

# Oak Knoll Books & Press

The background of the entire page is an abstract painting. It features dark, swirling, and textured brushstrokes in shades of dark green, black, and grey. Interspersed throughout these darker areas are numerous small, irregular, golden-brown or yellowish spots and streaks, giving it a marbled or aged appearance. The overall effect is one of depth and complexity.

## **ABAA Virtual Book Fair: Spring Edition**

Thursday, May 11, 12:00pm until  
Saturday, May 13, 7:00pm EDT

Image is from *Repair* by Michele Burgess (artist) [&] Bill Kelly (Brighton Press, 2006), [here](#).



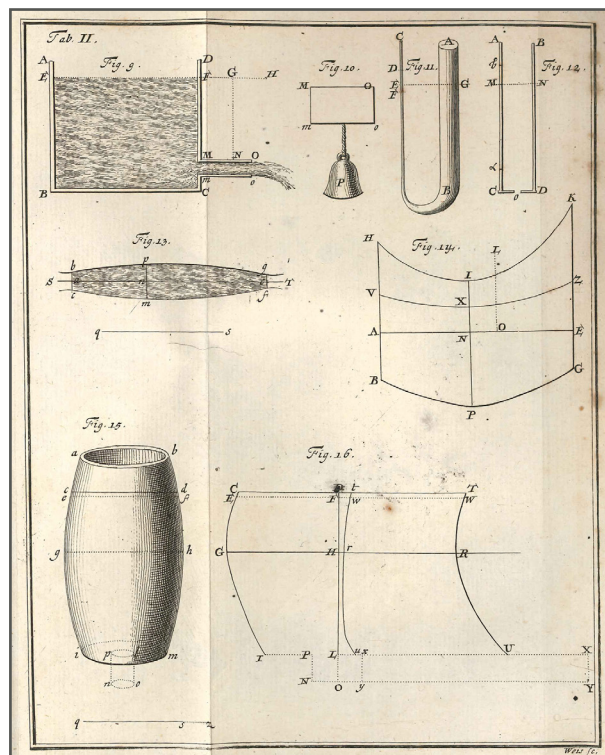
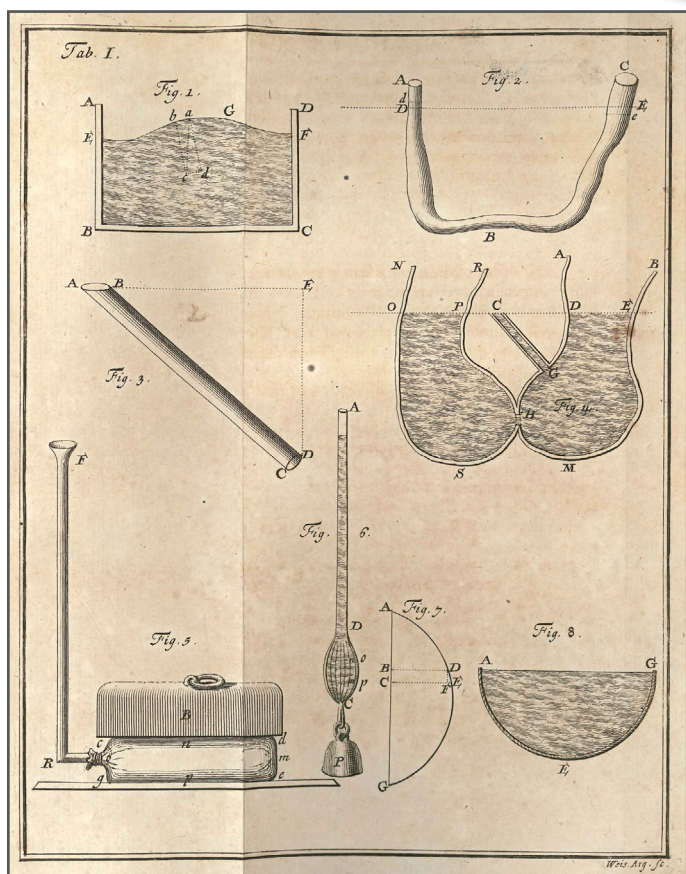
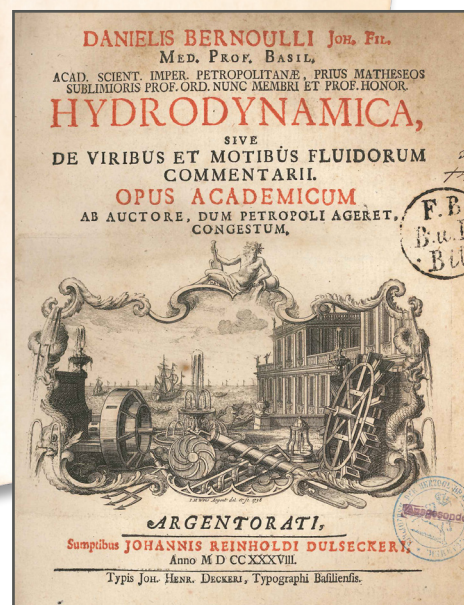
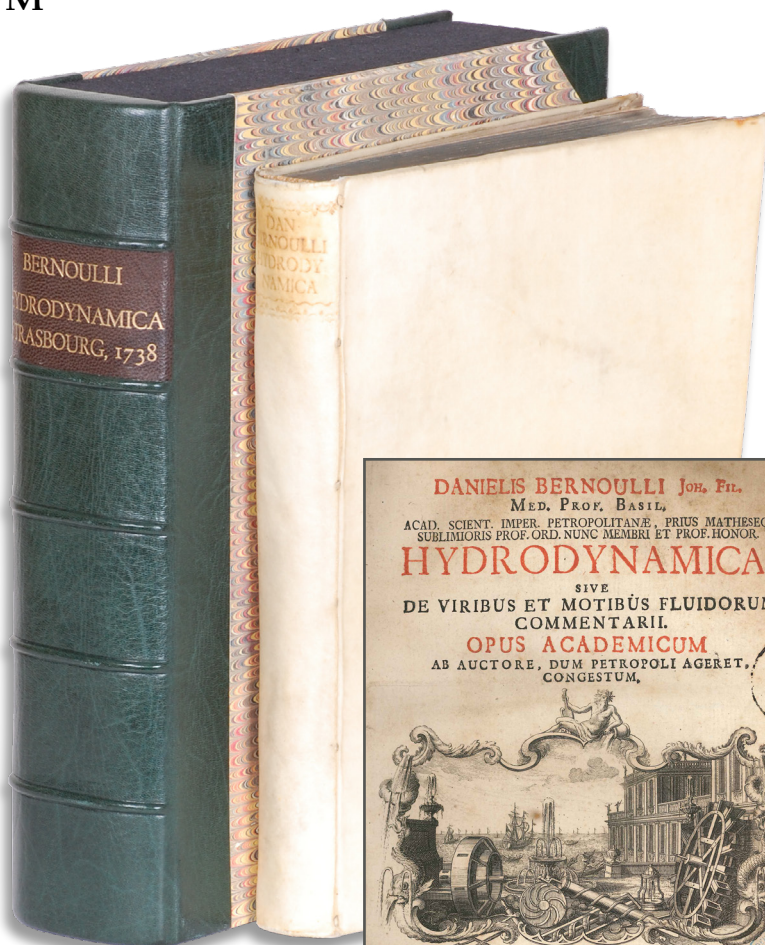
# HYDRODYNAMICA, SIVE DE VIRIBUS ET MOTIBUS FLUIDORUM COMMENTARIUM. OPUS ACADEMICUM

by Daniel Bernoulli

Johann Reinhold Dulsseker: Argentorati (Strasbourg), France, 1738; 8vo., contemporary vellum in later half leather, marbled paper-covered clamshell box; (vi), 304 pages, plates. \$12,000

First edition. Brunet I, 803. With ownership inscription of P.C.G. Volkmar of Helmstadt. dated 1765 on front free endpaper. Ex-library with markings. Pencil and ink notations on endpapers. Else a near fine copy in a lovely later clamshell box.

Text in Latin. Dedication, preface, table of contents. Bernoulli's epochal work on fluids and gases. "A milestone in the study of the flow of fluids. In this work he established the 'Bernoulli Principle' that as the velocity of a fluid increases, its pressure decreases... Of particular interest are his critical observations on his father's theories". Twelve foldout plates, with 78 figures illustrating Bernoulli's research follow text. [Book # 131434]





**Brighton Press****GLYPHS**

by Sandra Alcosser

Brighton Press: (San Diego), 2001; 9.625 x 7.375 inches, full chine collé drypoint over boards, decorated printed paste-downs, silk folding chemise with watercolor pastedowns, two plastic tabs, paper spine label; unpaginated. \$2,000

*Illustrated by Michele Burgess.*

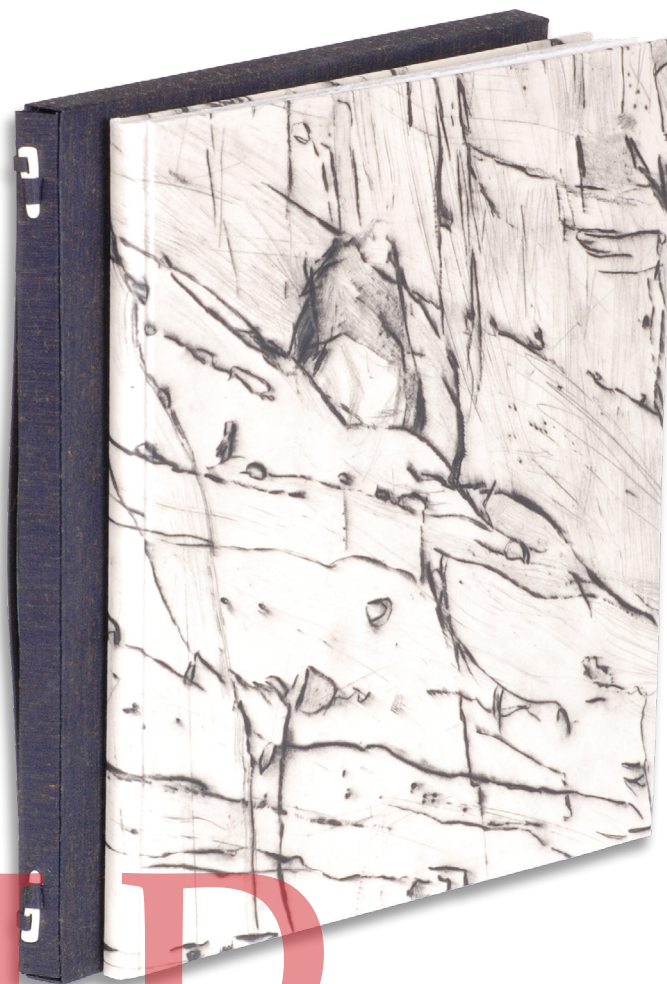
Limited to 30 numbered copies signed by the author and artist.  
A fine copy in fine silk chemise.

From the printer's website: "Essay and poem by Sandra Alcosser; drypoints by Michele Burgess on Twinrocker paper. Typography designed by Marilyn Britt. Text hand set and printed letterpress. Bound by Claudia Cohen with a chine collé drypoint over boards. Drypoints printed by the artist and Nelle Martin. Silk enclosure with a watercolor by the artist mounted on the inside.

Responds to the exploration of the West, how its resources are extracted, cataloged-the artifacts of exploration collected by early explorers on the Missouri River that had ghosted themselves away from the hands of collectors, disappearing mysteriously by flames, water, and theft."

From the colophon: "Meant as a prologue to *Sleeping Inside the Glacier*, published by Brighton Press in 1997, it is a pairing of two journeys: one in the essay and poem fragments, and another in drypoint images."

The Brighton Press was founded by Bill Kelly in 1985 and is directed by Michele Burgess. The press has produced over fifty titles since, working with numerous artists in their collaborations. [Book # 138507]



**SOLD**





**Brighton Press**

# SLEEPING INSIDE THE GLACIER

by Sandra Alcosser

(Brighton Press: San Diego, 1997); 9.625 x 7.375 inches, full vellum, unbound signatures, housed in a slipcase with cast bronze sculpture mounted on front board; unpaginated. **\$1,500**

*Illustrated by Michele Burgess.*

Limited to 35 numbered copies signed by the author and artist. A fine copy in fine paper slipcase.

From the printer's website: "Poems by Sandra Alcosser; etchings and collagraphs by Michele Burgess on Roma, Lana, and Japanese papers. Text hand set in Perpetua and printed letterpress by Alvin Buenaventura. Etchings printed by the artist. Bronze casting by Fire Arts Foundry. Unbound in a vellum cover. Housed in a slipcase with a cast bronze sculpture mounted on it made by David Brock.

An exploration of the western landscape through geological, historical, and personal voices. A book of richly textured layers, it is embedded with words and images that sensuously describe the relationship of the individual to her frozen surroundings."



The Brighton Press was founded by Bill Kelly in 1985 and is directed by Michele Burgess. The press has produced over fifty titles since, working with numerous artists in their collaborations.

[Book # 138505]





**Brighton Press****REPAIR**

by Michele Burgess [&amp;] Bill Kelly

Brighton Press: (San Diego), 2006; 10 x 7.5 inches, hand printed paper covered boards, chitzu covered in Japanese silk, two plastic tabs; unpaginated. **\$1,500**

Limited to 30 numbered copies signed by the authors / artists. A fine copy in fine cloth chemise. Opening short poem by Gaston Bachelard.

From the printer's website: "Poems by Bill Kelly; paintings and photo intaglios by Michele Burgess on Gampi paper. Text hand set in Gill Sans and printed by Nelle Martin. Etchings printed by the artist. Hand printed binding housed in a chitzu covered in Japanese silk made by Sonja Jones.

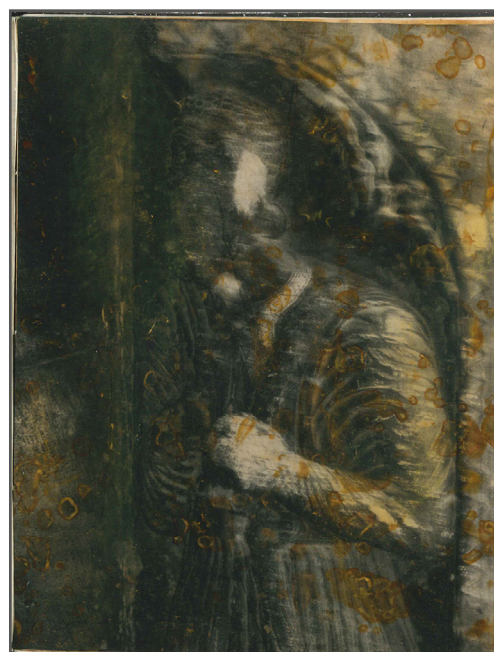
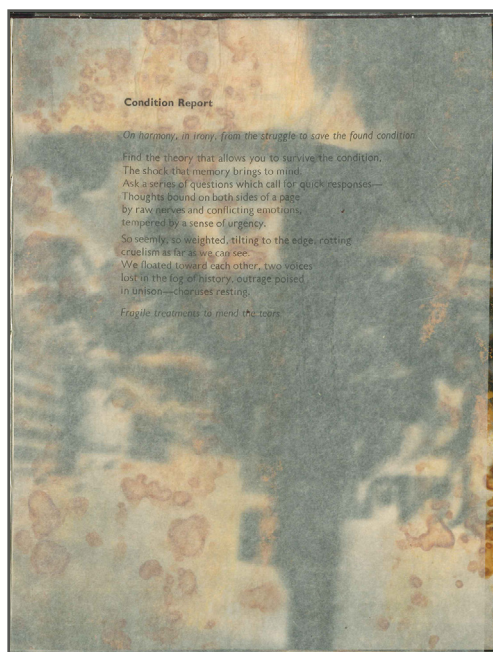
Inspired by: a conservator's notes on an Italian Herbal, circa 1500, housed at the Bailey-Howe Library at the University of Vermont; bandaged stone figures at the twelfth-century Cloister of Saint Trophime in Arles, France; photographs of Warsaw, Poland, after the World War II bombings there; and visits to the sites of forest fires and firestorms in the western United States. "The difference/Between a moment/And a memory/Is the loss,/A mass grave of facts./Repair is necessary." This is volume one of Burgess's series, "The Stratigraphic Archives."

From the colophon: "Repair was published by Brighton Press, San Diego, California, in 2006.

Bill Kelly wrote the poems and hand set the type in Gill Sans. Michele Burgess created the paintings, hand printed her photo intaglios on Gampi paper, and hand bound the book.

The text was printed letterpress by Michele Burgess and Nelle Martin. Sonja Jones assisted with the binding."

The Brighton Press was founded by Bill Kelly in 1985 and is directed by Michele Burgess. The press has produced over fifty titles since, working with numerous artists in their collaborations. [Book # 138510]





**Brighton Press**

## ETCHINGS OF BURIED MEMORY

by François Cheng

Brighton Press: (San Diego), 2003; 8.5 x 5.5 inches, hand-printed vellum, vellum bands, paper chemise, separate cloth portfolio with seven un-cut etchings; unpaginated. \$3,000

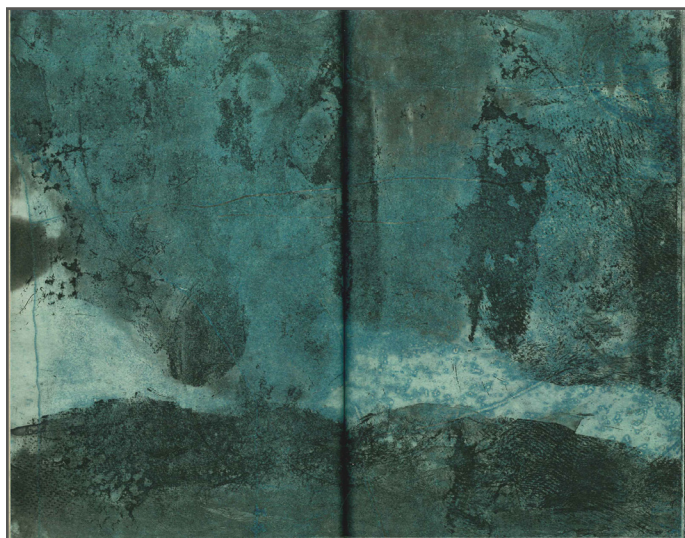
Limited to 30 copies signed by the author and artist, of which this copy is also accompanied by a large cloth portfolio containing seven additional un-cut etchings. A fine copy in fine folding chemise. A very scarce publication, especially with the additional portfolio.

From the printer's website: "Poems by François Cheng; aquatint etchings by Michele Burgess on Gampi paper. English and French text set in Perpetua and printed letterpress by Nelle Martin. Etchings printed by the artist and Alvin Buenaventura. Bound by Claudia Cohen in vellum, with a chitzu of Moriki paper. Conversations between poet and artist led to ruminations about gesture in the landscape. Each etching is folded into a single signature. The poem is printed in the original French with English and Chinese translations. The shadows of the images interact with the text."

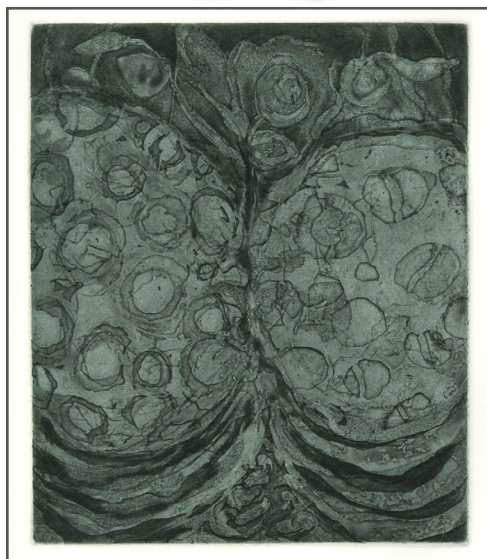
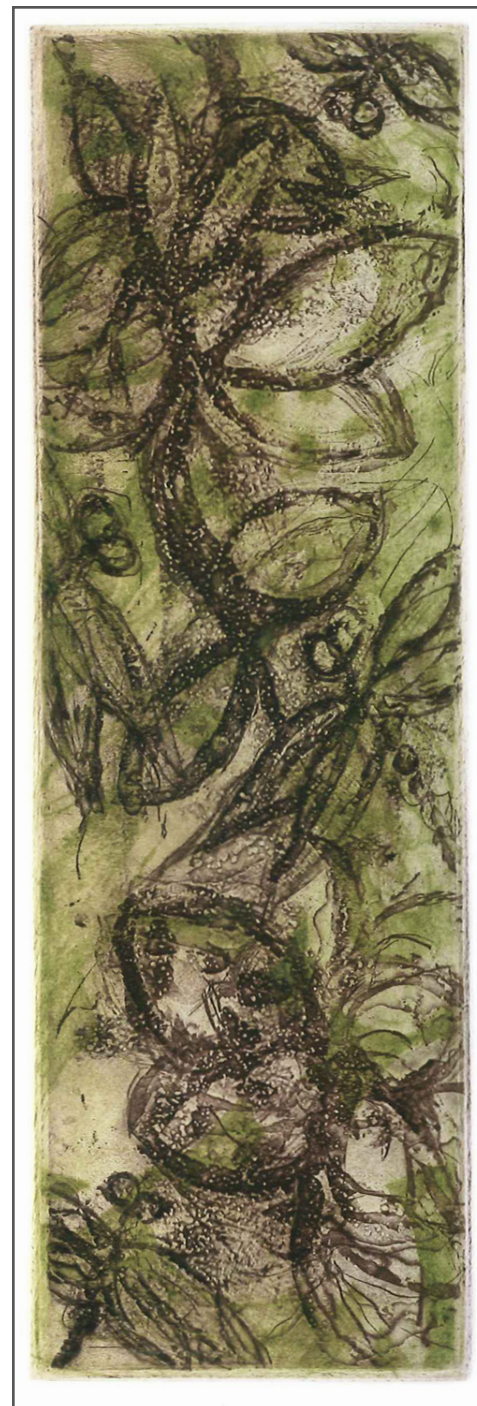
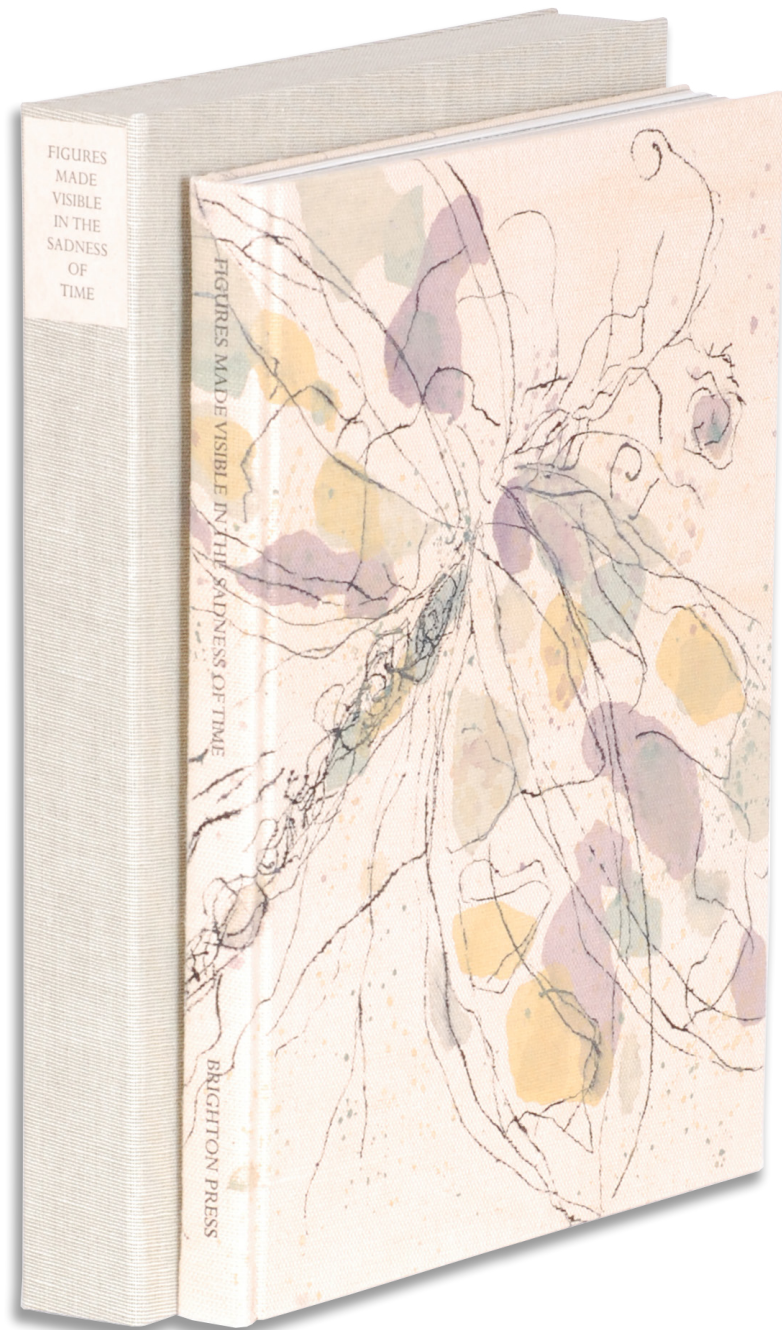
ist and Alvin Buenaventura. Bound by Claudia Cohen in vellum, with a chitzu of Moriki paper. Conversations between poet and artist led to ruminations about gesture in the landscape. Each etching is folded into a single signature. The poem is printed in the original French with English and Chinese translations. The shadows of the images interact with the text."

From the colophon: "Etchings of Buried Memory was initiated by the Musée d'Art Américain Giverny as a collaboration between French poet François Cheng and American artist Michele Burgess.

Seven etchings were created and printed by the artist on Gampi paper and folded into signatures on which each of the seven poems were printed letterpress by Nelle Martin in French, English, and Chinese. The book was bound in hand printed vellum by Claudia Cohen. The poems of François Cheng have been reprinted with kind permission of François Cheng and Editions Voix d'encre, from *Quand les pierres font signe*, by François Cheng and Fabienne Verdier (English translation by Rory Nelson and Susan Fries). Copyright 1997 by Voix d'encre." [Book # 138509]







**Brighton Press**

## FIGURES MADE VISIBLE IN THE SADNESS OF TIME

by Peter Everwine

Brighton Press: (San Diego, 2003); 11.5 x 8.625 inches, hand dyed linen with pochoir on the cover, housed in a clamshell box; unpaginated. \$1,500

*Features eleven etchings by Michele Burgess.*

The Brighton Press was founded by Bill Kelly in 1985 and is directed by Michele Burgess. The press has produced over fifty titles since, working with numerous artists in their collaborations. [Book # 138508]



**Brighton Press**

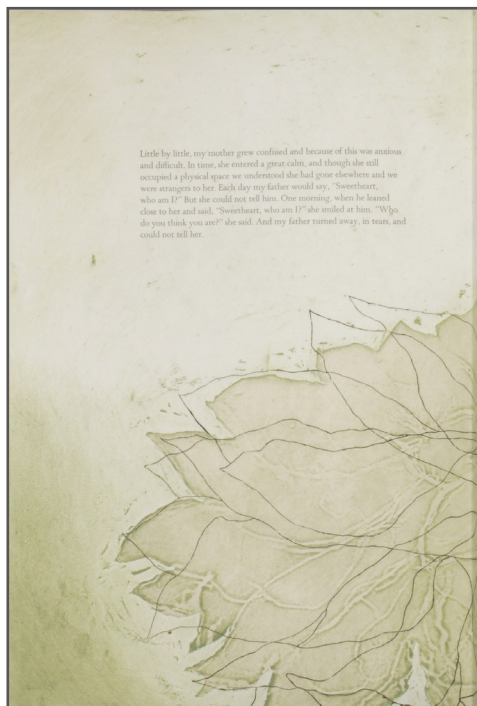
# TRACES

by Peter Everwine

Brighton Press: (San Diego), 2010; 18 x 13 inches, paste paper covered boards, paper label on cover, Tray case covered in hand woven cotton; unpaginated. \$4,000

Limited to 33 copies, of which this is one of 30 numbered copies signed by the author and artist. A fine copy in fine slipcase. Extremely scarce.

From the printer's website: "Prose poems by Peter Everwine; chine collé etchings with pochoir by Bill Kelly. Text hand set in Romulus and printed letterpress by Nelle Martin. Etchings printed by the artist. Bound in paste paper by Michele Burgess. Tray case covered in hand woven cotton made by Sonja Jones.



"Hear I am don't you see me?"

-Hand lettered sign in the front yard of Mary Tillman Smith (1904-1995), Hazelhurst, Mississippi

"But then I wanted to move out of the texts, hence the 'hearing' and 'seeing' take place, as if the weeds and clouds and bugs remain in our passing. We make such small gestures, no? And the weeds and the bugs simply go on-indifferent and without us."

-Peter Everwine

"I wanted to move within the texts and images. Hence the marks, the 'seeing' and 'places,' which Peter chose to name. Small gestures, yes. The ghosts of trees and bugs and, after our passing, this book will remain a memory of our work together as two artists grappling with shadows and form."

-Bill Kelly

From the colophon: "Traces was produced and published by Brighton Press, San Diego, California, in 2010. The etchings by Bill Kelly were printed on Rives BFK, Kitakata, and Mulberry papers by the artist. Michele Burgess, Garrett Takiguchi, and Nelle Martin assisted with printing. The poems by Peter Everwine were hand set in Romulus and printed letterpress by Nelle Martin. The book was covered in paste paper, hand painted by Bill Kelly, and the tray case was covered with hand woven cotton. Sonja Jones assisted with binding."

[Book # 138513]



**Brighton Press**

# GRAVE DEPOSITS

by Marie Luise Kaschnitz

Brighton Press: (San Diego, 2010); 6.5 x 11.25 inches, Coptic binding housed in a cloth covered clamshell box with a woodcut mounted on the cover; unpaginated. \$2,000

*Translated by Lisel Mueller.*

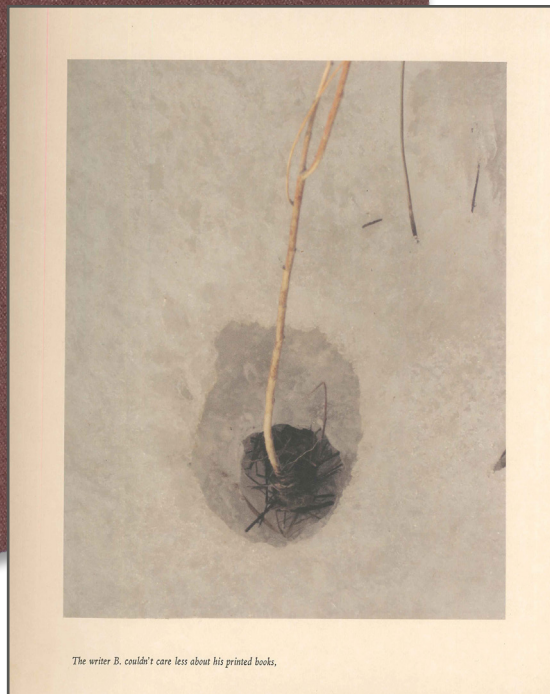
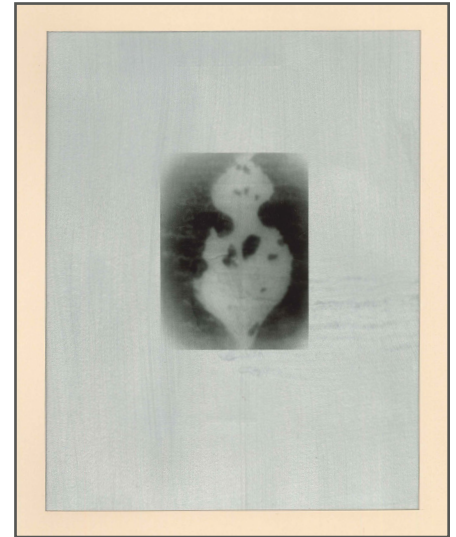
Limited to 34 copies, of which this is one of 30 numbered copies signed by the artist. A fine copy in fine slipcase. Extremely scarce.

