

Oak Knoll Books & Press

Rare Books LA Pasadena Virtual Book Fair

Thursday, February 3,
9:00am PST until
Sunday, February 6,
4:00pm PST

302-328-7232
orders@oakknoll.com
www.oakknoll.com

Published by Seraphim Press

TRIPTYCH FOR THE LIVING

by William Everson

Seraphim Press: (Oakland), 1951; small 4to., original goat vellum with red ribbon ties; (viii), 26, (4) pages. \$3,500

First edition. Limited to fewer than 100 copies. This copy is beautifully inscribed by Everson on the page opposite the colophon to Peter Bartlett, authorative bibliographer of William Everson, "in searching of the spirit of Robinson Jeffers and bringing it to the world." California beat poet William Everson (1912-1994), also known as Brother Antoninus, printed this book of his poetry at Maurin House (a Catholic Worker House) shortly after his marriage with beat poet and artist Mary Fabilli had ended and Everson had become a Dominican monk. He had been writing and publishing poetry since at least the 1930s. He learned the craft of handpress printing during World War II as a conscientious objector in an Oregon work camp. Everson and Fabilli collaborated on several previous publications and one of her woodcuts appears in a 1967 Everson work. This was apparently the only book ever issued by Everson's Seraphim Press. Printed damp on Tovil, an English handmade paper, in black ink with title crosses in red, and using Hammer Uncial type (borrowed from Westgate Press). Everson states in the colophon that "the book in its design looks back toward the primitive church in search of a model appropriate to the apostolic character of the text." Although the colophon indicates 200 copies were printed, apparently less than a hundred were bound--by Everson himself--and the remaining sheets were destroyed (Bartlett, p. 23). [Book # 88402]



*for Peter Bartlett
in the camaraderie & the long
labor of searching at the
spirit of Robinson Jeffers
and bringing it to the world
With admiration & affection
Bill Everson
July 15, 1974
Susanto*

Printed by Andrew Foulis

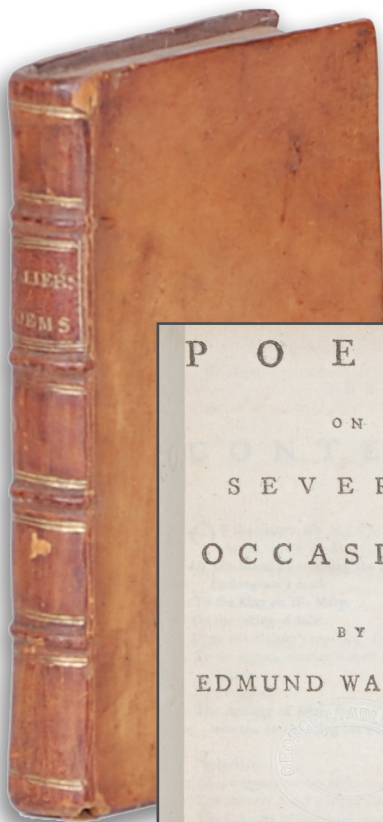
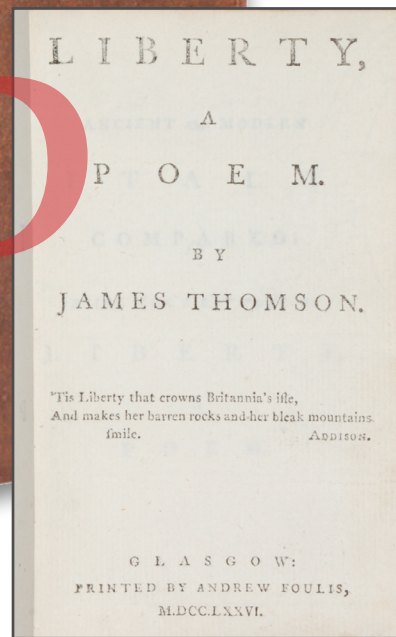
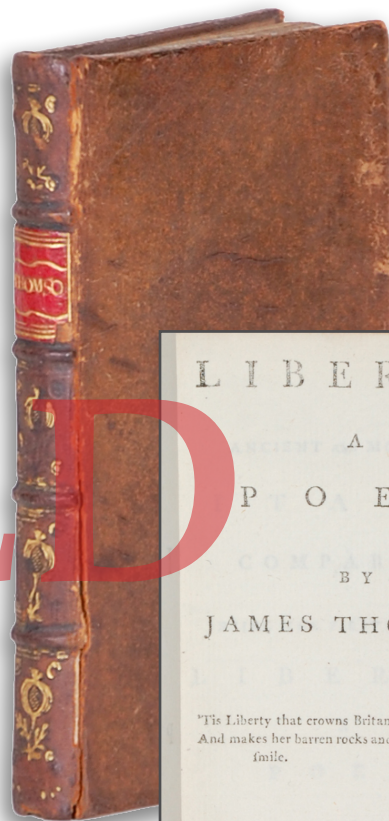
LIBERTY, A POEM

by James Thomson

Printed by Andrew Foulis: Glasgow, Scotland, 1776; 16mo., full contemporary calf over boards, four raised bands, Red Morocco spine label, gilt; [4], half title, vi, [1], 8-156pp. \$250

Ancient and modern Italy compared: being the first part of Liberty, a poem. The fifth title printed by Andrew Foulis (Gaskell 606). Some rubbing to the gilt spine. A well preserved copy.

[Book # 135328]



Printed by Robert and Andrew Foulis

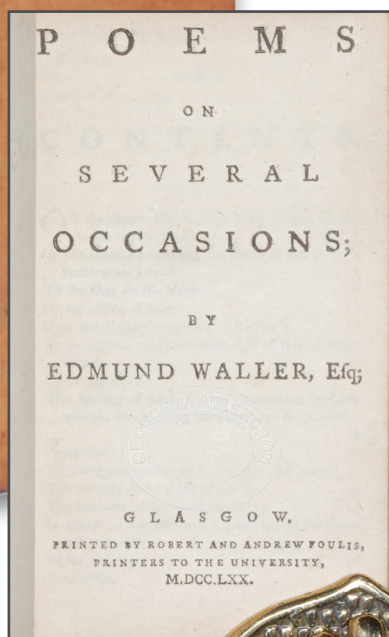
POEMS ON SEVERAL OCCASIONS

by Edmund Waller

Printed by Robert and Andrew Foulis, Printers to the University: Glasgow, Scotland, 1770; 16mo., contemporary calf, contrasting red morocco lettering-piece, gilt; [12], 264 pages. \$200

First edition thus printed by the Foulis Brothers (Gaskell 517). With a half-title. Extremities rubbed. Internally clean and crisp. An eighteenth-century edition, printed at Glasgow's celebrated Foulis Press, of the collected works of poet Edmund Waller (1606-1687).

Provenance: Private embossed stamp of Irish book collector George L. Adlercron to title-page. Adlercron's collection focused on fishing and angling and lived in Killiney, Ireland (d. 1884). [Book # 135329]



Illustrations by Firmin Didot

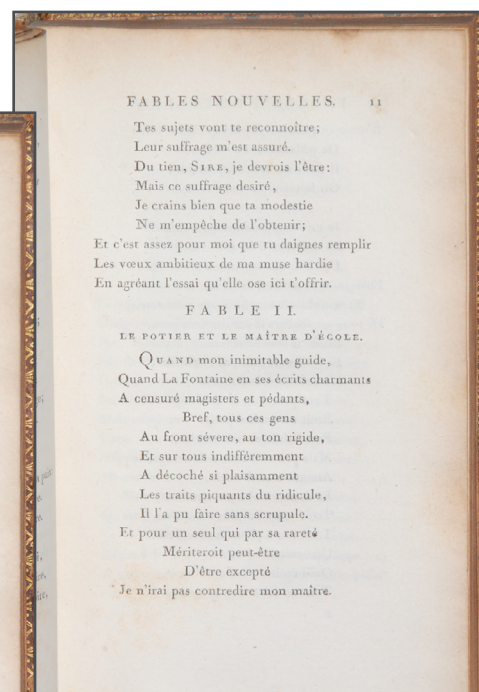
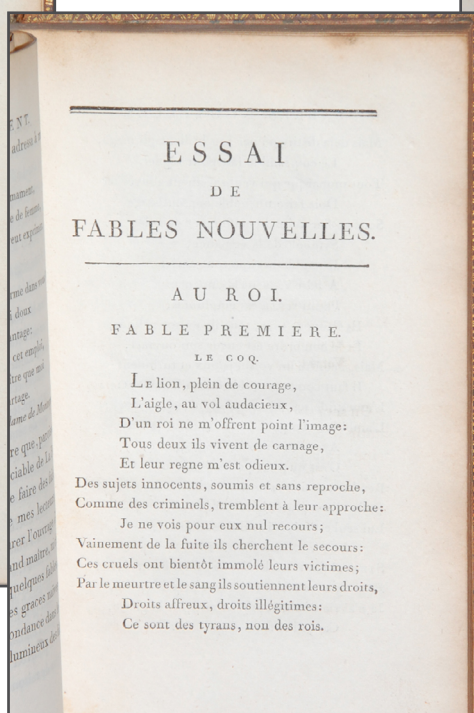
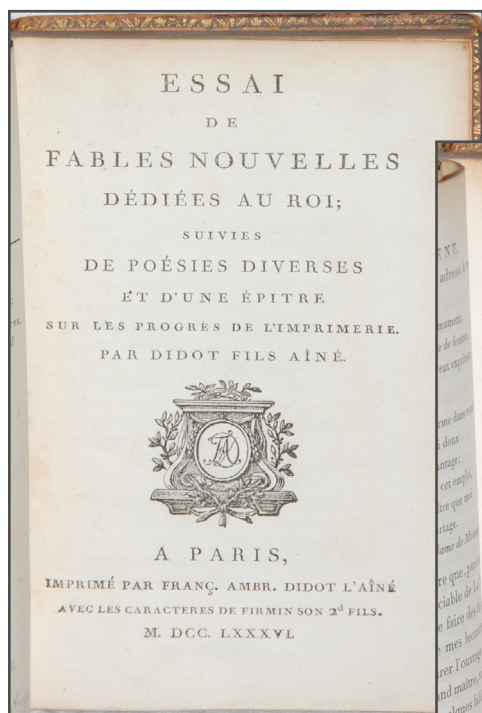
**ESSAI DE FABLES NOUVELLES, DÉDIÉES
AU ROI**

