fool the eye of the casual observer and sometimes cause consternation in scholars' and collectors' circles. Knowledge of these past practices is helpful to today's scholars who use rare books as research material.

The JCB exhibition has been grouped into four broad categories: identification, embellishment, restoration, and an exploration of the challenges presented by facsimiles. Among the items on display are long-collected books published by Aldus Manutius and Theodor DeBry, as well as a section on the Aldines. The latter group of special books was actively collected as early as the sixteenth century and just as enthusiastically presented to the buying public in forged editions.

2008, hardcover, 8 x 11 inches, 86 pages

ISBN 091661767X, Order No. I00943, \$50.00

*Distributed for the John Carter Brown Library.*



## THE FANFROLICO PRESS

SATYRS, FAUNS AND FINE BOOKS

by John Arnold

This new publication from the Private Libraries Association consists of a detailed history of the Fanfrolico Press and a full bibliography of its publications and ephemera, tracing the venture from its origins in Sydney, Australia, in the early 1920s, to success in London from 1926, and its final dissolution in 1930. The Press was notable for the literary input of its proprietor Jack Lindsay, working initially with John Kirtley, later with P. R. Stephensen, and finally alone. For the illustrations, it published work by Jack's father, Norman Lindsay, as well as by Edward Bawden, Hal Collins, Lionel Ellis, and others. Jack Lindsay was responsible for the typographical design (initially with Kirtley) that brought a distinctive style to the books of the Press.

This book has been designed by Paul W. Nash, printed by Henry Ling, and bound in blue cloth with a design inspired by a Fanfrolico



publication. There are 96 illustrations, including reduced facsimiles of the title pages of the forty-six books published by the Press.

2009, hardcover, 7.25 x 10.75 inches, 328 pages

ISBN 9780900002977, Order No. I01286, \$65.00

*Distributed for the Private Libraries Association; Sales rights: Worldwide except for the UK and Australasia*



9. Title-page vignette from the Sydney *Lysistrata* (1925 item 5)



## PERIODICALS AND PUBLISHERS

THE NEWSPAPER AND JOURNAL TRADE, 1740–1914

edited by John Hinks, Catherine Armstrong, and Matthew Day

This tenth volume of the *Print Network* series contains eleven exciting chapters from scholars working on provincial periodicals and newspapers in England, Scotland and Ireland. The topics focus on the book trades between 1740 and 1914 and include case studies of individual publishers and their experiences in the print market. This volume demonstrates the cultural and political significance of newspapers and periodicals and their producers. The main theme emerging from the papers is that of provinciality and specifically the relationship of producers and consumers of print who live and work in the provinces to each other and to London. Examination of the question of provinciality in this volume helps to illuminate the connections between book trade people in all parts of the British Isles.

2009, hardcover, dust jacket, 6 x 9 inches, 256 pages  
ISBN 9781584562665, Order No. 100486, \$49.95

*Available in the UK from our co-publisher, The British Library*

Available June 2009



## MUSIC AND THE BOOK TRADE FROM THE SIXTEENTH TO THE TWENTIETH CENTURY

edited by Robin Myers, Michael Harris and Giles Mandelbrote

The history of music printing and publishing has generally formed a self-contained area of research within the study of book history. Bibliographers and book historians have tended to overlook the trade in printed music, partly because the means of production (reproducing notation rather than letter forms) and of distribution (often through the specialist sellers of musical instruments and equipment) were themselves distinct. On the other hand, musicologists have until recently paid less attention to the commercial aspects of printed music, concentrating more on the technicalities of composition and performance. The original contributions contained in this newest addition to the *Publishing Pathways* series map some of the common ground between music and other forms of print, exploring the ways in which the publication of printed music has developed over time. From the production and sale of missals in Renaissance Spain to the complexities of Gustav Mahler's copyrights in late nineteenth-century Vienna, these essays raise issues and demonstrate methods of approach that will be relevant to many areas of book history. How composers and publishers worked out their financial interests is one of the recurring themes that will strike a chord with those who study the business of print.

