

# Oak Knoll Books & Press

A large, stylized tree graphic in a light blue color, composed of geometric shapes, serves as a background for the top half of the page.

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## FIRSTS

O N L I N E

R A R E B O O K F A I R

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29 FEBRUARY - 3 MARCH 2024

**Aldine Press****HYPNEROTOMACHIA POLIPHILI**

by Francesco Colonna

Venice: Aldus Manutius (for Leonardus Crassus), (December 1499); folio (308 x 212 mm), early limp vellum, yap edges, paper spine label with title and date; a-y8, z10, A-E8, F3. \$250,000

First edition of one of the most celebrated incunables, considered by many to be the most beautiful of all printed Venetian books of the Renaissance. The presumed author, Francesco Colonna, was a Dominican monk of the Zattere at Venice. The *Hypnerotomachia Poliphili* was printed in Venice by Aldus Manutius in his re-cut Bembo type, which was cast by Francesco Griffo of Bologna. The book has become extremely rare in recent years and is a highly desired “masterpiece of integrated text and design, and influences designers to this day.” -G. Scott Clemens.

This copy is in the original setting as called for by Neil Harris (*Gutenberg Jarbuch*, 2006), except the last few leaves which were substituted for the 2nd edition (E1-F3). Hand-corrected letters “AM” in the second title (alr). (Saneque en Sanequam). The phallic woodcuts ‘Sacrifice to Priapus’ on m6r and the woodcut on x8v, are not mutilated in this folio, unlike the majority of copies. Vellum binding lightly age-darkened, with minor spotting to the rear cover. Natural creasing to the vellum covers. The text-block has separated along the front hinge but is still attached along the spine. Rear hinge cracked between the rear cover and F3. Paper spine label chipped with some loss. Lacking the front pastedown. Title page (A1) has become separated from the textblock, but is present in this copy. The last eleven (11) leaves in this copy are from the 2nd edition (1545, France), substituted most likely during the 16th century. There are 34 (of 39) woodcut initials present, as the last five were in the last eleven leaves of the first edition. Lacking the last leaf (errata and colophon). Very minor spotting / foxing to preliminary pages. Spotting / minor dampstaining to the very top edge of q8v-r4r. Dampstaining only affecting leaves C8-D8. A small ink-spot affecting the edges of the pages around r4-r6. The preserved state of the textblock, which contains the revolutionary typography and visually-stunning wood engravings, is remarkable.

Considered the “masterpiece of the classic style in Venetian illustration” (Albert Ilg, *Ueber den Kunsthistorischen Werth der H. P.*, 1872), the tome was printed with 172 remarkable woodcuts commonly attributed to the Paduan miniature painter Benedetto Berdone (c.1455/6 - 1530).

The book is written a Latinized version of Italian, offering a unique challenge to readers, as one must be near fluent in both Latin and Italian. Also contained in the text are various examples of Greek, which Manutius was very fond of, as well as early examples of Hebrew. One of the earliest documented cases of COMPLETE words in Arabic published in the entire world which can be found on the illustrated wood engraving of the three doors of the realm of Queen Telosia (h8r), perhaps one of the most important aspects about the *Hypnerotomachia*. This precedes the first book printed entirely in Arabic, *The Kitab Salat al i* (1514, Fano, Italy).

The book contains two main stories in the text: one from our hero, Poliphilo, written around 1490, and one from his lover, Polia, which was written c.1467. There are numerous passages in Hebrew, Arabic, Greek, and Egyptian hieroglyphics, as well as mathematical notes, geometric and architectural construction plans, and more, perhaps inspired by Colonna’s teachings of rhetoric at Treviso and Padua. A second edition published in France appeared in 1545. [Book # 138928]



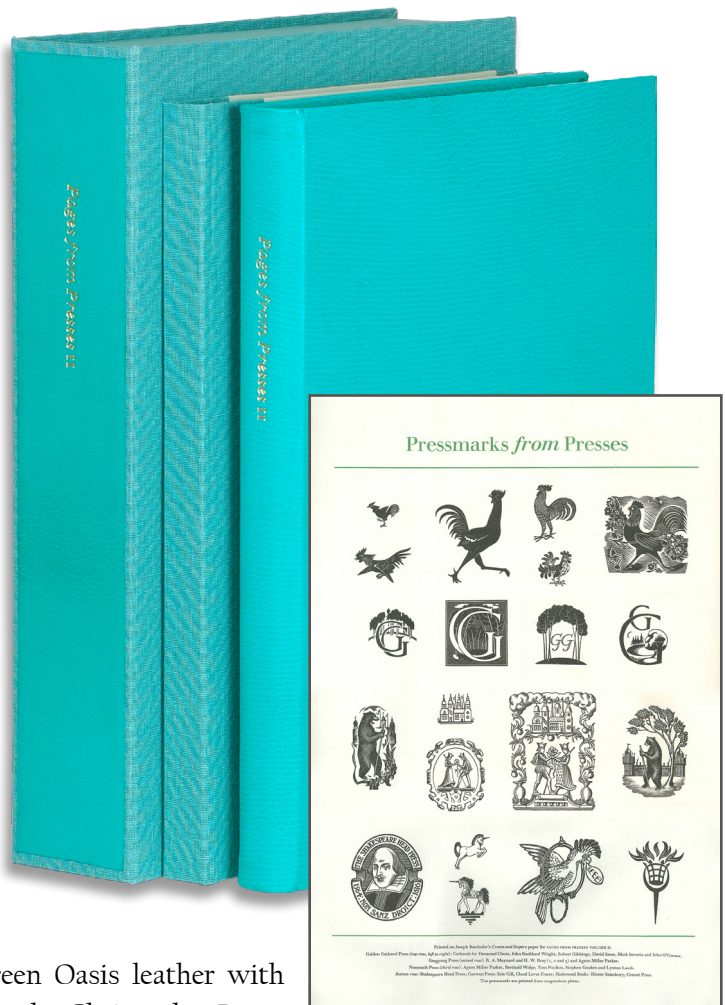


*Super Deluxe 'A' Edition**Whittington Press***PAGES FROM PRESSES  
VOLUME II**GOLDEN COCKEREL, GREGYNOG, SHAKE-  
SPEARE HEAD, CURWEN, NONESUCH,  
HASLEWOOD BOOKS & CRESSET

by David Butcher

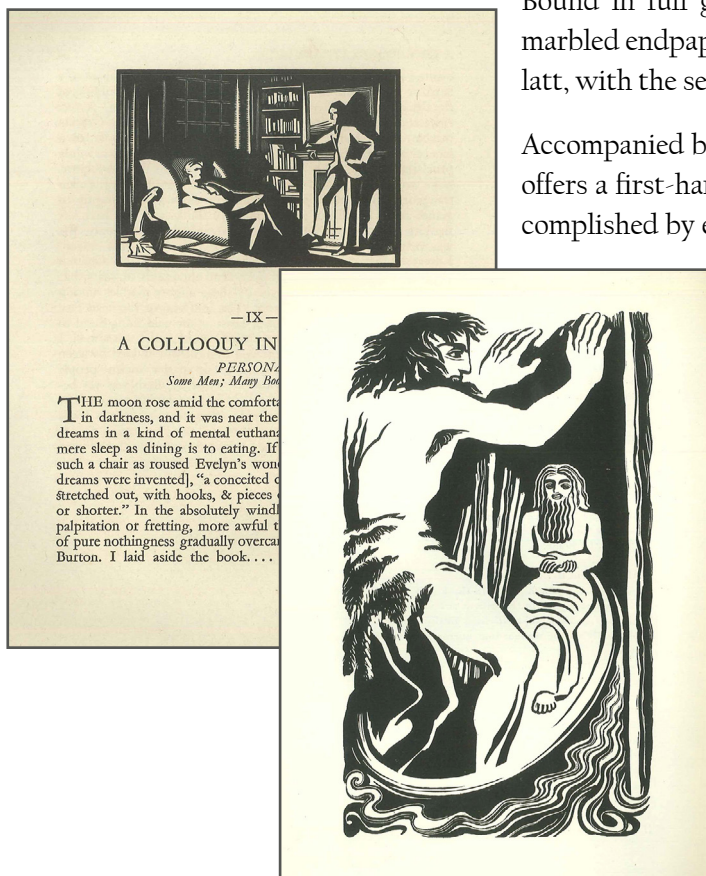
Lower Marston Farm, Risbury, Herefordshire: The Whittington Press, 2022; folio (15 x 11½ ins), Bound in full green Oasis leather with marbled endpapers by Christopher Rowlatt, with the separate portfolio of leaves, in a solander box; 153 pages. \$5,000

Printed in an edition limited to 180 copies, of which this copy is one of of 45 'A' copies featuring 27 original specimen leaves from the seven Presses. Many of the leaves specially selected for the A edition have wood-engravings, stencil-coloured illustrations and copper-engravings and are double leaves, showing four pages. Three leaves show typefaces specially designed for those presses that continued the tradition of having a proprietary typeface. Copies of the book are accompanied by a portfolio of additional leaves from the presses, chosen specially for this edition.



Bound in full green Oasis leather with marbled endpapers by Christopher Rowlatt, with the separate portfolio of leaves, in a solander box.