SUIVIES DE POÉSIES DIVERSES ET D'UNE ÉPÎTRE SUR
LES PROGRÈS DE L'IMPRIMERIE

by Pierre Didot

François-Ambroise Didot l'aîné: Paris, France, 1786; small 8vo., full calf accented by, triple gilded fillet ruling on cover, gilt ornamentation on spine; (i), (vi), 7-150, (6) pages. \$650

Rare and charming first edition of Pierre Didot's fables, printed on the presses of his father François-Ambroise with the first characters drawn by his brother Firmin. The book contains, after the apologues and various poems of the occasion, a reprint of the Epistle on the progress of printing, published separately in 1784, which is accompanied by interesting notes on the controversies aroused by the invention of vellum paper and of the one-shot press (for which Anisson-Duperron had assumed paternity). This early work quotes the great names of typography - Garamont, Baskerville or Elzévir - and inscribes Pierre Didot in the family lineage. Front and rear hinges worn, as well as the head and tail of the spine. General shelfwear, particularly around the corners of the front and rear boards. The leather binding is particularly bright, as well as the marbled endpapers / pastedowns. The textblock is near-fine. [Book # 135578]



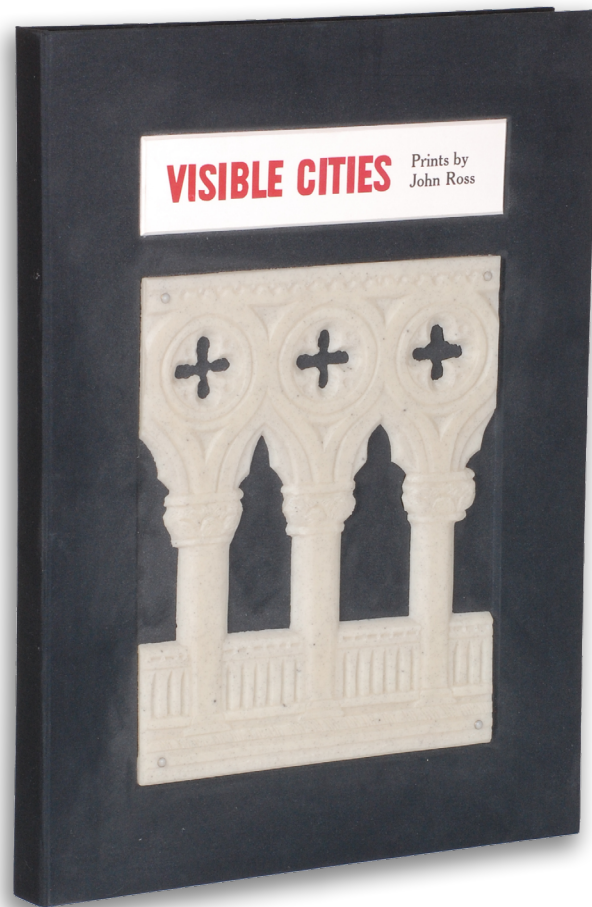
High Tide Press

VISIBLE CITIES

by Italo Calvino

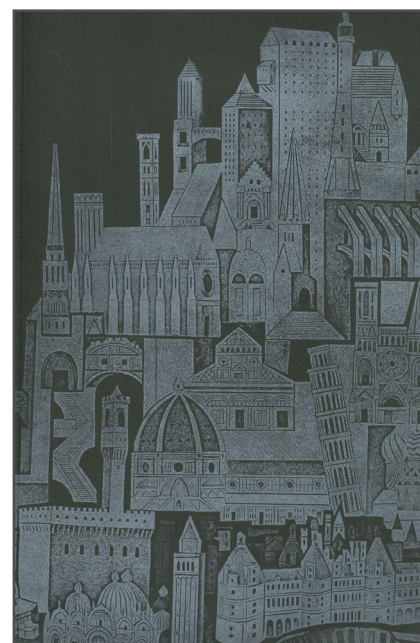
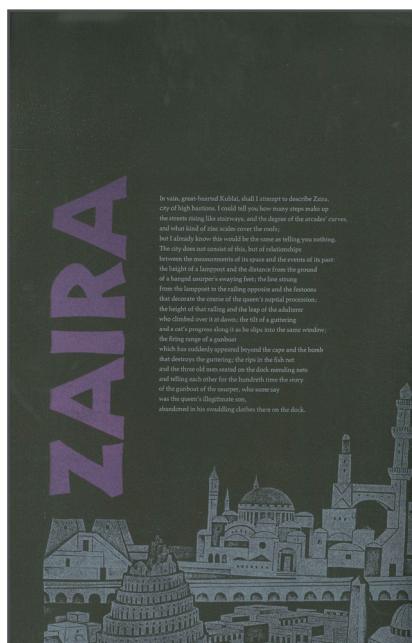
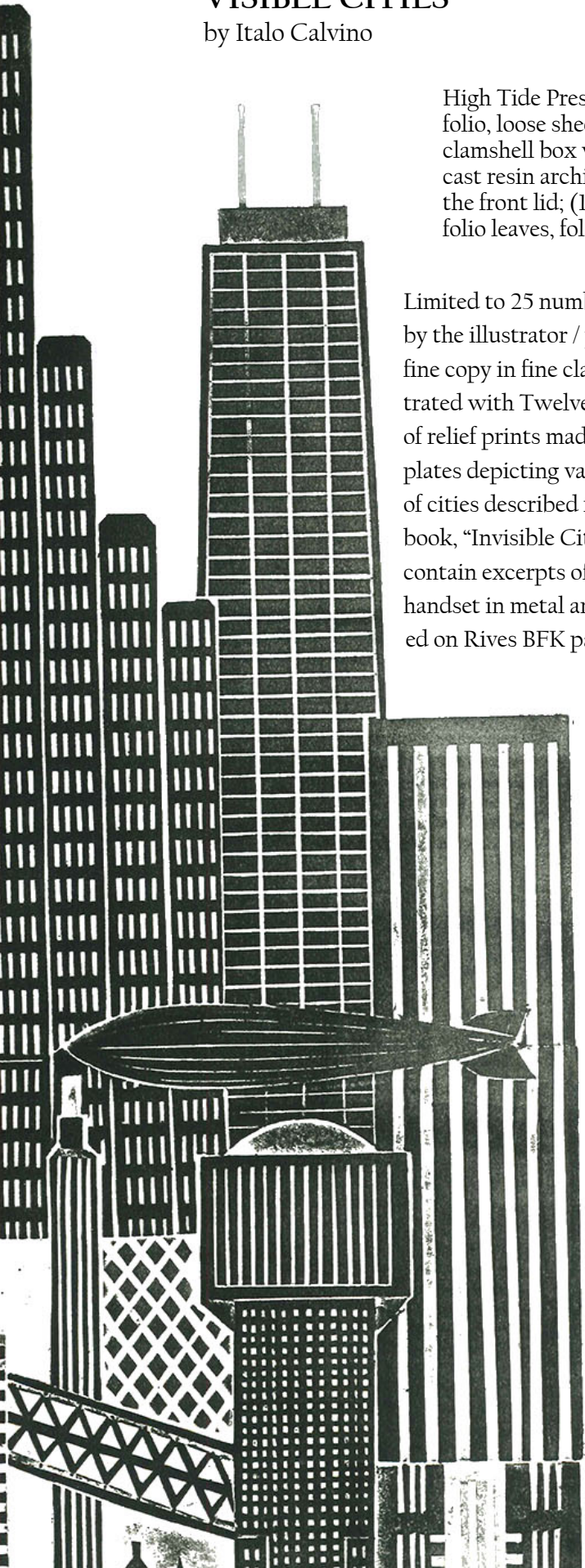
High Tide Press: New York, 1993; folio, loose sheets housed in a cloth clamshell box with an applied, cast resin architectural facade on the front lid; (12) double-elephant folio leaves, folded. \$1,750

Limited to 25 numbered copies signed by the illustrator / printer John Ross. A fine copy in fine clamshell box. Illustrated with Twelve oversize spreads of relief prints made from collagraph plates depicting various architecture of cities described in Italo Calvino's book, "Invisible Cities". Prints also contain excerpts of Calvino's text, handset in metal and wood type. Printed on Rives BFK paper.