2008, hardcover, dust jacket, 6 x 9 inches, 240 pages  
ISBN 9781584562450, Order No. 96678, \$49.95

*Available in the UK from our co-publisher, The British Library*



## SMALL BOOKS FOR THE COMMON MAN

### A DESCRIPTIVE BIBLIOGRAPHY

edited by John Meriton with the assistance of Carlo Dumontet

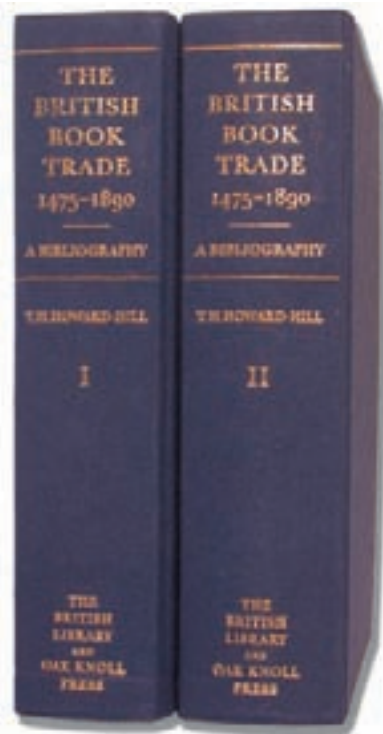
The hundred years prior to the mid-nineteenth century saw a flowering of ephemeral publishing often referred to by the shorthand "chapbooks." This book is an analytical bibliography of the National Art Library's collection of literary ephemera of the period; that is, histories, tales, verse collections, primers, and alphabets. Nearly 800 titles are described here in significant bibliographical detail to allow accurate comparison and verification with editions, variants, and states in other collections. Examples of illustrations from all the books described are reproduced here, providing a visual feast and resource. The book will appeal to all custodians of libraries and collections containing literary and educational ephemera. It will provide support for current research into literary studies and work on literacy and language development. John Meriton is Librarian of the National Art Library and Deputy Keeper of the Word and Image Department, Victoria and Albert Museum, London. Carlo Dumontet is the National Art Library's Special Collections Bibliographer.

2009, hardcover, dust jacket, 7 x 10 inches, 1,000 pages

ISBN 9781584562542, Order No. 99759, \$115.00

Available outside North and South America from our co-publisher, *The British Library*

Available October 2009



## THE BRITISH BOOK TRADE, 1475–1890

### A BIBLIOGRAPHY

edited by T.H. Howard-Hill

This superbly comprehensive and detailed bibliography of the British book trade, the product of research in over three hundred libraries in the United Kingdom and United States of America, supersedes all bibliographies on British authors and authorship, bibliography itself, book collecting, bookbinding, book illustration, bookselling, censorship, copyright, libraries, literacy, papermaking, printing, publishing, textual criticism, and typography until 1890. More than 24,000 items (notably articles in trade journals) are lightly annotated, and arranged in classified chronological order, to illustrate the social and technological development of British book crafts and industries. Items are minutely indexed on the accompanying CD-ROM. Large areas of the history and practices of the British book trades are opened to scholarly study for the first time. *The British Book Trade, 1475–1890* belongs in every research library: no one who works in the fields of British literature, bibliography, or book trade history should neglect this work.

2009, hardcover, 7.5 x 9.75 inches, 2 volumes, 1,876 pages (plus index on CD-ROM)  
ISBN 9781584562559, Order No. 96665, \$175.00

Available outside North and South America from our co-publisher, *The British Library*