Accompanied by David's informative and authoritative commentary, each leaf offers a first-hand look into the printing quality and typographical genius accomplished by each printer. When paired with *Pages from Presses* (2006, Whittington Press), they cover perhaps the epitome of fifty years of the British private press movement from Kelmscott on. *Pages from Presses II* offers a unique opportunity to acquire original leaves from a selection of the books of the major British fine presses that flourished after the First World War. Each volume is designed to be generous in format to show the largest leaves from the Presses without folding. The type used is an elegant 14-Didot size of Walbaum for which the Press owns one of the rare sets of matrices [a change from Volume One which was printed from the smaller 14-point]. The paper is a special making of Czech Losin hand-made [also used in the prospectus] which features the Whittington Press pressmark for the only time. It is likely that this will be the last letterpress printed book published by the Whittington Press. For a full list of leaves, see the online listing [here](#). [Book # 138473]





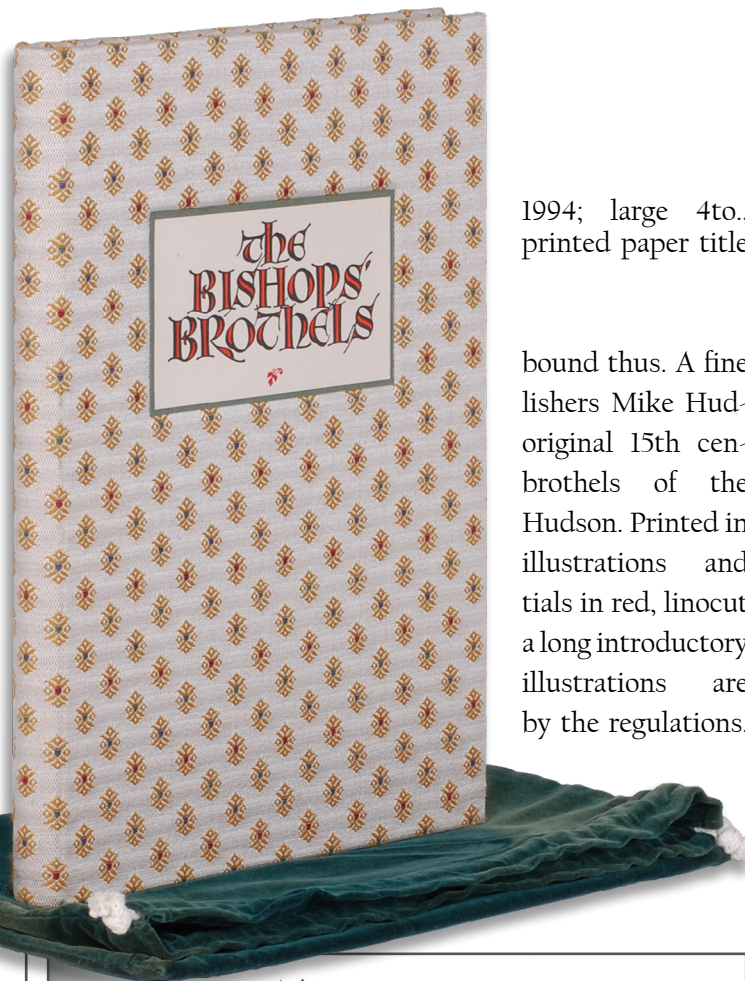
*Wayzgoose Press***THE BISHOPS' BROTHELS**

by Brigid Gaffikin

Wayzgoose Press: Katoomba, NSW, Australia,  
woven brocade-style fabric over boards, with inlaid  
label on upper board, uncut; (48) pages. \$3,500

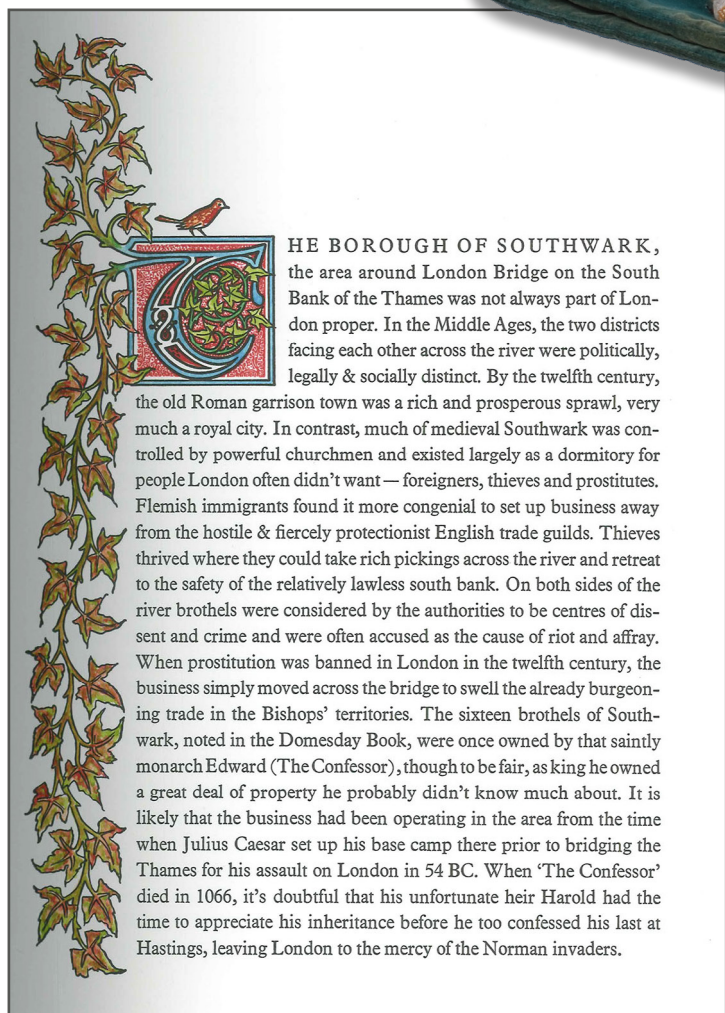
Limited to 20 copies of which this is one of 16 copies copy in a lightly faded velveteen bag. Signed by the publisher and Jadwiga Jarvis. A modern commentary on the tury ordinances established to regulate the Southwark Bishops of Winchester. Edited and illustrated by Mike red & black, with hand coloured pictorial title page, text decorative initial, plus numerous smaller decorative in- endpapers printed in yellow & brown. The text includes essay, and commentary to each of the 29 ordinances. The 'in the manner of the period, depicting scenes suggested The endpapers show an enlarged copy of a portion from the original Bodleian manuscript'.

[Book # 137083]



1994; large 4to.,  
printed paper title

bound thus. A fine  
lishers Mike Hud-  
original 15th cen-  
brothels of the  
Hudson. Printed in  
illustrations and  
tials in red, linocut  
a long introductory  
illustrations are  
by the regulations.







*Bound by Monique Lallier*

## THE BIRTHDAY

by Emily Whittle

n.p.: self-published, 1990; large 8vo, full leather fan with interleaved paper with manuscript writing composing the text, housed in a custom clamshell box. \$2,150

Limited to six copies. A magnificent production. A fine copy in fine clamshell box.

"This book is a story about mother and daughter on one side and father and son on the other side. Emily came home one day with six pieces of paper and said, "I need a fan book." When she came back the next week, I had a prototype in paper that looked like a fan!

The challenge was to attach the pieces of paper in an elegant and secure way, while being sure that they would open and close properly. There is a cut in each panel where I slid the paper and glued it. Then I put each fan in a small box with lead at the bottom to stabilize the whole thing. Each panel is covered in red and green leather, along with the box.

I had a great pleasure in making this book." - Monique Lallier, *A Retrospective* (Oak Knoll Press, 2018, p. 48). [Book # 139915]





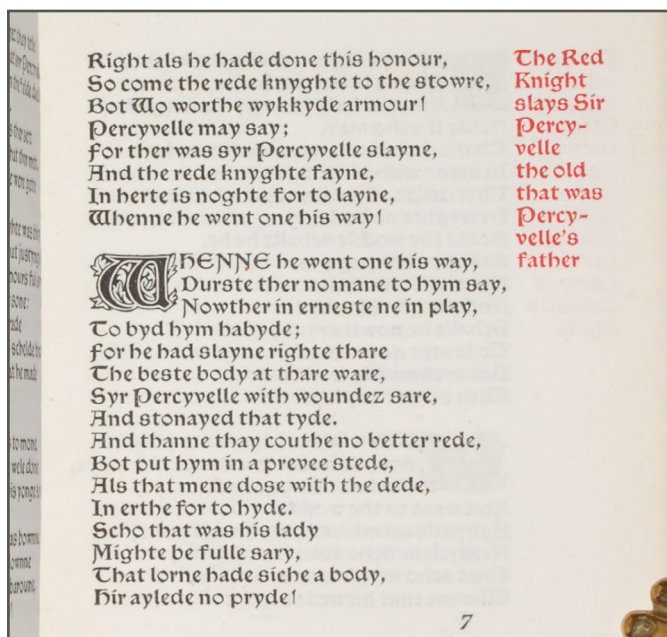
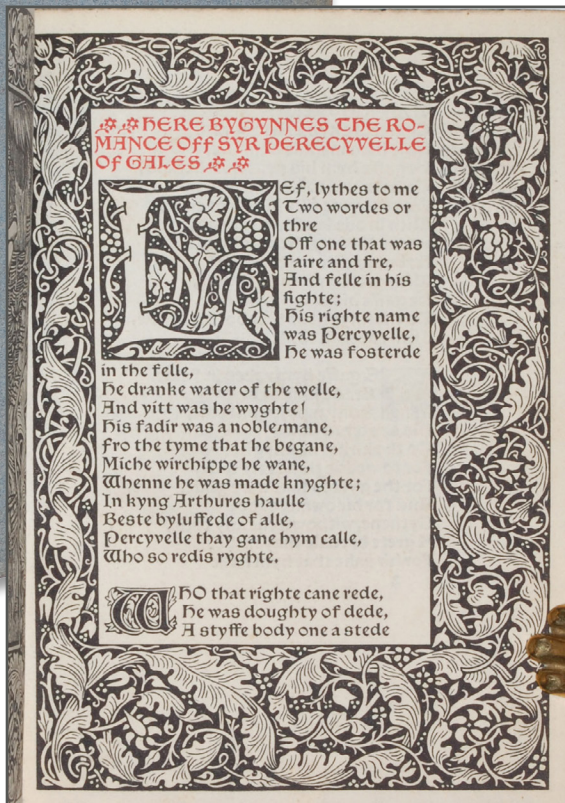
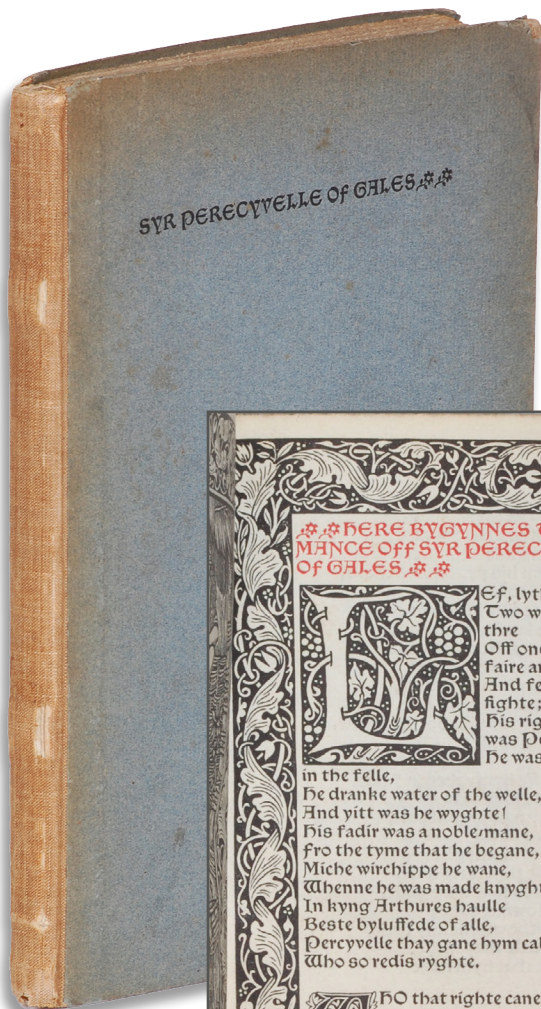
*Kelmscott Press***SYR PERECYVELLE OF GALES**