From the printer's website: "Prose poem by Marie Luise Kaschnitz (translation by Lisel Mueller); digital prints by Michele Burgess on film and Gampi paper. Text hand set in Spectrum and printed letterpress by Nelle Martin, printed on Stonehenge paper. Bound by Michele Burgess in silk matka over boards. Hand painted slipcase made by Nelle Martin and Sonja Jones.

*Grave Deposits*, volume three of "The Stratigraphic Archives," is narrated by Marie Luise Kaschnitz in her prose poem of the same name. In it, "Writer B. couldn't care less about his printed books..." preferring his failed drafts, instead. The digital

prints by Michele Burgess, printed on film and Japanese papers, combine the "protagonist" figure from Herbarium with meditations on geology and winter's permeable and impermeable frosts. The images and book design were inspired by: nineteenth-century daguerreotypes; an ever-changing arroyo in Dixon, New Mexico; the reliquaries at the Santuario de Chimayo in Chimayo, New Mexico; Bill Kelly's sketchbook; the anatomy of the human foot; and an arrival of Japanese beetles in Liisa Kissel's garden in Grafton, Vermont."

The Brighton Press was founded by Bill Kelly in 1985 and is directed by Michele Burgess. The press has produced over fifty titles since, working with numerous artists in their collaborations. [Book # 138512]





**Brighton Press**

## FORCE=EQUAL

by Bill Kelly

(Brighton Press: San Diego, 1997); 7 x 4.625 inches, quarter vellum over pastepaper; unpaginated. \$1,500

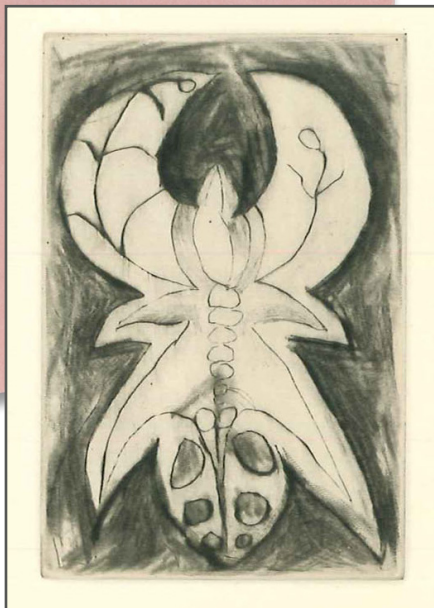
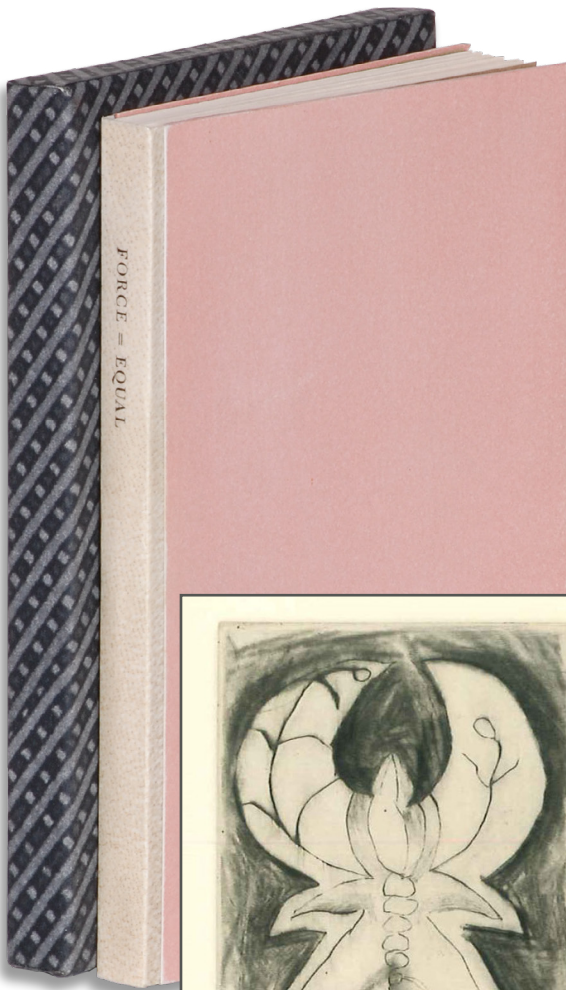
Limited to 30 copies, of which this copy is an "A.P." and signed by Bill Kelly. A fine copy in near fine paper slipcase.

From the printer's website: "Six poems, six drypoints, and one pochoir by Bill Kelly. Text hand set in Bulmer type and printed letterpress by the artist in two colors on Rives paper. Hand bound by Michele Burgess in a concertina style of vellum and paste paper made by the artist.

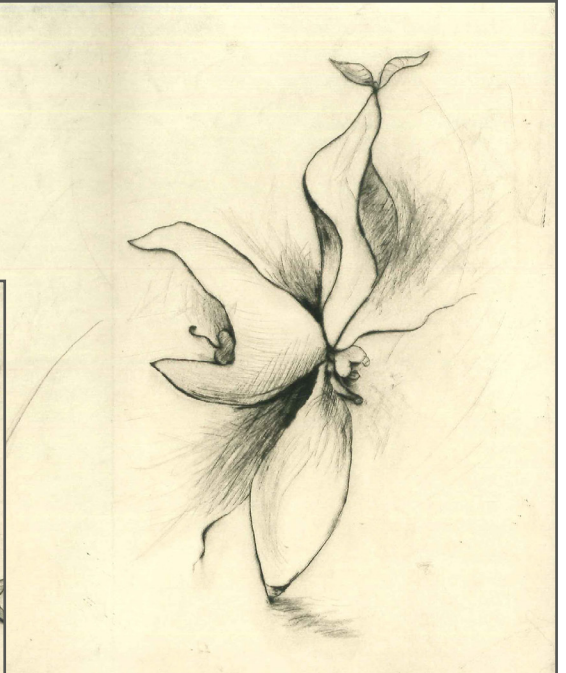
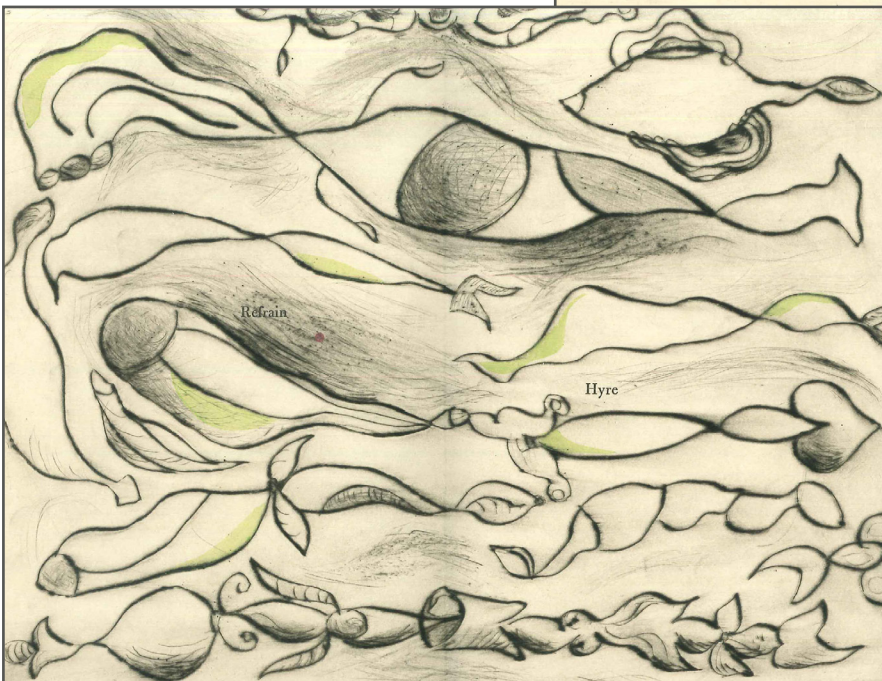
A conundrum of contradictory dilemmas in a series of poems and images by Bill Kelly. This paginated reverie reveals an intimate world inhabited by paradoxical signs, elemental forms, and wistful musings."

The Brighton Press was founded by Bill Kelly in 1985 and is directed by Michele Burgess. The press has produced over fifty titles since, working with numerous artists in their collaborations.

[Book # 138504]



» symptom > calling < force «  
bend O BREED  
bound wrapped fly  
O sorry faith O





**Brighton Press****A COLORED POEM**

by DeLoss McGraw

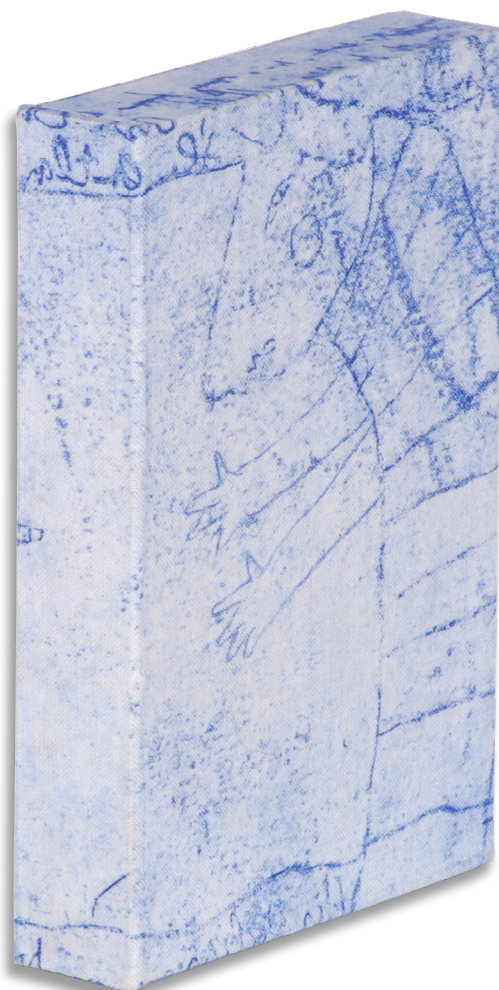
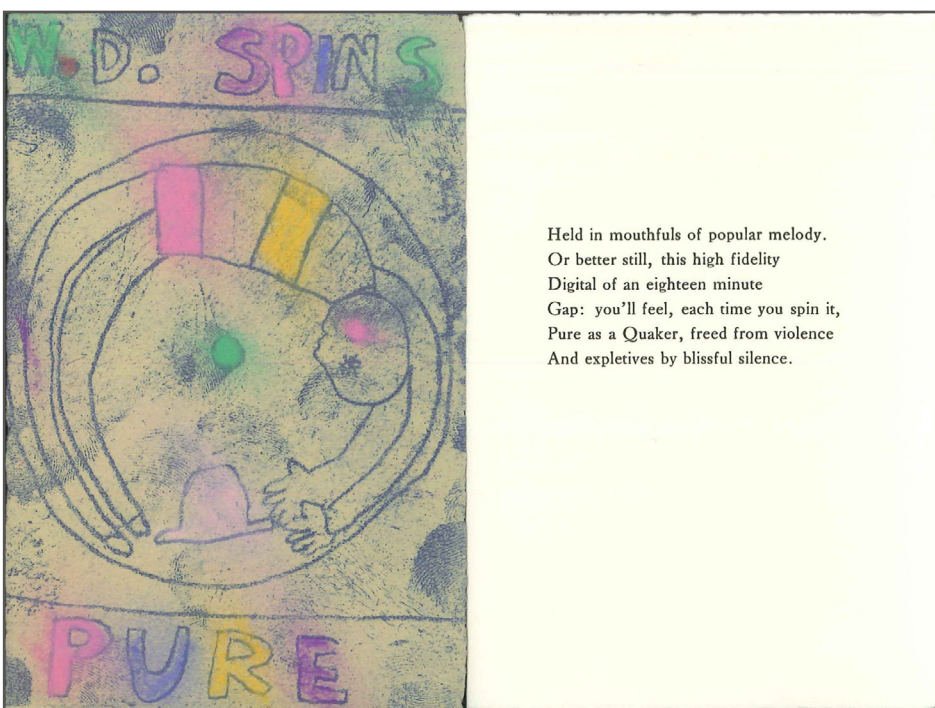
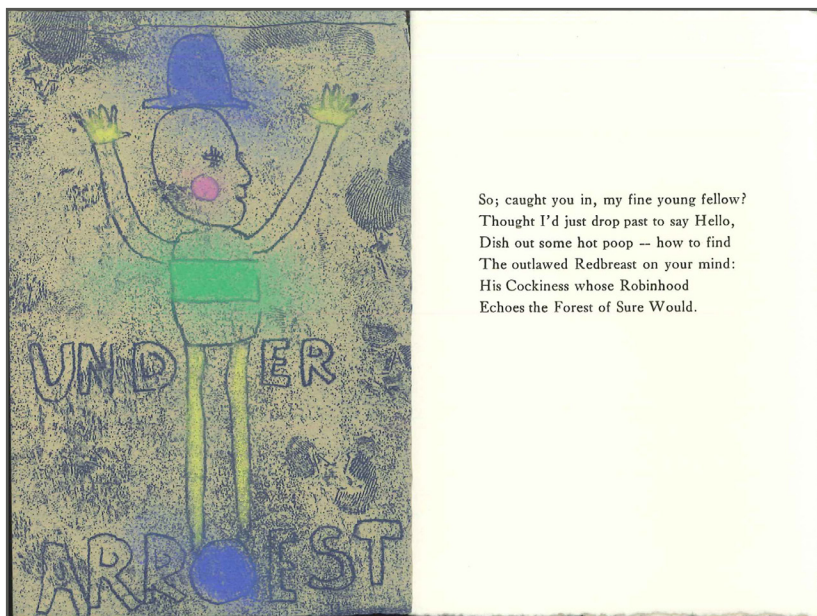
(Brighton Press: San Diego, 1985); 6.25 x 4.375 inches, unbound, cloth clamshell box; unpaginated. \$1,250

Limited to 50 numbered copies signed by the author and the artist. A fine copy in fine clamshell box.

From the press' website: In 1981, artist DeLoss McGraw began an active collaboration with poet W. D. Snodgrass that was to become the foundation for a catalytic relationship. From this interaction of paintings and language emerged a body of work titled *The Death of Cock Robin*, based on the popular childrens rhyme. *A Colored Poem* features one poem from this cycle: "W. D. Meets Mr. Evil While Removing the Record of Bartok and Replacing It with a Recent Recording by the Everly Brothers in Order to Create a Mood Conducive to Searching for Cock Robin."

Six-stanza poem by W. D. Snodgrass; six hand tinted, soft-ground etchings by DeLoss McGraw. Hand set by Sue Williamson in Caslon 540 and printed letterpress by Bill Kelly on six folios of Rives Heavyweight paper, with four additional letterpress sheets. Etchings printed by Bill Kelly on BFK Tan paper. Unbound, housed in a clamshell box covered in cloth printed with an etching by the artist.

The Brighton Press was founded by Bill Kelly in 1985 and is directed by Michele Burgess. The press has produced over fifty titles since, working with numerous artists in their collaborations. [Book # 138501]





**Brighton Press**  
**SOLILOQUY**  
 by James Renner

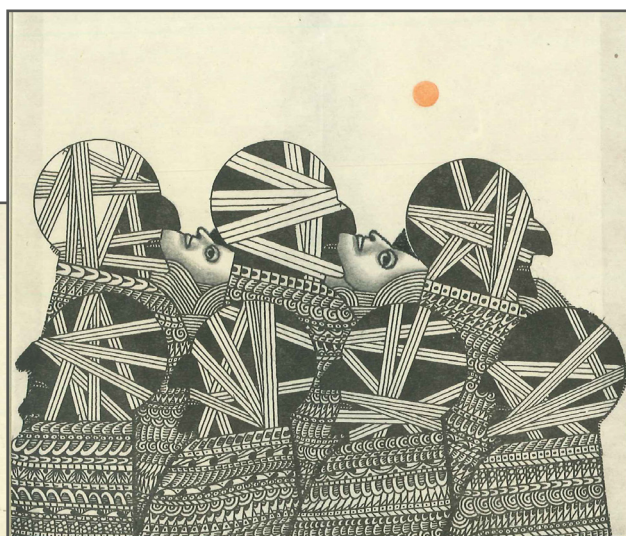
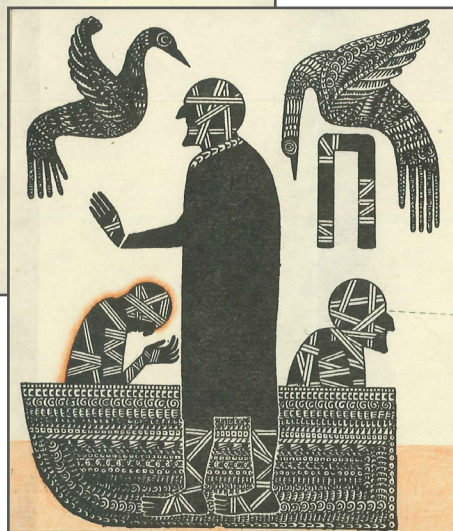
(Brighton Press: San Diego, 2007); 6.5 x 11.25 inches, Coptic binding housed in a cloth covered clamshell box with a woodcut mounted on the cover; unpaginated. \$2,250

Limited to 20 numbered copies signed by the author. A fine copy in fine clamshell box. Extremely scarce.

From the printer's website: "Hand painted wood construction and hand relief prints on Seichosen paper by James Renner designed by Michele Burgess. Text hand set in Gill Sans and printed by Nelle Martin. Coptic binding housed in a cloth covered clamshell box with a woodcut mounted on the cover made by Sonja Jones.

*Soliloquy*: 1. the act of talking to oneself 2. a dramatic monologue that gives the illusion of being a series of unspoken reflections. Artist James Renner has created a silent play in two and three dimensions that reflects on how we become complicit by witnessing suffering without protest."

The Brighton Press was founded by Bill Kelly in 1985 and is directed by Michele Burgess. The press has produced over fifty titles since, working with numerous artists in their collaborations. [Book # 138511]





**Brighton Press****THE HOUSE THE POET BUILT**

by W.D. Snodgrass

(Brighton Press: San Diego, 1985); 10.375 x 16.75 inches,  
unbound, cloth clamshell box; unpaginated. \$2,700

*Illustrated by DeLoss McGraw.*

Limited to 30 numbered signed by the author and the artist. A fine copy in fine clamshell box.

From the press' website: In the summer of 1985, painter DeLoss McGraw arrived at the door of poet W. D. Snodgrass's country house near Erieville, New York, bearing a mysterious wooden box. The next morning McGraw opened

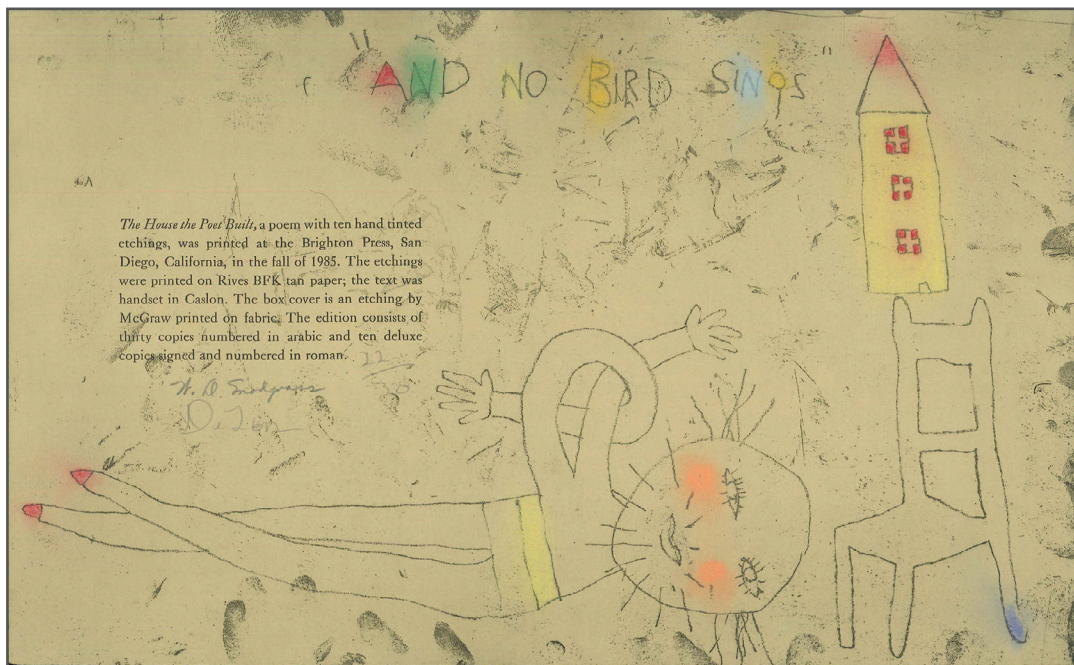
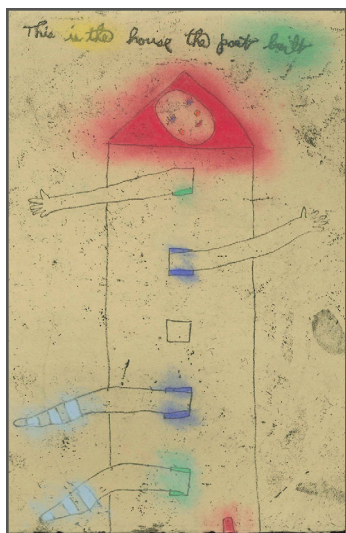


the box to reveal ten

prepared etching plates neatly separated to protect their surface. He proposed that W. D. write a short phrase at the top of each plate and McGraw would respond with an image underneath. The artist suggested that these ten phrases might become a poem. What happened as a result is a delightful and very personal retelling of "The House that Jack Built" in which the poet becomes the "daft old bard" and finds himself at the center of a whirling menagerie. McGraw's sensitive images perfectly capture the wondrous activity around the poet's house.

Ten-stanza poem by W. D. Snodgrass; ten hand tinted, soft-ground etchings by DeLoss McGraw. Introduction by Constance Glenn. Fourteen letterpress pages handset in Caslon 540 and printed letterpress by Bill Kelly on Rives Tan paper. Unbound, housed in a clamshell box covered in cloth printed with an etching by the artist made by Nanci Kelly.

The Brighton Press was founded by Bill Kelly in 1985 and is directed by Michele Burgess. The press has produced over fifty titles since, working with numerous artists in their collaborations. [Book # 138502]





**Brighton Press****A TORN WEB**

by Ruth Stone

Brighton Press: (San Diego, 2012); 9.5 x 11 inches, woven-strap vellum binding enclosed in a watercolor painting. Housed in a cloth-covered box; unpaginated. \$2,500

Limited to 43 copies, of which this is one of 40 numbered copies signed by the author and artist. A fine copy in fine slipcase. Extremely scarce.

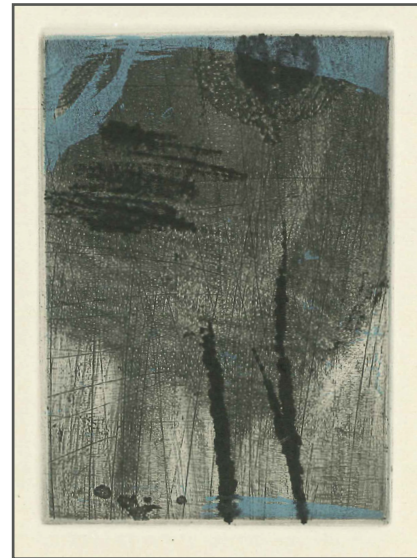
From the printer's website: "Poems by Ruth Stone; etchings by Michele Burgess on handmade Twinrocker paper. Text hand set in Spectrum. Etchings printed in two and three colors by the artist. Woven-strap vellum binding enclosed in a watercolor painting. Housed in a cloth-covered box made by Lisa Van Pelt.

This is a book about the archives of memory of love, grief, and the ordinary moments of life folded into primordial observations of the natural world. Both poet and artist see art making as an act of positioning oneself in the context of nature's space, waiting quietly to be overtaken. The book is bound in vellum and enclosed within a folded watercolor painting. There are sixteen poems printed on individual folios of delicate handmade paper and, when each one is opened, a small color etching is found tucked inside. Each box contains one of the plates from which the edition was pulled. This is volume five of Burgess's series, "The Stratigraphic Archives."

From the colophon: "A Torn Web is volume five of the "Stratigraphic Archives." Ruth Stone's poems were the source and provided a certain recognition of forms that evolved into Michele Burgess's etchings and book design, created in Vermont during the summer of 2010. The poet Chard deNiord facilitated the conversations between poet and artist and collaborated on the initial selection of poems.

The poems were hand set in Spectrum with the title in Castellar. Nelle Martin printed the text letterpress on our Vandercook 219. The etchings were wiped by hand and printed by Michele Burgess, Bill Kelly, and Garrett Takiguchi. The paper was handmade at Twinrocker. Michele Burgess designed the vellum bindings, painted the interior wrappers, and bound the books with the assistance of Sonja Jones. Lisa Van Pelt designed and made the boxes, each of which contains one of the etching plates. Jinane Abbadi, Kathi George, Miya Hannan, and Skye Weinglass assisted with production."

The Brighton Press was founded by Bill Kelly in 1985 and is directed by Michele Burgess. The press has produced over fifty titles since, working with numerous artists in their collaborations. [Book #138514]





**Brighton Press**

# DEVICE FOR SURVIVAL

by Emilio Adolfo Westphalen

Brighton Press: (San Diego, 1992); 10.5 x 7.25 inches, handmade paper covered boards, etchings on front and rear boards, gilt on spine, housed in a heavy handmade paper portfolio with silk ribbons; unpaginated. \$1,750

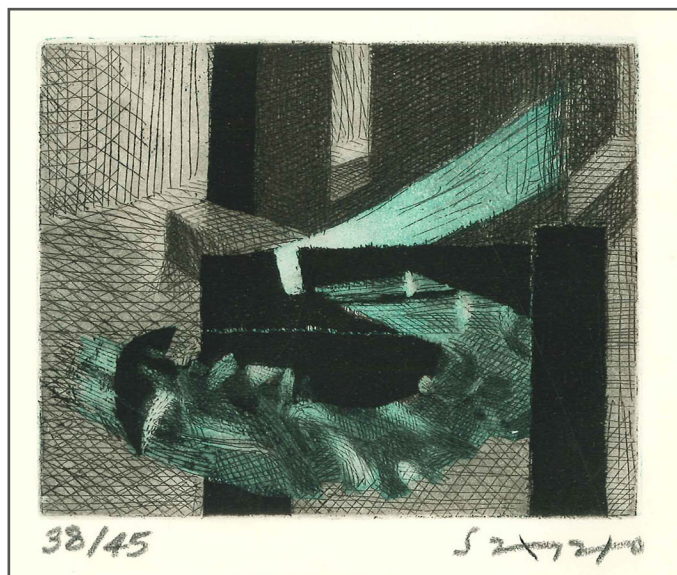
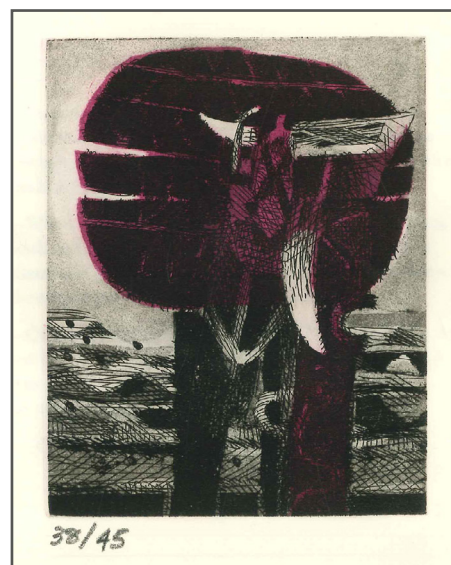
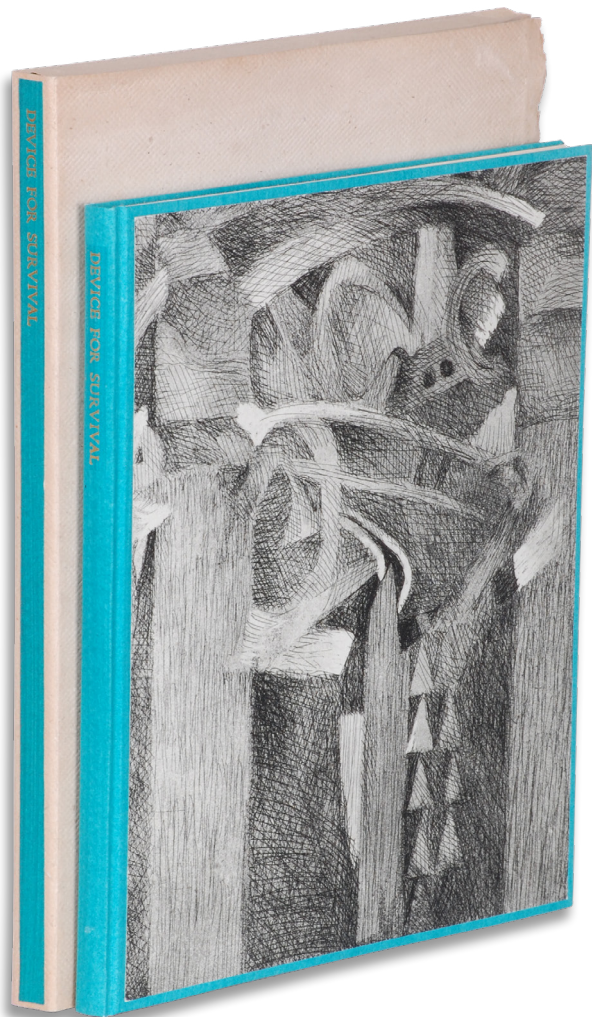
Limited to 55 copies, of which this is one of 45 Arabic numerals numbered copies signed by the author and the artist. A fine copy in near fine heavy handmade paper portfolio with silk ribbons.