John Ross, printmaker, painter, art educator and author has been a Professor of studio art at Manhattanville College in Purchase, New York for 22 years, and a teacher in a Printmaking Workshop at the New School University in New York City for 50 years. His work is varied in subject matter, from cityscapes, figurative images, western landscapes, portraits, visions of architectural fantasies to the metamorphosis of people into structures or buildings. E-120.

[Book # 136264]

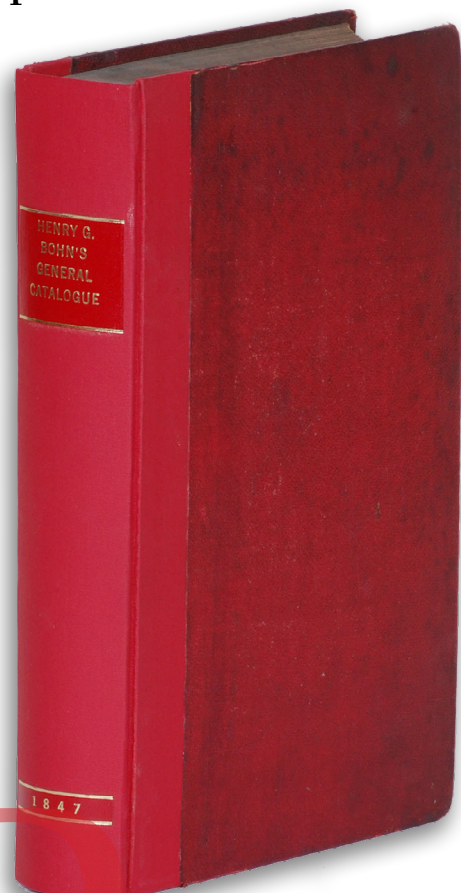


HENRY G. BOHN'S CATALOGUE OF BOOKS. VOL. I

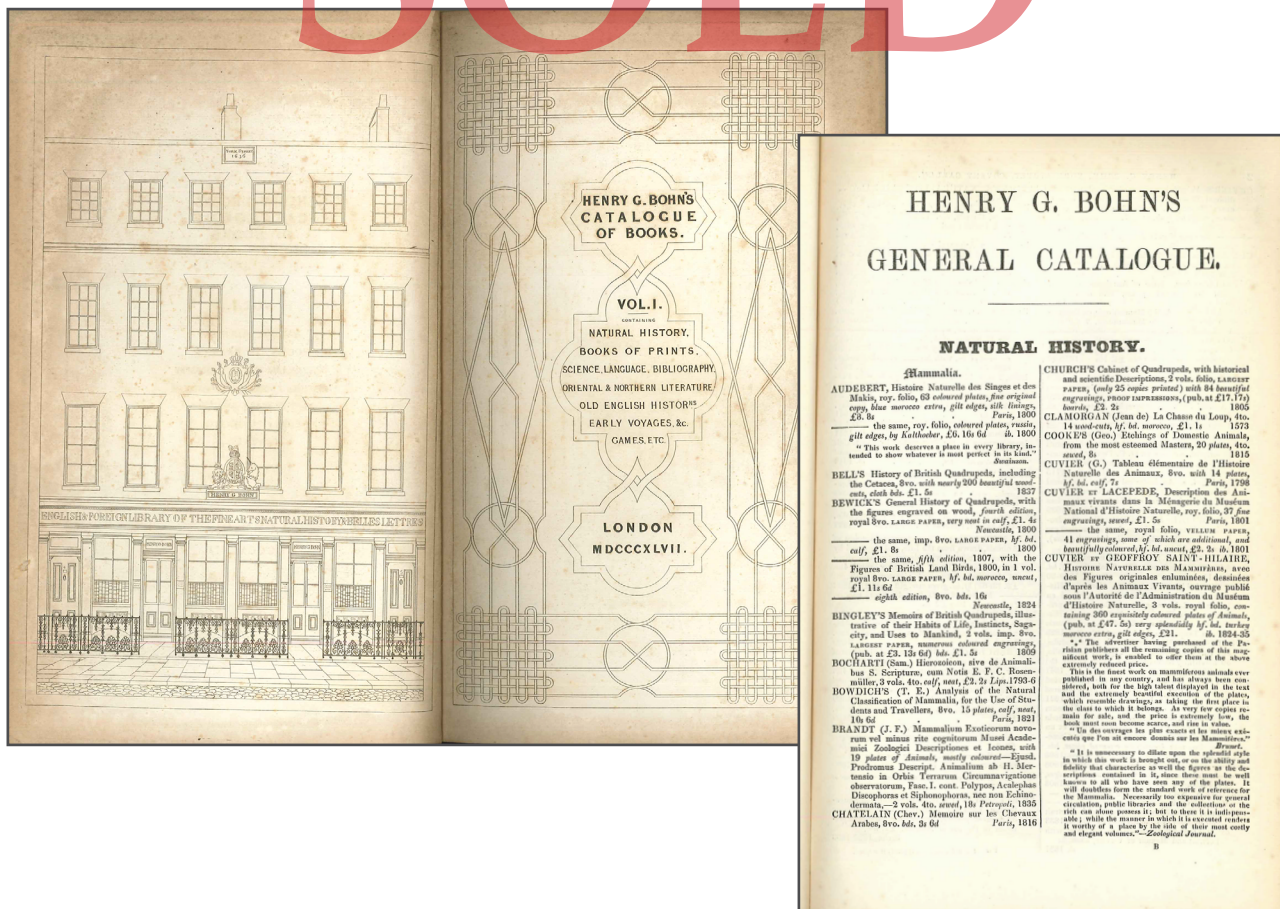
CONTAINING NATURAL HISTORY BOOKS OF PRINTS, SCIENCE, LANGUAGE, BIBLIOGRAPHY, ORIENTAL & NORTHERN LITERATURE, OLD ENGLISH HISTORIES, EARLY VOYAGE & GAMES, ETC.

Henry G. Bohn: London, 1847; thick 8vo., later quarter cloth with pebbled cloth-covered boards, leather spine label with title and date in gilt; (vi), 467, (2), 108 pages. \$50