Hammersmith: Kelmscott Press, 1895; 8vo., quarter cloth with blue holland-backed paper-covered boards; (iv), 98 pages. \$2,950

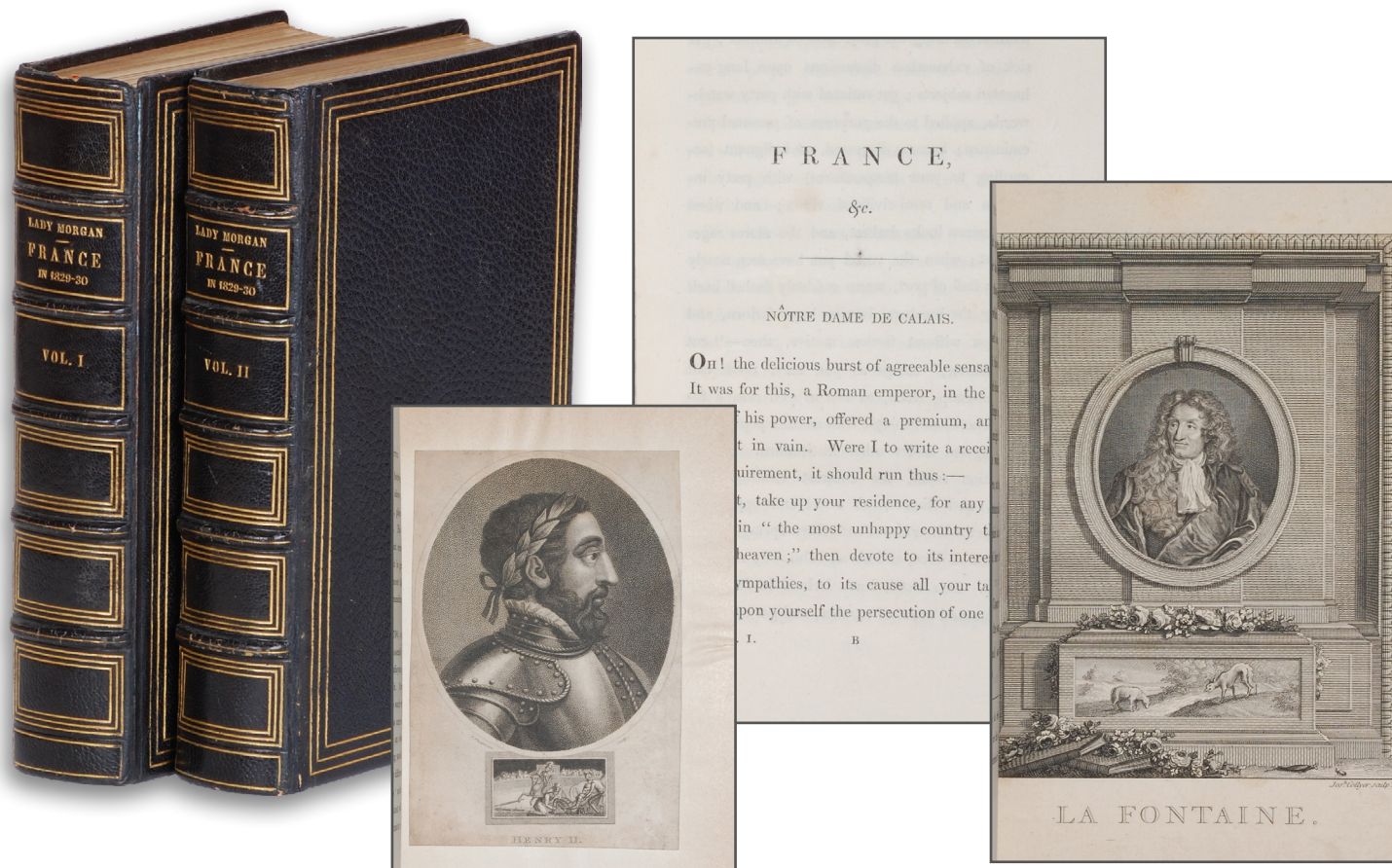
Printed in an edition limited to 358 copies this being one of 350 copies printed on flower paper. (Cockerell 33; Peterson A33; Walsdorf 33). Spine ends and corners bumped and worn, a few short splits to spine, some light marking and toning to covers.

This is the first of the trilogy which is completed by *Sire Degreveant* and *Syr Isumbrace*. They were all reprinted from the Camden Society's volume of 1844, which was a favorite of William Morris from his Oxford days. Printed in Chaucer type in black and with shoulder notes added by Morris in red, with three and ten line initials. Finely ornamented with initial letters and woodengraved foliate borders throughout. The woodcut frontispiece is after a design by Edward Burne Jones. Upptter cover title in black.

Provenance: bookplate of G.M. de Brabander on front free endpaper. Gift inscription in ink on front free endpaper. [Book # 58016]







## FRANCE IN 1829-30

by Lady Sydney (Owenson) Morgan

Saunders and Otley: London, 1879; 2 volumes, 8vo., full crushed black morocco, five raised bands, gilt on boards and spine, author and title stamped in second compartment, volume number for both volumes stamped in third compartment, morocco turn-ins, marbled pastedowns and endpapers; xii, 527, (6); iv, 590, (6) pages. \$1,950

Second edition. Bound by Brentano's, Paris, with bookbinder's stamp on front free endpaper. A handful of the plates have been handcolored. Front and rear boards of both volumes have been very professionally rebacked. A small abrasion, with loss, to the head of the spine of volume one. Only the slightest hint of shelfwear. Interior shows some very minor spotting / foxing, with an occasional moisture stain, else an outstanding set with 86 extra-illustrated plates.

Provenance: This set bears the blue morocco monogram bookplate in both volumes of Annie Burr Jennings (1855-1939) on front pastedown with motto "Otium sine literis mors est" (leisure without literature is death). Jennings was a devoted resident of Fairfield, CT, so much so that her philanthropy as well as her social influence in town earned her the title "First Lady of Fairfield." Annie's sister, Emma Brewster Jennings, had a son named Hugh D. Auchincloss whom was the second husband of Janet Lee Bouvier. Bouvier was the mother of First Lady Jacqueline Kennedy Onassis (wife of President John F. Kennedy).

This book is an amusing and eccentric account of a trip to France by this Irish novelist, best known as the author of 'The Wild Irish Girl' and one of the most talked about literary figures of her generation. Irish writer Sydney Owenson, Lady Morgan, was one of the most vivid and hotly discussed literary figures during the early nineteenth century. Her observations of France under the Bourbon Restoration were attacked with outrageous fury by John Wilson Croker in the "Quarterly Review," -- accusing her of Jacobinism, falsehood, licentiousness and impiety. She took her revenge with a wicked caricature of him in her novel "Florence Macarthy." [Book #136951]



*The First Edition of this Magnificent Work***Giambattista Bodoni****PITTURE DI ANTONIO ALLEGRI DETTO IL CORREGGIO ESISTENTI IN PARMA NEL MONISTERO DI SAN PAOLO**

by Giovanni Gherardo De Rossi

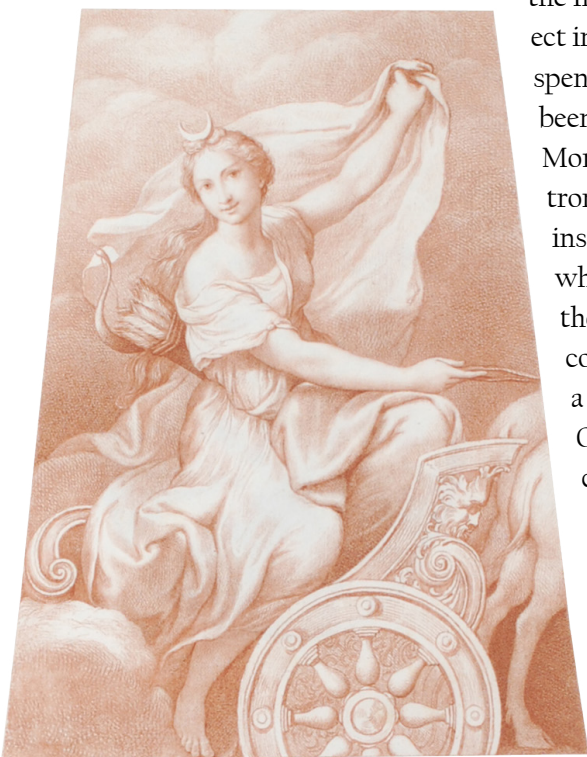
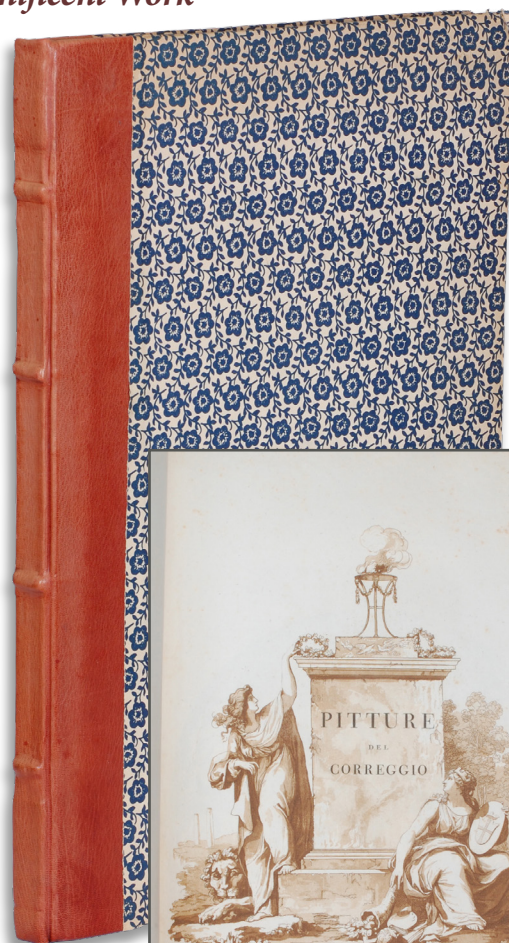
Parma, Italy: Nel Regal Palazzo, Co' Tipi Bodoniani (Bodoni for Regal Palazzo), 1800; folio, quarter leather over decorated paper covered boards; 8, xxvii; 14, xliii; 11, xxxiii pages, followed by 35 plates, one folding. \$12,000

First folio edition, which was considered the sumptuous deluxe edition in folio, with the text printed in three parts: Italian (by De Rossi), French (by De Lama), and Spanish (by Baroni and Arteaga). Recorded by Giani as "rarissima e preziose" and was limited to 200 copies. French title *PEINTURES D'ANTONIO ALLEGRI SURNOMMÉ LE CORREGE QUI EXISTENT A PARME DANS LE COUVENT DE SAINT PAUL* (A Parme Dans Le Palais Royal, Avec Les Caracteres de Bodoni). Brooks 775; Lester, pp. 133-134. Top corners bumped. Ex-libris bookplate on front pastedown. Very light spotting and foxing to interior pages, else a fine copy of this spectacular production from one of the most famed Italian printers of the 18th/19th centuries.