From the printer's website: "Poems by Emilio Adolfo Westphalen; etchings by Fernando de Szyszlo on Alcantara paper. Text hand set in Centaur and Arrighi in both English and Spanish and printed letterpress by Hal Truschke. Etching printed in several colors by Derli Romero. Bound by Claudia Cohen and David Brock in paste paper over boards with an etching mounted on the cover. Enclosure made of handmade paper.

A collaboration by two Peruvian artists whose creative interactions spanned many decades. The poems

are printed in both English and Spanish and the binding allows the etchings to be viewed facing either language."

The Brighton Press was founded by Bill Kelly in 1985 and is directed by Michele Burgess. The press has produced over fifty titles since, working with numerous artists in their collaborations. [Book #138503]



— Impedir la salida del sol - atrancar bien las innumerables puertas y ventanas de la noche - no dejar resquicio alguno por donde se cuele el sol - anular todo vestigio que otrora surcará el firmamento la cuadriga de Apolo.

— Quien tal expresó - ¿pretende ponernos antifaz negro desprovisto de aberturas? - ¿olvida la insoslayable alternancia de luz y tinieblas - el horario recurrente - los eclipses puntuales a la cita?

— Desde luego - replica. Pero, ¿a qué sirve el lenguaje si no insinúa (invoca) lo imposible? Vean: el sol cayó en la trampa (ficticia) que le armaron las palabras. No hay sol - no hay luz - tampoco noche se necesita.

— (Cierra los puños - aprieta los párpados.)



**Brighton Press**

## WHEN THERE WERE TREES

by Nancy Willard

(Brighton Press: San Diego, 1999); 11.5 x 5 inches, silk boards, paper spine label, heavy handmade paper cardstock chemise, silk ties; unpaginated. \$1,750

*Illustrated by Michele Burgess and paper color and design by Marilyn Britt.*

Limited to 25 numbered copies signed by the author and both artists. [There was also a deluxe edition, of which this copy is not thus, which included a separate suite of the five drypoints and a sample of every paper color]. A fine copy in fine chemise.

From the press' website: "Poem by Nancy Willard; drypoint engravings and chine collé etching by Michele Burgess. Paper color and design by Marilyn Britt. Bound by Claudia Cohen in natural dyed silk and Japanese paper. Twenty-seven colors compose the edition palette, derived from tree leaves, needles, twigs, buds, roots, berries, and catkins. Archivaly hand dyed, each book is unique in its combination of colors."

From the colophon: "This book was conceived when Marilyn Britt read Nancy Willard's poem and began collecting color from tree material to dye Arches paper archivaly. She designed the book and typography, and dyed the cover silk.

The images were created by Michele Burgess. She printed the forest of drypoints and the *chine collé* etching for the index, and painted the endpapers.

The type was printed letterpress by Nelle Martin at Brighton Press. Alvin Buenaventura assisted with the hand setting of the Spectrum text. The title and page numbers are composed in Castellar.

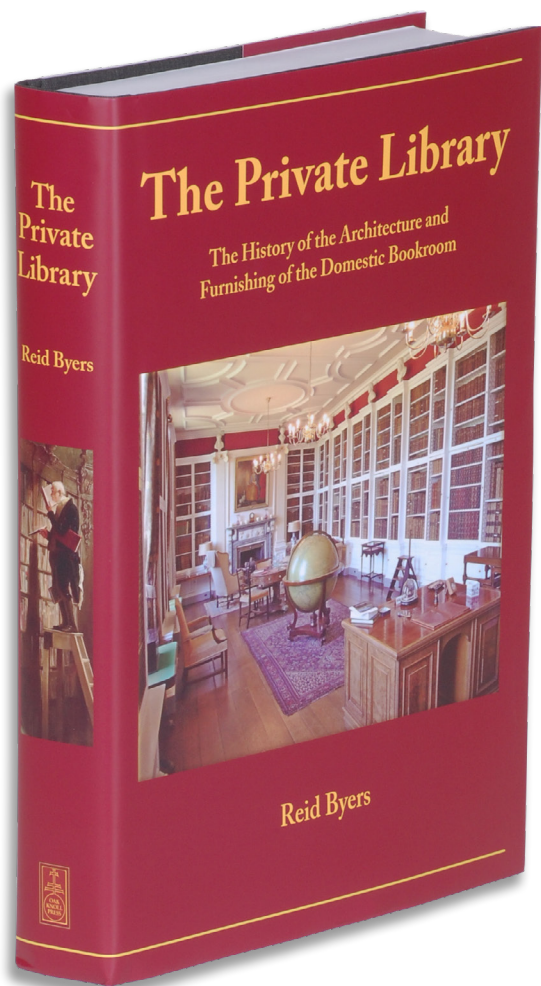
The binding was designed and constructed by Claudia Cohen.

The poem by Nancy Willard was first published in *Carpenter of the Sun*, copyright 1974 by Liveright Publishing Corporation, New York. The line breaks have herein been changed; small caps indicate the beginnings of stanzas."

The Brighton Press was founded by Bill Kelly in 1985 and is directed by Michele Burgess. The press has produced over fifty titles since, working with numerous artists in their collaborations. [Book # 138506]







### ***FABS Journal***

“Reid Byers’ *opus magnum* on private libraries is everything it says in the title, but above all it is about the ways people contrive to have their books about them.”

- Jennifer Larson

### ***The Washington Post***

“Beautifully designed, Byers’s 500-page masterwork lays out how cultures from antiquity to the present created welcoming, comfortable spaces to house books.”

- Michael Dirda

### ***The Times Literary Supplement***

“After a page or two ... you are hanging on his every word, and enjoying all asides and the joky tone. The shaggy dog has got into the library ...”

- A.N. Wilson

### ***The New York Times***

“... a profusely illustrated, detail-crammed, Latin-strewn and yet remarkably unstuffy book ... goes to the heart of why physical books continue to beguile us.”

- Julie Lasky

## **THE PRIVATE LIBRARY** THE HISTORY OF THE ARCHITECTURE AND FURNISHING OF THE DOMESTIC BOOKROOM by Reid Byers

Oak Knoll Press: New Castle, Delaware, 2021; 7 x 10 inches, cloth with dust jacket; xii, 540 pages. ISBN 9781584563884. \$85

First edition, third printing with corrections.

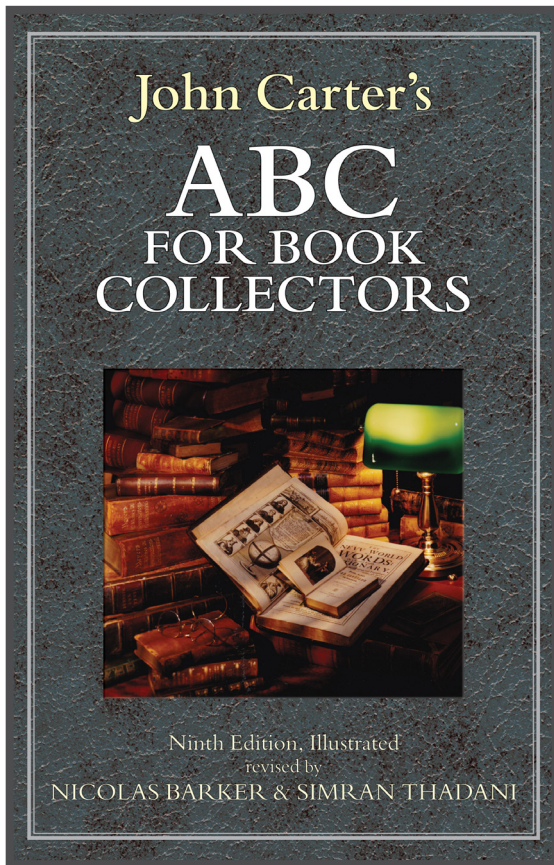
The Private Library is the domestic bookroom: that quiet, book-wrapt space that guarantees its owner that there is at least one place in the world where it is possible to be happy. The story of its architecture extends back almost to the beginning of history and forward toward a future that is in equal parts amazing and alarming.

In this book, Mr. Byers examines with a sardonic eye the historical influences that have shaped the architecture of the private library, and the furnishings, amenities, and delightful anachronisms that make the mortal room into what Borges so famously called Paradise.

Reid Byers is a longtime celebrant of the private library. He has been a Presbyterian minister, a C language programmer, and a Master IT Architect with IBM. The writing of this book, *a procès de longue durée*, has itself extended through part of the history it describes and has been equally divided between Princeton, New Jersey, and the Blue Mountains of Maine. [Book # 134228]







**Updated and Illustrated!**

## ABC FOR BOOK COLLECTORS

9TH EDITION

by John Carter, Nicolas Barker & Simran Thadani

New Castle, Delaware: Oak Knoll Press, 2016; 5 x 8 inches, cloth, dust jacket; 264 pages. ISBN 9781584563525. \$29.95

Ninth edition, completely revised and re-set, with additional information and illustrated with line drawings and color photographs.

Shaken, Unsophisticated, Harleian Style, Fingerprint, E-book, Dentelle. Can you define these terms? If not, this is the book for you! John Carter's *ABC for Book Collectors* has long been established as the most enjoyable as well as the most informative reference book on the subject. Here, in over 700 alphabetical entries, ranging in length from a single line to several pages, may be found definition and analysis of the technical terms of book collecting and bibliography, interspersed with salutary comment on such subjects as auctions, condition, facsimiles and fakes, "points", rarity, etc.

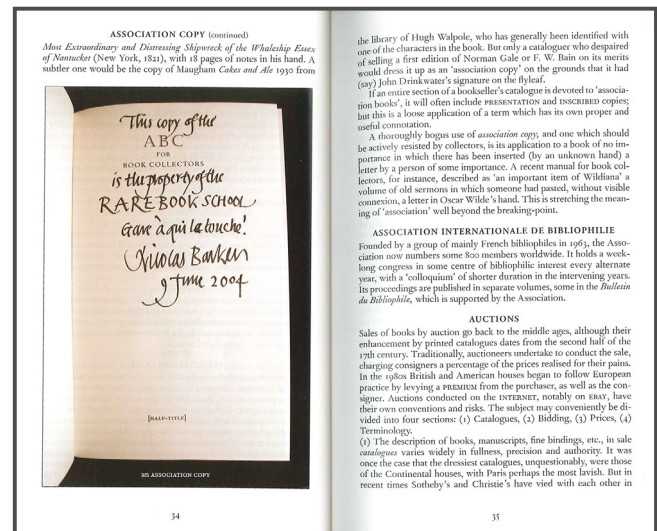
This ninth edition has

been thoroughly revised and re-edited by Nicolas Barker, former Editor of *The Book Collector*, and Simran Thadani, Executive Director of Letterform Archive. With a new Introduction, it incorporates new terms, additions and amendments and, for the first time, illustrations in black & white and color. Nicolas Barker worked with his friend John Carter revising the *ABC* up to the latter's death in 1975 and has faithfully preserved the spirit of the original. *ABC for Book Collectors*, while keeping us up-to-date with modern terminology, retains its humorous character and importance as the one indispensable guide to book collecting. [Book #120362]

### Praise for ABC...

"Not to be missed, both because it is a beautiful material object but also because it holds important new information. The ninth edition of *ABC for Book Collectors* is greatly enhanced by the inclusion of images: some beautiful full-color photographs, others clearly labeled black-and-white reference drawings. I know I will be turning to this reference work for years to come."

- Laura Estill, *Papers of the Bibliographical Society of America*





*Catfish Press, Deluxe Edition***THE ORIGIN OF THE SERIF, BRUSH WRITING & ROMAN LETTERS**

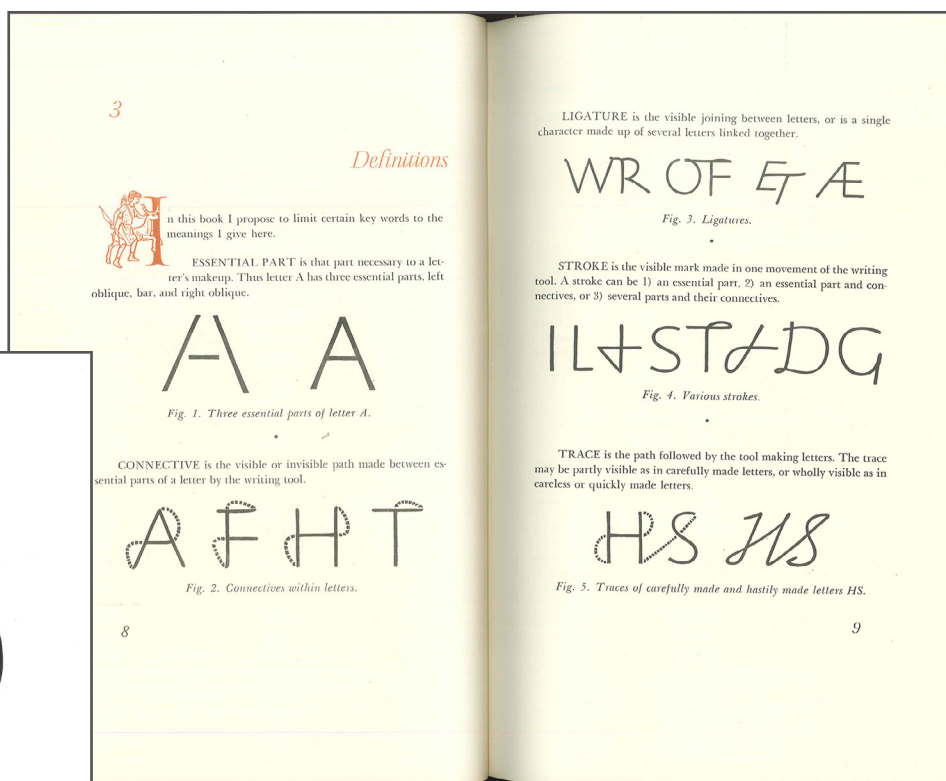
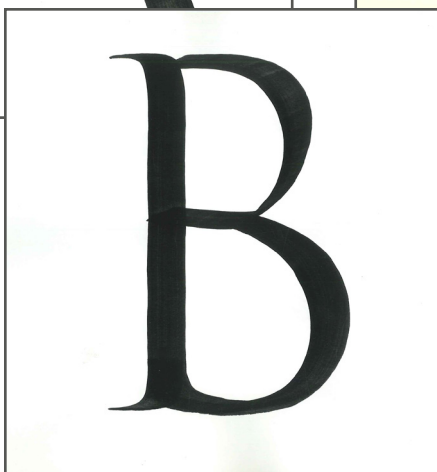
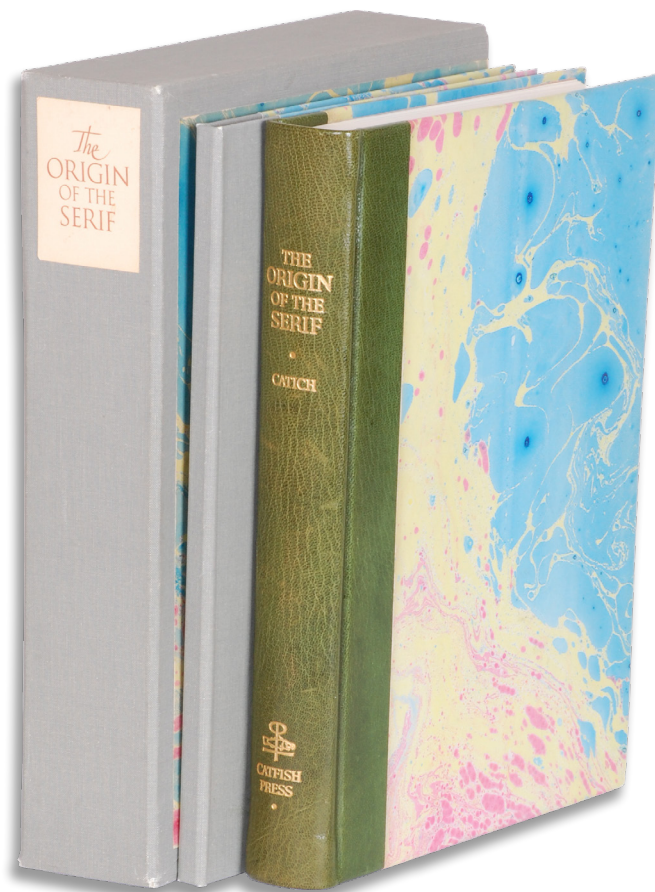
by Edward M. Catich

The Catfish Press, St. Ambrose College: Davenport, Iowa, 1968; 4to., quarter green leather over marbled paper-covered boards, gilt on spine, portfolio is quarter cloth over marbled paper-covered boards with paper cover label, cloth and marbled paper-covered boards slipcase with paper spine label; xii, 310+(1) pages, with 6 pages. \$2,000

First edition limited to 1,400 copies, of which this is one of 50 deluxe editions bound thus and accompanied by a separate portfolio of calligraphic brush letters executed by Catich. Laid-in is a A.L.s. from him on decorated paper to Samuel R. Rosenthal, with Rosenthal's bookplate on front pastedown of both the book and the portfolio. A fine copy in near fine slipcase.

The brush strokes for the deluxe edition were executed by hand using a red sable, size 16, square-edged "Brights" brush, using water-base acrylic paint on 24-pound Mohawk Superfine Bond paper. Catich used the Latin Alphabet of 23 letters, which omits the letters 'j' and 'w'.

This book is rapidly becoming a minor classic. Professor Catich, a noted calligrapher, has written a scholarly essay tracing the role of the serif in brush writing and in stone cutting and has accompanied his essay with many illustrations. The book is excellently designed and artfully uses green and red colored ink throughout. [Book # 138532]





*Double Elephant Press*

## APOCALYPSE CLOCKS

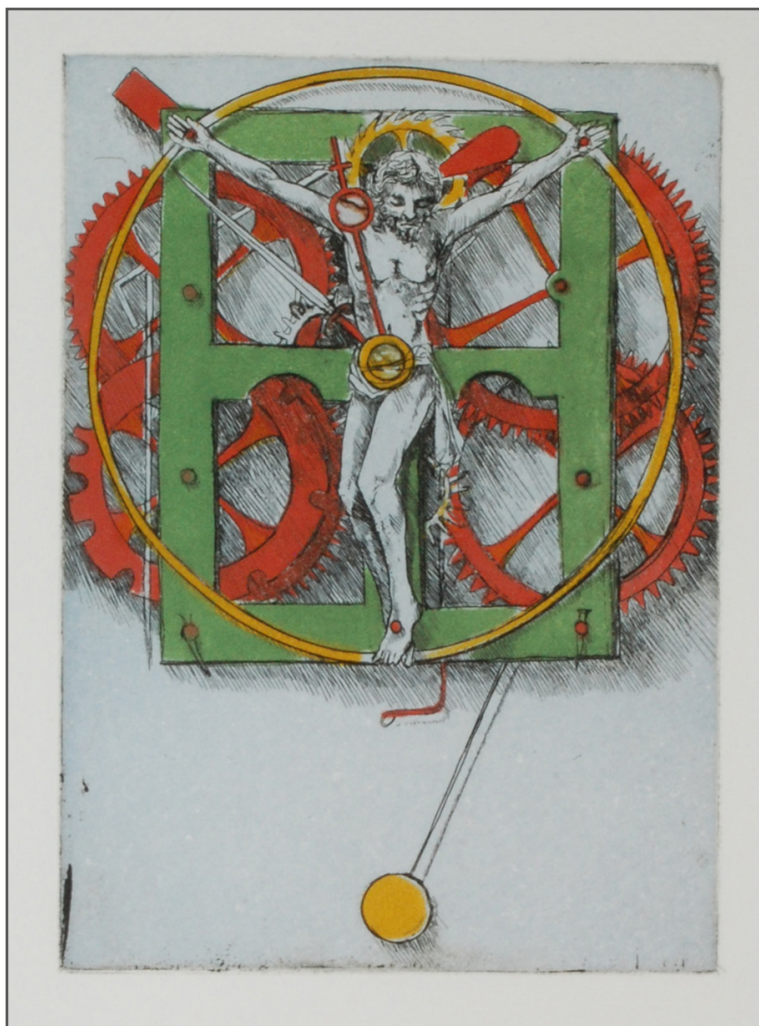
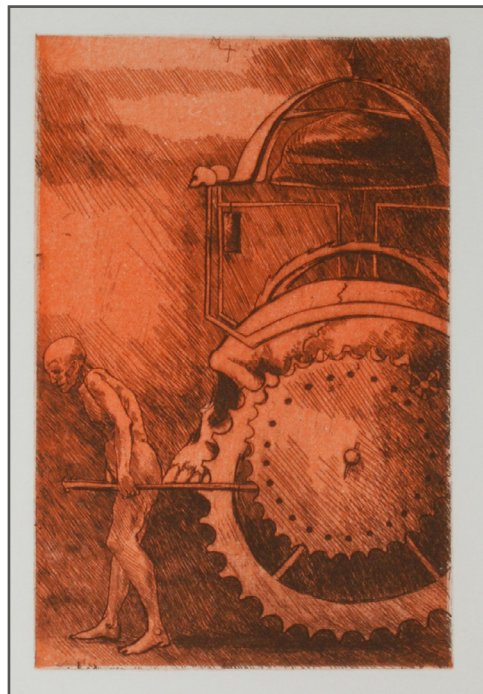
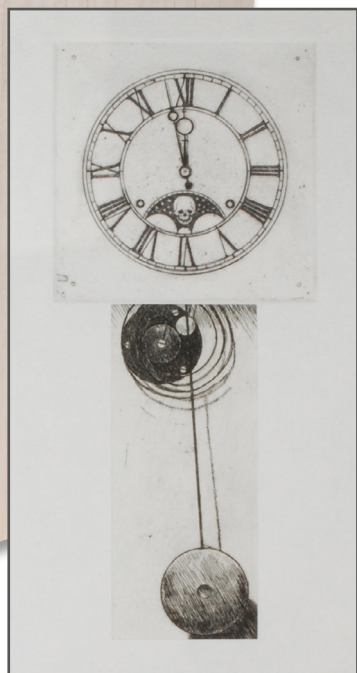
by Michael Kuch

Double Elephant Press: n.p. (but Northampton, MA), 2000; folio, wood-grained boards, with square passe-partout opening which reveals part of the frontispiece; cloth covered-boards clamshell box; unpaginated. \$3,500

Limited to 60 numbered copies, of which this is one of 47 copies signed by the artist. Prospectus loosely inserted. A fine copy in fine clamshell box.

Contains 13 color copper-plates + full page title page and frontispiece in black & white. Dedicated to Leonard (Baskin).

Kuch drew the 13 color illustrations, full page title page and frontispiece in black & white, bit & printed the copperplates and composed the poetry. Art Larson printed the text letterpress in sixteen point van Dijck which was cast by M & M Type. The paper was made by hand for the book at Papeterie St-Armand in Montreal. Bound by Shoshannah Wineburg. [Book # 138533]





*Edition Schwarze Seite***HATT ICH DICH, SO WOLLT ICH DICH!**

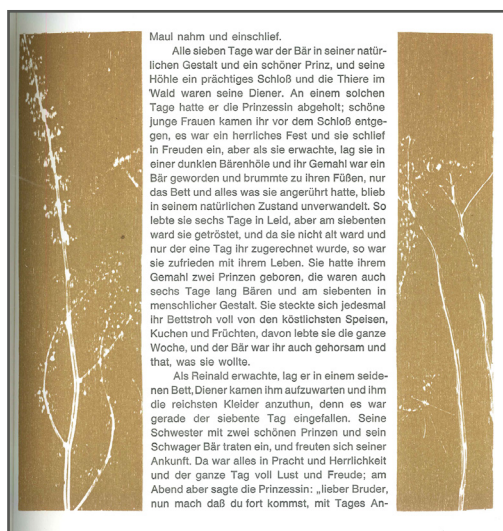
by Brothers Grimm

Edition Schwarze Seite: (Frankfurt, Germany, 2006); 38 x 29 cm, cloth boards, illustrated paper label on front panel; unpaginated (but 72 pages). \$1,200

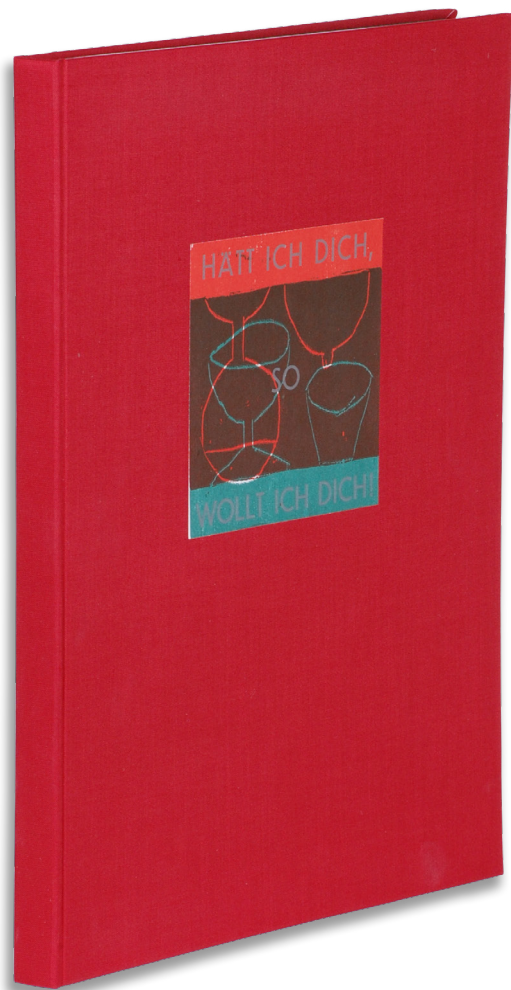
*Zehn Märchen der Brüder Grimm. Graphik von Anne Büssow.*

Limited to 30 numbered copies signed by the artist. A fine copy.

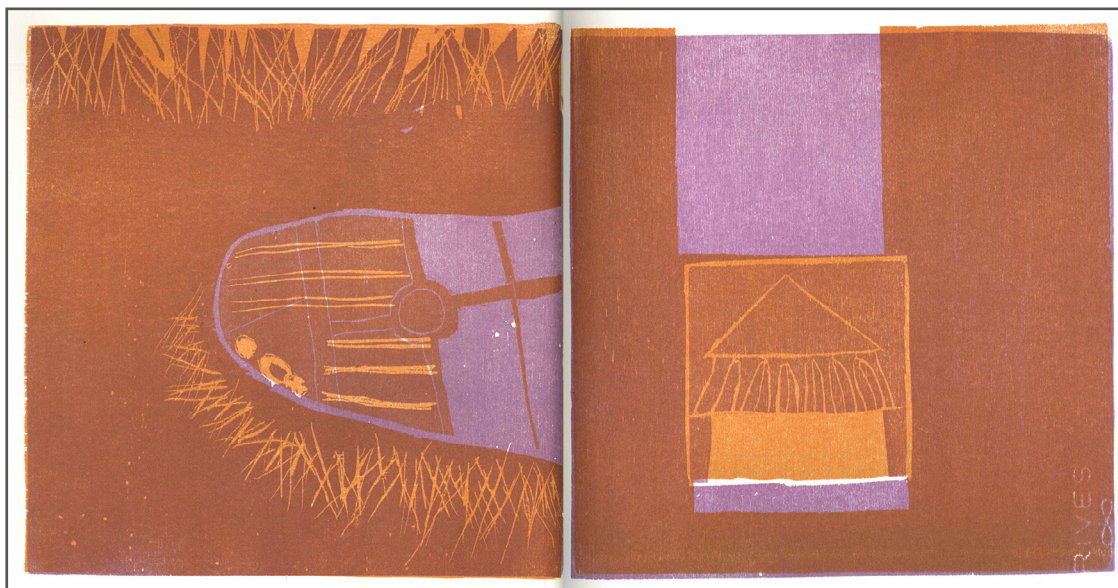
Ten fairy tales by the Grimm Brothers, with seven two-page and fifteen single color woodcuts by Anne Buessow. Linotype-set in Helvetica 16p and printed by Anne Buessow on Velin d'Arches mould made paper 250g. Hand-bound by Roger Green.



The ten fairy tales chosen by Anne Büssow mostly refer on women and children. In this first edition women are self-conscious, bold to their husbands, and children may not appear as kind little beings only. In fact, some story ends up with the death of all its protagonists. In following editions, this type of fairy tales has been censured or totally erased. However, in the original version, Hansens Trine escapes her daily trot and boredom going out of her house into the world with pleasure.



Established in 1991 and directed by Eckhard Froeschlin since 2012, Edition Schwarze Seite has printed various works by famed authors and artists. Froeschlin has displayed his works at numerous institutions around the world and visits many of the large fine press book fairs (including CODEX and the Frankfurt Book Fair). [Book # 138516]





**Edition Schwarze Seite**

**SIEBEN AUF EINEN STREICH**

by Brothers Grimm

Edition Schwarze Seite: (Frankfurt, Germany, 2006); 38 x 29 cm, cloth boards, illustrated paper label on front panel; unpaginated (but 78 pages). \$1,200

*Sieben Märchen der Brüder Grimm. Graphik von Eckhard Froeschlin.*

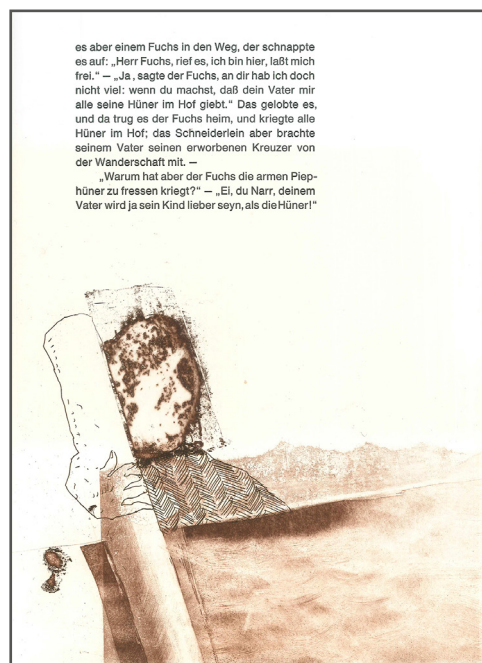
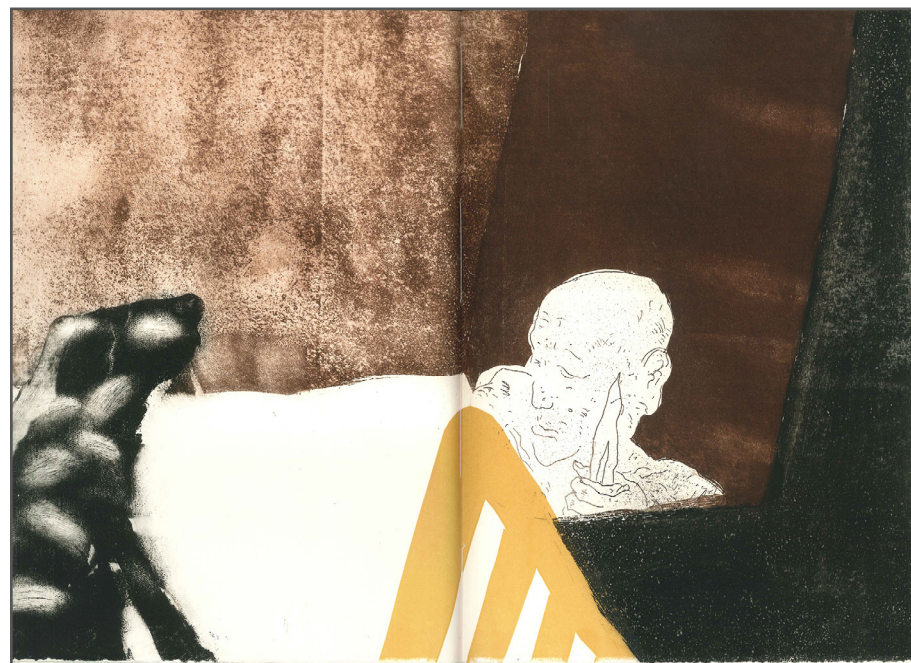
Limited to 30 numbered copies signed by the artist. A fine copy.