## MR. LINCOLN'S BOOK

PUBLISHING THE LINCOLN-DOUGLAS DEBATES  
WITH A CENSUS OF SIGNED COPIES

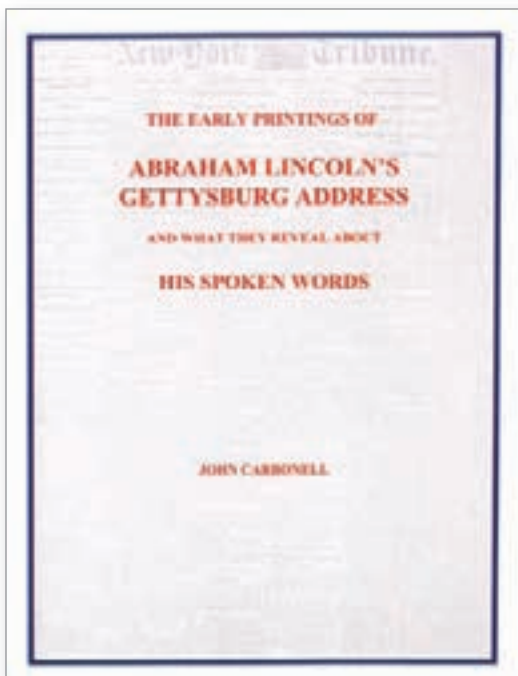
by David H. Leroy

Here, for the first time in a detailed account focusing on Lincoln's personal involvement, Dave Leroy writes the full story of the Lincoln-Douglas debates with original correspondence, contemporary newspaper accounts, and illustrations of the day. In 1954, historian Harry Pratt located and described eighteen inscribed copies of the Lincoln-Douglas debates. In this new work, Leroy describes 37 such volumes. Ultimately, *Mr. Lincoln's Book* asks the reader to resolve the century and a half old debate: was Lincoln an author? Leroy leaves the final decision up to the reader. Rarely is something novel published about Lincoln's life and work, yet *Mr. Lincoln's Book* is an unknown study, well researched and compellingly told. The printed volume is accompanied by a CD-ROM containing a complete copy of Lincoln's scrapbook of the debates, copies and transcriptions of Lincoln's correspondence, and some related political cartoons and photographs.

2009, hardcover, dust jacket, 6 x 9 inches, 228 pages

ISBN 9781584562443, Order No. 99275, \$49.95

*Co-published with the Abraham Lincoln Book Shop*



## THE EARLY PRINTINGS OF ABRAHAM LINCOLN'S GETTYSBURG ADDRESS AND WHAT THEY REVEAL ABOUT HIS SPOKEN WORDS

by John Carbonell

The opening words of Lincoln's Gettysburg Address are familiar to many, but the exact wording of the rest of his speech has been contested over the years. Soon after Lincoln spoke at Gettysburg on November 19, 1863, variations of what he said were printed in a number of publications. Generations of commentators have since puzzled over these, wanting to know which one is the most accurate. This short book continues the quest, first by cataloguing and annotating a sequence of key printings published in the six months after he spoke and by investigating their sources, with reference to the five surviving manuscripts of the Address in Lincoln's hand as well as other documents. John Carbonell, through his research, concludes that not only is a certain printing the most accurate, as many have thought, but more controversially, that there is no compelling reason to believe that a single word in it is mistaken. John Carbonell is an antiquarian book and print dealer specializing in nineteenth-century American and Canadian printed ephemera.

2008, stiff paper covers, stapled, 8.5 x 11 inches, 52 pages

ISBN 9781584562566, Order No. I00110, \$19.95



## FRANK E. SCHOONOVER CATALOGUE RAISONNÉ

by John Schoonover and Louise Schoonover Smith with LeeAnn Dean

Frank E. Schoonover is recognized as one of the foremost illustrators of his time. His contribution to American illustration spanned over 40 years and included more than 2200 illustrations. Born in Oxford, New Jersey in 1877, Schoonover attended Drexel Institute in Philadelphia where he was taught by the quintessential American illustrator, Howard Pyle. With Pyle's help, Schoonover initiated his career in 1899 with four *en grisaille* oil paintings for the book *Jersey Boy in the Revolution*. After settling in 1900 in Wilmington, Delaware, the artist traveled widely in the United States and Canada, giving him a unique perspective and a rich reservoir of experiences that he incorporated into many works. The two-volume slip-cased *Frank E. Schoonover Catalogue Raisonné* embodies Schoonover's entire oeuvre, from his earliest sketches to his last easel paintings. The book is chronologically organized with the numeration based on his daybook entries. Included are over 3000 images, most in full color, a detailed biography with accompanying time line, information about his models and students, lists of exhibitions and magazines, bibliographies, and indices.

2009, hardcover, dust jacket, slipcase, 2 volumes, 9 x 12 inches, 846 pages

ISBN 9781584562382, Order No. 96681, \$195.00

Co-published with the Frank E. Schoonover Fund, Inc.