Contains thirty-five engraved plates reproducing frescoes by the famed Renaissance painter Correggio executed in 1519 at the Monastero de San Paolo in Parma. Folding engraved plate showing placement of frescos. The engravings were done by Francesco Rosaspina after the Portuguese artist Francisco Vieira. Dedicated to the recently married Louis of Bourbon-Parma and

the Infanta Maria Luisa of Spain. Although the Duke of Parma first approved the project in 1790, the artists were not allowed into the Camera di San Paolo until 1795. They spent one full day in the room recording the frescoes. The drawings were to have been sent to Rome for engraving by Raffaello Sanzio Morghen. Much to the dissatisfaction of Bodoni's patron, Morghen could not take on the project. Bodoni instead selected his friend Francesco Rosaspina, who had been one of the artists allowed into the Camera in 1795. Despite the disparaging comments of his patron, Bodoni's choice was a wise one- the finished result is beautiful. One of Bodoni's most sophisticated and exceptional works.

Robert Hoe apparently had two copies of the book: one was sold in his sale part IV, 11 November 1912, lot 825 bound in half calf, later sold at Swann Galleries, 16 April 1998, lot 28. [Book # 136820]





*Deluxe Edition**Elies Plana***A THOUGHT IN  
THREE STANZAS**[translated] UN PENSAMIENTO  
EN TRES ESTROFAS

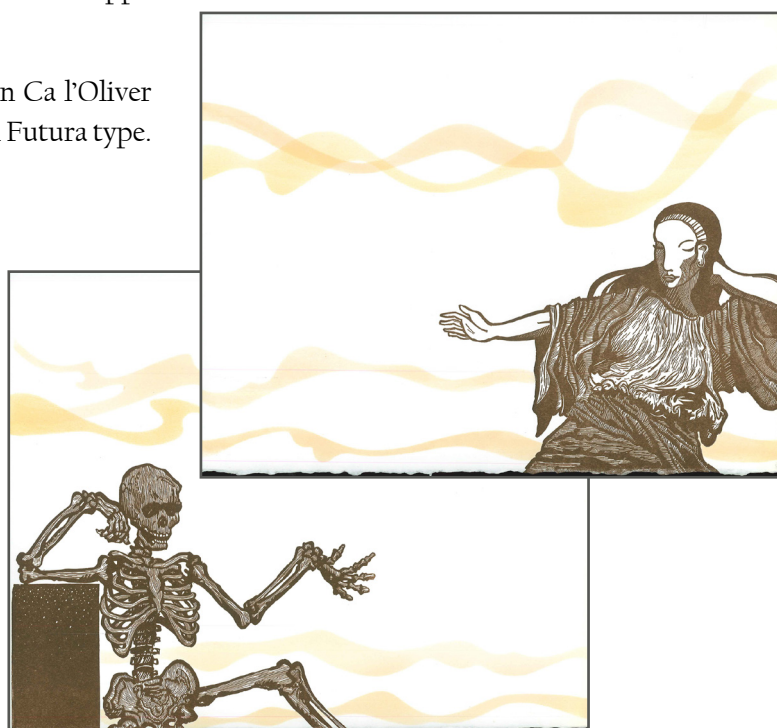
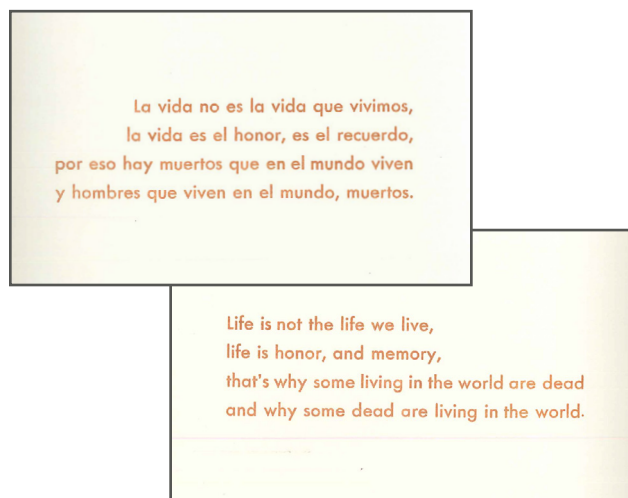
by Antonio Muñoz Feijóo

Barcelona, Spain: Elies Plana,  
n.d. (but 2020); 8vo., handmade  
cardstock, textblock accordion  
fold, cloth slipcase; unpaginated.  
\$3,500

Limited to 44 copies, of which this is one of 2 copies with an extra suite of two prints, as well as one of the original woodblocks used to print the illustrations. A fine copy in fine clamshell box. Text in Catalan and English. The poem enjoys wide appeal throughout Latin American countries, and its strong presence in popular circles has raised questions about its authorship. Antonio Muñoz Feijóo was a Colombian poet born in Popayán in the Cauca region of Colombia. A philosopher-poet, patriot, and engineer at the University of Cauca, he launched the literary gathering “Escuela Literaria” and took part in various political and cultural seminars. He died in 1890 in Santander de Quilichao, Cauca.

Death and Life are represented in two Resingraves with pochoir backgrounds by Elies Plana, who also did the print, and along with Gaby Comba, the layout for the poem, and Ronald Puppo the English translation.

Printed on Creysse paper by Guarro Casas, the cover on Ca l'Oliver handmade paper, with a Korrex Berlin proof press, set in Futura type.  
[Book # 136479]



**Vincent FitzGerald****ON THE ART OF PAINTING**

by Jalaluddin Mohammad Rumi

Vincent FitzGerald & Company:  
New York, NY, 1989; 18 cm by 24 cm,  
silk boards, clamshell box; (28) pages.  
\$1,950

One of 50 numbered copies signed by the author and artist. Dedicated to Mohammad Ali on the colophon. Interpreted by Zahra Partovi, whom also provided the calligraphy. Printed by Allethaire Press & Wild Carrot Letterpress. Composed by The Shagbark Press. Etchings by Annette Senneby. With a line-shaped etching extending over 28 pages. Printed on Velin Rives Johannot. The young Iranian artist Zahra Partovi bound the book in silk with decorated paste-paper endpapers and pastedowns, as well as translated the sentences of the Persian poet Rumi (1207-1273) into modern Persian and called this text. She also did the English translation. The etching by Annette Senneby (born 1951, Swedish sculptor) and M'Lis Bartlett of The Printmaking Workshop runs like a "gray thread" through the entire book. The book is housed in a custom clamshell box crafted by David Bourbeau of the Thistle Bindery with steel plates from Hector Perez embedded in the covers. A pristine copy. [Book # 135444]



When the Chinese completed their work  
The sound of drums announced their joy.  
The King arrived  
And saw a painting  
That robbed the mind at sight.  
Then he turned as the Greeks  
Drew away the curtain from their work  
And Ah!  
What he had seen there  
He saw better here.  
The picture in reverse  
Fell upon the burnished walls  
Stealing his vision from his eyes.

آن صفای آینه لاشک دست . کوفتش بی عدد را قاب بست  
صورت بی صورت بی حد غیب . ز آینه دل دارد آن موسی بهیب  
گرچه آن صورت نلنجد در زندگ . نه بزمش در کوی دی پرستگ  
ز آنک صد دوست و صد دوست آن . آینه دل را نباشد حد بدان  
عقل اینجا سبکت آمد یا مضن . ز آنک دل با دوست یا خرد دوست دل  
عکس هر نقشی نتابد تا ابد . جز ز دل هم با عدد هم بی عدد  
تا ابر هر نقشی نوکاید بر . بی نماید بی تصویری اندرو



**Gehenna Press**

## EFFLEURAGE

by Mario Graziano Parri

(Leeds, MA): Gehenna Press, 1989; folio, full leather, clamshell box; (13) pages, (25) etchings. \$2,150

One of thirty-eight copies, of which this copy is not signed or numbered. This copy is bound in a full artist-binding by Don Etherington, bookbinder and former director of Conservation at both the Library of Congress and the Harry Ransom Center (Austin, TX). The binding is a full brown crushed moracco

with leather onlay strips to resemble the face of a cat. Ruling in blind. Handmade leather headbands. Beautiful handmade paper makes up the pastedowns and endpapers. Stamped by the binder on the rear pastedown 'Don Etherington'. The book is housed in a custom cloth-covered boards clamshell box with a leather spine label with the title stamped in black.