Seven fairy tales by the Grimm Brothers, with seven two- or three-page color etchings and seven vignette etchings by Eckhard Froeschlin. Linotype-set in Helvetica 16p and printed by Eckhard Froeschlin on Velin d'Arches mould made paper 250g. Handbound by Roger Green.

From the Grimm's collection, Eckhard Froeschlin chose seven fairy tales of the tailor type, the hero usually being a poor and thin young man going into the world to fight with giants, to betray the king and to get the princess at the end. Froeschlin's color etchings are to accompany the stories in the lapidary, amoral and hardstuffed version of the Grimm's first edition from 1812

and 1815, which later, following critics, has been softened and literally blown up.

Established in 1991 and directed by Eckhard Froeschlin since 2012, Edition Schwarze Seite has printed various works by famed authors and artists. Froeschlin has displayed his works at numerous institutions around the world and visits many of the large fine press book fairs (including CODEX and the Frankfurt Book Fair). [Book # 138517]





*Edition Schwarze Seite***DER ISTER**

by Friedrich Hölderlin

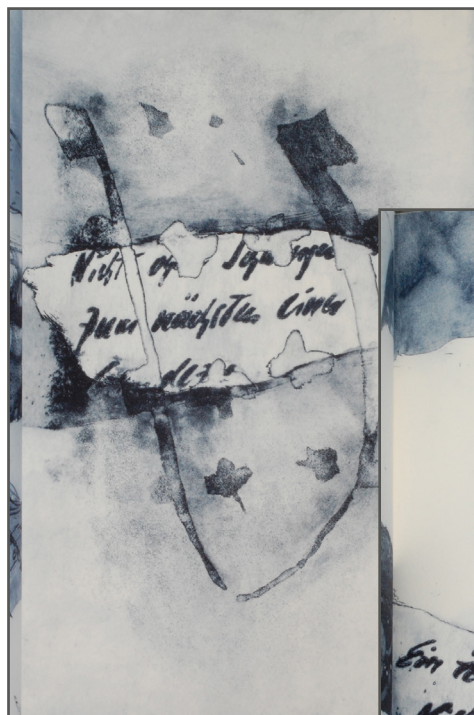
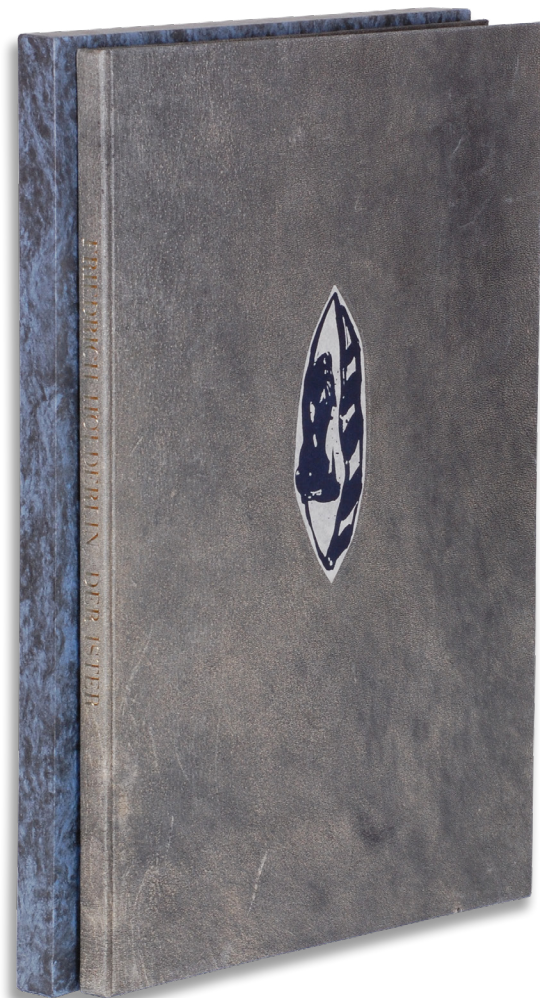
Edition Schwarze Seite: (Frankfurt, Germany, 2009); 50 x 33 cm (fold-out etching 50 x 99 cm), full leather with printed label, gilt on spine, paper-covered boards slipcase; unpaginated (but 52 pages). \$1,600

*Radierungen von Eckhard Froeschlin.*

Limited to 18 numbered copies signed by the artist. Slipcase has a bump along lower corner, else a fine copy in fine slipcase.

Friedrich Hölderlin, *Der Ister*, with five three-page etchings and a frontispiece by Eckhard Froeschlin. Set by hand in 28p Bauersche Bodoni type, and printed by Eckhard Froeschlin, on Velin d'Arches mould made paper 250 g. Handbound by Roger Green.

Hölderlin's Danube river hymn presents the river as a connection between his beloved suevian region and idealized classical Greece - or "Istros" is the Greek name for the lower danube. So the river slows over five three-page foldout etchings as a stream of poetry and water, carrying verses and symbols and figures. The etchings are accompanying Hölderlin's poem which has been handset, fitting to the immense size of the graphics, in classical, huge 28 p Bauer Bodoni type.



Established in 1991 and directed by Eckhard Froeschlin since

2012, Edition Schwarze Seite has printed various works by famed authors and artists. Froeschlin has displayed his works at numerous institutions around the world and visits many of the large fine press book fairs (including CODEX and the Frankfurt Book Fair). [Book # 138518]





*Edition Schwarze Seite***CANTO I**

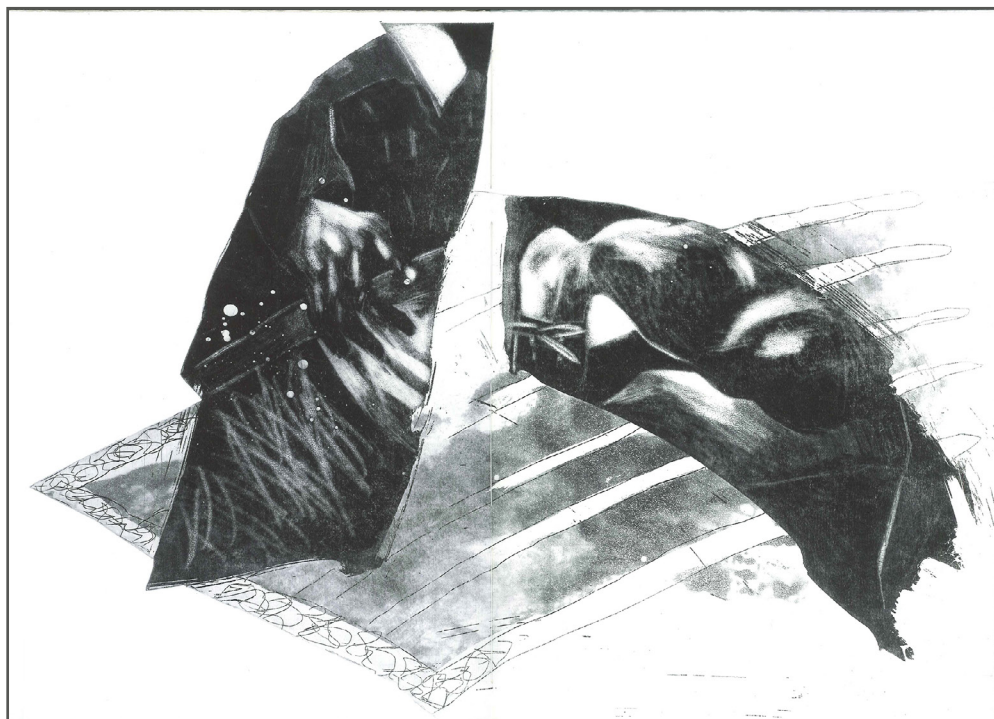
by Ezra Pound

Edition Schwarze Seite:  
(Frankfurt, Germany, 2001);  
small 4to., decorated paper  
covered boards, card stock  
slipcase; unpaginated. \$750

Übersetzt von Eva Hesse Mit Radierungen  
von Eckhard Froeschlin.

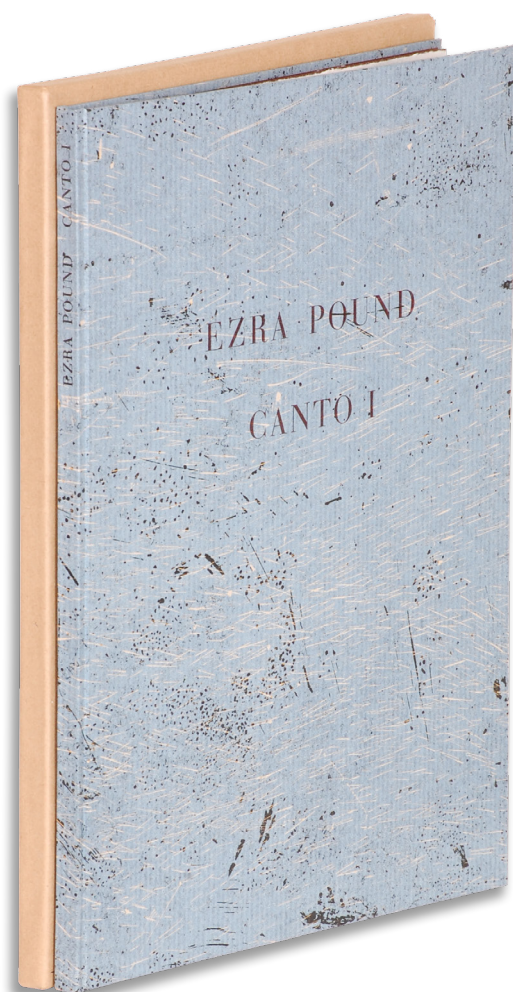
Limited to 30 numbered copies  
signed by the artist. A fine copy in  
fine slipcase.

Five illustrations, two double-page  
and three single-page spreads, by  
Eckhard Froeschlin. Bilingual text  
with English on rectos and Ger-  
man translations by Eva Hesse on versos. The text is taken from Ezra Pound's *Cantos I-XXX*, specifically the second part of  
the selected works. Translated by Eva Hesse (1964, Verlags AG Die Arche, Zürich). Original edition copyright by Mary de  
Rachewiltz, Omar S. Pound.



The book is set in Bauerschen Bodoni 16p and printed on 240g handmade  
paper from the Velké Losiny papermill in Tschechien, Germany. Bound by  
Susanne Neuner.

Established in 1991 and directed by Eckhard Froeschlin since 2012, Edition  
Schwarze Seite has printed various works by famed authors and artists.  
Froeschlin has displayed his works at numerous institutions around the  
world and visits many of the large fine press book fairs (including CODEX  
and the Frankfurt Book Fair). [Book # 138515]



Und Antiklea kam, die ich abschlug; und der Theber Tiresias,  
Den goldenen Stab in der Hand, erkannt' mich und sprach:  
«Ein zweites Mal? Was, Mann der bösen Sterne,  
»Nahst du den lichtlosen Toten und diesem elenden Land?  
«Zurück von der Grube, laß mich zum blutigen Brunn,  
«Der Labe des Sehers.»  
  
Ich trat zurück  
Und er, blutstark, begann: «Odysseus,  
«Kehrst heim trotz Neptuns Croll über dunkle Meere.  
«Doch ohne Gefährten.» Dann kam Antiklea.  
Lieg still, Divus. Das heißt, soweit Andreas Divus,  
Gedruckt «In officina Wechelii, 1538, nach dem Homer.  
Und er stach in die See, vorbei an Sirenen, voran und fernhin  
Und kam zu Zirze.  
  
«Venerandam,»

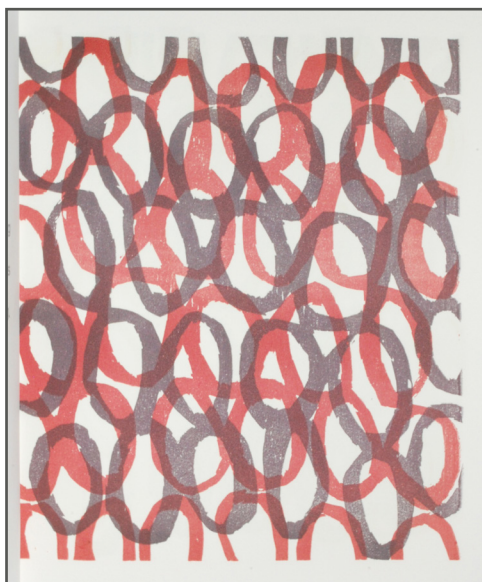




*Edition Schwarze Seite***A WHOLE / EIN GANZES**

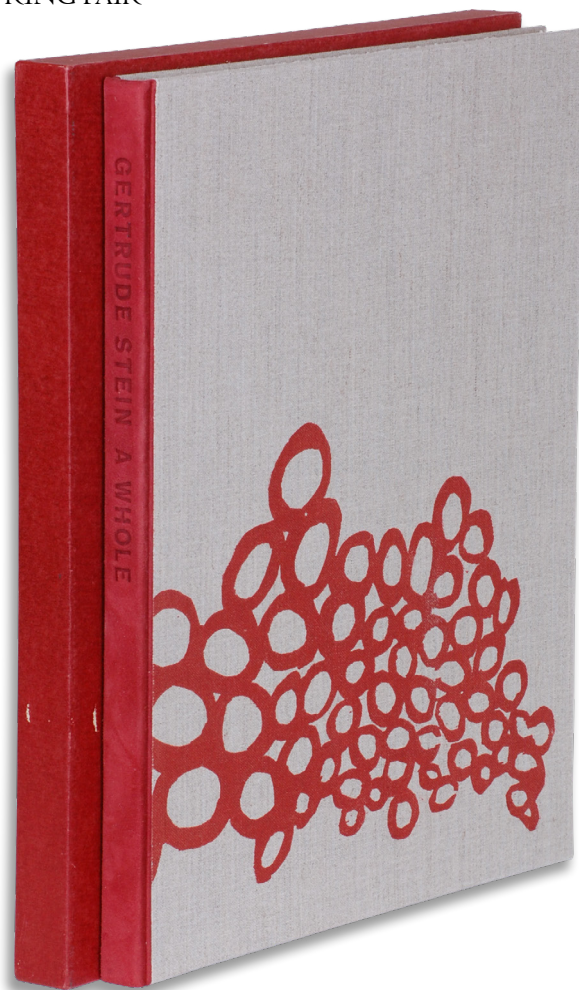
by Gertrude Stein

Edition Schwarze Seite: (Frankfurt, Germany, 2009); 13.5 x 16.5 inches, embossed leather spine over printed cloth boards, printed card slipcase; unpaginated (but 56 pages). \$2,000



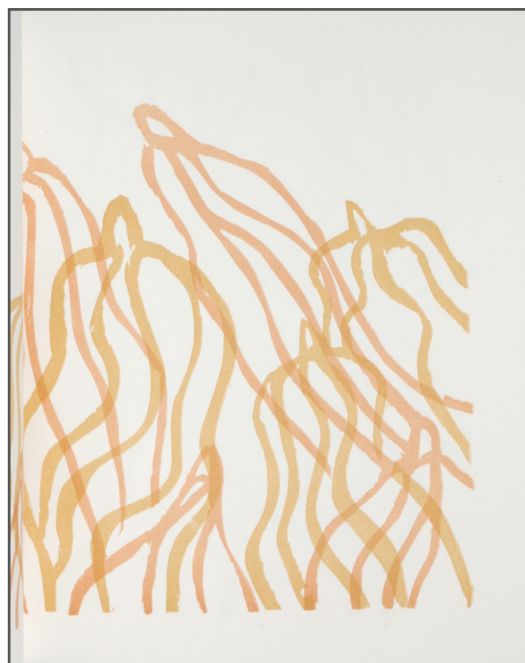
First printing limited to 25 numbered copies signed by the artist. A fine copy in fine slipcase. A scarce book.

Text in English and German. Illustrated, typeset, and printed by artist Anne Büssow (with the friendly support of Oskar Bernhard). Text set in 36 pt Akzidenz-Grotesk, and printed by hand on Velin d'Arches paper.



An excerpt from *The Making of Americans* - stating one of Steins central premises in that book, and in her early work in general - presented in the original and in a translation by Lilian Faschinger and Thomas Priebisch, interwoven with thirty-three large and bold color woodcuts.

Established in 1991 and directed by Eckhard Froeschlin since 2012, Edition Schwarze Seite has printed various works by famed authors and artists. Froeschlin has displayed his works at numerous institutions around the world and visits many of the large fine press book fairs (including CODEX and the Frankfurt Book Fair). [Book # 138525]





*Edition Schwarze Seite*

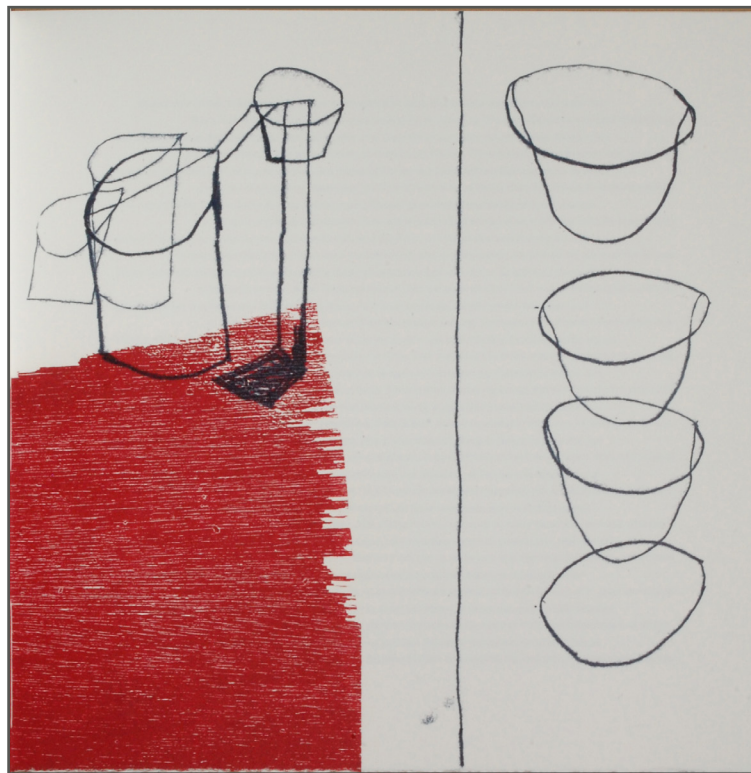
**WIEDERHOLUNG IST WAS ICH  
LIEBE, NUN ALSO / REPEATING  
IS WHAT I AM LOVING. SO THEN**

by Gertrude Stein

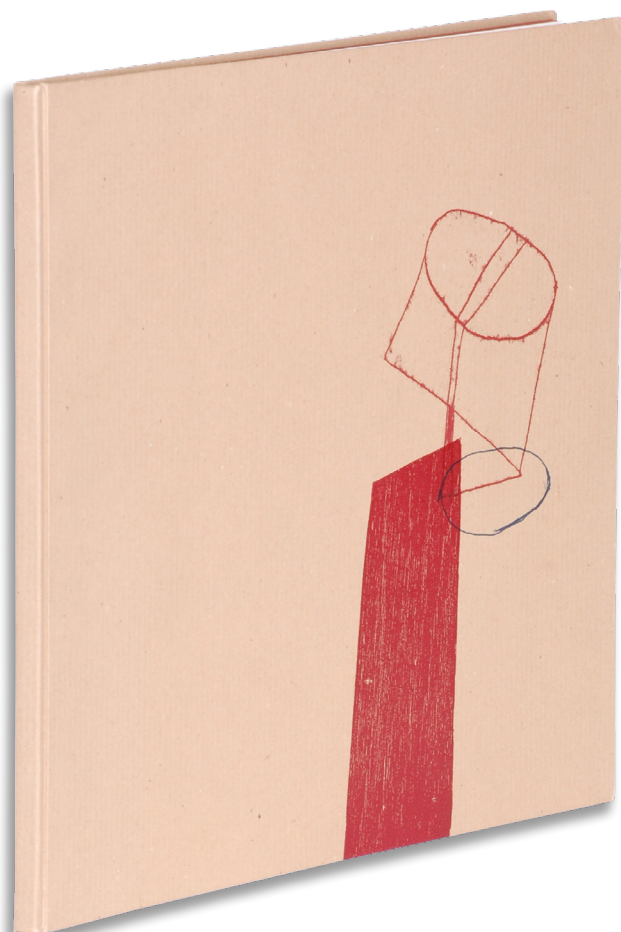
Edition Schwarze Seite: (Frankfurt, Germany, 2003);  
33 x 33 cm, illustrated paper-covered boards; unpag-  
inated (but 31 pages). \$1,500

First printing limited to 25 numbered copies signed by  
the artist. Top corner of front board has a minor bump,  
else a fine copy of this scarce book.

Text in English and German. Illustrated, typeset, and  
printed by artist Anne Büssow. Set in Monotype Univers  
medium, 13 p by Heiner Buser. Text set in 36 pt Akzi-  
denz-Grotesk, and printed by hand on handmade paper.  
Binding by Roger Green. A lovely example of a modern  
artists' book from Germany.



Established in 1991 and directed by Eckhard Froeschlin since 2012, Edition Schwarze Seite has printed various works by  
famed authors and artists. Froeschlin has displayed his works at numerous institutions around the world and visits many  
of the large fine press book fairs (including CODEX and the Frankfurt Book Fair). [Book # 138526]





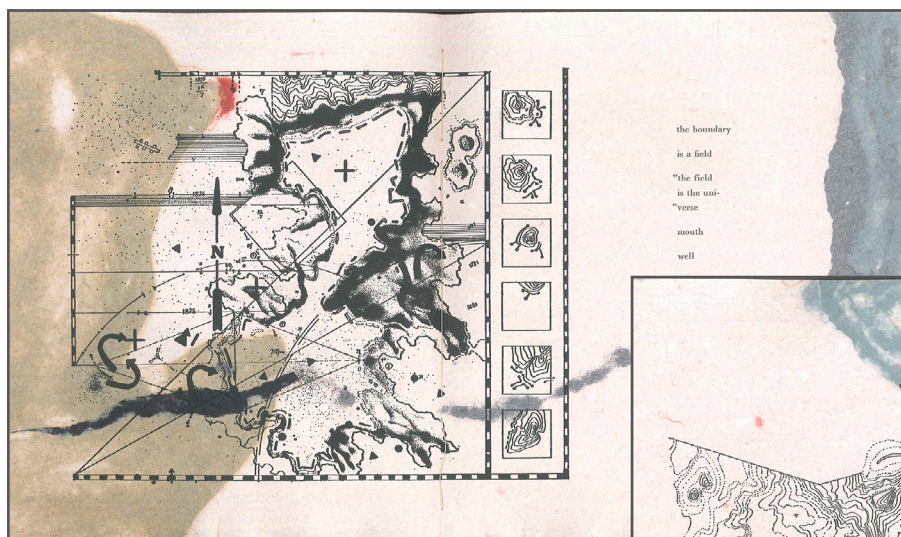
**Timothy Ely**  
**SCIGHTE**  
 by Joe Napora

The Poote Press: Portland, OR, 1987; 8.5 x 9 inches, unique binding of sewn-on tapes & bound into handmade paper boards with leather strips; 12 leaves. \$500

Limited to 85 copies printed on handmade paper from foundry type & line engravings, of which this is one of 64 copies bound thus. Paper from Ruth Lingen. Prospectus loosely inserted. A fine copy.

“Such is the possible connection, such is the necessary mystery-earth, the glyphs made of mother dirt to connect us with the sky, with our own imagination, with the 3 of us. So *Scighte* becomes our sight / site / cite.” -Joe Napora

Timothy C. Ely (born 1949) is a contemporary American painter, printmaker and bookbinder known for creating handmade individual books as art objects. Many of Ely's works are labeled with his own glyphs, which he calls “cribriform”. He taught at the Center for Book Art in New York. His work can be found in many private and public collections, including the Library of Congress, the Brooklyn Museum, the Boston Athenaeum, the Getty Research Institute, the Victoria and Albert Museum, and the Lilly Library. - Imaginative collaboration with Joe Napora (\*1944), the passionate and prolific American poet, essayist, editor, publisher and activist. [Book # 138534]





# ÜBER DIE ERHALTUNG DER KRAFT, EINE PHYSIKALISCHE ABHANDLUNG VORGETRAGEN IN DER SITZUNG DER PHYSIKA- LISCHEN GESELLSCHAFT ZU BERLIN AM 23STEN JULI 1847

by Hermann Ludwig Ferdinand von Helmholtz

G. Reimer: Berlin, Germany, 1847; 8vo., later 19th/early 20th century quarter cloth over heavy hardstock binding, printed label on upper cover; [iv], 72 pages. \$37,500

First edition of the first comprehensive statement of the law of conservation of energy, one of the classic texts in the history of science. Minor bump to front upper board. Minor shelfwear. Paper label on cover with minor chipping at edges. Small focused discoloration to the outer margins of pages 5-26, not affecting the text. Else a near fine copy housed in a lovely later clamshell box.

'On the basis of this short paper, written when he was only twenty-six, Helmholtz is ranked as one of the founders, along with Joule and Mayer, of the principle of conservation of energy' (Norman Catalogue). This work was 'an outcome of [Helmholtz's] interest in the problem of perpetual motion. Leaning heavily on the value of experience in the formulation of ideas, he con-

cluded that perpetual motion was impossible without the continued replenishment of energy from some source. Analyzing different forms of energy and different types of force and motion, Helmholtz grouped them into two categories - active (kinetic) and tension or dead (potential) forces. He gave the mathematical expression to the energy of motion as being the product of half the mass times the square of the velocity of motion. This provided an experimental measure in research of all forces including muscular and chemical' (Dibner).

Helmholtz 'was able to derive a general equation that expressed the kinetic energy of a moving body... This equation could be applied in many fields to show that energy is always conserved and it led to the first law of thermodynamics, which states that the total energy of a system and its surroundings remains constant even if it may be changed from one form of energy to another' (Hutchinson's Dictionary of scientific biography p318).

This classic paper was presented at the Physikalische Gesellschaft of Berlin on July 23, 1847, and submitted to Poggendorff for publication in the Annalen but was turned down by him. Helmholtz then had it printed privately.

Provenance: traces of stamp on verso of title and with bookplate 'Joh. Krebs' pasted over; Franz Sondheimer, with bookplate; n 697 in the Professor Franz Sondheimer collection of rare books on chemistry

Dibner 159; Evans 41; Garrison and Morton 611; Horblit 48; PMM 323; Norman 1039; Parkinson p 132; Sparrow 9.

[Book # 131431]

66

Neumann l. c. §. 9., nur hat er statt  $\frac{1}{a}$  eine unbestimmte Constante  $\epsilon$ .