## SERIES AMERICANA

POST DEPRESSION-ERA REGIONAL LITERATURE, 1938–1980

A DESCRIPTIVE BIBLIOGRAPHY

by Carol Fitzgerald

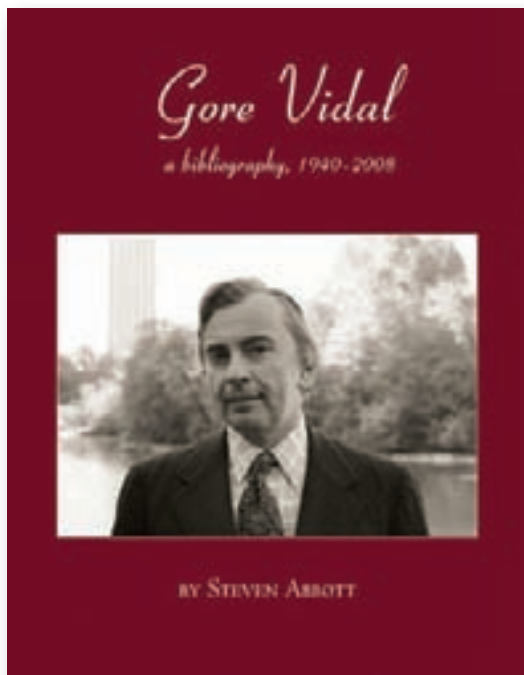
The thirteen series highlighted in this book were published from 1940 to 1980 and contain 163 titles, providing a broad representation of series Americana published during this span. Taken together, they constitute a unique and compelling self-portrait of America. Each of the thirteen sections contains an introduction and publishing history, brief biographical sketches of the series editors, authors, and illustrators, a precise bibliographical description of the first edition/first printing of each title in the series, a tabulation of the number of reprints, and a listing of other works by the book's author. There are 242 biographical sketches altogether. With this wealth of relevant information, the books in these series function as guides to the regions or subjects they address. Much of the information presented about these books and their publishers, editors, and authors has never before been assembled in an organized and usable format. This book will help preserve the memory of the talented American men and women who contributed to these series.

2009, hardcover, dust jacket, 2 volumes, 6 x 9 inches, 912 pages

ISBN 9781584562528, Order No. 96683, \$125.00

Co-published with the Library of Congress Center for the Book

Available June 2009



## GORE VIDAL

A BIBLIOGRAPHY, 1940–2008

by Steven Abbott

This bibliography documents all phases of Vidal's ongoing work, focusing on Vidal from 1940 through June 2008. The book is organized in user-friendly sections, of which the A (Books and Pamphlets), B (Contributions to Books and Pamphlets), and D (Foreign Language Translations of Books) sections identify, with detailed descriptions, Vidal's books, significant textual variations within a title, and books and pamphlets with contributions by him, and translations in more than 30 languages. More than 400 of his contributions to periodicals are listed and cross-referenced to their reappearances in books, collections, and anthologies. Also included are selected interviews. His screenplays for film and television, both original writings and adaptations, are included, as are web postings and podcasts of essays, comments, excerpts, and reviews. The appendices include a chronology of Vidal's life, a table of essay titles, a table of small press appearances, a selection of critical works about him, and a listing of his work as an actor. Close to 700 images of covers and title pages are included in grayscale in Volume I, and more than 1000 are included in color on the accompanying CD-ROM.

2009, hardcover, dust jacket, 8.5 x 11 inches, 500 pages (plus Volume 2 on CD-ROM)

ISBN 9781584562207, Order No. 96674, \$195.00

Available May 2009



## PRINTED COOKBOOKS IN EUROPE, 1470–1700

EARLY MODERN CULINARY LITERATURE

by Henry Notaker

This is the first bibliography to list all known editions of printed cookbooks published in Europe before 1700. More than a hundred titles in at least 650 editions were printed in fourteen different languages. Some household encyclopedias with culinary sections have also been included. Many of the editions described have never before been listed in modern bibliographies. Cookbooks from this period are no longer only of interest to collectors and antiquarians: Food history is taught as an academic subject in an increasing number of universities. Information provided here about the locations of known copies, modern reprints, and facsimile editions will facilitate these studies. The bibliography gives the full title and physical description of each work. Annotations provide details about contents, biographical data about authors and publishers, information about the sources of the recipes, translations, and plagiarisms. A historical introduction analyzes the development of the cookbook as a genre during the first two centuries of printing, with reference to authorship, publishing history, didactic methods, culinary processes, and differences in gender.