A collection of etchings of cats by the Italian artist Anna Maria Bartolini, some of which are printed on pink mulberry paper and tipped in. All are signed by the artist in graphite. Some of the cats are anthropomorphized, and others abstracted into bold lines. Bartolini's cats are expressive, with individual personalities and characteristics: one, with long eyelashes, gazes wide-eyed at a winged insect, while another narrows its eyes hungrily at a fish dangling from a hook. The etchings

were printed in Florence, Italy. In the Introduction, the Florentine poet and novelist Mario Graziano Parri explores the roles and symbolism of cats throughout history. He writes of Bartolini, "The Author of the engravings which are the reason for this book does not love cats. She is attracted rather by their mystery." Although not called for, this copy has been inscribed on the colophon by Leonard Baskin to a well known collector of cat books. About fine in gray patterned paper over flexible boards, with a gilt-titled gray morocco lettering piece to the spine. Housed in a matching darker gray box covered with patterned paper, which shows some rubbing to extremities. A scarce title from the Gehenna Press. [Book # 135132]





**Foolscap Press****PHISICKE AGAINST FORTUNE AS WELL  
PROSPEROUS AS ADVERSE  
FORTY-SIX DIALOGUES**

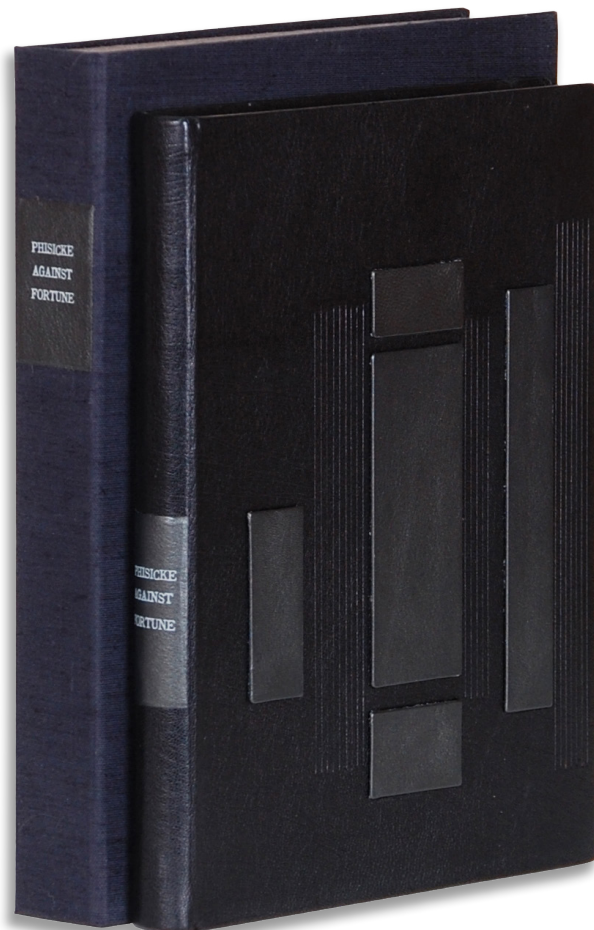
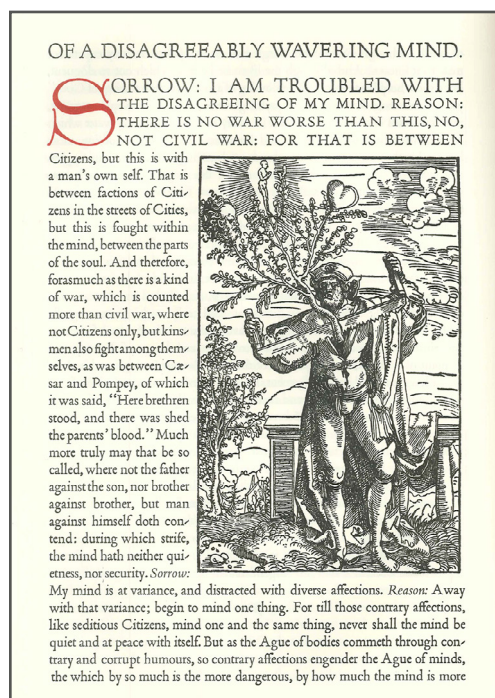
by Francesco Petrarca &amp; Thomas Twyne (translator)

Berkeley / Santa Cruz, CA: Foolscap Press, 1993; large 4to., full leather, clamshell box; 138 pages. \$2,950

Limited to 175 numbered copies. This copy is bound in a full artist-binding by Don Etherington, bookbinder and former director of Conservation at both the Library of Congress and the Harry Ransom Center (Austin, TX). The binding is a full black and gray crushed morocco with leather onlay panels and ruling in blind. Leather spine label with title stamped in gray ink. Handmade headbands. Beautiful marbled paper makes up the pastedowns and endpapers. Stamped by the binder on the rear pastedown 'Don Etherington 2018'. The book is housed in a custom cloth-covered boards clamshell box with a leather spine label with the title stamped in gray.

Thomas Twyne's translation of Phisicke Against Fortune, from Latin into English, was completed in 1579. Now, newly transcribed from the Elizabethan blackletter, with the spelling and punctuation standardized, Twyne's translation can be clearly enjoyed.

Introduction by Lewis W. Spitz. Illustrations by Hans Weiditz. As an appendix to the text, notes were included on the Weiditz illustrations based on information from Walther Scheidig and translated especially for this edition from the German by Beate Reid. In his essay on Hans Weiditz, William M. Ivins, Jr. (1881-1961), former Curator of Prints at the Museum of Modern Art, shares his infectious enthusiasm for the artist whose life had remained largely unappreciated until modern scholarship brought to light his contribution to German Renaissance art.



This edition brings together for the first time Thomas Twyne's translation of Phisicke Against Fortune and Hans Weiditz's wonderful woodcut illustrations which were made for the German edition of 1532. The original German edition contained two hundred and sixty-one woodcuts illustrating all of Petrarch's dialogues. Forty-six dialogues have been selected here to represent the enduring wisdom of Petrarch and the impressive imagery of Hans Weiditz.

The book measures 12 x 9 inches and consists of 160 pages printed letterpress on Lana Royal, a mould-made paper from France. The text was set in Monotype as well as handset type using Poliphilus, Bembo Italic and Forum, with Calligraph Initials printed in red. 135 copies were hand-sewn and the rounded spine is covered in red Japanese cloth and stamped in gold. Printed paper sides cover the boards. 40 copies were specially bound in quarter goatskin and red Japanese cloth and come in a slipcase covered in cloth and printed paper sides. [Book # 135131]



## THE FIRST NON-GOVERNMENTAL PRINTING OF THE EXPEDITION'S ROSTER

## Lewis &amp; Clarke Expedition

DOCUMENTS ACCOMPANYING  
A BILL MAKING COMPENSATION  
TO MESSIEURS LEWIS AND  
CLARKE, AND THEIR  
COMPANIONS, PRESENTED THE  
23RD JANUARY, 1807

National Intelligencer and Washington Advertiser,  
Printed by Samuel Harrison Smith, Pennsylvania Avenue, Monday, February 2, 1807: Washington, DC, 1807; folio, self paper wrappers; front page, column 3-5. \$2,500

First public printing, after having been published as a congressional/government document by A. & G. Way (for it, see, *The Literature of the Lewis and Clark Expedition, A Bibliography and Essays* (Lewis & Clark College 2003), no. 2c.4 (containing letter from Willis Alston, January 12, 1807; letter from H. Dearborn, January 14, 1807; letter from Meriwether Lewis, January 15, 1807; and foldout chart titled "A Roll of the men who accompanied captains Lewis and Clarke on their late tour to the Pacific ocean, through the interior of the continent of North America, shewing their rank, with some remarks on their respective merits and services." *The Literature of the Lewis and Clark Expedition notes*, "It is also the first printing of the expedition roster.")) Previous ownership name in ink along top corner in ink. Faint foxing throughout, else a pristine copy. The *National Intelligencer* prints each of the letters found in the original government document, and the expedition roster appears here in the form of a separate letter from Meriwether Lewis.

We locate no record of this issue of the *National Intelligencer* having appeared at auction or in the trade. Of the government document, an example sold at Christie's, June 2009 ("Recent half red Morocco. A very fine, crisp copy.") for \$9,000; another sold, also at Christie's, December 2013 ("Disbound."), for \$7,500 (see attached).

From the Library of Congress, "The Louisiana Purchase Legislative Timeline" (attached):

On January 2, 1807, the House of Representatives introduced a resolution "That a Committee be appointed to inquire what compensation ought to be made to Messrs. Lewis and Clarke, and their brave companions, for their late services in exploring the western waters, to report by bill, or otherwise."

(Note: William Clark's name is consistently misspelled in congressional documents by adding an "e" to the end.) On January 23, the House of Representatives introduced "An Act making compensation to Messrs. Lewis and Clarke, and their companions," and on that same date received communications on "Gratuities to the officers and men in the expedition to the Pacific Ocean, under Lewis and Clarke." After subsequent debates and reports with amendments, on February 28, the House of Representatives passed as amended "An Act making compensation to Messrs. Lewis and Clarke, and their companions," and on March 3, upon passage by the Senate, President Thomas Jefferson signed it into law. [Book # 134696]





*Deluxe Edition*

# TRAITÉ D'ENLUMINURE D'ART AU POCHOIR

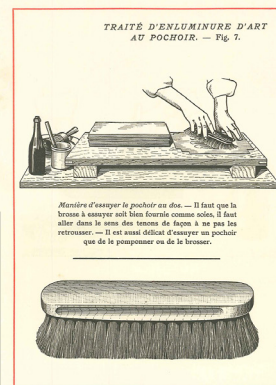
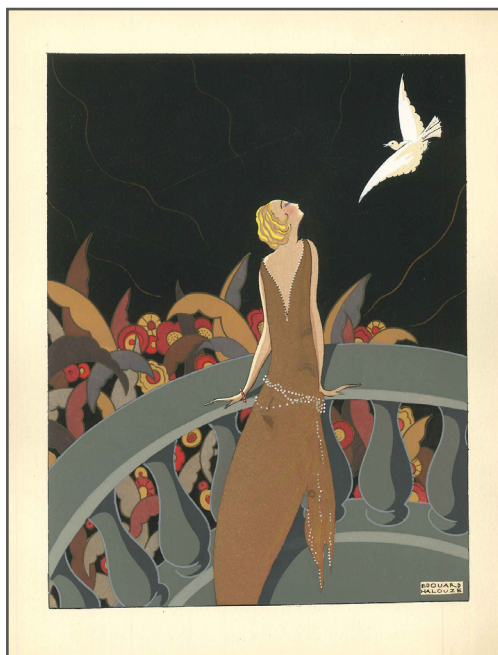
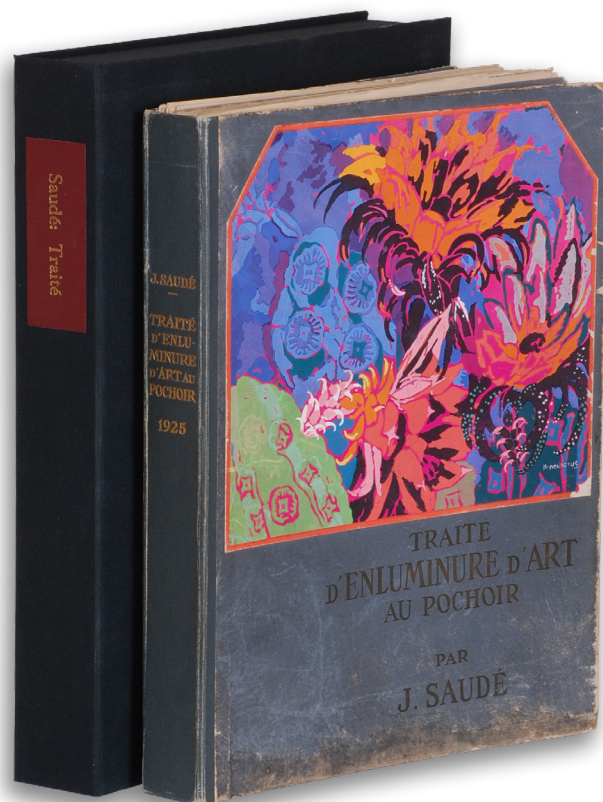
by Jean Saudé

Editions de l'Ibis: Paris, France, 1925; 4to., illustrated chamis cover, custom cloth clamshell box with cloth label with the author and title in gilt, loose signatures, as issued; xxv, 75 pages, 20 plates. \$12,500

One of 500 numbered copies, of which this is one of 60 copies, signed by Saudé. Also included are the three supplements and subscribers 'prospectus' sheet, as well as proofs on heavier blue paper of the front and rear cover illustrations. Additional loosely inserted are four proofs of the pochoir decorated pastedowns of the chemise. Rubbing along the edges, spine, and hinges of the chemise. All-in-all, a spectacular copy of the deluxe edition with additional material loosely inserted.