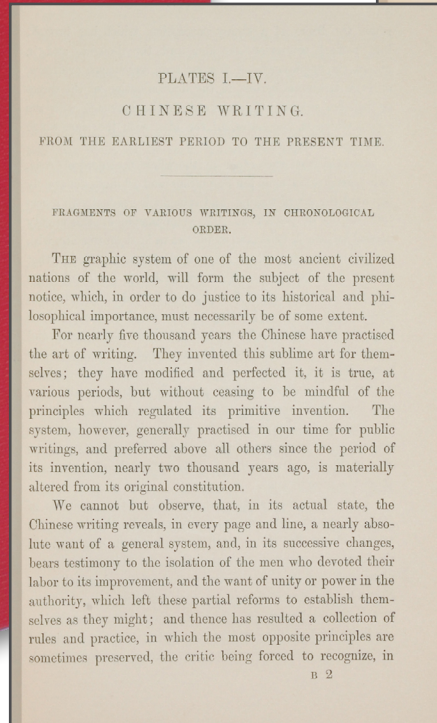
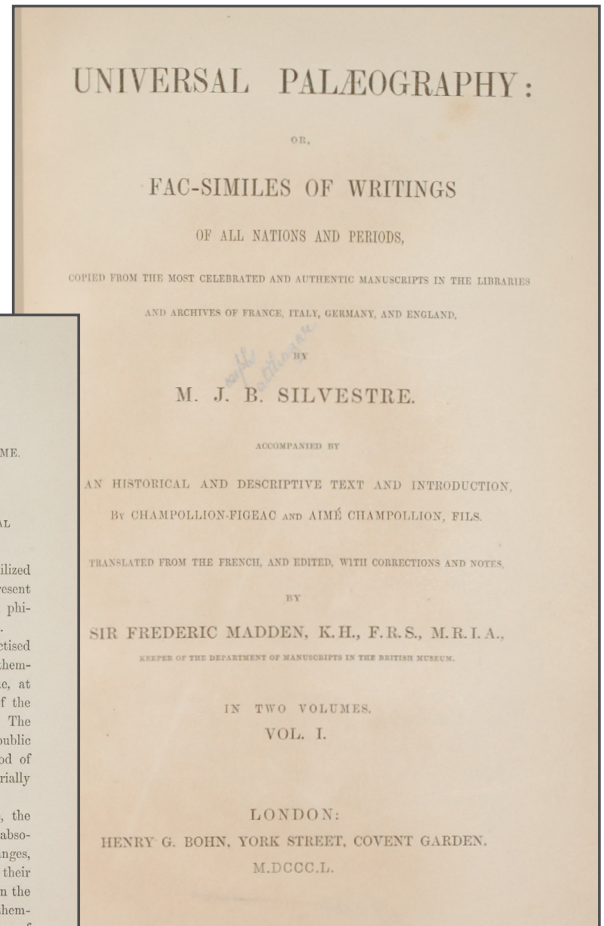
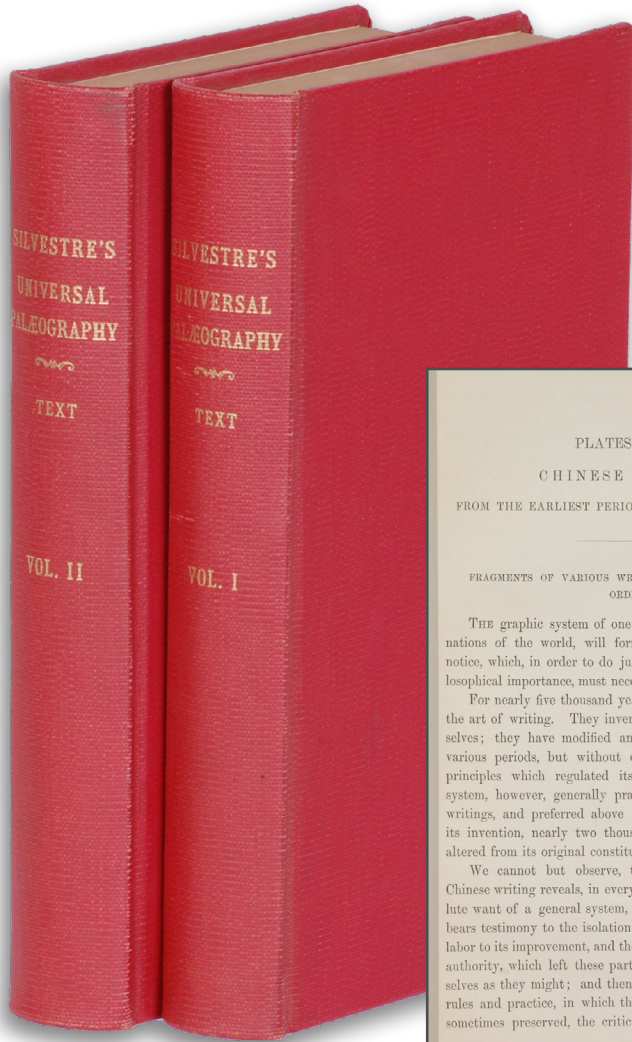
First edition. Rebound in quarter cloth over pebbled cloth covered boards. Minor soiling to the pebbled cloth. Interior shows foxing to the frontispiece and title page, with minor scattered foxing throughout the textblock. Frontispiece depicts store in Covent Garden. H.G. Bohn (1796-1884) is the best known of the London booksellers by the name of Bohn and is significant in the history of 19th-century publishing for his success in bringing out classics, standard, or useful works in inexpensive series: the "European Library," the "Standard Library," the "Scientific Library" and so on. (A few of the volumes in his "libraries" were also written by Bohn!). Describes hundreds of books on a variety of subjects, including natural history, books about prints, architecture, numismata, heraldry, physics, law, medicine, oriental and Hebrew literature, northern literature, bibliography, English, Irish, and Scottish history, Early voyages and travels, and books about games, hunting, fishing and music. [Book # 41046]



SOLD



“A landmark work, executed with the greatest luxury.” -Brunet



UNIVERSAL PALAEOGRAPHY

OR, FAC-SIMILES OF WRITINGS OF ALL NATIONS AND PERIODS, COPIED FROM THE MOST CELEBRATED AND AUTHENTIC MANUSCRIPTS IN THE LIBRARIES AND ARCHIVES OF FRANCE, ITALY, GERMANY, AND ENGLAND by M. Joseph Balthazar Silvestre (b. 1791)

Henry G. Bohn: London, United Kingdom, 1850; 2 volumes, 8vo., red buckrum; (iii), v, lxix, (3), 364 pages; (2), 367-809, (1) pages. \$200

Four volumes bound in two. Bound in later buckrum. This particular set was stamped “Bequeathed by Leonard L. Mackall”. Near fine. Translated by Sir Frederic Madden, K.H., F.R.S., M.R.I.A., Keeper of the Department of Manuscripts in the British Museum. This two-volume set contains the English translation to accompany the folio reproductions. The first edition Universal Palaeography is still instrumental in the history of palaeography, and one of the finest sets containing chromolithography.

“An excellent work and one of a kind”, -Graesse [Book # 136841]

Illuminated Manuscripts

LECTURE ON SOME OF THE MOST CHARACTERISTIC FEATURES OF ILLUMINATED MANUSCRIPTS FROM THE VIII. TO THE XVIII. CENTURY TO WHICH IS ADDED A SECOND LECTURE ON THE MATERIALS AND PRACTICE OF ILLUMINATORS: WITH BIOGRAPHICAL AND LITERARY NOTICES ILLUSTRATIVE OF THE ART OF ILLUMINATION

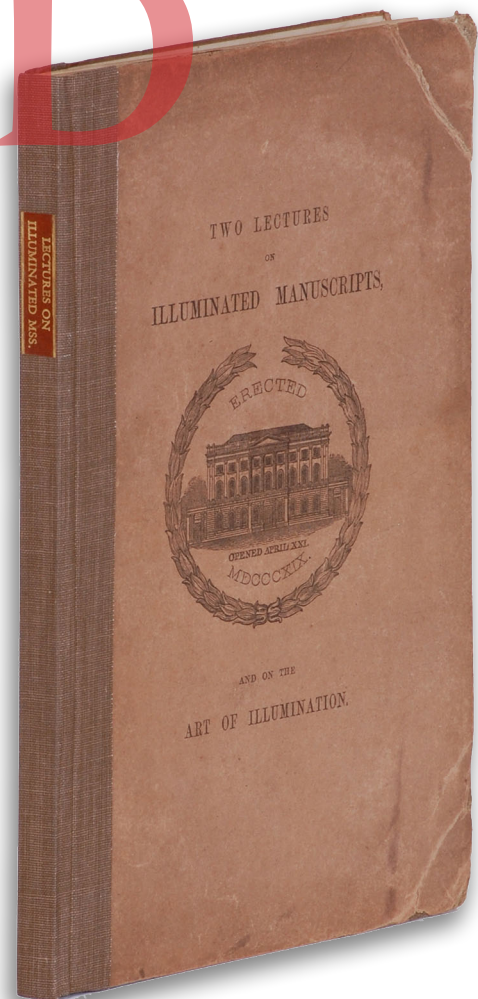
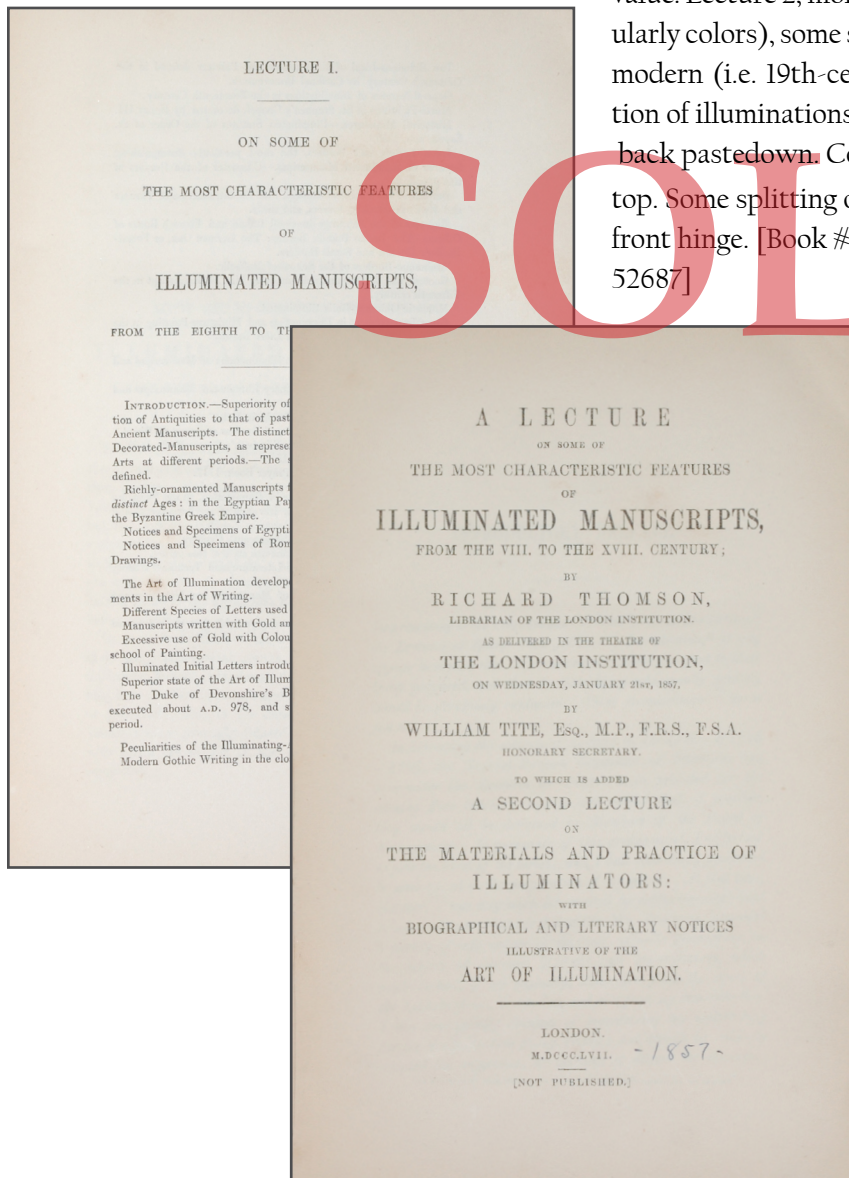
by Richard Thomson