6) Bewegt sich ein Magnet unter dem Einfluss eines Leiters, gegen den sein Potential bei der Stromeinheit  $\varphi$  sei, und eines durch diesen Leiter magnetisirten Eisenstücks, gegen welches sein Potential für den durch die Stromeinheit erregten Magnetismus  $\chi$  sei, so ist wie vorher

$$aAJ = aJ^2W + J\frac{d\varphi}{dt} + J\frac{d\chi}{dt},$$

also

$$J = \frac{A - \frac{1}{a}(\frac{d\varphi}{dt} + \frac{d\chi}{dt})}{W}.$$

Die electromotorische Kraft des Inductionsstroms, welcher von der Anwesenheit des Eisenstücks herrührt, ist also

$$- \frac{1}{a} \frac{d\chi}{dt}.$$

Wird in dem Electromagneten durch den Strom  $a$  dieselbe Vertheilung des Magnetismus hervorgerufen, wie durch den genäherten Magneten, so muss nach dem in No. 4 gesagten das Potential desselben gegen den Magneten,  $\alpha\chi$ , gleich sein seinem Potential gegen den Leitungsdrath  $\alpha V$ , wenn  $V$  dasselbe für die Stromeinheit bedeutet. Es ist also  $\chi = V$ . Wird also ein Inductionsstrom hervorgerufen, dadurch dass das Eisenstück durch Vertheilung von dem Magneten magnetisirt wird, so ist die electromotorische Kraft  $-\frac{1}{a} \frac{d\chi}{dt} = -\frac{1}{a} \frac{dV}{dt}$ , und wie in No. 7 der Gesamtstrom





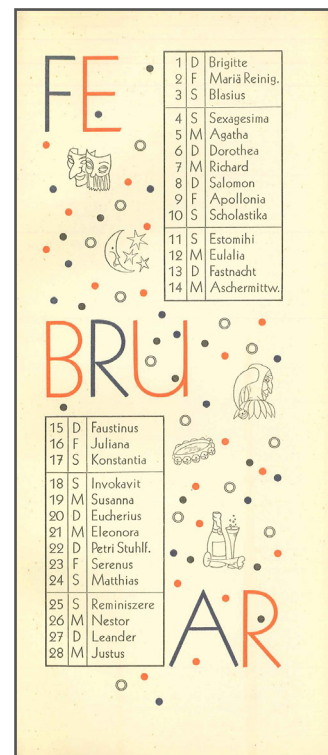
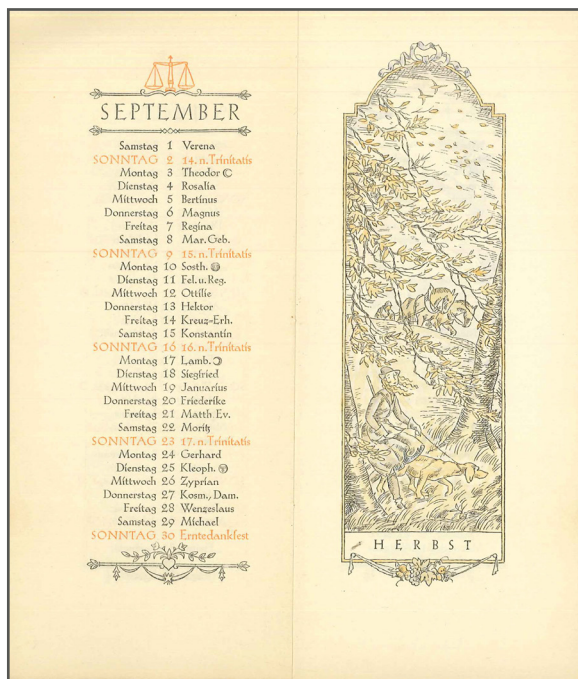
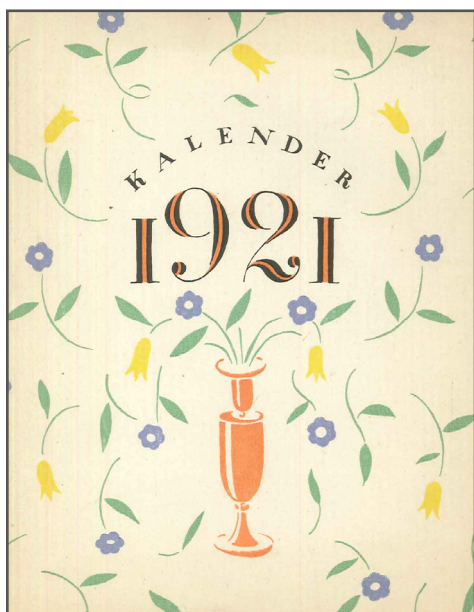
## *Klingspor*

### KLINGSPOR KALENDERS

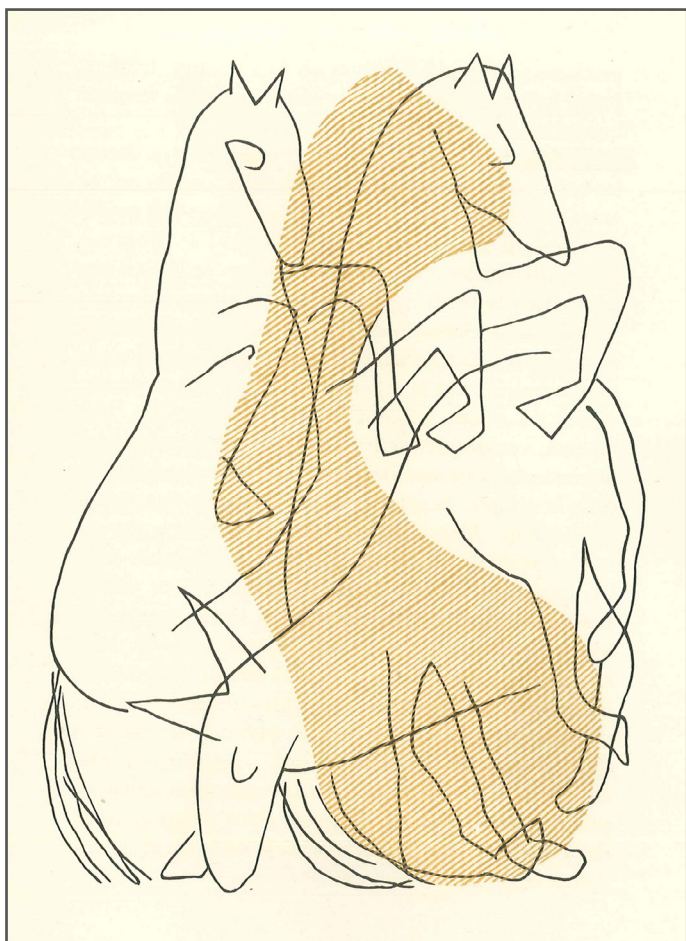
1921-1941

Klingspor: Offenbach, 1940; 21 volumes, small 8vo. to 8vo., paper-covered boards, paper wrappers. \$1,000

All 21 published, continuous Klingspor calendars from the years 1921-194. All volumes are in fine to near-fine condition. Well-preserved collection that documents the typographical diversity of the Klingspor brothers. With illustrations and some woodcuts by the various calligraphers such as Rudolf Koch, Walter Tiemann, Otto Hupp, Willy Harwerth, Kredel, Fritz and others. The collection is composed of 17 case-bound issues, most with colored illustrations, and 4 soft cover copies. [Book # 138500]



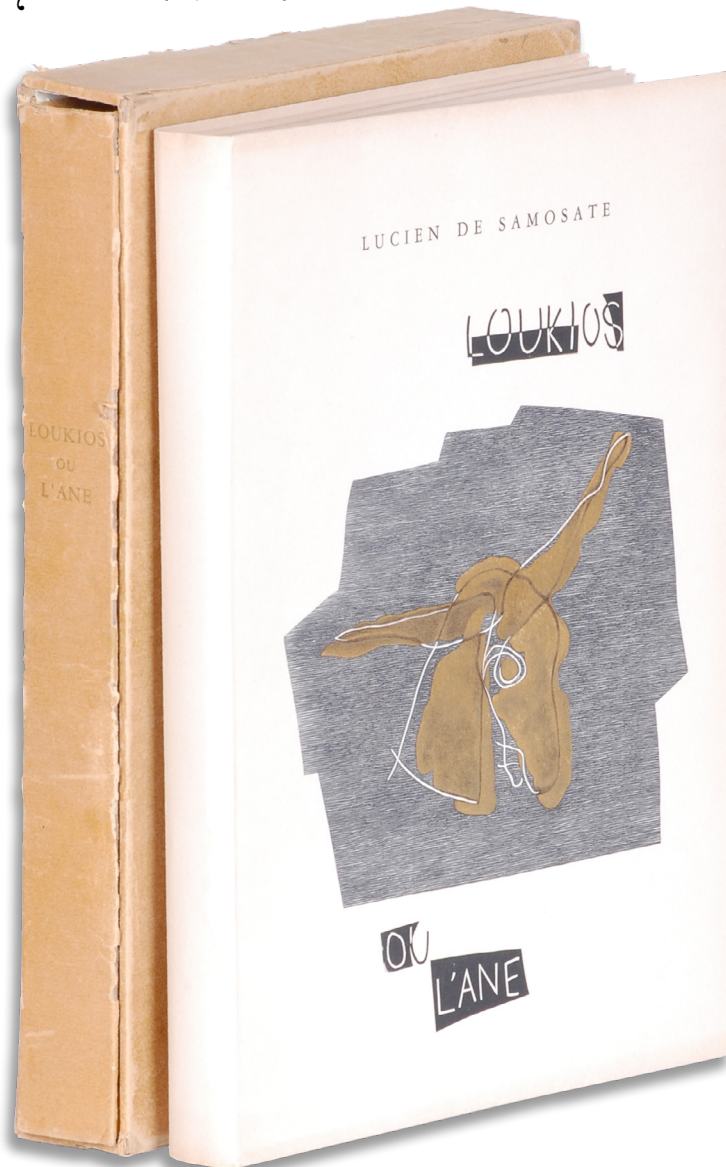




**Henri Laurens**

## LOUKIOS OU L'ÂNE

by Lucien de Samosate

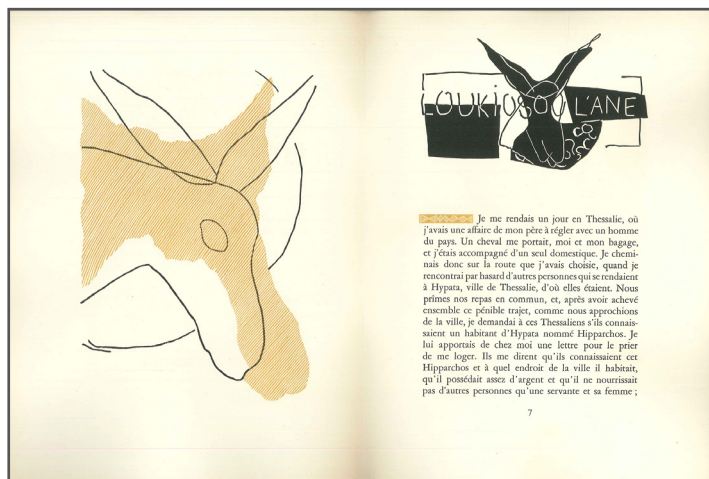


Tériade Éditeur: Paris, 1947; small 4to., loose signatures inserted into a folding paper-covered boards chemise, housed in a paper-covered boards slipcase; 88 pages. **\$550**

*Illustrated by Henri Laurens.*

Limited to 270 copies, of which this is one of 250 numbered copies signed by the artist. Chemise cracked, but holding, along the front and rear hinges. The slipcase shows minor wear to edges and corners. Interior in fine condition. An elegant book.

This edition of *Loukios ou L'âne de Lucien de Samosate* (circa 120-180) from Émile Chambry's new translation is illustrated with original woods by Henri Laurens (1885-1954), a French cubist sculptor, painter and draughtsman. There are more than sixty original compositions, including the frontispiece and twenty full-page figures, engraved on wood and partly enhanced with gold. The typography, by Pierre Boucher, accompanied at the end of the decor by H. Laurens and drawn in gold, happily matches the illustration. [Book #138552]





*Leibniz's independent discovery of calculus*

## NOVA METHODUS PRO MAXIMIS ET MINIMIS [IN] ACTA ERUDITORUM ANNO MDCLXXXIV ACTA ERUDITORUM

by Gottfried Wilhelm von Leibniz

J. Grossium & J. F. Gleditschium, typis Christophori Guntheri:  
Leipzig, Germany, 1682-1685; thick 8vo., full vellum; (xii), 402, (6);  
(viii), 561, (7); (ii), 591, (7); (vi), 595, (13) pages. \$25,500

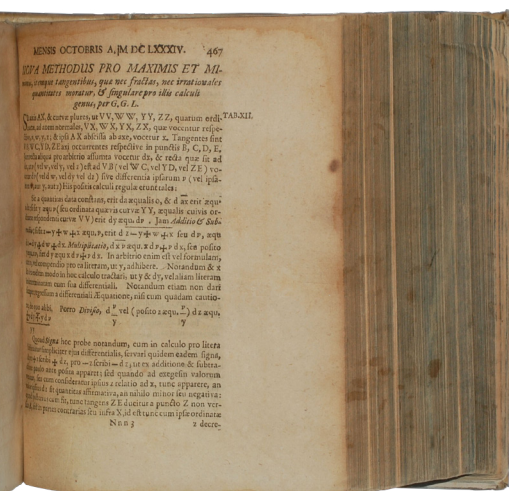
[as part of a run of volumes comprising *Acta eruditorum* years 1682 to 1685]

Text in Latin. Union List 1, 53. Numerous diagrams and illustrations. Lacking the frontispiece. Errata follow text in each volume. A bit of marginal waterstaining at start. Hinges cracked, usual for a vellum binding of this thickness. Four dedication leaves misbound in Vol. I. part. Plates XIX and XX out of sequence in Vol. I. Plate XI bound upside down in Vol II. Overall a lovely, clean copy.

Four volumes bound in one. *Acta Eruditorum* was the first scientific journal published in German-speaking lands, founded in 1682 by Otto Mencke, its first editor, and Gottfried Leibniz. It was published by Johann Friedrich Gleditsch. This set includes Volumes I-IV, 1682-5. **First edition**, as distinct from the often-confused second issuance of this work. Later continued by Otto's son, Johann Burkhard Mencke. Contains all of the Leibniz papers, including *Nova Methodus Pro Morimus et Minimus*, published in the 1684 edition (p. 467-473). This was the first announcement by Leibniz of his invention of differential and integral calculus, initiating a revolutionary development in mathematics and physics. Through its adoption and elaboration by these and other contemporaries, calculus was soon firmly established in western mathematics.

Leibniz's paper famously preceded Newton's publication of his own discovery of calculus, and the question of whether Leibniz plagiarized Newton's unpublished work caused a lengthy furore in the scientific world; it is now recognized that both men discovered calculus independently. "The infinitesimal calculus originated in the seventeenth century with the researches of Kepler, Cavalieri, Torricelli, Fermat and Barrow, but the two independent inventors of the subject, as we understand it today, were Newton and Leibniz. The subsequent controversy in the early part of the eighteenth century as to the priority of their discoveries - one of the most notorious disputes in the history of science - led to an unfortunate divorce of English from Continental mathematics that lasted until the end of the first quarter of the nineteenth century. Although both Newton and Leibniz developed similar ideas, Leibniz devised a superior symbolism and his notation is now an essential feature in all presentations of the subject" (PMM).

The paper, just seven pages long, "was the first attempt to set out the rules governing infinitesimal procedures. The rules are introduced geometrically, translated into algebraic terms, and then redescribed in terms of differentials. This enables Leibniz to provide basic rules of addition, subtraction, multiplication, and division. Specifying rules for the manipulation of signs, depending on whether the ordinates increase or decrease, he moves to the behaviour of curves, leading him to introduce second-order differentials, and by these means he offers procedures for finding powers and taking roots... Nevertheless, it should be said that the programme advocated in *Nova methodus* was obscurely formulated, and the paper was so cautious in its presentation that it hardly mentioned infinitesimals at all. The programme was quickly developed by the Bernoullis and others, however, and the first textbook, Guillaume de l'Hôpital's *Analyse des infiniment petits* (1696), written under the guidance of Johann Bernoulli, is far more explicit" (Clarke & Wilson, p. 349). Read more online [here](#). [Book # 131439]





*Logan Elm Press*

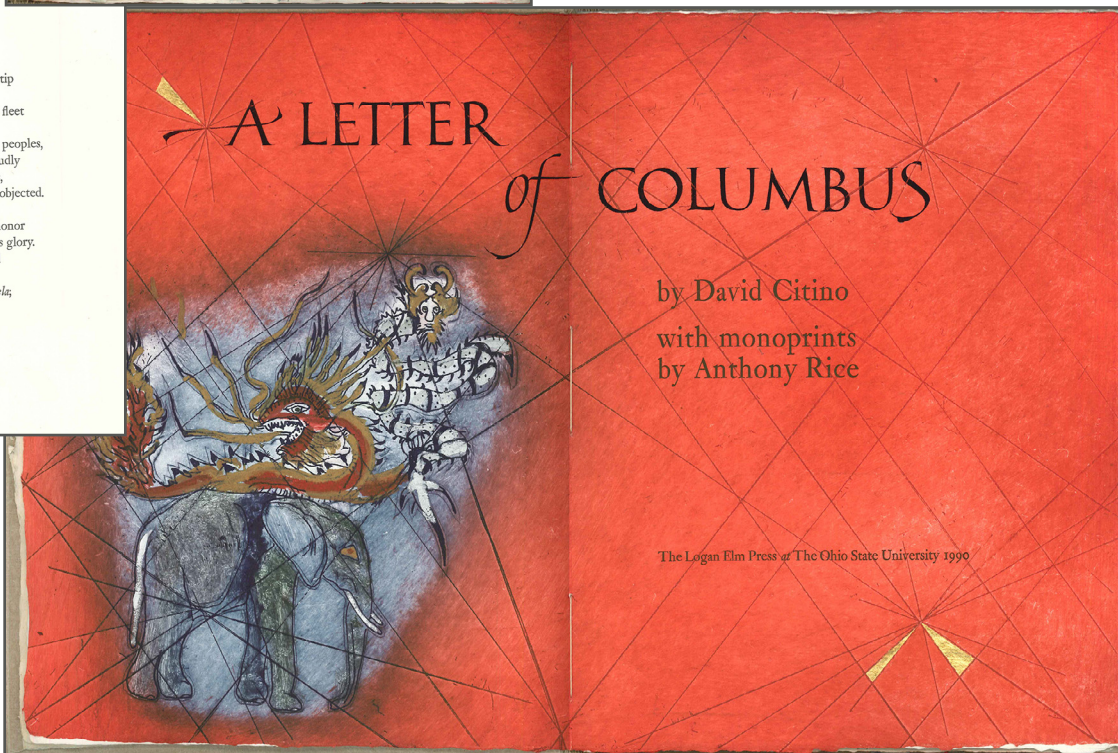
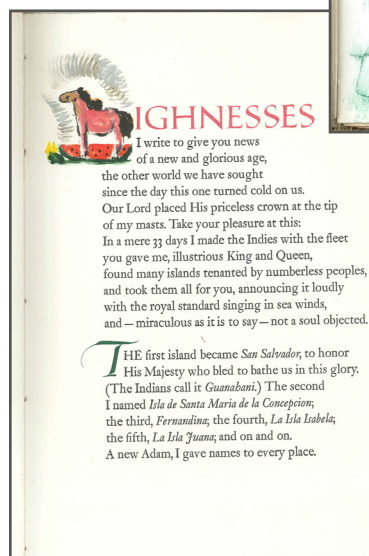
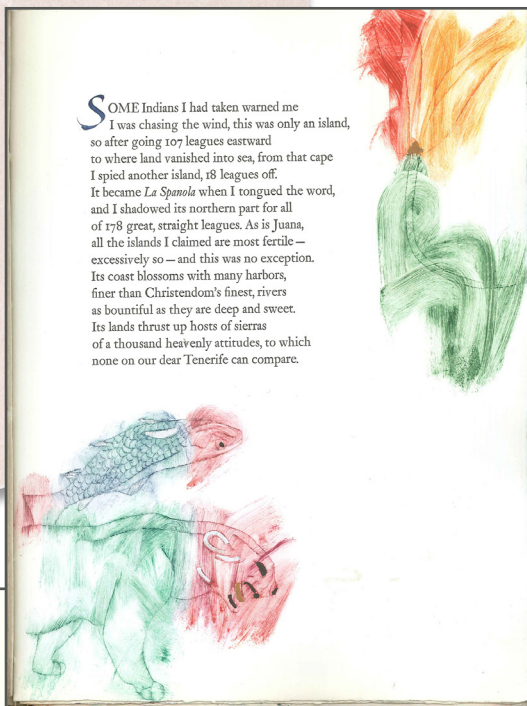
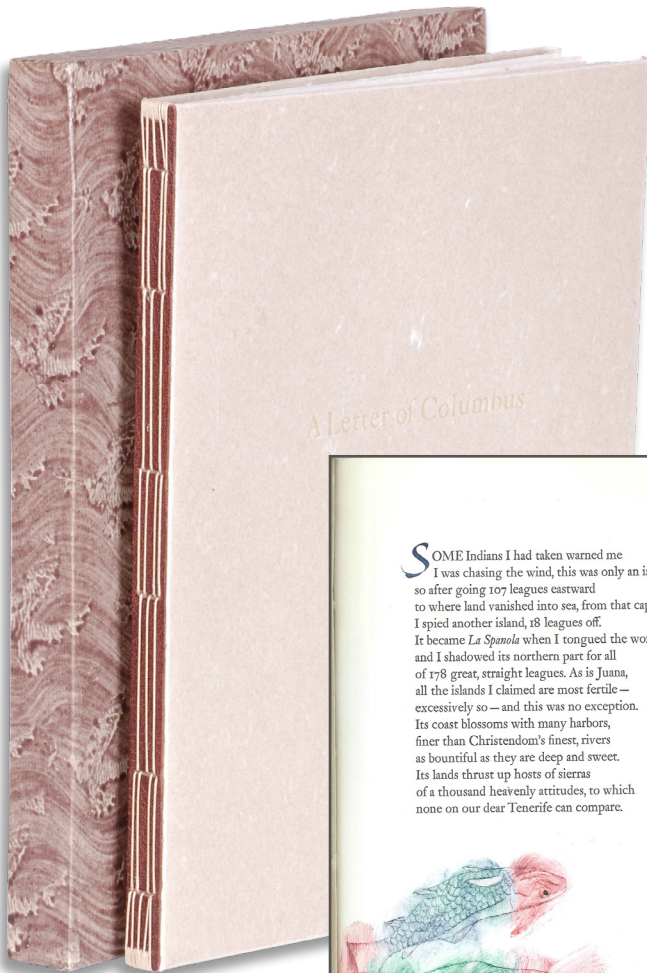
## A LETTER OF COLUMBUS

by David Citino

Logan Elm Press: Columbus, OH, 1990; 12.125 x 9 inches, handmade paper with goatskin spine, yap edges, slipcase with pastepapers made from anchor line and inlaid with a cast paper bas-relief taken of the title page illustration. \$1,350

One of 130 copies, all on handmade paper, each copy signed by Robert Tauber, who designed the book and is Director of Logan Elm, the author, David Citino, and the artist, Anthony Rice. A fine copy in fine slipcase.

Illustrated with 31 monoprints (off hand-painted zinc plates), this poem by David Citino is adapted from the letter Columbus wrote to Ferdinand and Isabella on February 15, 1493, on returning to Spain from his first voyage to the New World. This beautiful book was printed at Logan Elm by Russ McKnight (who also made the Spanish flax paper) in handset Janson. The title page calligraphy and initial letters were hand drawn by Ann Woods. [Book # 61466]





**Magnetism****DE MAGNETE, MAGNETICISQUE CORPORIBUS, ET DE MANGO MAGNETE TEL-LURE**

PHYSIOLOGIA NOVA, PLURIMUS &amp; AEGUMENTIS, &amp; EXPERIMENTIS DEMONSTRATA

by William Gilbert

Petrus Short: Londini (London), United Kingdom, 1600; 4to., quarter vellum, paste paper covered boards, vellum tips, red and black leather spine label, gilt lettering on spine, clamshell box; [xvi], 240 pages. \$37,500

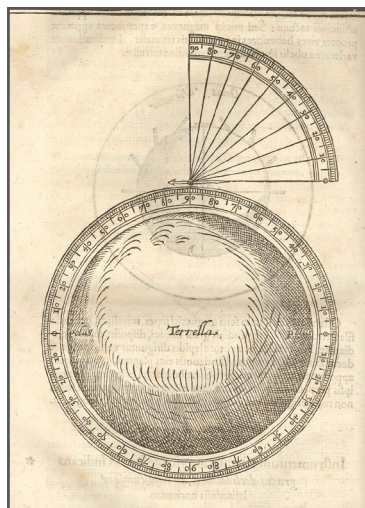
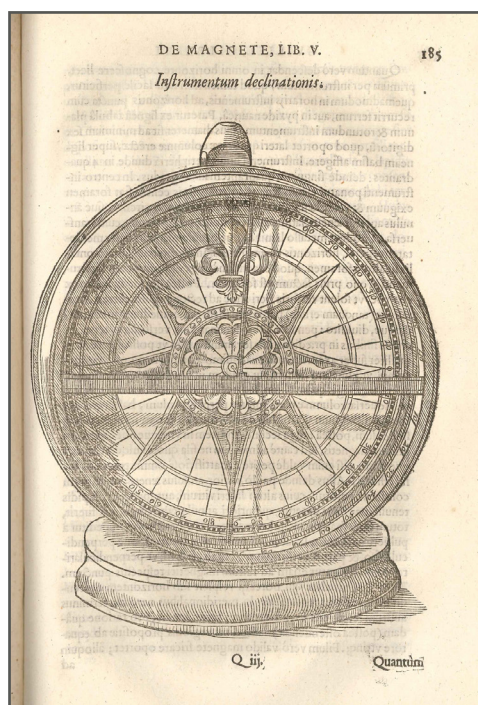
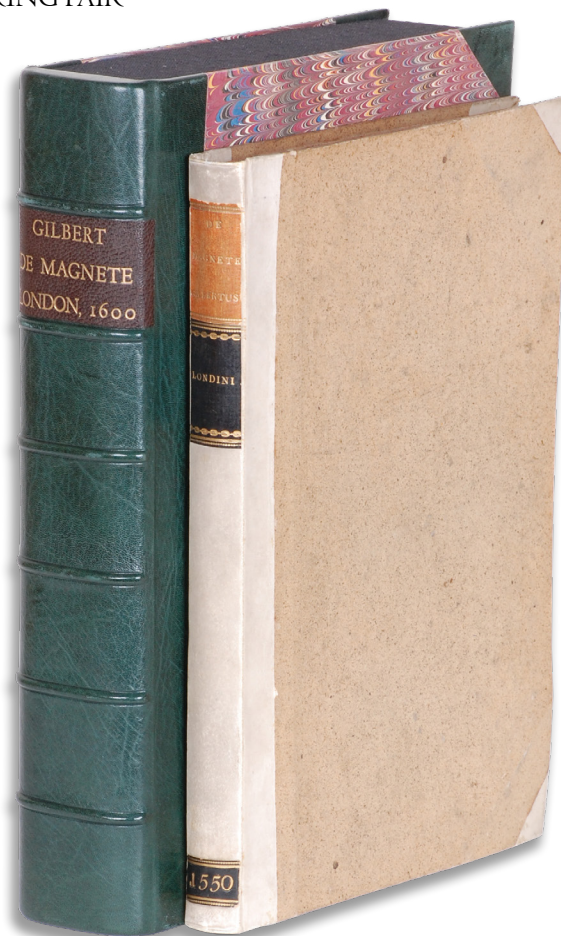
First edition. Gilbert's (1544-1603) *De Magnete* is "a remarkable work in the history of scientific discovery. Handwritten corrections, thought to be in Gilbert's own hand, on pp. 11, 22, and 47, but not on 14 or 63 as in some other copies. Minor soiling to covers and minor wear to leather spine labels. Two ex-libris bookplates, one of "Liechtensteinianis" and a more recent bookplate of "Cornelius Hauck Collection, Cincinnati, OH" on front pastedown. Errata slip bound in correcting the error on the spine indicating the date is "1550" when it is in fact "1600". Occasional foxing throughout the text. Previously featured at an auction at Christies in 2006. A lovely copy in a very nice contemporary clamshell box.

It cost the author 18 years of investigation and experiment. Large marginal asterisks mark what he considered great discoveries, and small asterisks minor ones. There are 21 of the former and 178 of the later. Gilbert shows that a freely suspended magnet is controlled by the earth and not, as supposed, by extra-terrestrial influences. his magnetic theory enabled him to explain the behavior of the compass-needle, the dip-needle, the magnetic condition of vertical masses of iron, and the magnetic properties of heated iron bars when allowed to cool while lying in the magnetic meridian. Gilbert is chary of prose and wrathful in denunciation; he was a staunch Coperican, and warm friend of Kepler and Galileo." [Wheeler Gift.] "It is

with Gilbert, who was physician to Queen Elizabeth I, that the modern development of electricity and magnetism really starts. His book *On the Magnet* was the first major English scientific treatise based on experimental methods of research. He coined the terms "electricity," "electric force," and "electric attraction". He contended that the earth was one great magnet; he distinguished magnetic mass

from weight; and he worked on the application of terrestrial magnetism to navigation." [Printing and the Mind of Man] . Title with woodcut printer's device on recto and Gilbert's woodcut arms on verso. 88 woodcut diagrams and illustrations in text (4 full-page), one folding. Decorative woodcut head- and tail - pieces and initials.

STC 11883. PMM 107. HORBLIT 41. SPARROW 85. DIBNER 54. HOUZEAU & LANCASTER 2870. Norman 905. Osler 675. Wheeler Gift 72. Durling/NLM 2099. ESTC s121112. Neville I, 522. [Book # 131432]





**Deluxe Edition - Midnight Paper Sales****SYLVAE**

by Ben Verhoeven &amp; Gaylord Schanilec

Midnight Paper Sales: N.P. (but Stockholm, WI), n.d. (but 2008); folio, quarter white pigskin over wooden boards, five raised bands, clamshell box with white leather label on spine lettered in gilt; xii, (13)-177, (4) pages. \$10,000

*Fifty specimens printed directly from the wood with historical anecdotes & observations.*

Limited to an edition of 146 numbered copies signed by the author and artist / printer, of which this is one of 26 lettered copies bound thus, accompanied by an enclosing special tray of the 25 different specimens of wood used to make the engravings. Rulon-Miller, A-261. A fine copy of an incredible production by this gifted artist.

The text was cast by Michael and Winifred Bixler in Monotype Bembo, and printed on Twinrocker handmade paper. The images were printed on a special making of Zerkall 7625. Bound by Craig Jensen and Gary McLerran. Woodwork by Dick Sorenson. Bound at Booklab 2 in a medieval style, laced board binding.

Twenty wooded acres surround Midnight Paper Sales in western Wisconsin. This book documents the journey of Ben Verhoeven and Gaylord Schanilec into the woods to create a work not only about these

trees, but also of these trees. In all, 24 species have been catalogued through image, historical anecdotes, and notes taken during the cutting, milling, engraving, and printing. The 53 images (24 of which are folding, and 1 double-page and folding) consist primarily of long grain and end grain specimens which have been taken from this property. In each case the image is manipulated through either color, impression, engraving, or some combination of the above to emphasize a certain characteristic of a species. The text varies as well from tree to tree, focusing on what role each played in the local history and in this project. The wood used in the printing and binding came from Farm 590. Winner of the Gregynog Prize at the 2007 Oxford Book Fair. [Book # 138538]





*Deluxe Edition - Minnesota Center for Book Arts*

**SATURDAY NIGHTS IN MARIETTA**

by Robert Bly

Minnesota Center for Book Arts: Minnesota, 1999; 4to., Japanese sewn binding of leather and vellum, over pastepaper covered boards with title in gilt on front cover, handmade paper pastedowns and endpapers, metal and wooden constructed clamshell box with cloth-lined interior; (12) pages. \$1,250

Limited to 200 copies, of which this is one of 26 lettered deluxe copies, signed by the author. This edition, featuring hand-made paper by Mary Hark, is bound by Dennis Ruud with leather spine and vellum lacing and is housed in a specially designed box of barn board. Fine in fine clamshell box.

*Saturday Nights in Marietta*, published by Minnesota Center for Book Arts on December 10, 1999, is the eleventh in an annual

commissioned series celebrating and embodying the rich creative potential of book art.

The collection of fifteen poems provides the conceptual basis for a collaborative collation of visual interpretations by fifteen innovative book artists and printmakers. Amy Brooks Kirkpatrick designed the book under the direction of MCBA Artistic Director Mary Jo Pauly. Michael Sean Fallow, MCBA Artist in Residence, printed the text and shading blocks on Mohawk Vellum with the assistance of interns Heather Hall, Jay Kyle, and Sara Parkel. The type is composition-set Van Dijk from The Press and Letterfoundry of Michael and Winifred Bixler. [Book # 138550]





*Passim Editions*

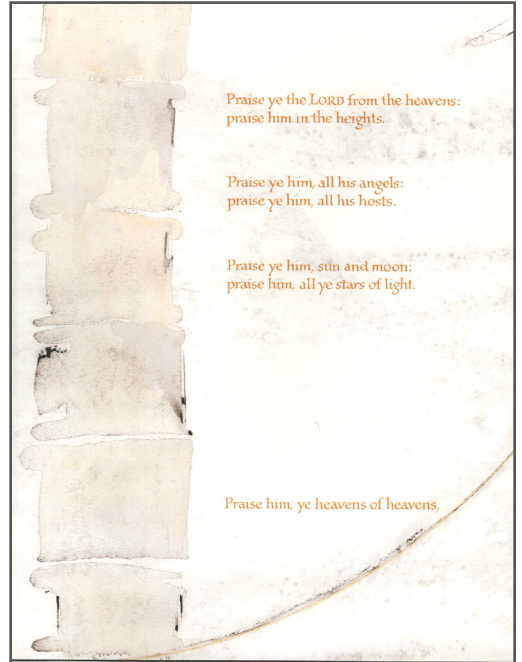
PSALM 148

(Passim Editions: Ann Arbor, MI, 2006); large 4to., black leather spine over calligraphic paper-covered boards, housed in a clamshell box composed of calligraphic paper spine over silk boards with a leather-lined interior; unpaginated (but 9 leaves printed on both sides). \$750

*Calligraphy by Susan Skarsgard. Designed, printed, and bound by Wesley B. Tanner of Passim Editions.*

Limited to 60 copies signed by the calligrapher. Fine in fine clamshell box.