The plates include work by Lepape, Rodin, Albert Besnard, Andre-Morisset and others. The text on the technique of pochoir printing is by Antoine Bourdelle, Lucien Descanves and Sem. "Jean Saudé took over the Ibis studios in Paris and set up the Editions de l'Ibis as a publishing art. Saudé specialized in fine illustrated books and collector's pieces. Above all he is remembered for his *Traité d'Enluminure*, an illustrated manual and historical treatise on the art of pochoir. This was in fact the only published work of any length on the subject. Printed in an edition limited to five hundred copies and lavishly illustrated, the *Traité* is now a rare and valuable work" (Elizabeth Harris, "Pochoir," *Smithsonian*, 1977, p.3).

Twenty-five pochoir plates (in thirty-five states), plus illustrations, some color, in the text by Benedictus, Brunetta, & Chapuis. Unsewn as issued in folder with pochoir by Benedictus, pochoir endpapers by Chapuis. Scarce with the three supplements and prospectus. [Book # 134580]



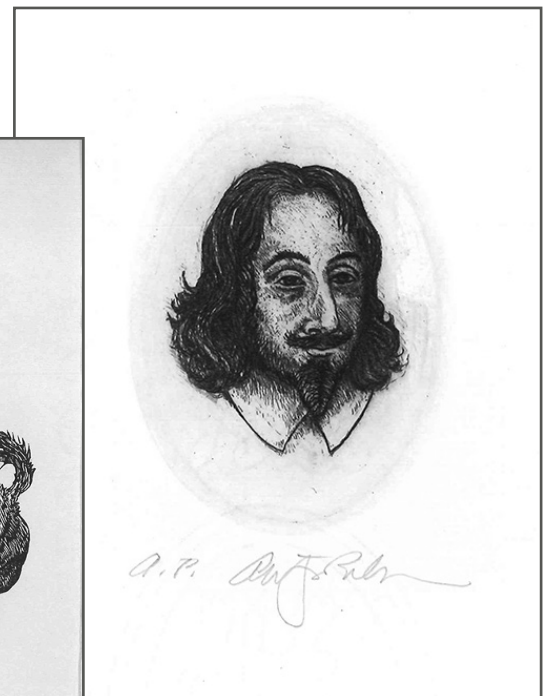
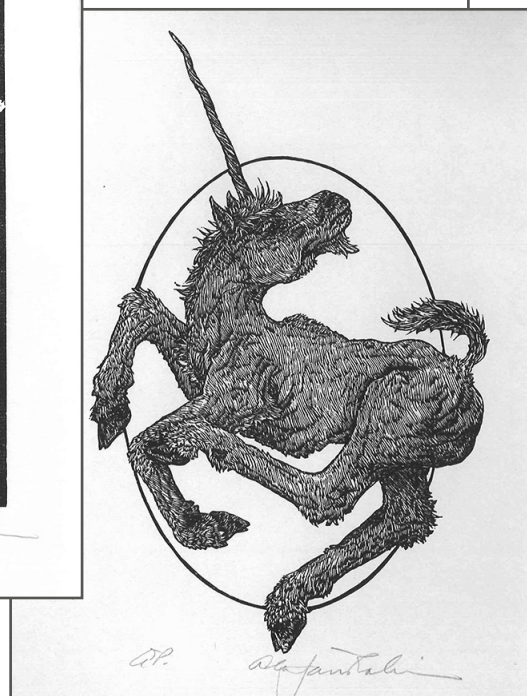
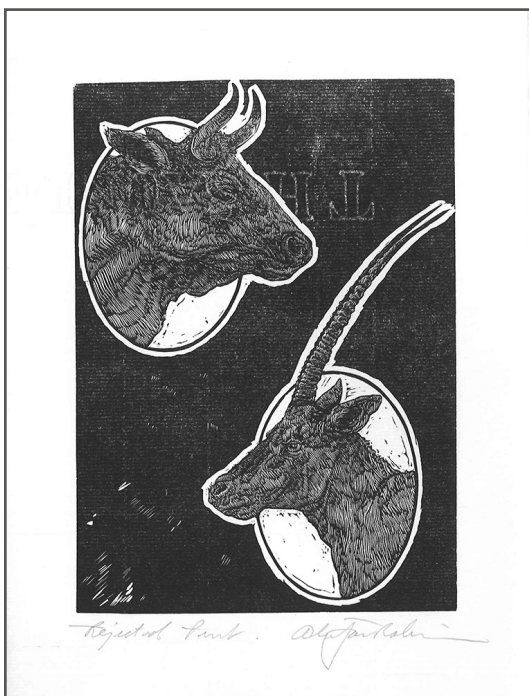
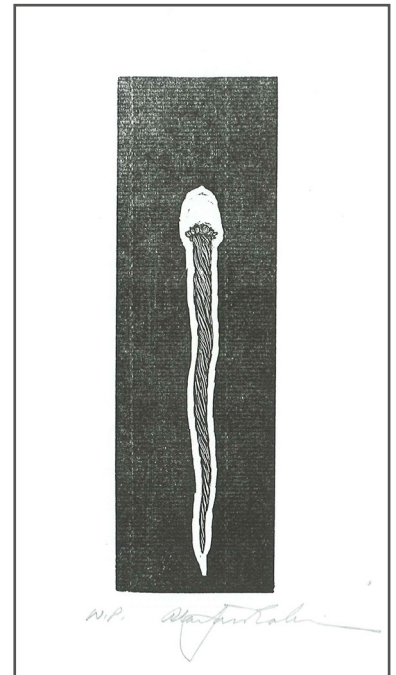


*Cheloniidae Press*  
**OF UNICORNS HORNES**  
 by Thomas Browne

Williamsburg: Cheloniidae Press, 1984; tall 8vo., full vellum non-adhesive limp binding by Gray Parrot, quarter vellum tray-case, quarter vellum over cloth clamshell box; 56 pages. \$2,500

Limited to 210 copies of which this is one of 5 artist proof copies signed by the artist. This deluxe edition is printed on an obsolete Whatman paper and contains a frontispiece etching of Sir Thomas Browne not in the regular edition and is inserted in the special tray-case. Also inserted are three 'first state' proofs, 28 'working proofs', 15 'artist proofs', and one 'rejected print', all signed by Alan James Robinson. First published as Chapter XXIII of **PSEUDO-**

**DOXIA EPIDEMICA** in 1646. Illustrated with sixteen woodengravings by Alan James Robinson and with an introduction by Jan van Dorsten, head of the Sir Thomas Browne Institute in Leiden, Netherlands who comments on Browne's life, work and thought. Printed by Harold P. McGrath at the Hampshire Typothetae. [Book # 134578]





*The Boydell Edition*

**W. Bulmer & Co.**

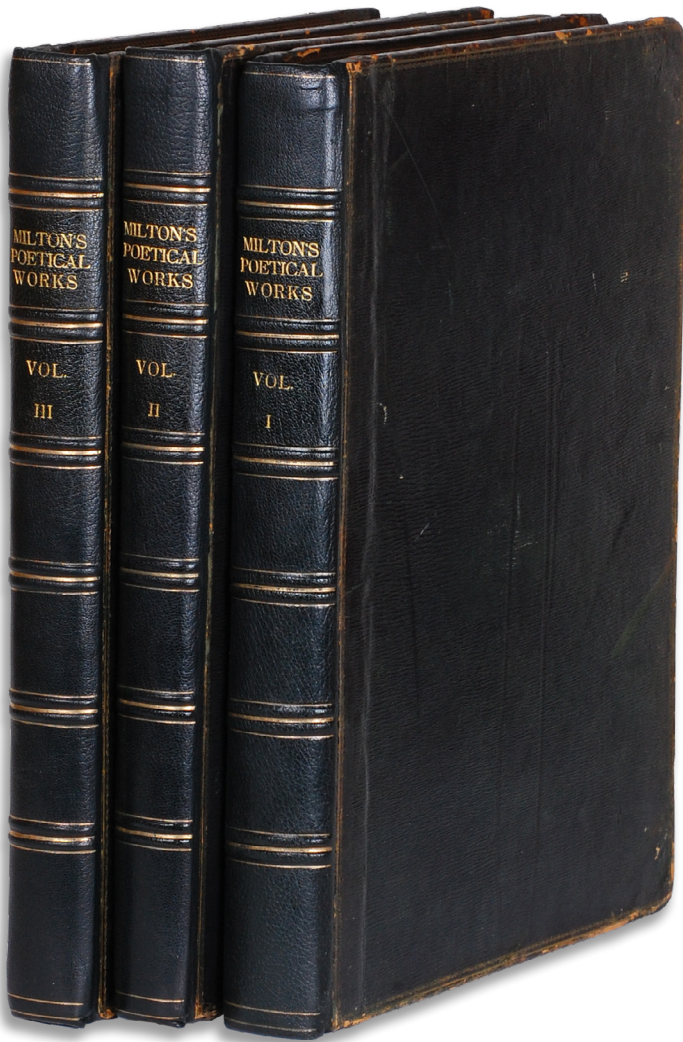
**THE POETICAL WORKS OF  
JOHN MILTON**

by John Milton

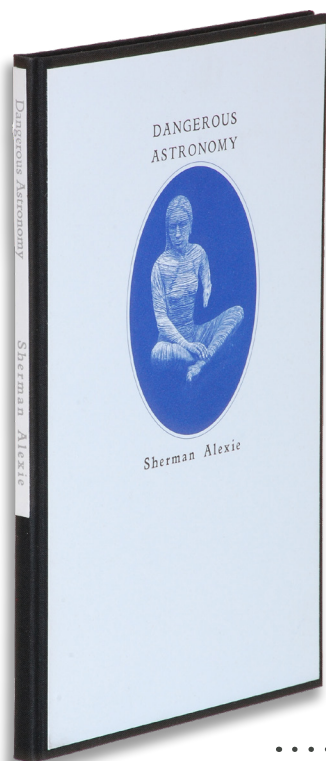
London, England: W. Bulmer and Co., Shakespeare  
Printing Office For John and Josiah Boydell, and George  
Nicol, 1794-1797; 3 volumes, folio, contemporary leather,  
five raised bands on spine, all edges gilt; cxxxiv, 213+(1);  
282; 300, (4) pages. \$2,950