n.p.: London, 1857; 8vo., original cloth, all edges gilt; (ii), vi, 138, (2) pages. \$40

First edition. Spine expertly repaired with cloth and leather spine label. Corners bumped. The antiquary and librarian of the London Institution, Richard Thomson (1794-1865) wrote the first lecture for delivery by the architect and collector (Sir) William Tite (1798-1973), who himself owned some illuminated mss. This lecture was then published, together with a second by Thomson, with some assistance from Tite. Lecture 1 is a narrative to accompany the showing of examples (generally in copies) from the London Institution and Sir Tite's collection (here's a picture, here's another one, etc.). For reasons of economy, the examples shown could not be reproduced for the print version, which diminishes the lecture's

value. Lecture 2, more scholarly, treats of artists' materials used (particularly colors), some schools of illumination and individual illuminators, modern (i.e. 19th-century) studies of illumination, and the reproduction of illuminations, with short bibliography. Bookseller's ticket on back pastedown. Covers irregularly faded; backing missing piece at

top. Some splitting of front hinge. [Book # 52687]



Plain Wrapper Press

WILL AND TESTAMENT

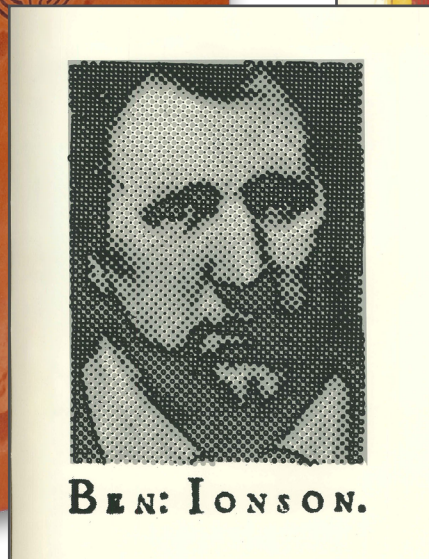
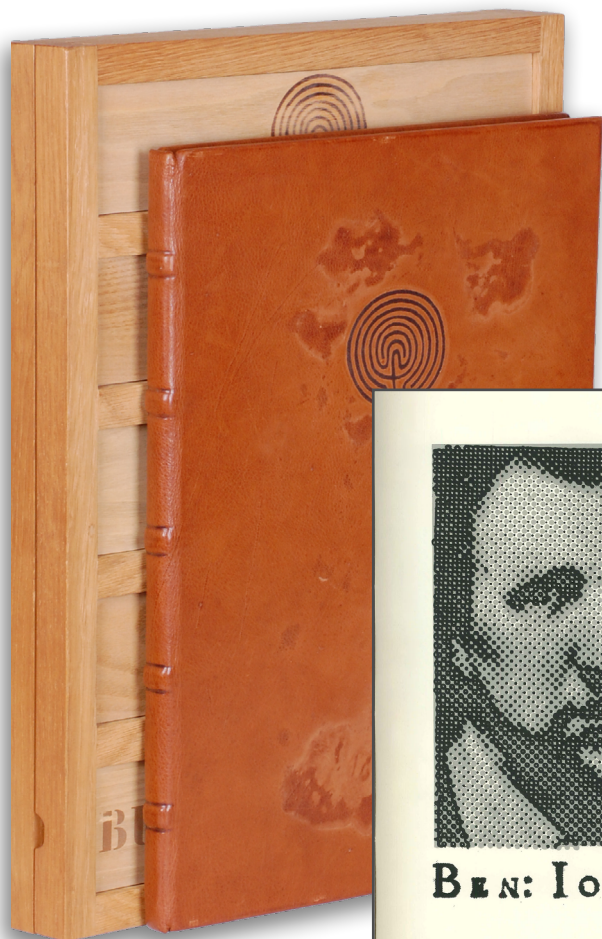
A FRAGMENT OF BIOGRAPHY

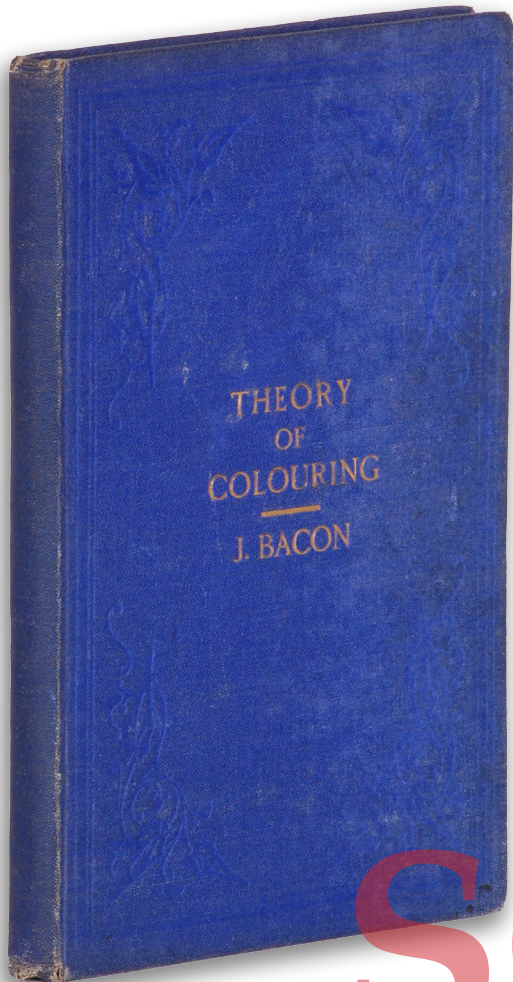
by Anthony Burgess

Plain Wrapper Press: Verona, Italy, 1977; folio, full crushed; 41, (3) pages. \$2,700

Limited to 86 numbered copies signed by the author and artist. Some discoloration to the crush morocco, most likely due to the adhesive used in the binding as there is no sign of offsetting / discoloration to the interior of the wooden box. Else an absolutely pristine copy of what could be considered the most scarce Plain Wrapper Press book ever printed by Richard Gabriel Rummonds and Alessandro Zanella. .

With an ornament and eight color serigraphs by Joe Tilson. Bound by Carol Joyce. Wooden box consists of a front and rear panel with burnt-wood color decorations on the top panel by Tilson. Interior lined with cloth boards and silk ribbon. A lush publication with handset Mediaeval type printed on handmade paper made by the Cartiere Milani-Fabriano specifically for this publication and printed damp. With calligraphic elements by Golda Fishbein. The plates were screenprinted by Christopher Prater at the Kelpra Studio in London. [Book # 136263]