Printed on Hahnemuhle cotton rag paper using a giclee. Text taken from Psalm 148, The Holy Bible, King James version. [Book # 138535]





**Perishable Press****TRIUMPH OF THE WILL**

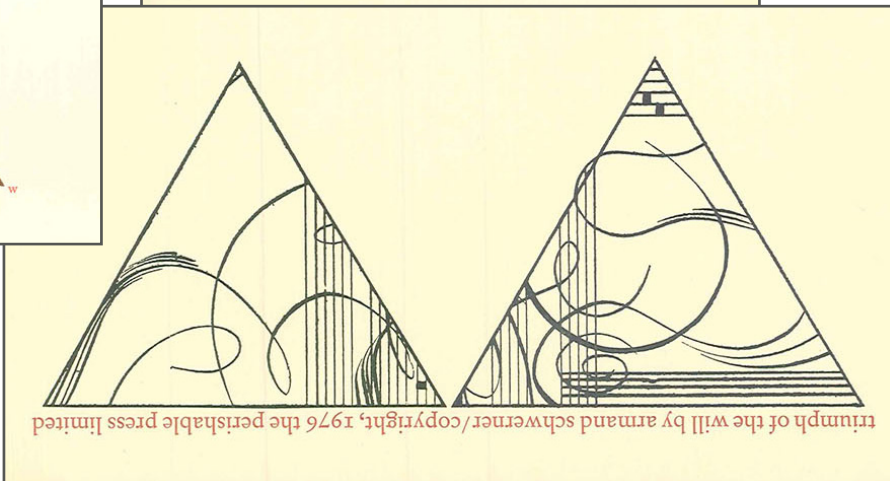
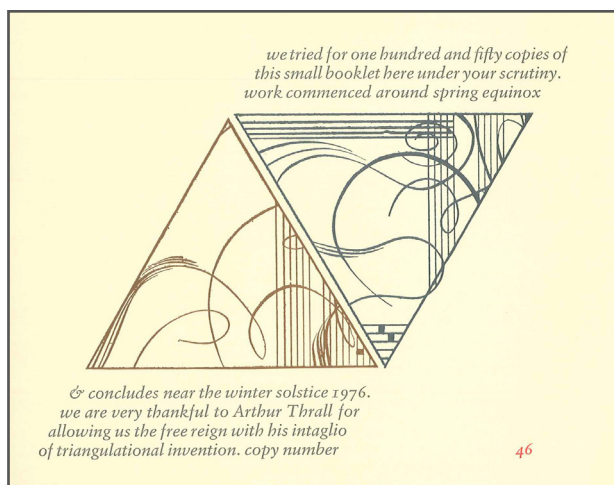
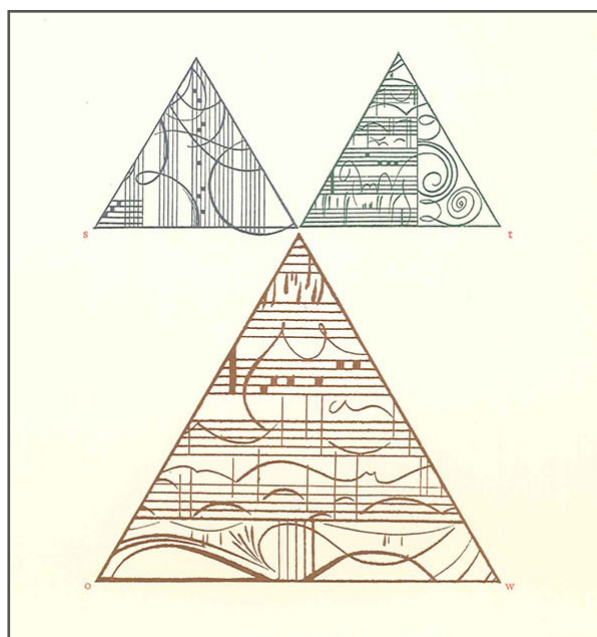
by Armand Schwerner

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 (1940-2019) was 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 taught papermaking, letterpress printing, and bookbinding for more than three decades.

[Book # 136253]





## BLACK PALETTE

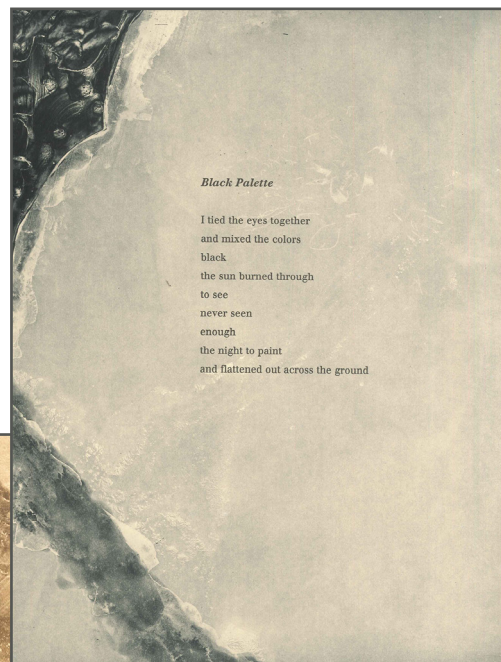
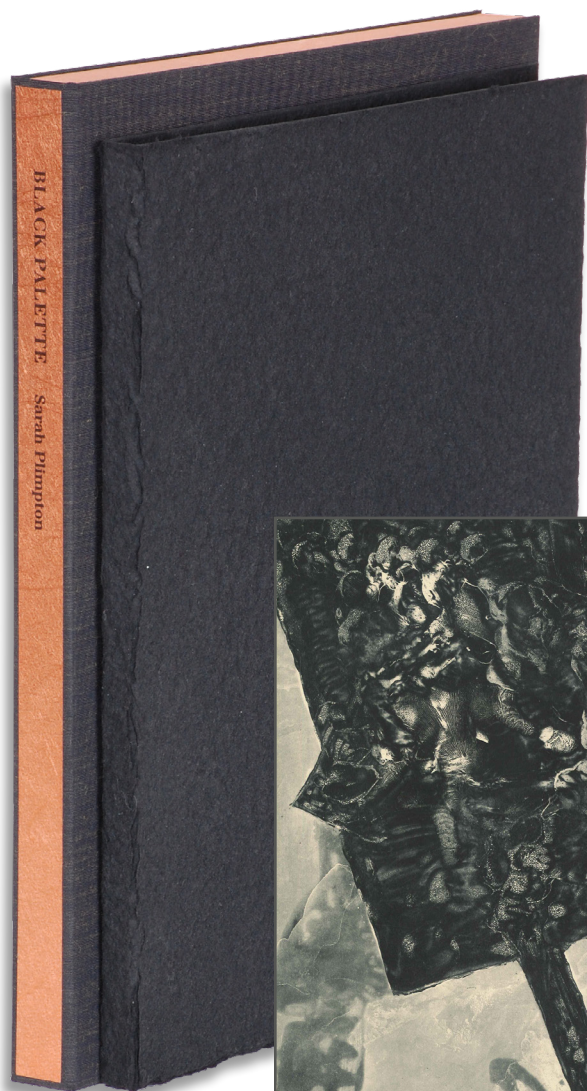
by Sarah Plimpton

(Self published: n.p., but New York, NY, 2004); 4to., heavy hand-made paper portfolio which houses the loose signatures, contained in a silk-covered boards clamshell box with a paper spine label and paper top, bottom, and fore-edges; unpaginated (but five signatures, folded once). \$700

Limited to 20 numbered copies signed by the artist. A fine copy in fine clamshell box.

Printed on handmade Magnani Pescia paper and set in Walbaum type.

Written, illustrated and printed by Sarah Plimpton at the Manhattan Graphics Center and the Grenfell Press in New York City. The aquatints were printed by Peter Pettengill in Hinsdale, New Hampshire. The box was made by Claudia Cohen. [Book # 138536]





*Press of Appletree Alley***MY DEAR GOGARTY**

by Mary Chenoweth Stratton

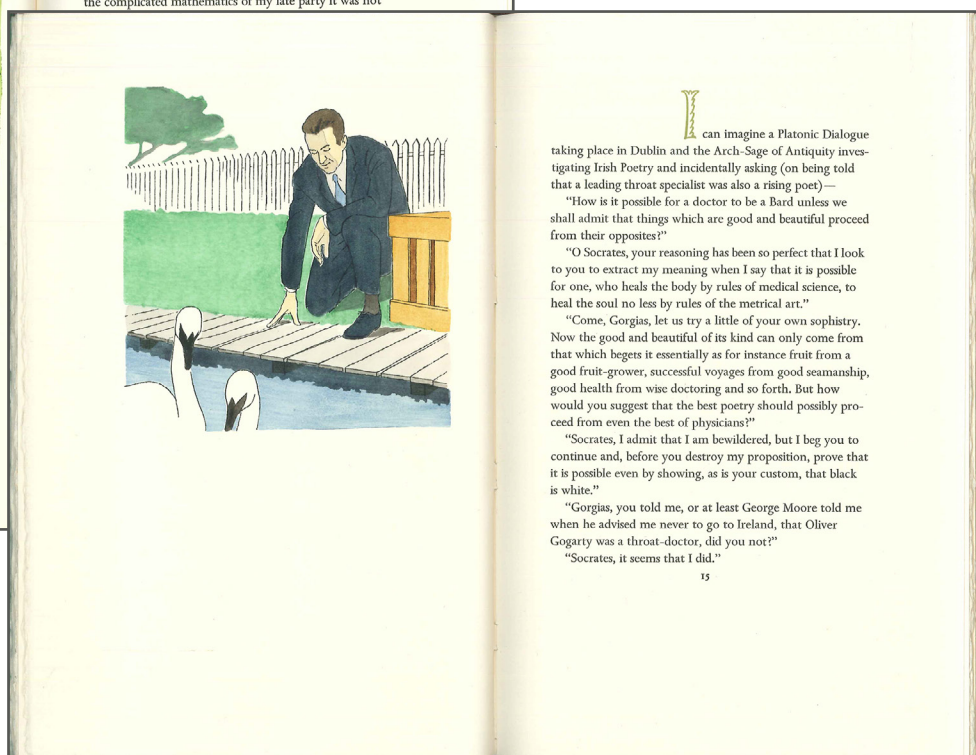
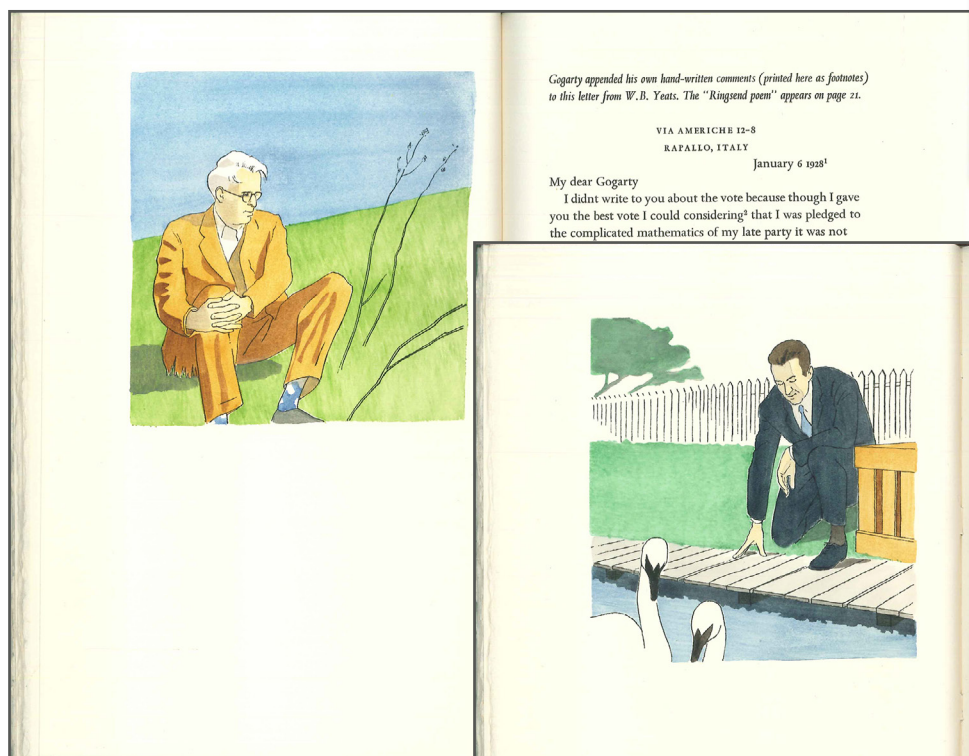
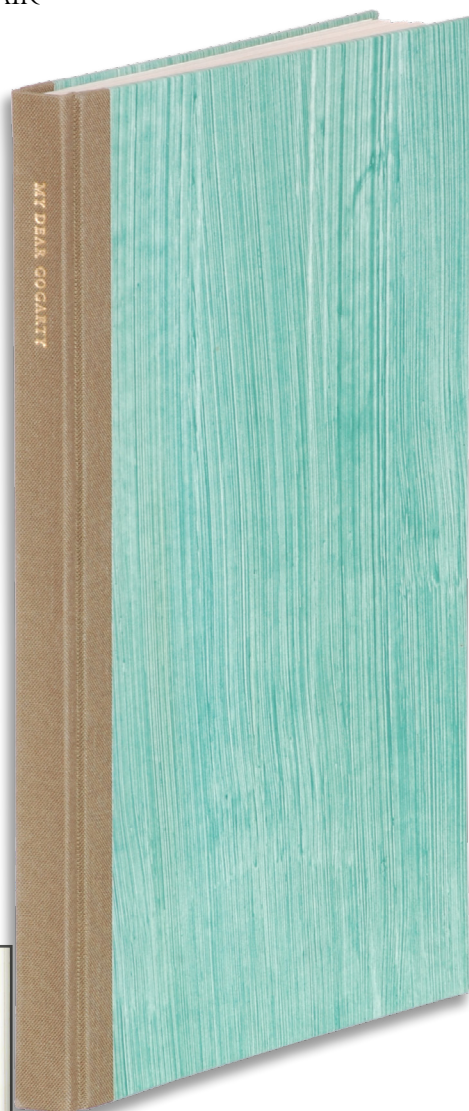
Bucknell University and the Press of Appletree Alley: Lewisburg, 1991; tall 8vo., quarter cloth over pastepaper-covered boards.; (ii), 46, (4) pages. \$300

*Being a previously Unpublished Critical Essay Together with Selections Taken from the Correspondence of Oliver St. John Gogarty, Poet, Doctor, Statesman, & his Friends in the Irish Literary Renaissance, All Drawn from the Collection in the Ellen Clarke Bertrand Library*

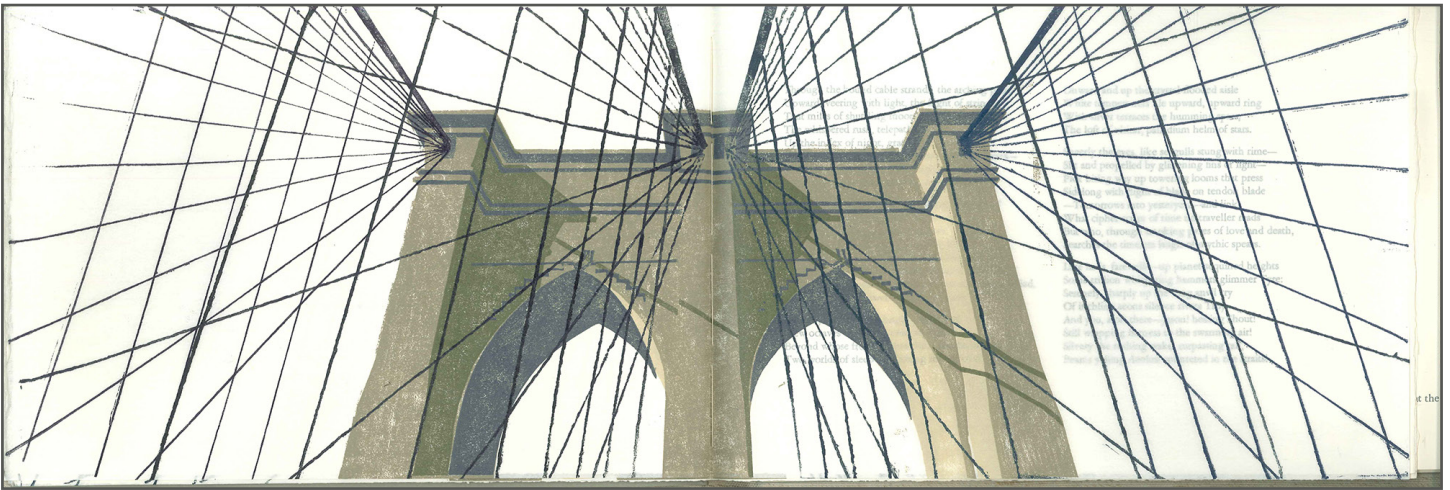
Limited to 150 numbered copies and designed and printed by Barnard Taylor at his Press of Appletree Alley. Prospectus loosely inserted. A fine copy.

Much on the Irish literary renaissance.

From the colophon: "This book was designed by Barnard Taylor. The illustrations are by Stephen Kraft and were hand-colored, using the pochoir process, by Juanita Bishop who also hand-set the book in Spectrum type. A Vandercook No. 4 was used to print the text on Rives Heavyweight mould-made paper. The binding is by Don Rash, who also produced the paste paper cover. Wood engraver John DePol created the press device on the title page." [Book # 33956]







**Red Angel Press**

## THREE POEMS BY HART CRANE FROM THE BRIDGE

by Hart Crane

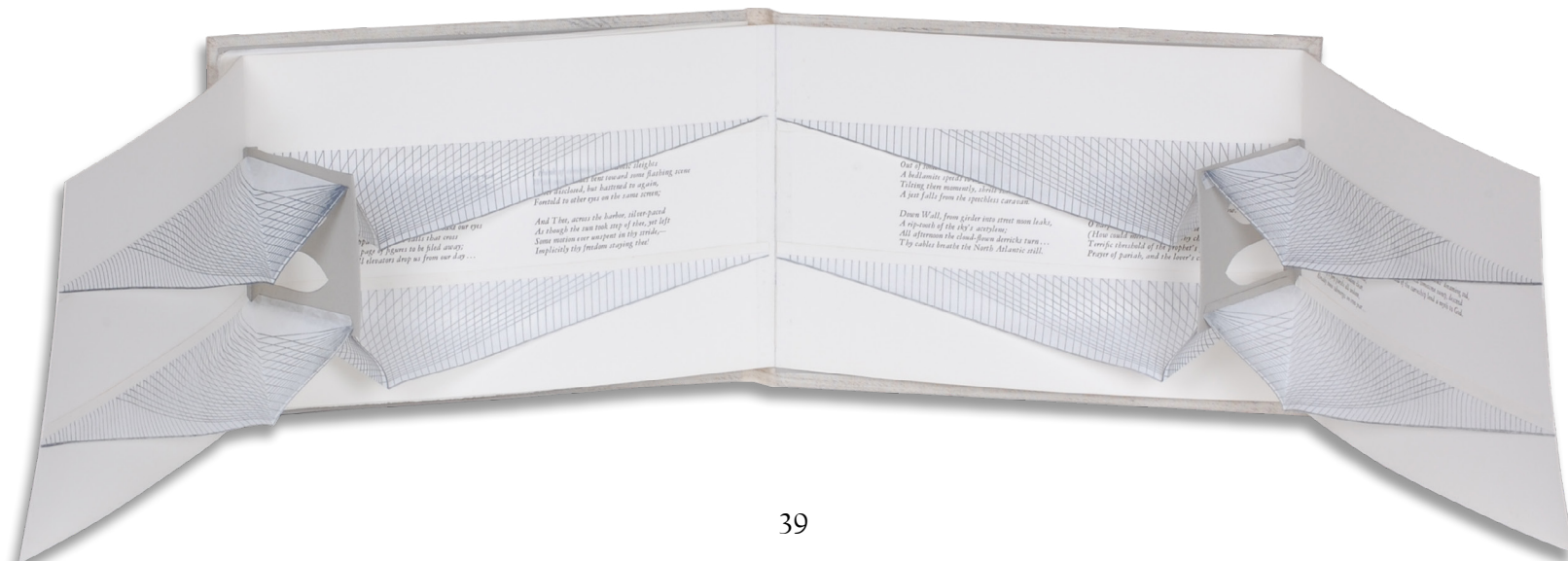
Red Angel Press: (Bremen, Maine and New York City), 2004; 8 x 11.5 inches, publisher's cloth; unpaginated. **\$750**

Limited to 100 numbered copies signed by the designer / illustrator / printer. A fine copy.

The type was set by hand in American Garamond 648, Garamont Italic (text) and Caslon 471 (title). The poetry was printed on Saunders Waterford paper; the title and illustrations on Sekishu. Designed and illustrated by Ronald Keller.

The text is printed in black and the title page and colophon in a gray green. Keller has chosen to reprint three poems that strongly use the imagery of the Brooklyn Bridge. The book is presented in a horizontal format reflective of the span of the bridge. The first two poems, "Cutty Sark" and "Atlantis" are illustrated with three relief print images of the bridge's interesting stone arches and steel suspension cables. These images are each printed in six colors in a style reminiscent of early 20th century poster graphics. The third poem, "To Brooklyn Bridge" is printed on four hinged leaves that extend to 42 inches when opened. This poem's typographic layout forms the bridge's roadway and is bordered by a depiction of the suspension cables - the poet's "choiring strings!" - which rise up from the pages when opened. An elaborate and imaginative design from Red Angel Press honoring one of New York's most recognizable landmarks

Reprinted from *The Complete Poems of Hart Crane*, edited by Marc Simon (1933, 1958, 1966 by Liveright Publishing Corporation, copyright 1986 by Marc Simon), published by W. W. Norton & Company, Inc. [Book # 138537]



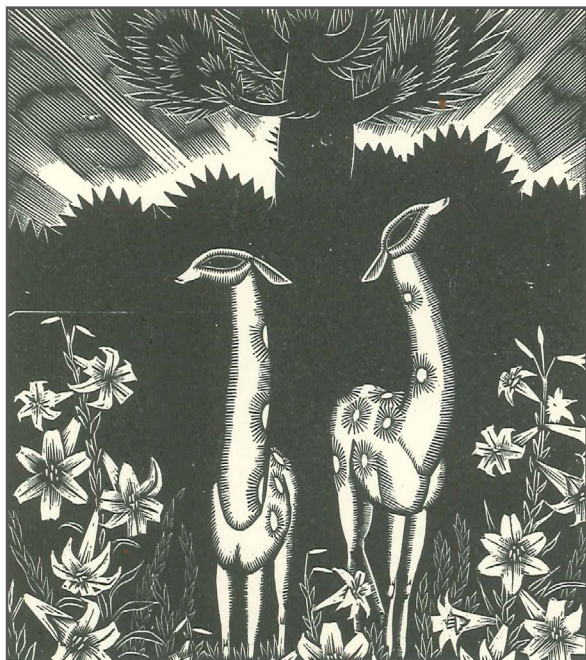
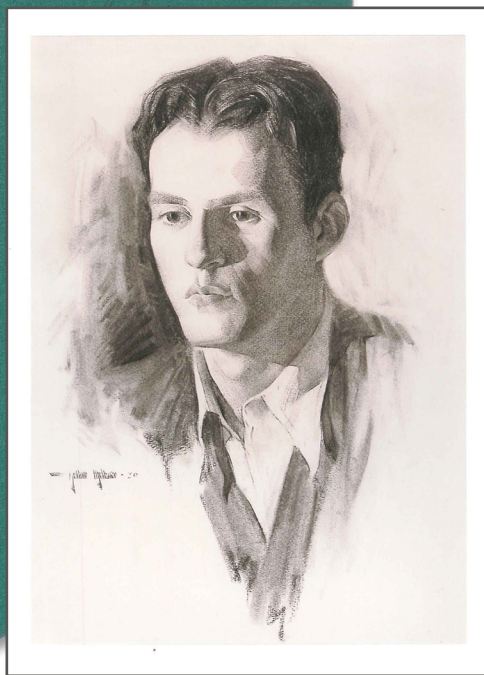
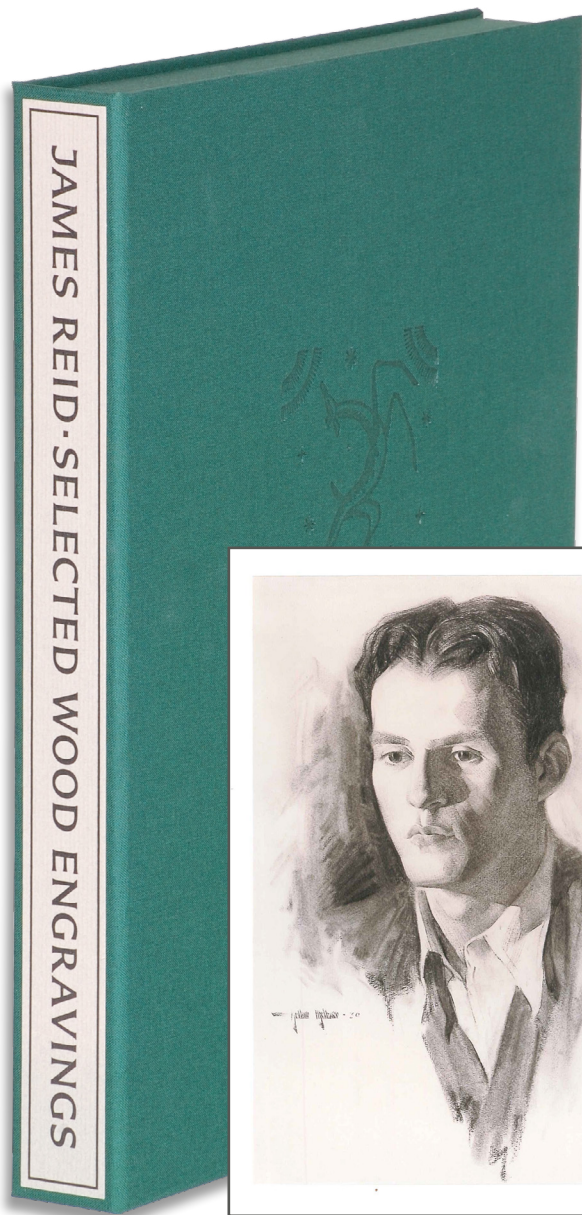


## JAMES REID SELECTED WOOD ENGRAVINGS

Brier Hill Press: (Boston, MA), 2013; folio, stiff paper wrappers in clamshell box with label on spine; variously paginated. \$900

Limited to 125 numbered copies, signed by publisher Robert Strossi on colophon. A fine copy.