Brunet III, 1728; Watson I, 1239. Volume I published 1794,  
Volume II 1795, and Volume III 1797. With a three part life  
of Milton by William Hayley preceding text. Table of con-  
tents of all three volumes at conclusion of Volume III. With  
35 plates. Volume I with three plates by Giovanni Cipriani,  
three by William Gardiner, one by George Romney, and six  
by Richard Westall. Volume II with ten plates all by Westall.  
Volume III with twelve plates, all by Westall. Covers rubbed  
and scuffed at edges. Bookplates of three previous owners on  
front pastedowns of Volume I and III. One bookplate peeled  
off front pastedown of Volume II. Free endpapers of Volume  
I chipped at top fore-edge. Scattered light foxing.

[Book # 133829]







**Limberlost Press**

## DANGEROUS ASTRONOMY

by Sherman Alexie

Boise, ID: Limberlost Press, 2005; large 8vo., cloth, paper-covered boards; unpaginated.  
\$200

Limited to 850 copies, of which this is one of 100 numbered copies bound thus and signed by the author. A fine copy.

Printed letterpress on Domestic Etching paper, solated and sewn by hand into Magnani Pescia wrappers, and casebound. The type is Benedictine Book. [Book # 139433]

### The Gathering Storm

At day and all night the wind roared in the trees,  
And the thunder woke my sons and my wife,  
I held the eldest, she soothed the baby,  
And the blue lightning flashed its thin blue knives.

No, I lied. There was no wind and no trees,  
No storm, no thunder, no lightning, no knives,  
And my wife and my sons slept easily.  
Awake, insomniac, enraged, I lied

About thunder, wind, lightning, knives, and trees,  
Because it's easy to lie about death.  
A childhood friend was forced to his knees  
By two children who shot him in the head.

And my battered tribe mourns his loss tonight.  
But my big brother should tell this story.  
He knows about thunder, lightning, and knives.  
All day and all night the wind roared in the trees

While my sad brother made plans to carry  
Another coffin to another grave.  
Arnold, my brother, knows how to bury  
His friends. He's buried many. I count names

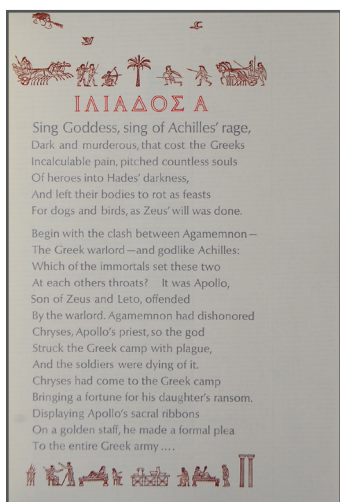
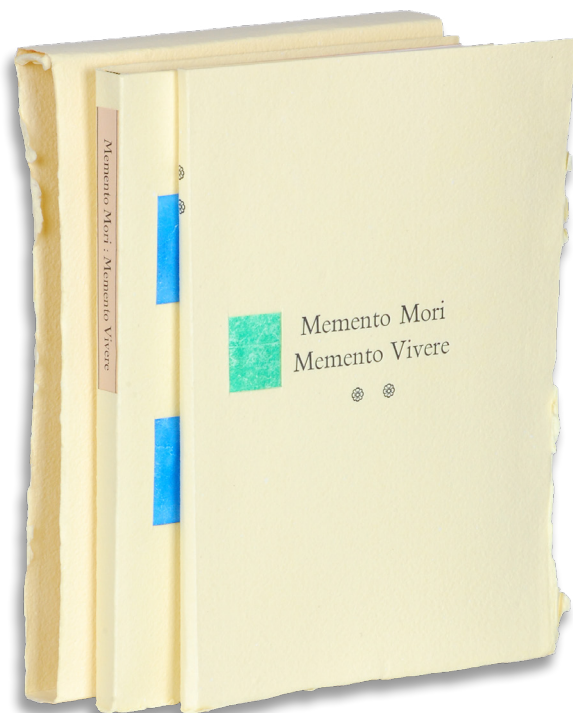
And faces, and lose track of the number,  
But Arnold accounts for all of our lives.  
He buried Lightning, he buried Thunder,  
And he dug their graves with his thin blue knives.

**Deluxe Edition - Incline Press**

## MEMENTO MORI : MEMENTO VIVERE

A Typographical Interpretation of a Commonplace Book

(Oldham, England): Incline Press, 2020 (but 2023); large 8vo., handmade stiff paper wrappers with outer paper folder, paper spine label on first volume; unpaginated (but 51 double-page spreads), the second volume has 9 double-page spreads with a small booklet loosely inserted titled 'David Blamires: 1936-2022'. \$475



Privately printed in an edition of 175 numbered copies, of which this is one of 75 deluxe editions which include an extra volume titled *Further Pages in a Typographical Commonplace Book* and bound thus. A fine copy.

This deluxe edition is a continuation of the Standard Edition and is accompanied by a book from one of Kathy Whalen's collections with her bookplate attached.

From the artist: *Memento Mori : Memento Vivere*, is a book that is both a memorial and a celebration of the life of librarian, bibliophile and printer Kathy Whalen. Written by her partner and co-publisher Graham Moss of Incline Press, the book is presented in a joyous and moving series of 50 double page spreads in the style of a commonplace book. Each opening shows a letterpress text opposite a sheet of tip-ins, colourful prints and artworks. The book charts both the home and professional times of Kathys life during this 21 year collaboration with Graham, from labels for homemade preserves to Kathys address card while working at the Bodleian Library. Written with open-hearted frankness, the book reminds us that we must all die, and so too be mindful to live as we should. [Book # 139780]

From the artist: *Memento Mori : Memento Vivere*, is a book that is both a memorial and a celebration of the life of librarian, bibliophile and printer Kathy Whalen. Written by her partner and co-publisher Graham Moss of Incline Press, the book is presented in a joyous and moving series of 50 double page spreads in the style of a commonplace book. Each opening shows a letterpress text opposite a sheet of tip-ins, colourful prints and artworks. The book charts both the home and professional times of Kathys life during this 21 year collaboration with Graham, from labels for homemade preserves to Kathys address card while working at the Bodleian Library. Written with open-hearted frankness, the book reminds us that we must all die, and so too be mindful to live as we should. [Book # 139780]





## THE NOVELS OF JANE AUSTEN

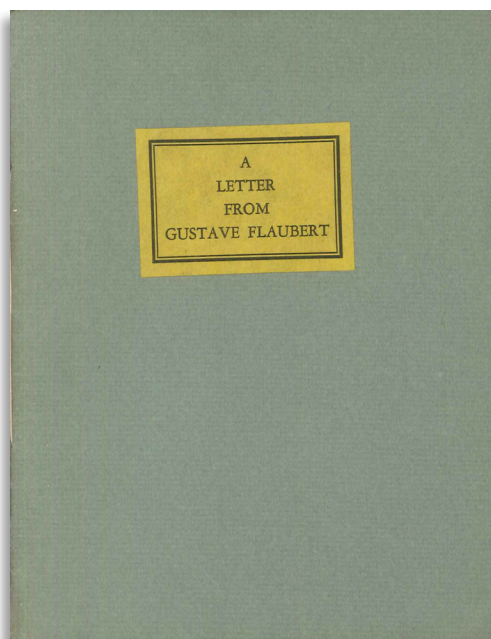
by Jane Austen

London, England and New York, NY: Grant Richards and J.F. Taylor and Co., 1898; 10 volumes, 8vo., half leather, marbled paper-covered boards, four raised bands on gilt-stamped spine, marbled endpapers, top edge gilt, other edges uncut; variously paginated. \$1,000

Limited to 250 numbered copies "for America." Gilson E91. Complete set of the Winchester Edition. Frontispiece color portrait of the author in first volume on plain paper. Other frontispieces on Japanese paper. Rubbed and scuffed at edges and along spine, spines of many volumes chipped at edges. Front free endpaper of first volume detached. [Book # 134079]



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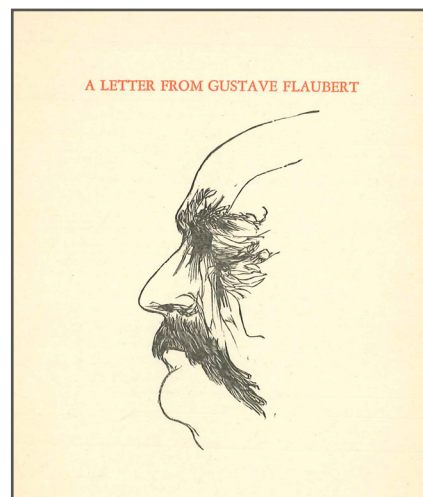
## A LETTER FROM GUSTAVE FLAUBERT

by Gustave Flaubert

(Northampton, MA: The Gehenna Press, 1960); 16mo., stiff paper wrappers, paper label on front cover, top edge cut, other edges uncut; (11)+(1) pages. \$150

Limited to 300 copies. Brook 24. A fine copy. Translated from the French by Francis Steegmuller. Printed on Mokuroku paper. Wood engraving by Leonard Baskin on title.