2009, hardcover, dust jacket, 8.5 x 11 inches, 400 pages

ISBN 9781584562535, Order No. 96680, \$125.00

Available in the UK from our co-publisher, The British Library

Available September 2009



2007, hardcover, dust jacket, slipcase  
3 volumes, 9 x 12.5 inches, 700 pages  
ISBN 9788885033603, Order No. 95860, \$700.00

Deluxe issue, limited to 75 numbered copies with separate folio of paintings signed by artist Monika Beisner  
ISBN 9788885033610, Order No. 95872, \$1,500.00

*Distributed for Edizioni Valdonega, Verona*

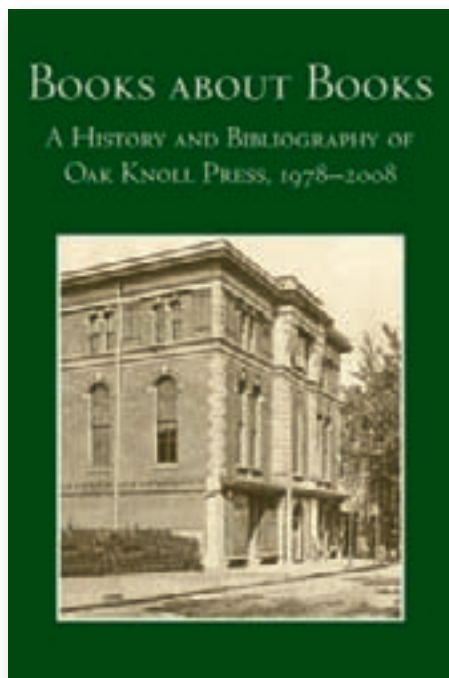
## THE DIVINE COMEDY

by Dante Alighieri

translated by Robert and Jean Hollander

illustrated by Monika Beisner

This new edition of Dante's great work brings together the three volumes of the Hollander translation with the art of internationally recognized illustrator Monika Beisner. Beisner has created 100 detailed paintings for this publication, making her the first woman credited with illustrating the entire work. The set begins with an introduction by Carlo Carena and a foreword by Academy Award winning actor Roberto Benigni, known for his lectures and dramatic recitations of Dante's poem. The third volume ends with an appreciation by artist Marina Warner entitled "Monika Beisner: Illuminating Stories." The three volumes are bound in full cloth with dust jackets and are in a cloth-covered slipcase. The work has been printed in a limited edition of 500 numbered copies. The first seventy-five are available as a deluxe issue, accompanied by an extra suite of illustrations, on Gardapat Kassica paper by Cartiere del Garda, numbered with roman numerals, signed by the artist, and boxed in a portfolio. The complete production has been carried out in Verona by Stamperia Valdonega Group.



## BOOKS ABOUT BOOKS

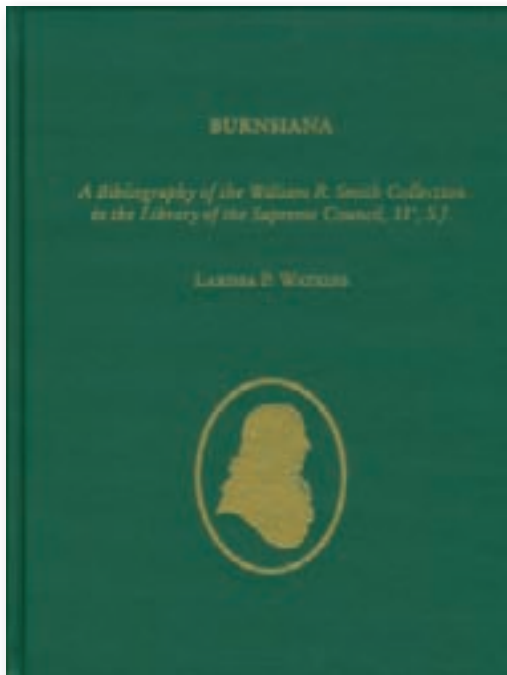
A HISTORY AND BIBLIOGRAPHY OF OAK KNOLL PRESS, 1978—2008

by Robert D. Fleck

Written to mark Oak Knoll Press's thirtieth anniversary, *Books about Books* is a comprehensive history and bibliography of the press, from its beginning in 1978 through the fall of 2008. Bob Fleck, founder, owner, and president of the Press, tells of his adventures in publishing. Bob left the field of chemical engineering in 1976 to start Oak Knoll Books, an antiquarian bookseller specializing in books about books. Two years later, he started publishing in the same field, beginning with a reprint of Bigmore and Wyman's *A Bibliography of Printing*. Oak Knoll Press has operated out of several buildings and under several publishing directors, but in the thirty years of its existence, it has developed a reputation for excellence in its field. The press has published 320 books to date and is still going strong. The book begins with a history of the press, which is illustrated with more than fifty images. The history is followed by the bibliography, which lists 320 books in order of publication. Each entry includes the author, title, edition, and a brief physical description, as well as a paragraph describing the contents of the book. Subsequent reprints are also listed. The bibliography includes about twenty full-page images of Oak Knoll Press publications.