Introductory remarks, with biographical sketch by Strossi. First volume includes frontispiece wood engraving by Reid, tipped-in tissue-protected portrait of Reid, reproductions of Reid woodcuts printed from the original blocks, and the introductory remarks. Second volume is Reid's *The Life of Christ in Woodcuts* with 19 wood engravings (first published by Farrar and Rinehart in 1930). Third volume is Reid's *The Song of Songs* with 13 wood engravings (first published by Farrar and Rinehart in 1933). Woodcuts in second and third volumes loosely inserted. Clamshell box with photograph of Reid and his wife Alyse ca. 1927. [Book # 122881]

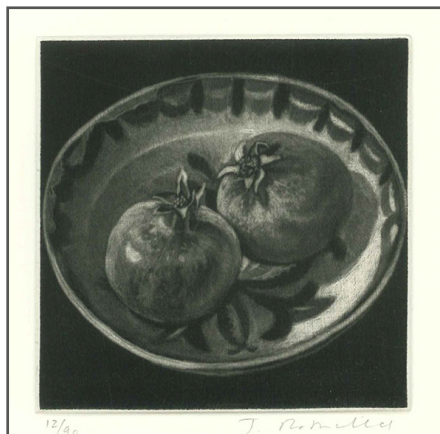




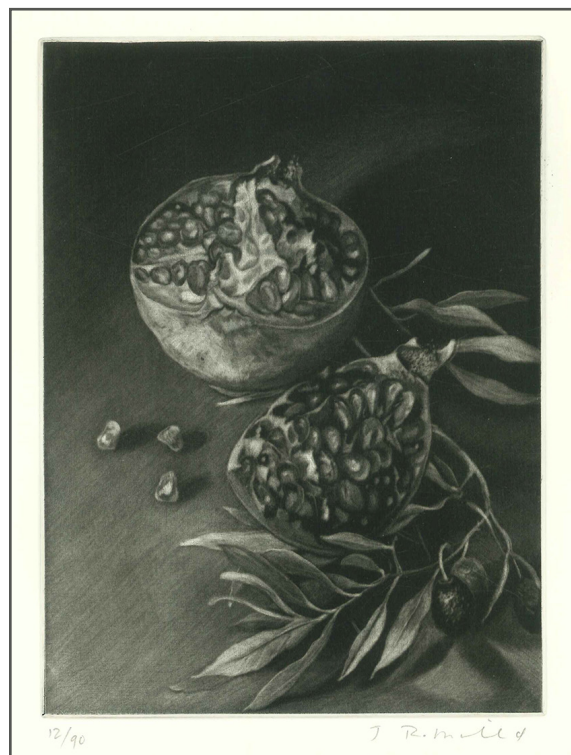
**Deluxe Edition - Judith Rothchild****POMEGRANATE**

by Ruth Fainlight

[Editions de l'eau: Reynes, 1997]; 15.5 x 10.5 inches, loose in original wrappers, housed in red publisher's slipcase, paper over boards.  
\$1,750

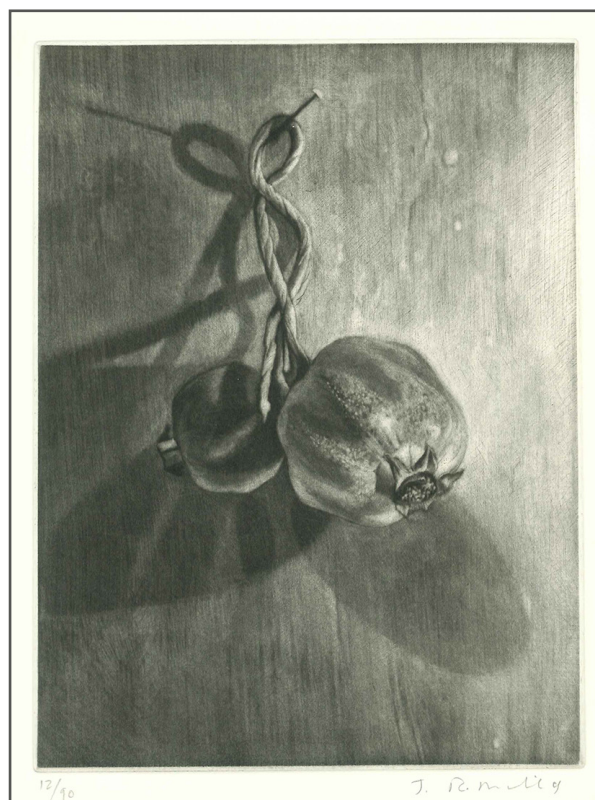
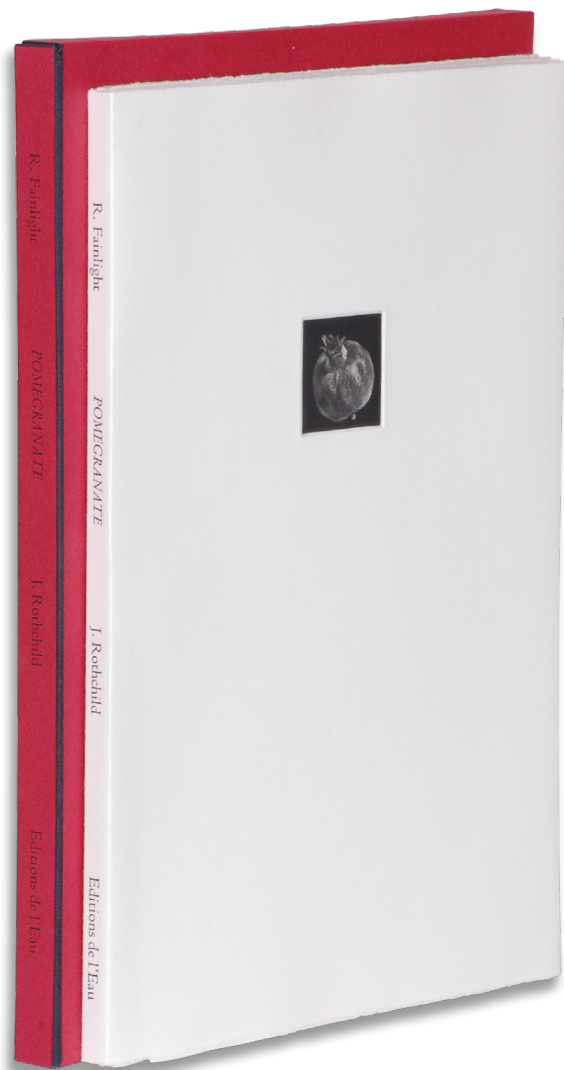


One of 50 copies all on Hahnemuhle paper, each numbered and signed by Fainlight and Rothchild on the colophon. This copy is one of 14 deluxe copies containing an original watercolor by the artist and a short manuscript poem by the poet. Fine in fine clamshell box. A scarce publication.



revisiting our youth, death and rebirth. Ms. Rothchild's pomegranates are rich and warm, almost supernaturally lit images -- always in pairs -- exposing its complicated fruit. The artist usually works in the pastel medium, using vibrant strong colors, usually still lifes, bringing life to inanimate objects with magical light. Encouraged by master engraver, Albert Woda, to work in mezzotints, Ms. Rothchild has created six haunting images to perfectly complement Ms. Fainlight's poem. [Book # 138528]

Mezzotints printed by the artist, Judith Rothchild, the text was printed by Albert Woda, the publisher, who also designed the layout. This is Judith Rothchild's first livre d'artiste. Noted poet Ruth Fainlight has contributed a moving poem using the imagery of pomegranates and its association with the Greek myth of Persephone and Demeter to pose questions about the life process, aging,





*Judith Rothchild***AUX ETATS-UNIS D'AMERIQUE**

by Victor Hugo

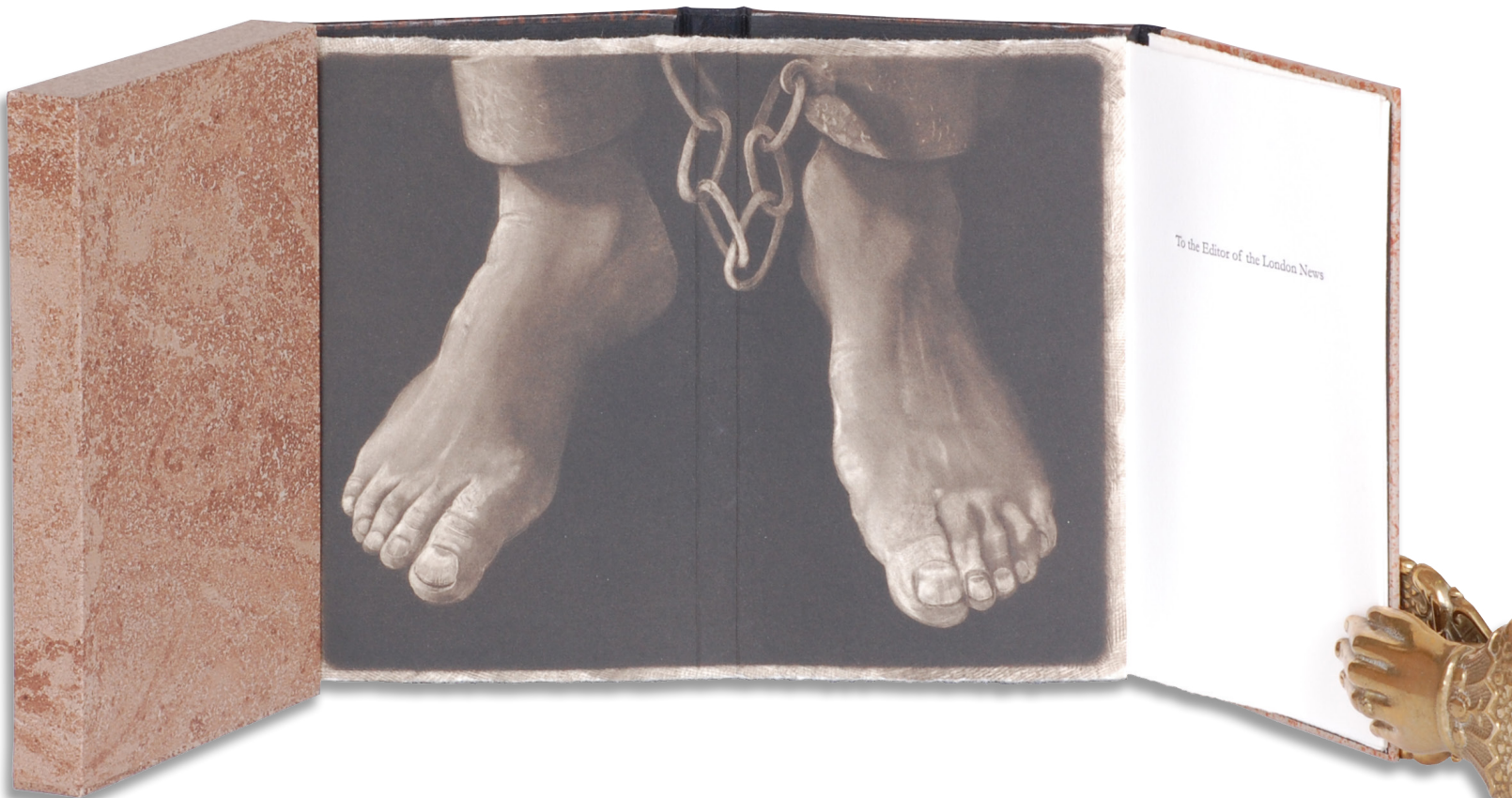
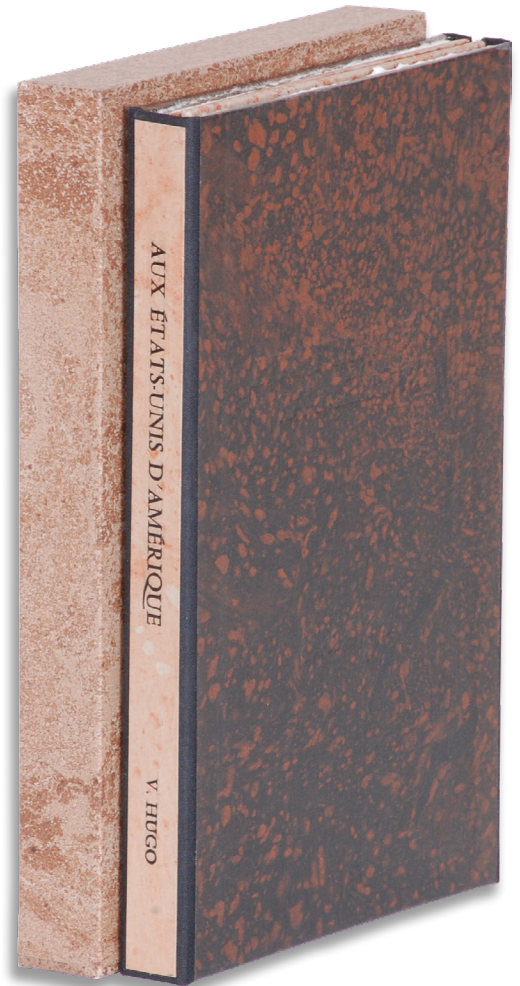
Verdigris: (Octon, France), (2007); 8vo., brown marbled paper boards with the title blind-embossed on the front, black cloth spine and fore-edges, paper spine label, lighter brown marbled paper slipcase lined with black paper; (12) pages. \$700

*Mezzotintes gravure by Judith Rothchild.*

One of 45 numbered copies signed by the illustrator. A fine copy in near fine slipcase. A scarce Artists' Book.

Based on an open letter written by Victor Hugo on December 2, 1859, that was published by the press on both sides of the Atlantic, with a plea to the citizens of the American republic not to put to death the abolitionist John Brown.

Judith Rothchild has taken the text of the letter, bound it leporello (concertina) style, with two short accordion folds on each board with the French language on the left and English on the right; in the middle is a masterful *maniere noire* (a form of aquatint) depicting the shackled feet of a hanged man. Printed on Rives BFK paper, the gravure on Hahnemuhle paper. There are six leaves on each side of the book, with the double-page gravure in the middle. [Book # 138531]





**Judith Rothchild****LICHENS**

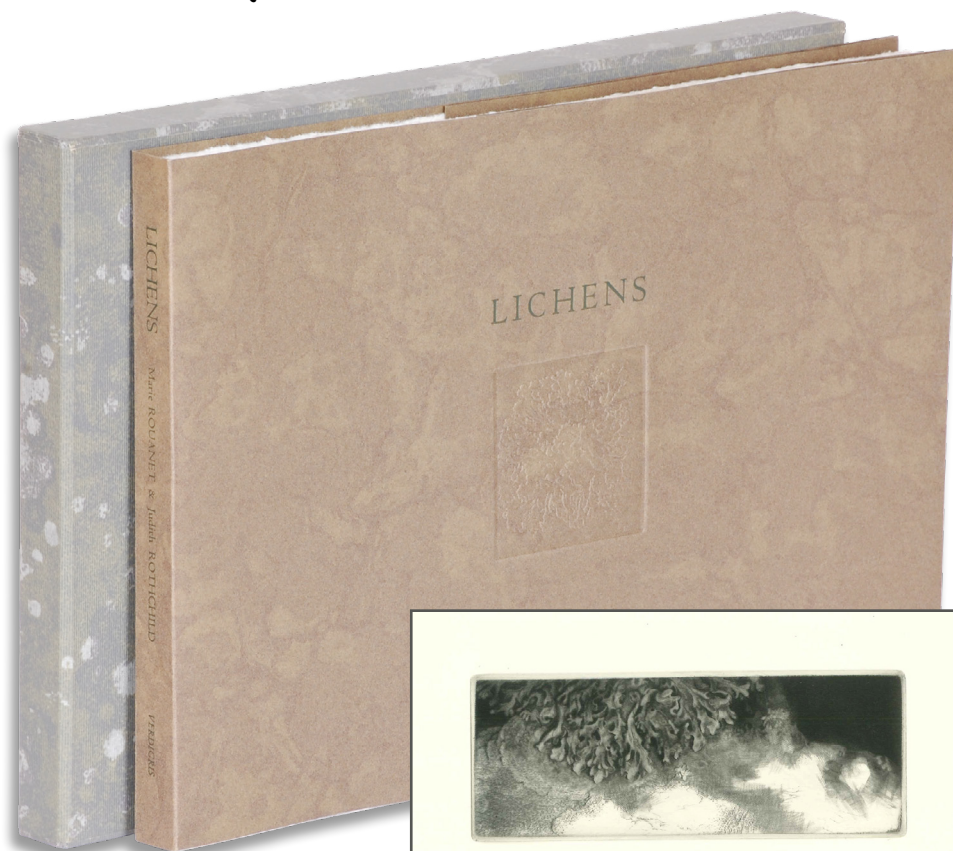
by Marie Rouanet

Verdigris: (Reynes); (2002]; 30.5 x 21 cm, loose signatures, housed in publisher's folding case, decorated paper over boards slipcase; (16) pages. \$1,250

*Mezzotintes de Judith Rothchild.*

One of 50 numbered copies signed by the author and illustrator, of which this is one of 35 copies presented in a case by the artist. A fine copy in near fine slipcase. A scarce Artists' Book.

First edition illustrated with embossing on the cover and title-page, with nine mezzotints throughout. Printed by Rothchild on Hahnemuhle paper. Binding by Thibierge & Comar. The artist usually works in the pastel medium, using vibrant strong colors, usually still lifes, bringing life to inanimate objects with magical light. Encouraged by master engraver, Albert Woda, to work in mezzotints, Ms. Rothchild has created ten haunting images to perfectly complement Ms. Rouanet's poem. [Book # 138529]



En chevelures fines, en cornes d'élan,  
en tissus végétaux aux plis arrangés pour la  
parade, les lichens lèchent les rochers, les  
murailles, les écorces, marquant les adrets.





**Judith Rothchild****ÉCRITURE AUX OBJETS D'ENCRE**

by James Sacre

Verdigris: (Octon, France), 2005; oblong octavo size (7.5 by 8.5 inches), stiff paper wrappers, accordion-fold loose signatures, housed in publisher's folding paper-boards case with marbled paper pastedowns; (22) pages. \$1,650

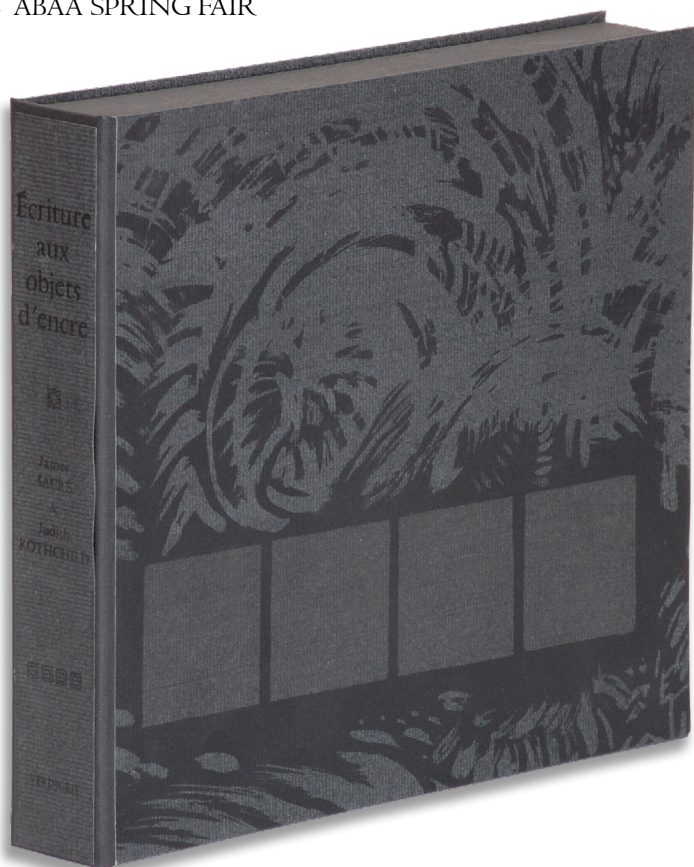
*Mezzotints by Judith Rothchild.*

One of 50 numbered copies signed by the author and illustrator, of which this is one of 10 deluxe copies. Accompanying the deluxe edition is a signed and numbered print with a handwritten and signed poem by the author, also accompanied by the original etched copper plate used for one of the illustrations. All housed in a matching fall-down-back box, lined with matching marbled black and gray paper, covered with black paper, with black-on-black designs on the front, black-on-black lettering on the spine. A fine copy in near fine slipcase. A scarce Artists' Book.

James Sacre (b. 1939), former professor at Smith College, now residing in Montpellier, is a French poet, much of whose writing is concerned with literalism, which rejects the poetic convention of lyricism. He wrote this series of poems in response to fellow French artist Judith Rothchild's four mezzotints. The four images can be viewed in sequence when folded out and displayed in a semicircle, or read in page spreads, side by side with the poems - the work builds on each other as in these lines: "ç'est visible que chacun / ressemble a ceux d'a cote / par un detail de forme ou bien / l'idée qu'il donne d'un lien", the mezzotints are so rich they look like they would feel like velvet to the touch; this work is a joy to behold, on so many levels.

Original black wrappers with serigraph print by Rothchild, concertina or "leporello" style, wrappers stamped with title and two rows of squares in black, marbled black and gray pastepaper guards and endpapers, four gravure mezzotints with tissue guards, text in French; hand-set in Vendome Romain and printed on an Albion Press, Hahnemuhle paper.

[Book # 138530]





*Ilse Schreiber-Noll*

# WHEN THE TOWERS FELL

by Galwa Kinnell

Published by the artist Ilse Schreiber-Noll: n.p., 2005; folio, exposed bands binding over textured heavy cardstock 'paper', interleaved with woodcut illustrations printed on cheese cloth, separate heavy stiff paper wrapper portfolio contains the colophon, housed in a paper and cheese cloth covered-boards clam-shell box; unpaginated. \$3,500

*Illustrations and printing by Ilse Schreiber-Noll.*

A lovely artists' book limited to 8 numbered copies signed by the artist and author. A fine copy in fine dropback box. Woodcuts on paper and cheese cloth, and lino cuts and mixed media on paper by accompanying Kinnell's monumental poem on 9/11. Schreiber-Noll's use of textured pages, used to imitate the remains of the World Trade Center, causes one to pause. Gliding the hand over the page brings one back to the moment that each tower fell. Truly an amazin and emotional Artists' Book.

From the colophon: "This book was conceived, printed and bound by the artist in an edition of eight copies furing 2004 and 2005, with woodcuts on paper and cheesecloth and mixed media on paper. The handwritten manuscript, which contains the first stanza and seven lines of the eleventh stanza of the poem, was written by Galway Kinnell in January 2005 for this project



and was reproduced, slightly enlarged, from the original. The entire poem was printed on the letterpress while the excerpts in the second part of the book were cut from linoleum." [Book # 138547]



# TERRA ELEMENTA

by Douglas Shafer

Douglas Shafer: n.p. (but Portland, OR), 2000; small 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]





*Simplimente Maria Press*

## THE TRAGIC HISTORY OF HAMLET

by William Shakespeare

Simplimente Maria Press: Santa Barbara, CA, 2008; oblong large 4to., loose signatures inserted into a folding heavy hand-made paper portfolio, separate broadside housed in a heavy cardstock folder containing a Horatio quote, colophone separately printed and loosely inserted at rear, paper-covered boards clamshell box with leather spine, gilt on spine; unpaginated. \$3,500

Limited to only numbered 20 copies. Fine in fine clamshell box.

Artists book by Mary Heebner.

From the colophon: "A suite of twenty direct-pigment prints made from the Hamlet series of collage paintings, printed with archival inks on Somerset Velvet paper and sleeved in *Mingei* paper folios printed with excerpts from *The Tragic History of Hamlet*. Pigmented flax and abaca two-sided chemises, watermarked abaca sheets of 'Ophelia' and 'HAMLET', and individually pulp painted, and stenciled cotton and abaca sheets used for the title page, were created at Dieu Donne Papermill in New York City in 2007. A honeysuckle motif from the Second Quarto frontispiece inspired a skull and flower drawing used for the cover image and as the header on each of the folio text blocs.

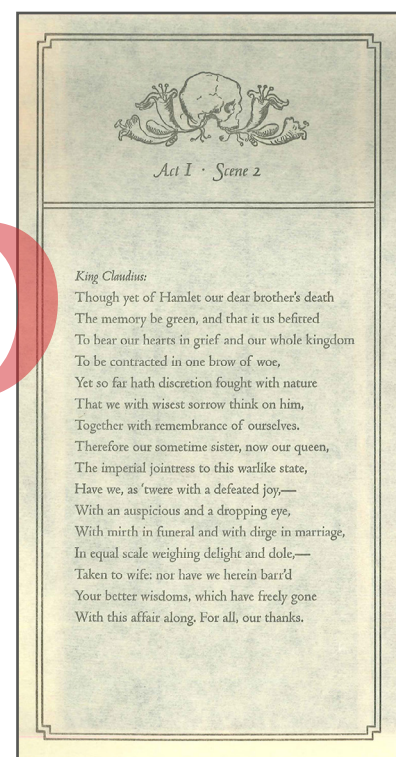
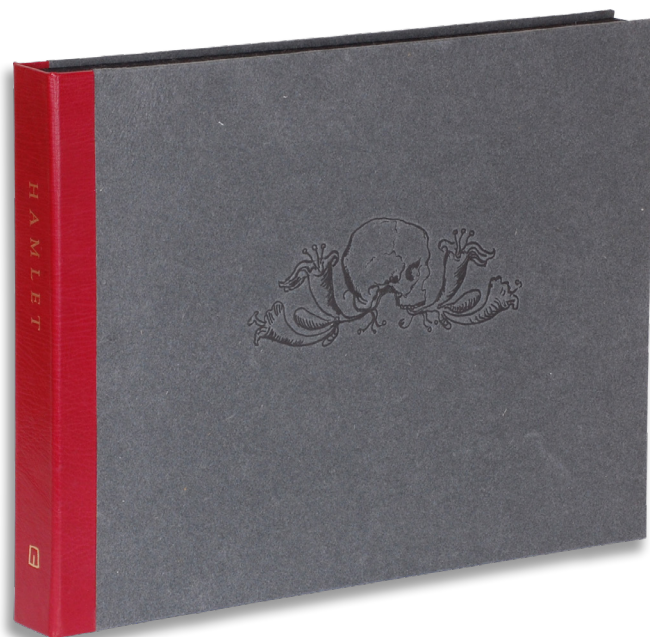
John Balkwill of The Lumino Press, Santa Barbara, printed all the text letterpress, editioned by hand on a Vandercook UNI cylinder press, using Centaur typeface. He built the clamshell box with a red leather spine stamped in gold. The cover of the clamshell box uses Cave Paper from Minneapolis, onto which the skull motif is debossed. The entire play is also included as though it were an actor's script. This letterpress text is handsewn with an *amate* paper cover."

Acknowledgements from the artist: "I would like to thank Joshua Heller for his candor

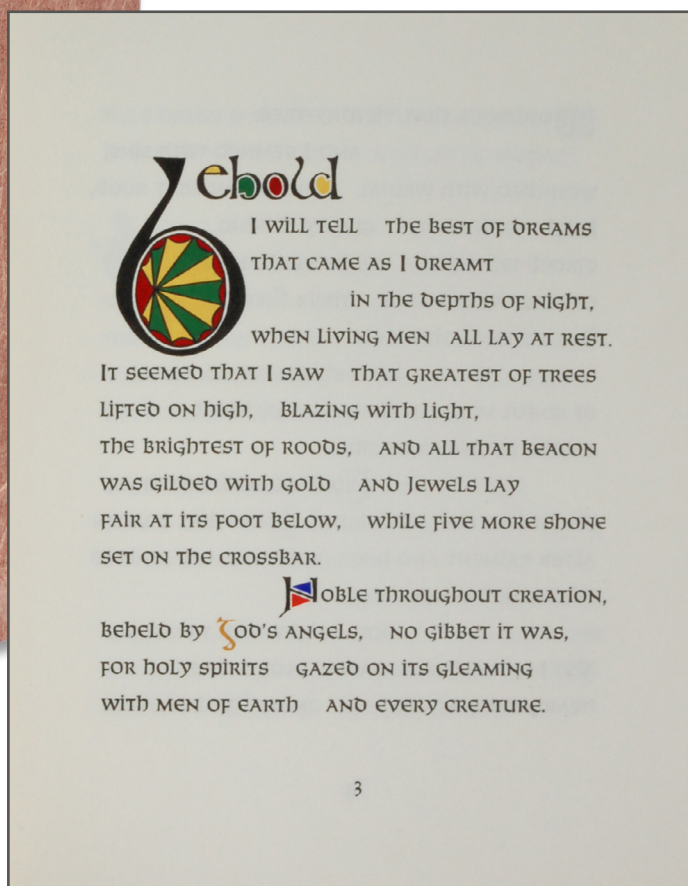
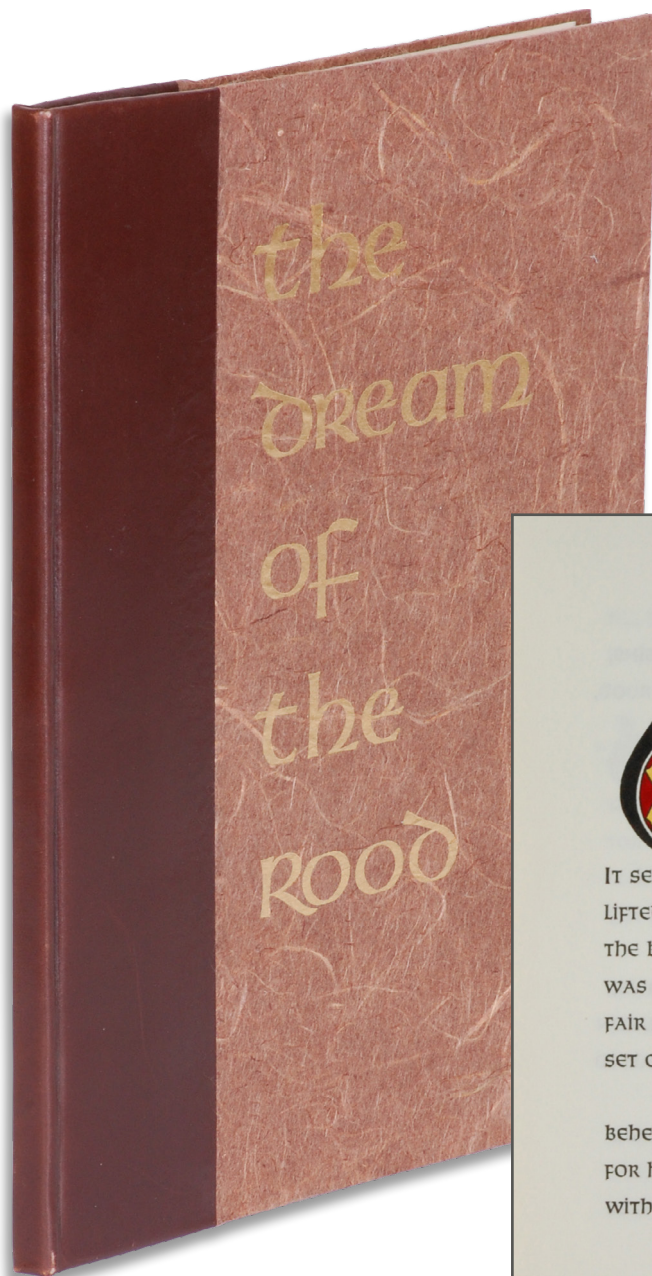
and guidance, John Balkwill, a true collaborator who gave his

heart to the project. Andrew Burk and James Van Arsdale, meticulous technical assistants, and paper-makers Paul Wong, Steve Orlando and Moirin Reynolds at Dieu Donne Papermill. Thanks to curator Josine Ianco Starrels who, in 2003, envisioned an exhibit, "Shakespeare as Muse", for the Schneider Museum of Art at Southern Oregon University Ashland, and invited me to participate, and to Laurie Ryavec, who encouraged me to trust my intuition about considering *The Tragic History of Hamlet*, particularly the characters of Gertrude and Ophelia, for this project."

[Book # 138548]







*St. Teresa's Press*

## THE DREAM OF THE ROOD

TAKEN FROM THE NINTH CENTURY ANGLO-SAXON

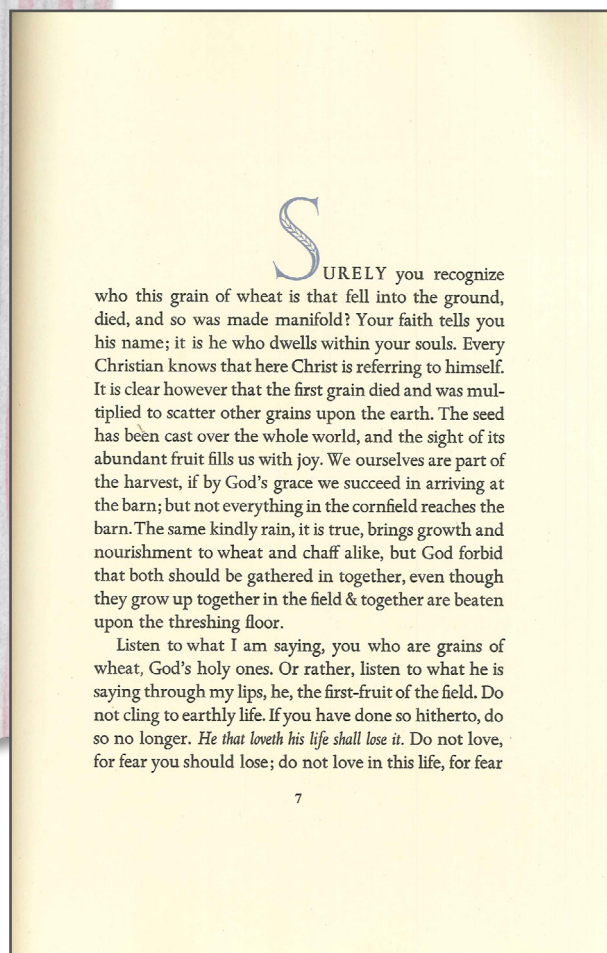
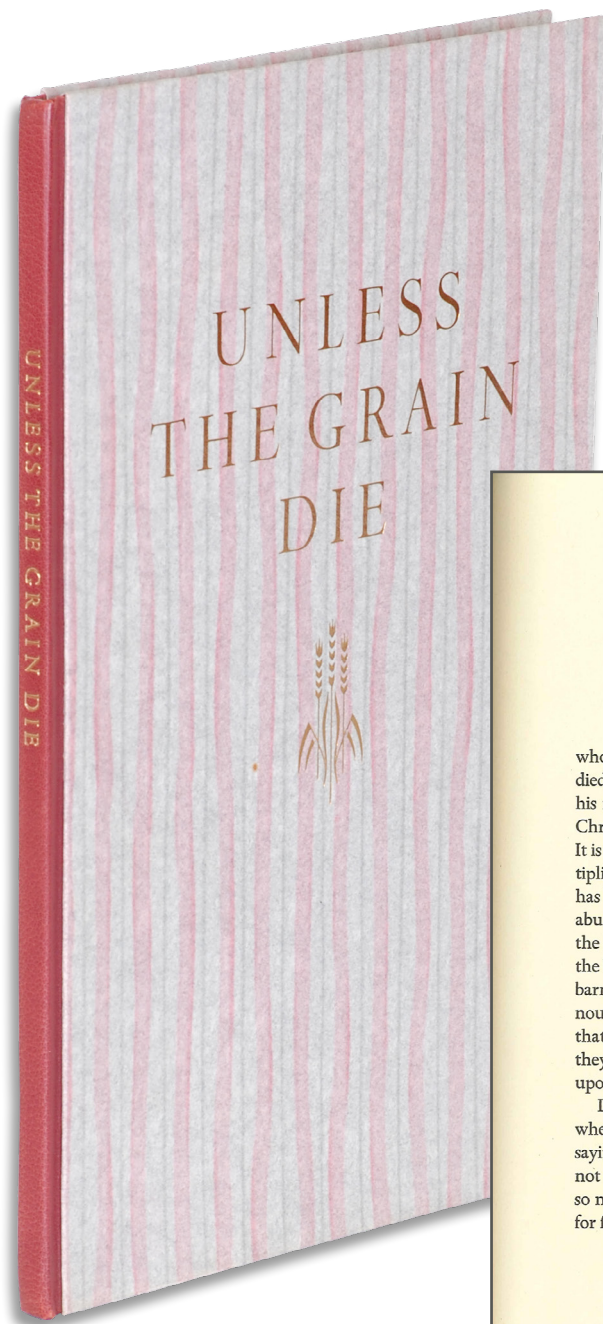
St. Teresa's Press: Flemington, NJ, 1966; small 4to., half leather, printed paper over boards; (viii), 13, (3) pages. \$325

One of 150 numbered copies. A fine copy.