[Book # 133778]





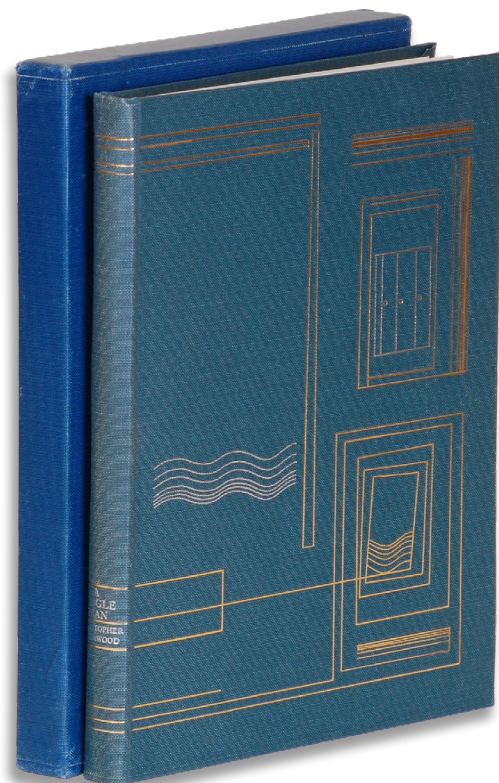
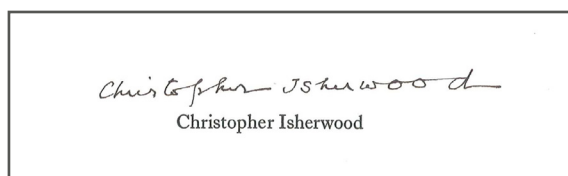
**Land Press**

**A SINGLE MAN**

by Christopher Isherwood

(London, England): The Land Press, (1980); 4to., gilt and silver decorated cloth, top edge cut, other edges uncut, cloth slipcase; 133, (3) pages. \$1,350

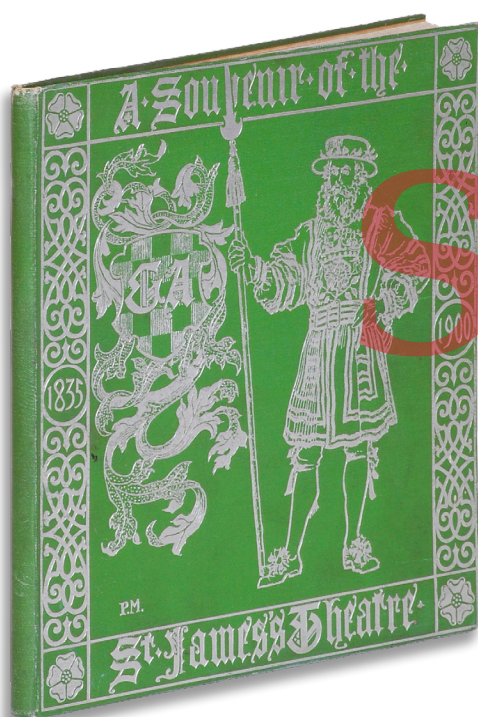
Limited to 400 numbered copies, signed by the author on colophon. First published in 1964 by Methuen and Company. This edition printed by Sebastian Carter at the Rampant Lions Press (Will and Sebastian Carter, *A Rampant Lions Press Miscellany*). Cambridge England. Binding designed by James Brockman. Dedication to Gore Vidal. Slipcase slightly stained. [Book # 134022]



**Guild of Women-Binders**

**A CHRONICLE OF THE ST. JAMES'S THEATRE FROM ITS ORIGIN IN 1835**

(London, England: Guild of Women-Binders), n.d., but circa 1900; 12mo., cloth, front cover silver-stamped; 87+(1) pages. \$110



First edition, limited to roughly 3,000 copies (Tidcombe, p. 126). Cover title: *A Souvenir of the St. James's Theatre*. Attributed to the Guild of Women-Binders, organized in May 1898 by London bookseller Frank Karslake more as a business venture than as a guild in the traditional sense of that word. He abandoned this effort in 1904. This work traces the history of St. James's Theatre from its organization to circa 1900. See Marianne Tidcombe, *Women Bookbinders 1880-1920* (New Castle, Delaware: Oak Knoll Press, 1996), 115-130. List of illustrations. Frontispiece, black and white illustrations follow text. Covers very lightly rubbed and scuffed at edges. Scattered very light foxing. Lacks narrow tip in mentioning production by Guild of Women-Binders. [Book # 134009]





# THE HISTORY OF THE DECLINE AND FALL OF THE ROMAN EMPIRE

by Edward Gibbon

Albany, NY: James B. Lyon and Co., 1887; 6 volumes, 12mo., half leather, marbled paper-covered boards, gilt-stamped spine; liv, 590; xiv, 593+(1); xvi, 643+(1); svi, 636; siv, 604; xvi, 623+(1) pages. \$125

New edition. Notes in text by Rev. H. H. Milman. Editor's preface, author's preface, preface to "fourth volume of the original quarto edition." Each with table of contents. General index after text. Rubbed and scuffed at edges and spine. Previous owner's name on front free endpaper of each volume.

[Book # 133948]



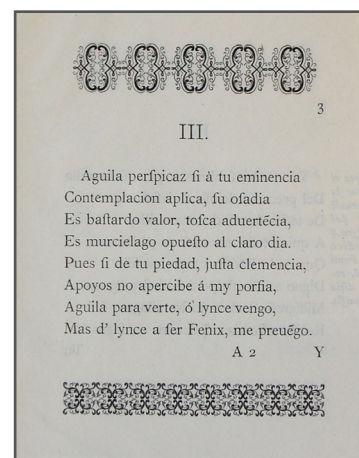
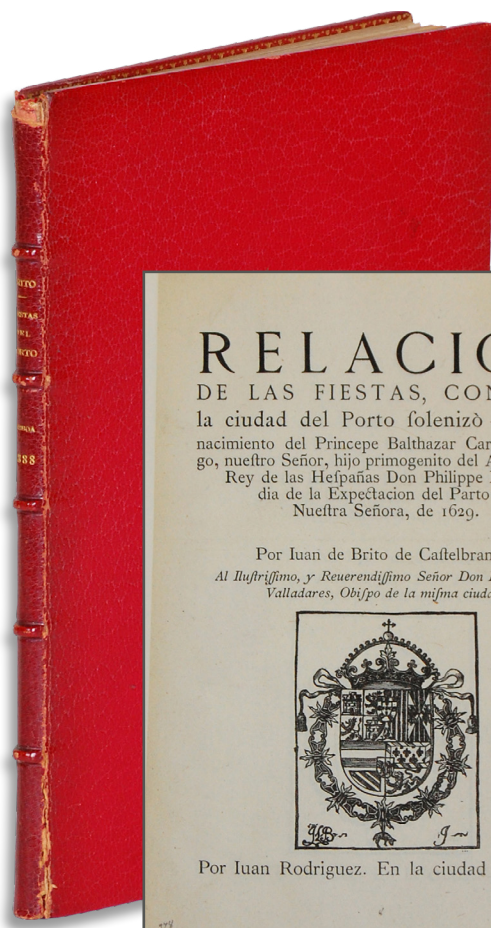
## RELACION DE LAS FIESTAS, CON QUE LA CIUDAD DEL PORTO FOLENIZO EL FELICE NACIMIENTO DEL PRINCEPE BALTHAZAR CARLOS DOMINGO

by Juan de Brito de Castelbranco

Porto, Portugal: Juan Rodriguez, (1888); 12mo., leather, spine gilt-stamped, marbled endpapers, five raised bands on spine, top edge gilt; (x), 44, (2) pages. \$125

Text in Portuguese. Limited to 68 copies, this copy not numbered.

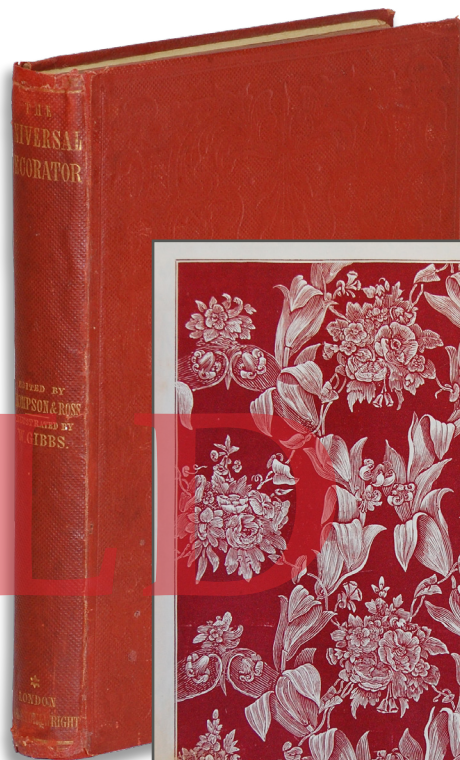
Statements of permission to publish, dedication, note to the reader. In a signed Dupre binding. Poetic works connected with the celebration, in the city of Porto, of the birth, in 1629, of Prince Balthazar Carlos, son of King Philip III of Spain. Ex-library, with markings. Previous owners' bookplates on front pastedown. Head of spine worn, with some loss. [Book # 133750]





*Color Printing***THE UNIVERSAL DECORATOR  
THE FIRST SERIES**COMPLETE IN ONE VOLUME  
(THREE VOLUMES IN ONE)by Francis Benjamin Thompson and John Wilson Ross  
(editors); illustrated by William GibbsLondon, United Kingdom: Houlson & Wright, 1859; 4to.,  
blindstamped cloth; viii, 104, [2], 104, [2], 84 pages. \$275

First edition. Many plates, mostly duotone. Typography and ornament are the subject treated by most of the plates. Bookplate of Isaac Adams, as well as his inscription, on FEP. Adams (1802-1883), based in Boston, was an important inventor in the printing field. His most important invention was the Adams Power Press, which, from its invention in 1827, was used widely in bookbinding for the rest of the 19th century. The machine greatly decreased the cost of producing books, and thus was instrumental in the explosion in the sale of books. This publication certainly devoted much space to printing aesthetics, but it should not be overlooked that as its title implies, it covered the wide range of decoration, applied and fine arts, including designs for cabinetry, metalwork, woodcarving. Designs pertinent to printing include typographical, monograms and initials and more general ornamental ones. The spine has had some repairs at the extremities. Otherwise, tight and clean within. [Book # 133719]

*Printing***PAST AND PRESENT**

Derby &amp; London, UK: Bemrose &amp; Sons, Ltd., (c. 1912); 8vo., later quarter cloth, marbled paper covered boards, original front cover label on front panel; unpaginated. \$237.50

Examples of various methods of printing, including offset, lithography, photo-lithography, among others from this printing house which survived as a company until 2010. Beautifully organized with some incredible examples of embossed printing scattered throughout.

[Book # 133699]