2008, hardcover, dust jacket, 6 x 9 inches, 238 pages  
ISBN 9781584562498, Order No. 99582, \$45.00

2008, paperback, 6 x 9 inches, 238 pages  
ISBN 9781584562481, Order No. 99583, \$25.00



## BURNSIANA

A BIBLIOGRAPHY OF THE WILLIAM R. SMITH COLLECTION IN THE LIBRARY OF THE SUPREME COUNCIL, 33° S.J.

by Larissa P. Watkins

Published shortly before the 250th anniversary of the birth of Robert Burns in 2009, this bibliography presents the unparalleled Burnsiana collection held by the Library of the Supreme Council of the Ancient & Accepted Scottish Rite, Southern Jurisdiction, USA—the most complete collection of Burnsiana in the United States. It is the second largest compilation of Burns materials in the world, ranking only behind the collection maintained in The Mitchell Library in Glasgow, Scotland. In terms of American material about Burns, the Library of Supreme Council has the world's largest collection. The contents of this collection were compiled over a lifetime by William Robertson Smith. From a historical, bibliographical, informational and aesthetic perspective, *Burnsiana* has no analog among currently existing bibliographies. The catalogue contains around 1200 entries, many of which are illustrated by the engravings of several generations of artists that provide an image of the Bard of Caledonia and the scenes of Scotland that he loved and that inspired his creativity. The work contains a biographic sketch by Robert L.D. Cooper.

2008, hardcover, 8.5 x 11 inches, 240 pages

ISBN 9781584562467, Order No. 96673, \$65.00

Co-published with the Library of the Supreme Council, 33° S.J.



## SEVEN PERSPECTIVES ON THE WOODCUT

PRESENTATIONS FROM A HEAVENLY CRAFT SYMPOSIUM AND EXHIBITION

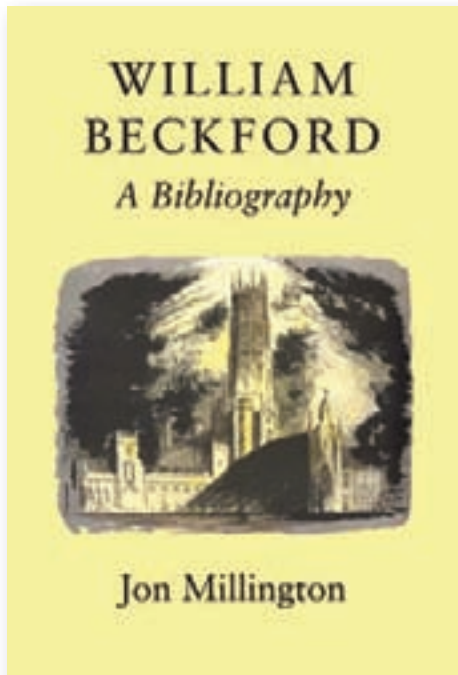
edited by Daniel De Simone

*Seven Perspectives on the Woodcut* covers a wide range of issues related to bookmaking in the fifteenth and sixteenth centuries. The analyses of the art of the woodcut presented here have their beginnings in the exhibition "A Heavenly Craft: The Woodcut in Early Printed Books," which opened at the Library of Congress in April 2005. The exhibition and its catalogue celebrated the large gift of illustrated books by Lessing J. Rosenwald, retired chairman of Sears, Roebuck & Company, to the library and examined the early history of printed books through some of the collection's rarest items. The Library of Congress also hosted a symposium in honor of the exhibition and Rosenwald's gift and invited scholars of art history and bibliography to contribute to a discussion of the woodcut in early printed books. Each chapter analyzes unique perspectives on the artistic development of the woodcut. Topics include the work of Albrecht Dürer, distinguished miniaturist Benedetto Bordon, early illustrated versions of Genesis, the illustrations for Bernhard von Breydenbach's *Travels in the Holy Land*, one of the earliest travelogues, and the history of early illustrated prayer books and devotional texts. Corresponding images of woodcuts as well as photographs of original woodblocks appear throughout the volume.