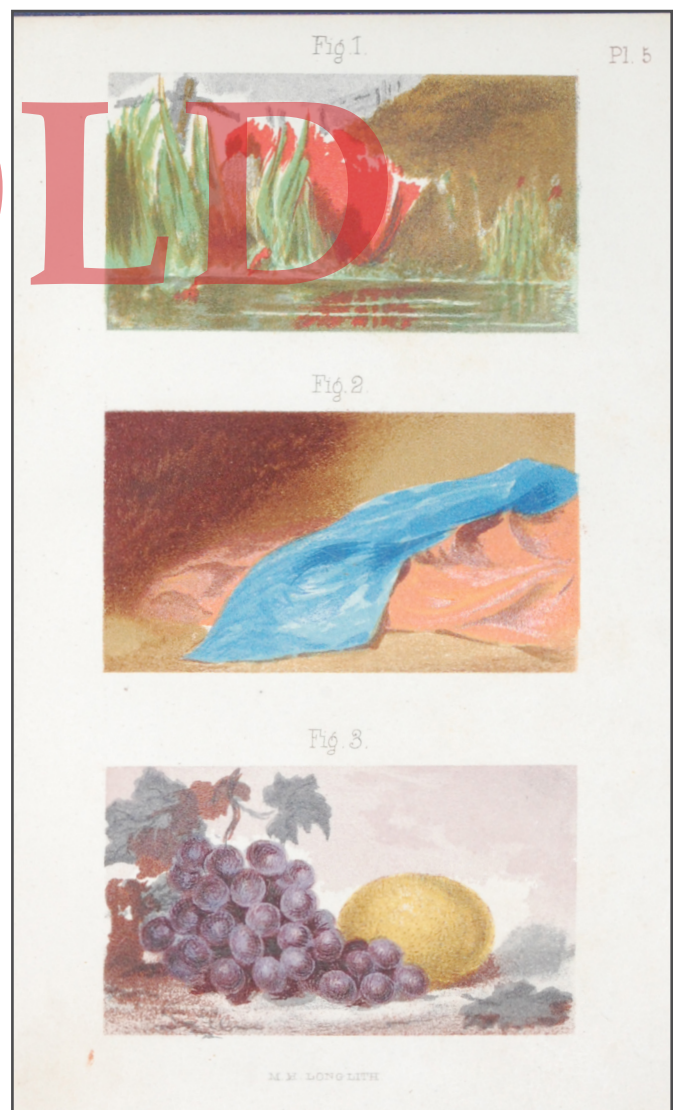
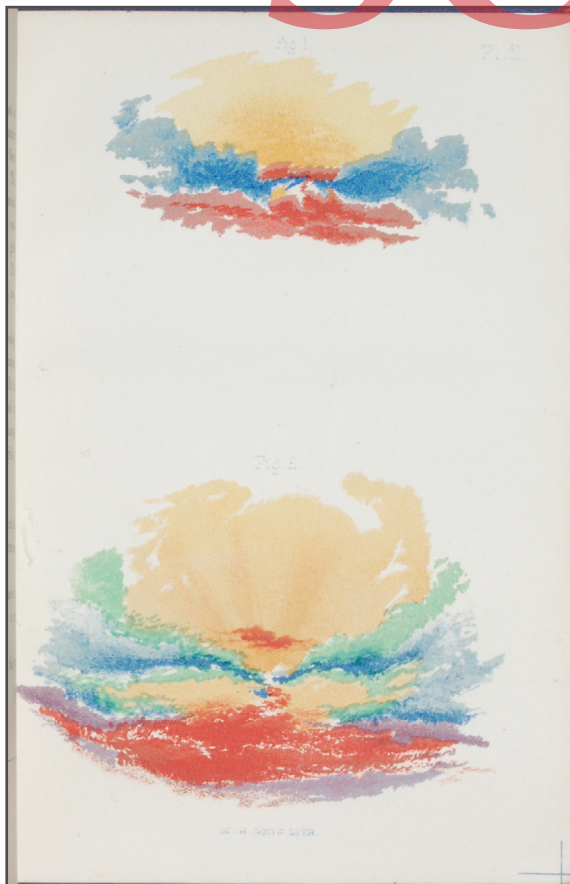
THE THEORY OF COLOURING

AN ANALYSIS OF THE PRINCIPLES OF CONTRAST AND HARMONY IN THE ARRANGEMENT OF COLOURS WITH THEIR APPLICATION TO THE STUDY OF NATURE AND HINTS ON THE COMPOSITION OF PICTURES ETC.

by J Bacon

George Rowney & Co: London, 1866; 8vo., original embossed cloth, gilt on front cover; viii, 51, 32 pages. \$70

First edition. Ownership inscription in ink and watercolor on front free endpaper. Lightly rubbed at edges and hinges. Some uneven fading / spotting on front panel, else a fine copy. With six colour plates. Features Bacon's famous colour wheel as well as several other illustrations pertaining to the book and numerous illustrated advertisements in the back of the book. [Book # 136536]



Perishable Press

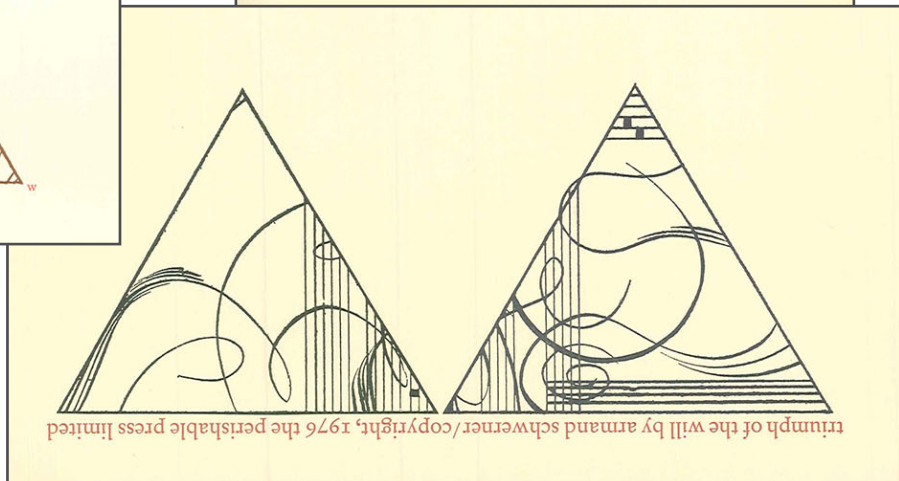
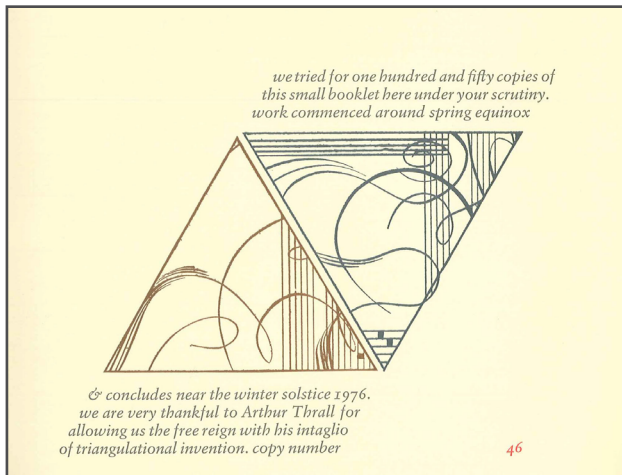
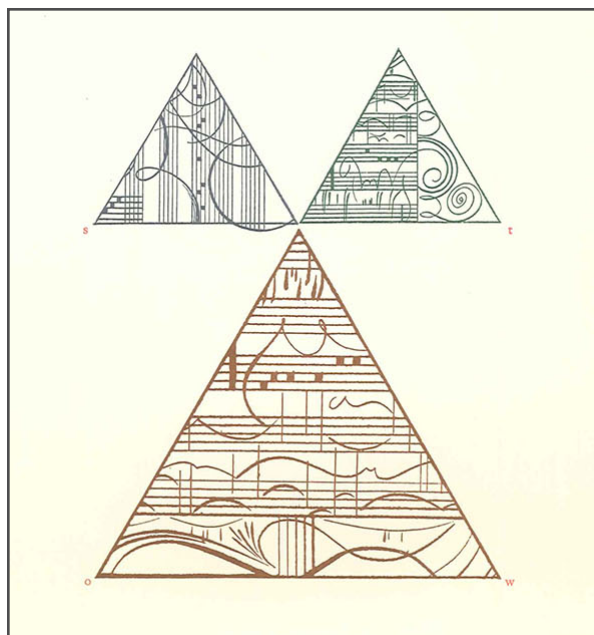
TRIUMPH OF THE WILL

by Armand Schwerner

Perishable Press: Mt. Horeb, WI, 1976; square 8vo., stiff marbled paper; unpaginated. \$2,500

Limited to 150 numbered copies signed by the author. Hamady 77. A fine copy. Illustrated by Arthur Thrall and printed by Walter Hamady. Bound in beautifully produced marbled paper, with hand made papers, with the typically fine letterpress design customary to the Perishable Press.