2008, paperback, 7 x 10 inches, 108 pages

ISBN 9780844411835, Order No. I00570, \$15.95

Distributed for The Library of Congress



## WILLIAM BECKFORD

A BIBLIOGRAPHY

by Jon Millington

William Beckford (1760–1844) is remembered as the author of *Vathek* and the creator of one of the most significant buildings of the Gothic Revival, Fonthill Abbey. This volume provides an annotated listing of all known publications, scholarly writings, traceable contemporary reviews, and published works related to the life and achievements of William Beckford. It also follows his numerous and diverse appearances in periodic literature, providing an essential reference tool for cross-disciplinary studies. This bibliographic collection includes over 5,000 references to material published before 2006. Serious interest in William Beckford has developed dramatically since the first exhibitions devoted to him almost fifty years ago. He is now widely appreciated and studied not only for *Vathek*, which has been published in some 165 editions and in twenty languages since the first unauthorized edition in 1786, but also for his significant contributions to the history of collecting, artistic patronage, landscape gardening, architecture, and music. The bibliography includes references to the Beckford family, particularly Alderman William Beckford, Lord Mayor of London, and Beckford's circle of friends and contemporaries. *William Beckford: A Bibliography* is the result of over thirty years of research executed by Jon Millington, the founding editor of *The Beckford Journal* and a Beckford scholar.

2008, hardcover, dust jacket, 6 x 9 inches, 414 pages

ISBN 9780953783632, Order No. 99735, \$100.00

*Distributed for The Beckford Society*



## PRINTERS OF BALLADS, BOOKS, AND NEWSPAPERS

BIBLIOGRAPHICAL NOTES AND CHECKLISTS FOR NATHANIEL COVERLY, SR.,  
NATHANIEL COVERLY, JR., AND JOSEPH WHITE

by Kate Van Winkle Keller

The topic of this new book from the American Antiquarian Society is printing in New England in the late eighteenth and early nineteenth century. More specifically, the author focuses on three printers who were active during that period: Nathaniel Coverly, Sr., Nathaniel Coverly, Jr., and Joseph White. Through a close examination of the bibliographical evidence, she demonstrates the extent of the production by the two Coverlys and White to the reading material available to adults and children in New England over more than fifty years. The introduction provides a brief historical summary and an outline of the text that follows. Biographical descriptions of the Coverlys and Joseph White, as well as checklists of their works are included. There are approximately twenty grayscale images throughout the text. An index is included to make quick referencing possible.

2008, paperback, 6 x 9 inches, 162 pages

ISBN 9781929545544, Order No. 100615, \$25.00

*Distributed for the American Antiquarian Society*



## THE FIRST FLOWERING

BRUCE ROGERS AT THE RIVERSIDE PRESS, 1896–1912  
WITH A CHECKLIST OF THE RIVERSIDE PRESS EDITIONS

by Jerry Kelly

As Daniel Berkley Updike's successor, from 1896–1912, Bruce Rogers worked at Houghton Mifflin's Riverside Press. This history of Bruce Rogers' work while at the Riverside Press was taken directly from the archives of his letters. Included in this book is how Rogers came to produce the series called Riverside Press Editions, as well as other special and limited editions. These books were made with the handmade paper and the finest ink available. This work includes a checklist of 102 books and broadsides Rogers designed for Houghton Mifflin and other publishers, including publication date and publication price, typeface, and edition size. Thirty-six color plates are printed in the final part of the book. Beautifully designed by Kelly and printed in a digital version of the Brimmer typeface. Edition of 500 of which 323 copies with this imprint were produced.

2008, hardcover, 5.75 x 8.75 inches, 96 pages

ISBN 9781567923742, Order No. I00315, \$75.00

*Distributed for Thomas G. Boss Fine Books*



## HEBREW PRINTING IN AMERICA, 1735–1926

A HISTORY AND ANNOTATED BIBLIOGRAPHY

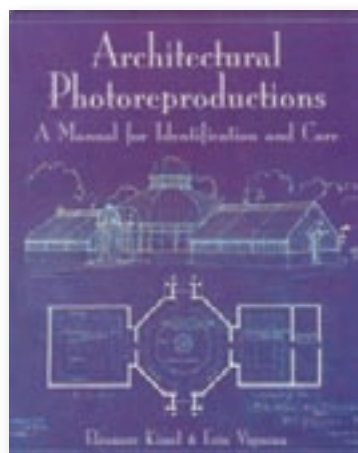
by Yosef Goldman

An exhaustive bibliography of 1208 items, extensively annotated with bi-bibliographical information, historical context, scholarly references, approbations, and location of copies in libraries world-wide. Arranged chronologically within broad subject or format (e.g., Bible, liturgy, Haggadah, reference works, education, periodicals, Rabbinica, etc.) with 13 indices, including Hebrew and English titles and authors, imprint places and years, publishers, printers, approbations, subscribers, typesetters, music arrangers and artists. Includes reproductions of most title pages and selected interior pages, and appendices containing reproductions of relevant manuscripts and portraits of early American rabbis. Supplemented by an extensive bibliography of pertinent scholarly books and periodical articles.