Walter Hamady (born 1940) is an American artist, book designer, papermaker, poet and teacher. He is especially known for his innovative efforts in letterpress printing, bookbinding, and papermaking exemplified in the productions of The Perishable Press Limited and the Shadwell Papermill, founded by Hamady in the mid-1960s. In 1966 Hamady joined the faculty of the University of Wisconsin, Madison where he would teach papermaking, letterpress printing, and bookbinding for more than three decades. [Book # 136253]



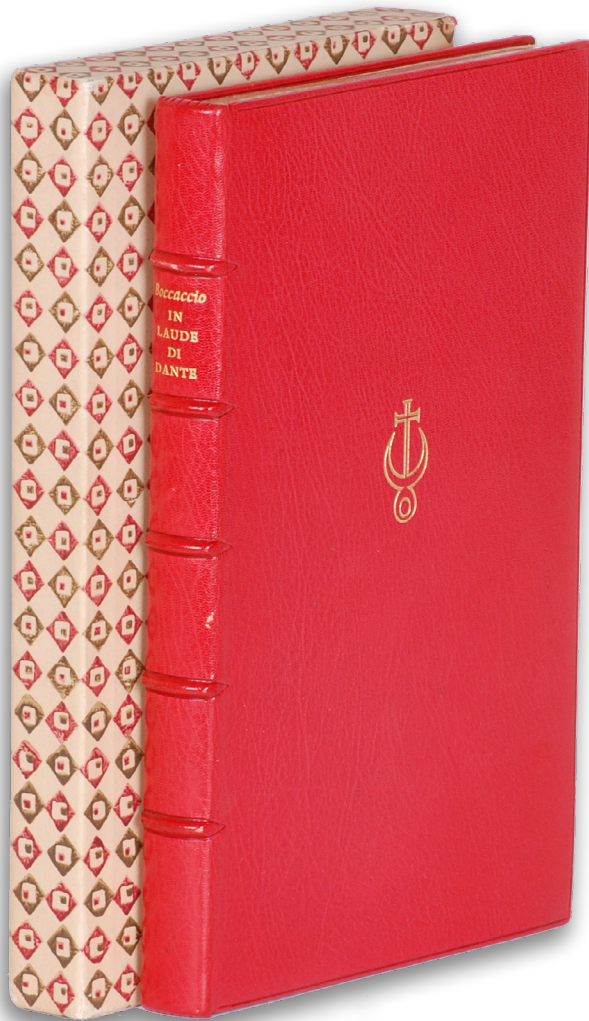
Officina Bodoni

TRATELLO IN LAUDE DI DANTE

by Boccaccio

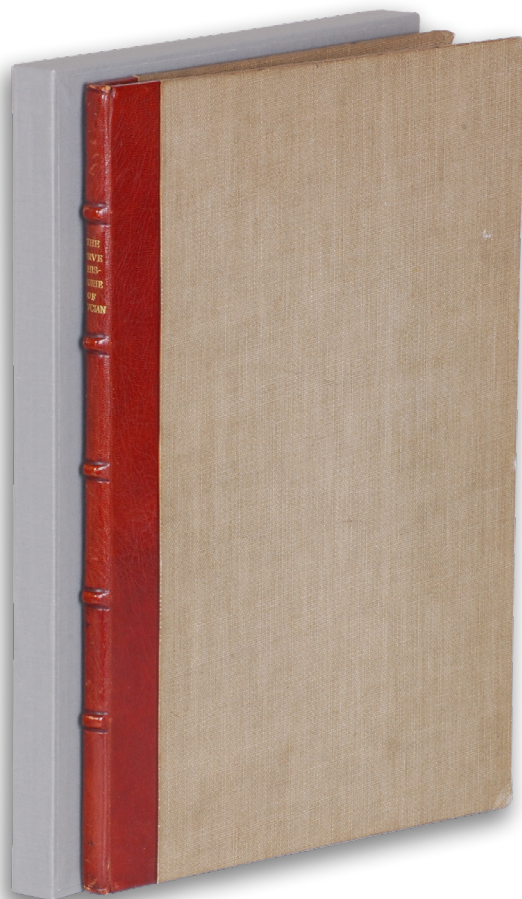
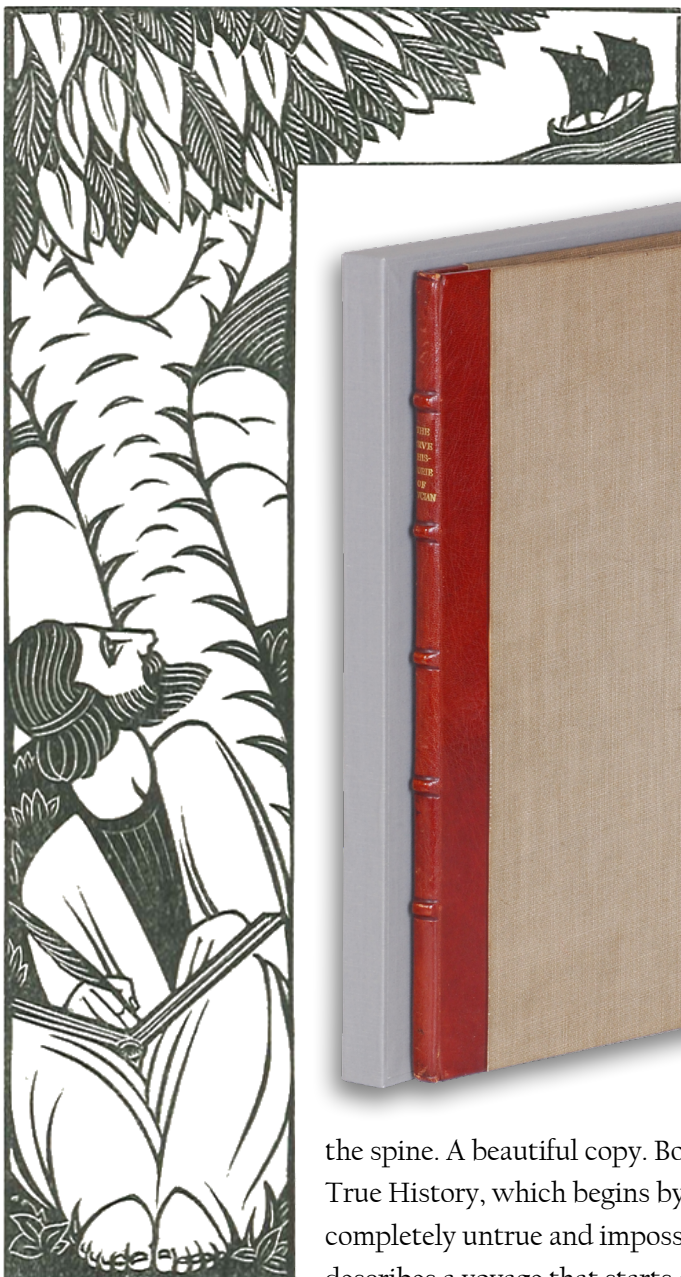
Officina Bodoni: Verona, 1955; 8vo., full crushed morocco, five raised bands, author and title stamped in gilt on spine in second compartment, morocco-tipped slipcase; 125, (7) pages. \$2,500

One of 140 copies, of which this copy is one of 125 numbered copies. Two very light rubbing marks to two of the leather raised bands one the spine, as well as to compartment four of the spine. Very light darkening to the endpapers from the leather turn-ins. Slipcase shows only the smallest hint of rubbing to the leather fore-edge tips. Else fine in fine slipcase. A beautiful copy of an extremely scarce Officina Bodoni imprint. [Book # 84970]



SOLONE, IL CUI PECTO UNO HUMANO TEMPIO DI DIVINA SAPIENTIA FU REPUTATO, E le cui sacratissime leggi sono ancora alli presenti huomini chiara testimoniança della antica giustitia, era, secondo che dicono alcuni, spesse volte usato di dire ogni republica, sì come noi, andare e stare sopra due piedi; de' quali, con matura gravità, affermava essere il destro il non lasciare alcuno difecto commesso impunito, e il sinistro ogni ben facto remunerare. Adgiugnendo che, qualunque delle due cose già dette per vitio o per negligentia si sottraeva, o meno che bene si servava, sença niuno dubbio quella republica, che 'l faceva, convenire andare scianchata; e se per isciagura si pecchasse in amendue, quasi certissimo avea quella non potere stare in alcun modo.

Mossi adunque più così egregii come antichi popoli da questa laudevole sententia e apertissimamente vera, alcuna volta di deità, altra di marmorea statua, e sovente di celebre sepultura, e tal fiata di triumphale arco, e quando di laurea corona secondo i meriti precedenti honoravano i valorosi; le pene, per opposito, a' colpevoli date non curo di