2006, hardcover, 2 volumes, 9 x 12 inches, 1188 pages

ISBN 1599756854, Order No. 99317, \$450.00

*Distributed for YG Books*



## ARCHITECTURAL PHOTOREPRODUCTIONS

A MANUAL FOR IDENTIFICATION AND CARE

by Eléonore Kissel and Erin Vigneau

Second edition, with corrections and updates. This manual gives practical, contemporary insight into preserving architectural plans and drawings. The authors provide detailed methods for identifying

architectural photoreproductions based on visual examination. The manual discusses twelve distinct processes and offers additional information on several other methods commonly used from 1860 to approximately 1960. Each illustration has been carefully reproduced to ensure correct color representation. Appendices give information on storage and handling, exhibition, and current methods of reproduction.

2009, paperback, 8 x 10 inches, 140 pages  
ISBN 9781584562160, Order No. 94208, \$49.95  
*Co-published with the New York Botanical Garden*

Available July 2009



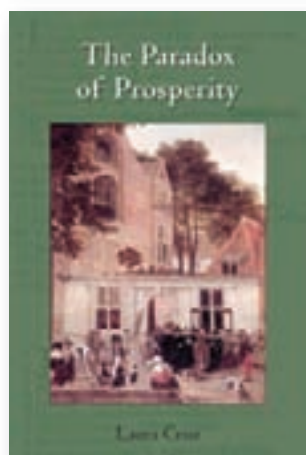
## THE TYPOGRAPHIC DESK REFERENCE

by Theodore Rosendorf  
with a foreword by Ellen Lupton

*The Typographic Desk Reference* (aka *TDR*) is comprised of a thousand facts on the form of Latin-based writing systems. The book includes the following four main sections: Terms—definitions of format, measurements, practice, standards, tools, and industry lingo; Glyphs—the list of standard ISO and extended Latin characters, symbols, diacritics, marks, and

various forms of typographic furniture; Anatomy & Form—letter stroke parts and the variations of impression and space used in Latin-based writing systems; and Classification & Specimens—an 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. Its front matter was written by Ellen Lupton.

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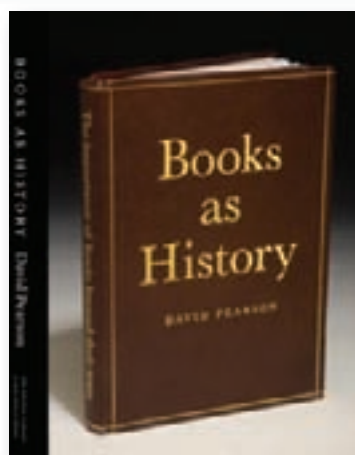
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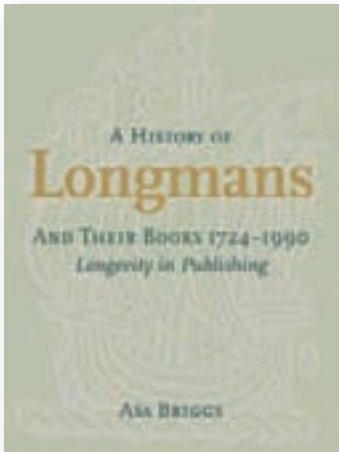
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with a preface by David Crystal

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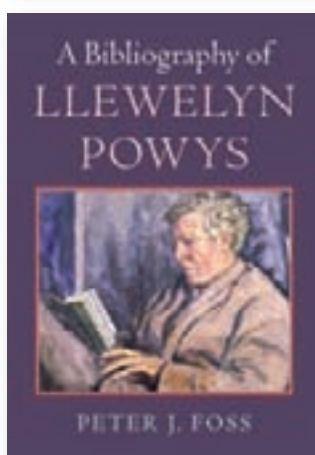
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by Peter J. Foss

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