*Robert Gibbons' personal copy
with the Press' bookplate*

Golden Cockerel Press

**THE TRUE HISTORIE OF
LUCIAN THE SAMOSATE-
NIAN**

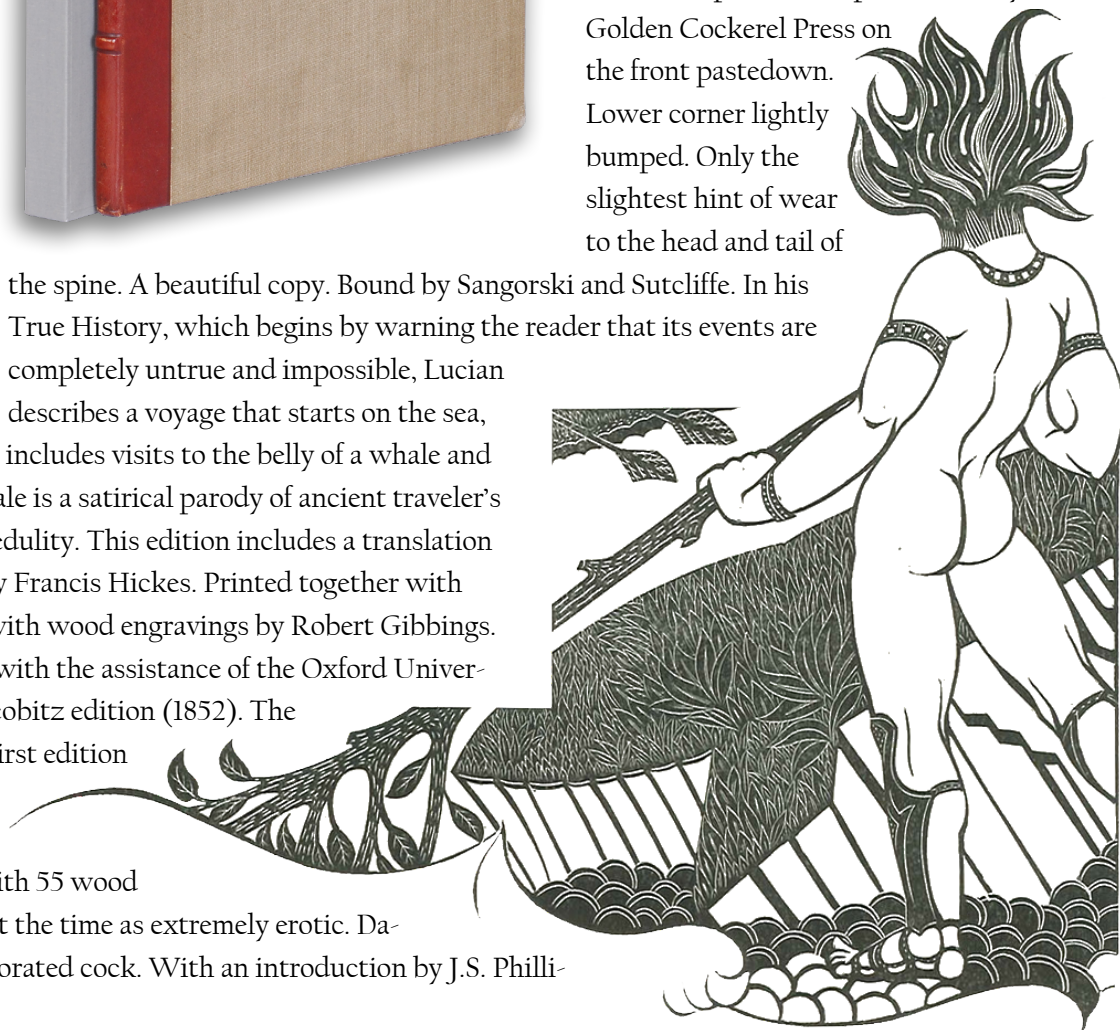
The Golden Cockerel Press: London, 1927; 4to., quarter Niger over light brown cloth, top edge gilt, later cloth slipcase; (iv), 43, (2) pages. \$2,500

Limited to 275 numbered copies. (Chanticleer 53). This particular copy bares the ex-libris bookplate of the private library of the Golden Cockerel Press on the front pastedown. Lower corner lightly bumped. Only the slightest hint of wear to the head and tail of

the spine. A beautiful copy. Bound by Sangorski and Sutcliffe. In his True History, which begins by warning the reader that its events are completely untrue and impossible, Lucian describes a voyage that starts on the sea,

continues in the skies, and includes visits to the belly of a whale and to the Elysian fields. The tale is a satirical parody of ancient traveler's tales that strain human credulity. This edition includes a translation from Greek into English by Francis Hickes. Printed together with the Greek and decorated with wood engravings by Robert Gibbings. The text of the Greek, set with the assistance of the Oxford University Press, is that of the Jacobitz edition (1852). The English is taken from the first edition (1634) in the British Museum. One of the finest of

Robert Gibbings works with 55 wood engravings, some viewed at the time as extremely erotic. David Jones designed the decorated cock. With an introduction by J.S. Phillimore. [Book # 60561]

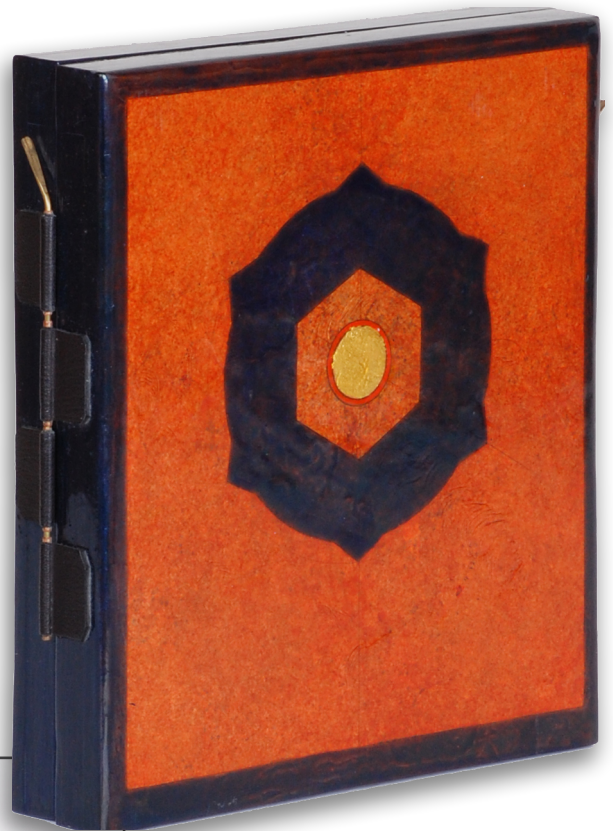


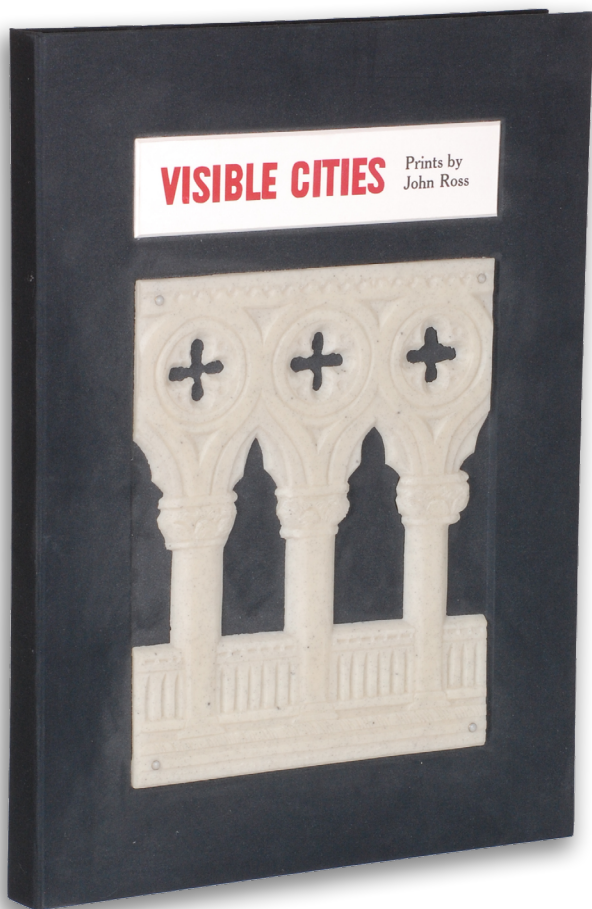
Unique Artist's Book
TERRA ELEMENTA

by Douglas Shafer

Douglas Shafer: n.p. (but Portland, OR), 2000; square 8vo., two wooden panels to make a box, held with leather strips with two brass rods, text inside; (8) pages, accordion fold. \$2,000

Unique Artist's Book. A fine copy. Hand painted with calligraphy by hand by the artist, Douglas Shafer. Two initial letters in gilt. Three full page polychrome rondels finished in gilt, hand-painted floral and insects, title page and colophon page. Bound by the artist: lacquered wood panels containing the hand-made paper in accordion fold, metal clasps connected to the wooden box with leather strips. Two brass rods hold the box together by being inserted into the metal clasps. Two small gilt one-inch circles on both front and rear wooden covers. [Book # 136232]





High Tide Press
VISIBLE CITIES
 by Italo Calvino

High Tide Press: New York, 1993; folio, loose sheets housed in a cloth clamshell box with an applied, cast resin architectural facade on the front lid; (12) double-elephant folio leaves, folded. \$1,750

Limited to 25 numbered copies signed by the illustrator / printer John Ross. A fine copy in fine clamshell box.

Illustrated with Twelve oversize spreads of relief prints made from collagraph plates depicting various architecture of cities described in Italo Calvino's book, "Invisible Cities". Prints also contain excerpts of Calvino's text, handset in metal and wood type. Printed on Rives BFK paper.

John Ross, printmaker, painter, art educator and author has been a Professor of studio art at Manhattanville College in Purchase, New York for 22 years, and a teacher in a Printmaking Workshop at the New School University in New York City for 50 years. His work is varied in subject matter, from cityscapes, figurative images, western landscapes, portraits, visions of architectural fantasies to the metamorphosis of people into structures or buildings. E-120. [Book # 136264]