From the colophon: "Handset in Solemnis and Palatino Italic with capitals taken from The Book of Kells printed on English handmade paper, painted and handbound at St. Teresa's Press Carmelite Monastery, Flemington, New Jersey."

This is the second book from the press and to many their finest production. The press was operated by the Carmelite Nuns of Flemington who added calligraphic illumination to decorate their books. This book used the Book of Kells as its model. There are many hand-colored initials throughout including a superb initial letter. [Book # 20098]





**Stanbrook Abbey Press**

## **UNLESS THE GRAIN DIE**

by Augustine of Hippo and Ignatius of Antioch

Stanbrook Abbey Press: Worcester, England, 1961; 4to., quarter leather, decorated paper-covered boards, spine and front cover gilt-stamped; (vi), 18, (2) pages. \$275

Limited to 200 copies, of which this is one of 160 numbered copies. A fine copy.

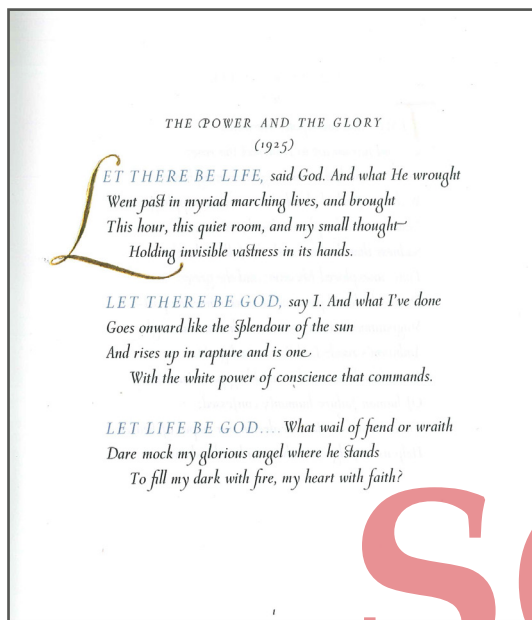
From the colophon: "Translated from the Latin & Greek texts by the Benedictines of Stanbrook Abbey. Handset in Spectrum, decorations by Margaret Adams. Printed at the Stanbrook Abbey Press. Bound by George Percival & Rigby Graham." Table of contents. Includes brief biographical sketches of the authors. Two notable works by fathers of the early Christian church. [Book # 131132]



**Stanbrook Abbey Press****THE PATH TO PEACE**

by Siegfried Sassoon

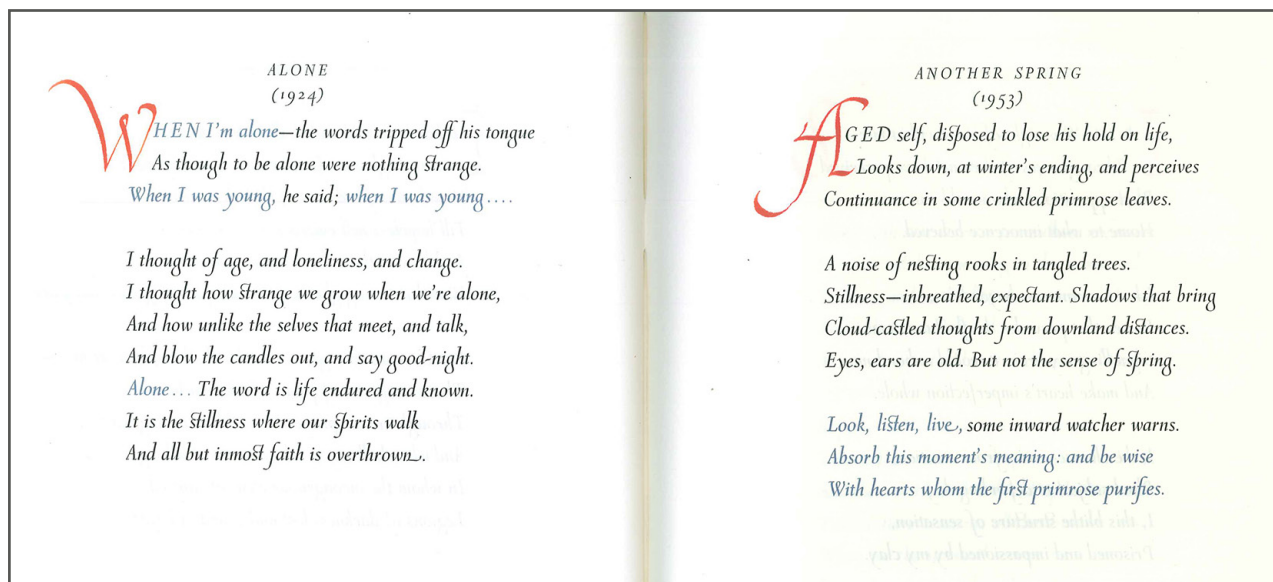
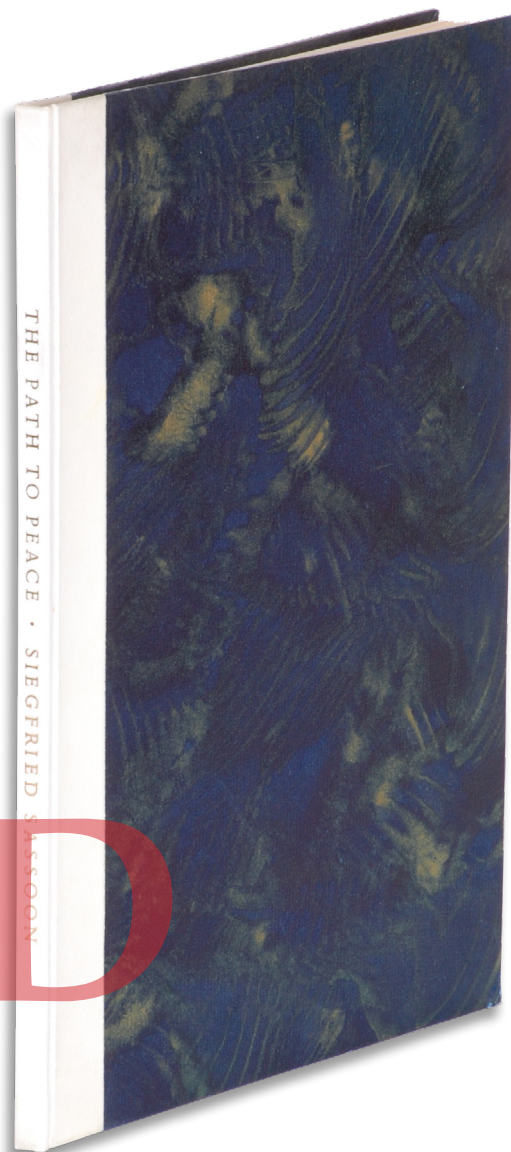
Stanbrook Abbey Press: Worcester, 1960; 4to., quarter vellum, blue Parisian marbled paper-covered boards, gilt spine tooling; (x), 31, (2) pages. \$200



Limited to 480 numbered copies. (Butcher A5). Includes Sassoon's poem *Awaitment* (one sheet mounted in stiff paper wrappers) loosely inserted. A fine copy.

This book "contains twenty-eight poems (one loosely inserted) written by Sassoon between 1909 and 1960. They were selected and arranged by Dame Felicitas Corrigan in a designed sequence to trace Sassoon's spiritual pilgrimage from somewhat

dreamy pantheism of youth through long years of lonely seeking to "life breathed afresh" in acceptance of the gift of faith." Hand-set in 20 point Cancelleresca Bastarda and printed in black and turquoise blue on W.S. Hodgkinson white wove hand-made paper on the Victoria Merkur platen press. The additional poem, *Awaitment*, was written after the printing of the book and was laid loose in each copy. The Press diary shows that 624 copies of the poem were printed in November 1960. Printed in black on Millbourn Lexpar white wove hand-made paper. Initial hand-lettered in red. [Book # 60563]



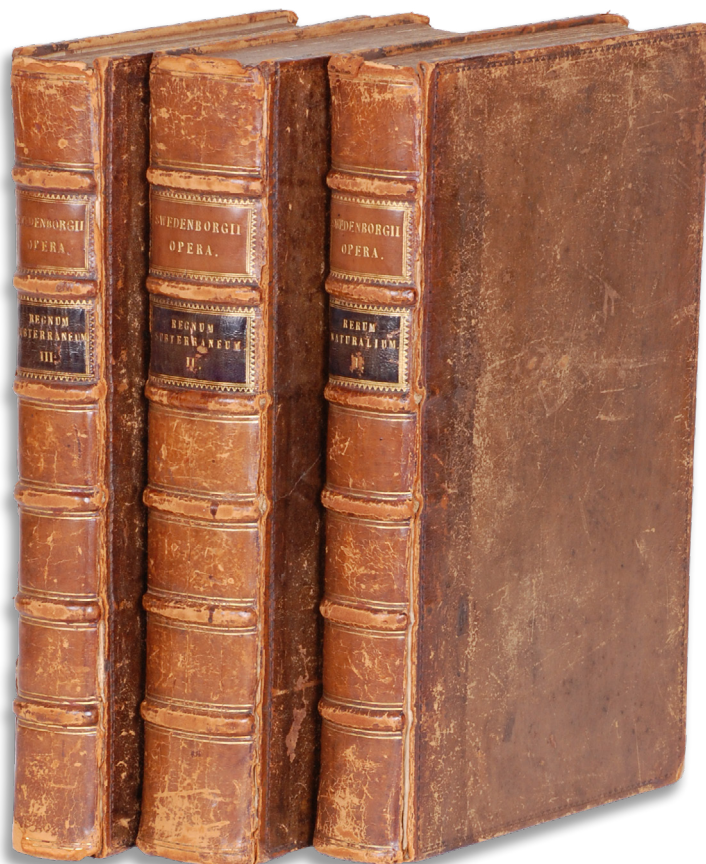


# OPERA PHILOSOPHICA ET MINERALIA

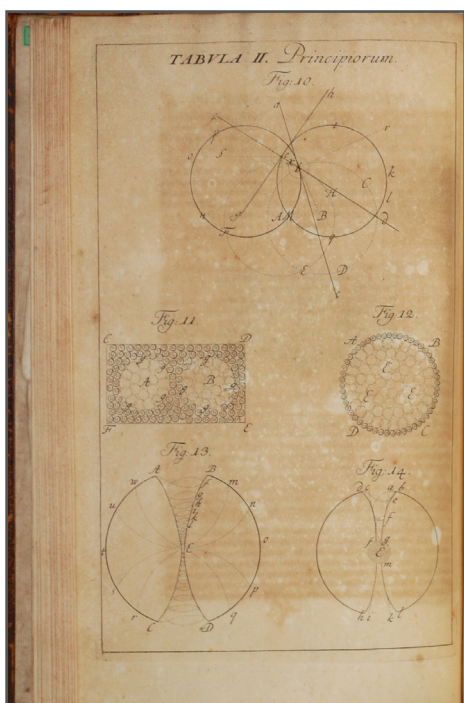
by Emanuelis Swedenborg

Fridereici Hekelii: Dresden and Leipzig, Germany, 1734; 3 volumes, large 4to., full contemporary calf, six raised bands, leather spine labels, gilt lettering on spine; (16), 160, 165-452 pp., 25 engraved plates; (12), 164, (2), 165-386 pp., 26 engraved plates; (14), 534 pp., 72 engraved plates. \$11,000

All three volumes are the first edition. Condition notes are below following the description of each volume. Text in Latin. The works of philosopher and theologian Emanuel Swedenborg (1688-1772). Dedication to Prince Ludwig Rudolph of Brunswick. This is the first of Swedenborg's major works, and laid the groundwork for his later works on philosophy and theology. Each volume with three parts, and each part has its unique title with imprint. Large map on thick paper on Siberian mines engraved by J. F. Leihzelt "Charta ofwer Siberiskae bruuks grufe dehtar, som och Toblska Werkaturska lagsaga..." (490x650 mm). Vol. II has no plate with number 27, which according to Hyde is correct. Previous owner's bookplate on front pastedown of all volumes. Lacks the last leaf, instructions "Den Buchbinder".



*Principia Rerum Naturalium Sive Novorum Tentaminum Phaenomena Mundi Elementaris Philosophice Explcandi. Cum Figuris Aeneis.* Covers rubbed and scuffed. Front inside hinges cracked. Pencil notations on back free endpapers. Plate XX present but out of sequence. This volume with a frontispiece foldout engraved portrait of Swedenborg. This set includes Swedenborg's works on natural science and mineralogy, which much of this work is composed of. This work is also compared to Newton's *Principia* due to Swedenborg's opinion of physics and the laws of motion.



*Emanuelis Swedenborgii sacrae regiae majestatis regnique Sveciae Collegii Metallici assessoris Regnum subterraneum sive minerale de ferro deque modis liquationum ferri per Europam passim in usum receptis: Deque conversione ferri crudi in chalybem: De vena ferri et probatione ejus: Pariter de chymicis praeparatis et cum ferro et victriolo ejus factis experimentis &c. &c. Cum figuris aeneis.* Plate LIX lacking. Some shelfwear, else a near fine copy. Three parts in one. Illustrated with 89 engraved plates on 72 sheets (15 folding), engraved initials and head- and tailpieces. Volume 3 of Swedenborg's *Opera philosophica et mineralia*. Swedenborg took a leave of absence from his position as assessor to the board of mines to oversee the printing of this work. The present volume deals with the metallurgy of copper, and is profusely illustrated with impressively drawn technical plates of mine operations, smelting equipment, mineral samples, etc.

*Regnum subterraneum sive minerale de cupro et orichalco.* Plate XXVII lacking. Some shelfwear, else a near fine copy.

Hyde 228-230. DSB XIII, 179. Stroh & Ekelöf, *Kronologisk förteckning öfver Emanuel Swedenborgs skrifter* 95, *Bibliotheca Walleriana* 11018. [Book # 131440]



*Thornwillow Press*

## CIVIL WARS

### THREE TALES OF OLD NEW YORK

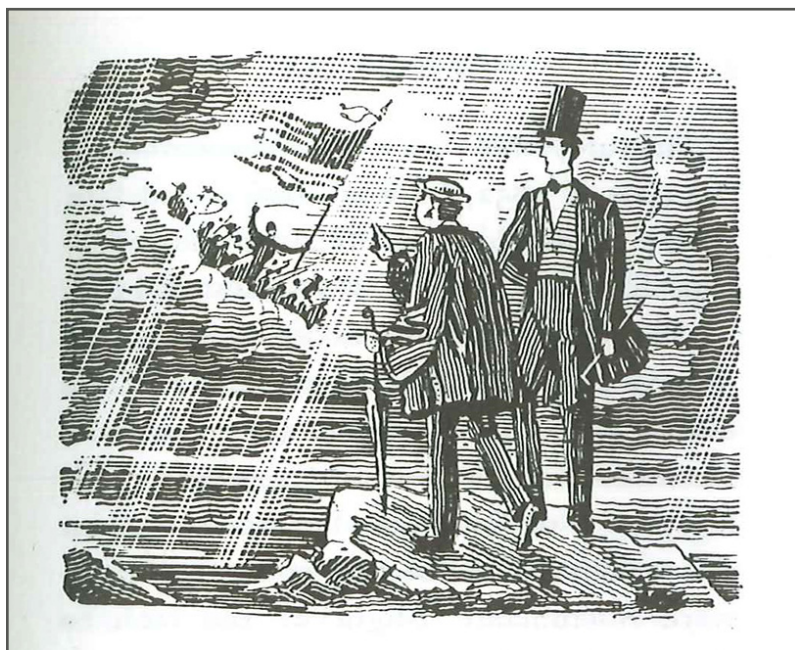
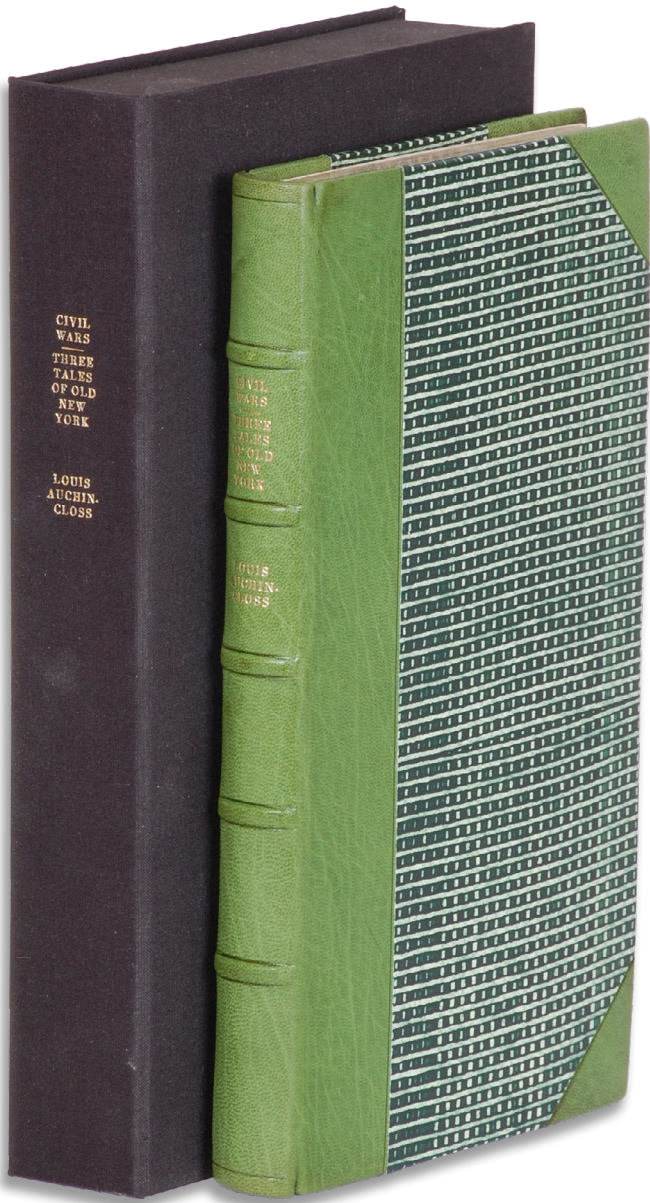
by Louis Auchincloss

Thornwillow Press: (New York, NY), 1999; 8vo., half crushed green morocco over paste-paper covered boards, five raised bands, leather tips, gilt on spine, top edge gilt, others uncut, housed in cloth clamshell box; 127 (1) pages. \$700

*Illustrated by Elliott Banfield.*

Limited to 175 numbered copies signed by the author, illustrator, and printed. A fine copy in fine clamshell box. A very scarce fine press publication.

Author was a noted historian and adviser to President Kennedy. Printed on the 25th anniversary of the President's assassination. Set by hand by Michael and Winifred Bixler and printed by Luke Ives Pontifell at his Thornwillow Press using monotype Walbaum on handmade paper from The Cardinal Mill in Moravia. [Book #138549]





*Deluxe Edition - Turkey Press*

**UNDER THE FORTUNE PALMS**

by Tom Clark

Turkey Press: (Isla Vista, CA), 1982; 25 x 18 cm, full cloth boards, photo-illustrated paper dust jacket, in protective clear mylar jacket, painted canvas dust jacket; 63, (3) pages. \$250

Limited to 175 copies, of which this is one of 26 signed / lettered copies which the author has painted an original wraparound dust jacket, 10" x 22", on heavy canvas, employing acrylic paints and a variety of finishes applied in a multiple gouache technique, and presenting an image of palms, sand, sky, sea and surf - the essential scene / ground backdrop against which the action of the poems may be viewed. Prospectus loosely inserted. Fine in fine dust jacket.

From the prospectus: "A project begun in 1980, and culminating in the present edition, *Under The Fortune Palms* is a sequence of sixty poems anatomizing in verse that complex cultural, sociological and geographical entity known as "So Cal."

This edition of 175 copies is hand set in Goudy Modern type, printed on a handpress on Frankfurt white paper, and hand bound in Dutch linen over hard boards.

Handset by Harry Reese and printed by Sandra Liddell Reese. [Book # 138521]

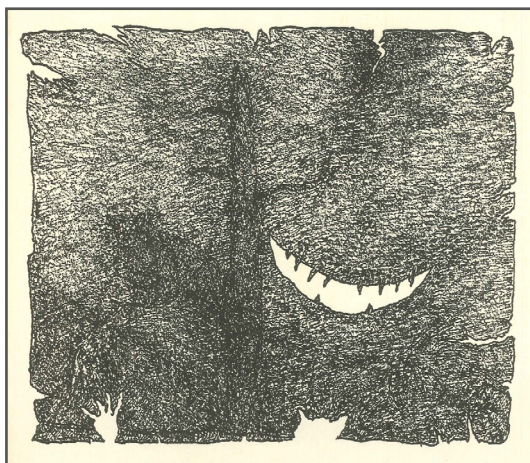
*Turkey Press*

**FABLES**

by Michael Hannon

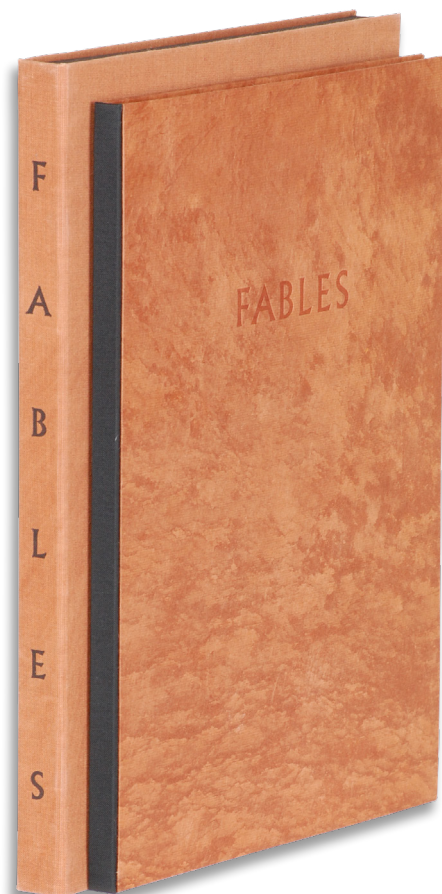
Turkey Press: (Isla Vista, CA), 1988; 34.5 x 23.5 cm, cloth spine, handmade paper covered boards, hand painted cloth-covered boards clamshell box; unpaginated. \$500

*Drawings by William T. Wiley.*



Limited to 125 numbered copies, signed by the author and illustrator. A fine copy in near fine clamshell box. The poems have been handset in 22 point Spectrum type and printed on handmade kozo paper from the Fuji Paper Mills Cooperative of Japan. The drawings, which accompany each of the 13 poems, were relief printed from photoengraved plates. Bound at the Turkey Press in the split-board

style with a black linen spine and handmade kakishibu paper over the boards. [Book # 138527]







SOMETIMES IN the night  
when little in his bones is left  
but the habit of carrying  
skin and flesh together  
sixty years

his open eyes  
pressed against the dark  
reawaken scenes  
which he has lived  
or imagined lived

and the images  
sometimes dance past him  
swallowing a few seconds  
of noiseless time

Behind him runs  
the timeless light  
uncovering a spring of joy  
irradiant of the dark  
before him

In that placelessness  
which inhabits him  
he is god—

## *Turkey Press* **GIFTS OF LIFE**

by Edwin Honig

Turkey Press: (Isla Vista, CA), 1983; 26 x 17 cm, full cloth boards, illustrated paper dust jacket; 43, (5) pages. \$250

Limited to 400 copies, of which this is one of 100 numbered copies signed by the poet, printed on Arches Text paper, and handbound in cloth over boards. A fine copy in fine dust jacket. Cover illustration by Harry Reese.

The type is Bembo and was handprinted on a Vandercook 219 by Sandra Reese. [Book # 138523]

*Turkey Press*

## **STOLEN & CONTAMINATED POEMS**

by James Laughlin

Turkey Press: (Isla Vista, CA), 1985; 6.5 x 9 inches, quarter cloth over decorated paper boards; 60 pages. \$40

### *Like Him I Need the Past*

oh I must have it I feed on it  
it's mother's milk to me I must  
have Prester John (or he-dead  
Mistah Kurtz?) I must have Bas-  
kerville driving his lion-drawn  
chariot through the streets of  
Birmingham muse bring me Feddy  
of Urbino with half of his nose  
hacked off invite the Moor El  
Cid & Genji bring me that fair  
young English king whom Ber-  
trand mourned they are not  
ghosts (unless I am a ghost)  
I go to them they come to me  
the list is long we are a  
gallant & merry company.

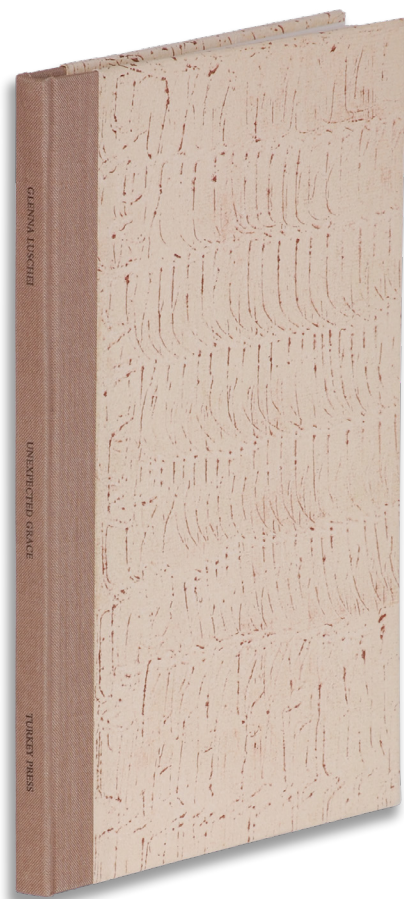
Limited to 240 copies, of which this is one of 200 numbered copies signed by the author and printed on Frankfurt cream paper. A fine copy. Prospectus loosely inserted.

From the prospectus: "This forty-first book publicatino from Turkey Press was printed by Sandra Liddell Reese on a hand operated Vandercook 219. The text is set in Dante, a type designed by Giovanni Mardersteig. The book was designed by Harry Reese, who also made the paper for the deluxe edition from a combination of eastern and western fibers. All copies have been bound at the press with a linen spine

and a hand-inked unique print over the boards. Twenty-four poems are followed by a section of anecdotal jottings about them. [Book # 138519]







**Deluxe Edition - Turkey Press**

**UNEXPECTED GRACE**

by Glenna Luschei

Turkey Press: (Isla Vista, CA), 1984; 25 x 16 cm, quarter cloth over decorated paper covered boards; 53, (3) pages. \$150

Limited to 530 copies, of which this is one of 30 lettered copies printed on Frankfurt white paper and handbound at the Turkey Press. Inscribed by the author on the colophon page. A fine copy. Title page illustration by Harry Reese. [Book # 138522]

*Iowa*

Cornstalks, guests at my wedding,  
with tassled hats and pouches of corn.  
I have known my friends  
since we were kangaroos.

They never ask  
where I've been,  
who I am.

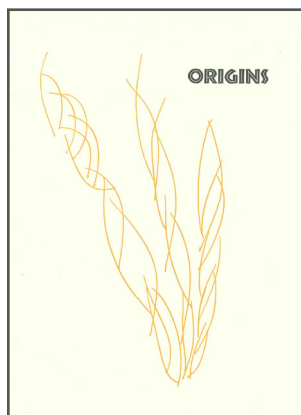
They don't wonder why  
they produced an Aquarius,  
whose stone is amethyst,  
who even plays the bassoon.

**Deluxe Edition - Turkey Press**

**ORIGINS, INITIATIONS**

by Kirk Robertson

Turkey Press: (Isla Vista, CA), 1980; 25 x 17 cm, full illustrated paper-covered boards, in protective clear mylar jacket; 43, (5) pages. \$80



Limited to 400 copies, of which this is one of 100 numbered copies signed by the poet, printed on Ragston paper, and handbound using Turkey Press handmade paper. A fine copy in fine dust jacket. Cover illustration by Harry Reese.

The type is Palatino, Neuland, and Neuland Inline. [Book # 138524]

**SNAKES**

some say that the Navajo  
believe that snakes  
were once like everyone else  
with bodies  
with arms & legs  
but then they decided

to live  
in the caves  
of the world below this one  
& changed their shape  
to do so

losing their arms & legs  
gave them power  
over death  
they were not afraid  
to die in winter

they came back  
in the spring  
like other  
seeds  
bulbs  
& roots





## T-CROSSED #3

by Laura Wait

Laura Wait: Steamboat Springs, CO, 2007; 8vo., leather spine over handpainted paper boards, gilt on spine, cloth clamshell box with paper spine label; 20 paper leaves, 8 pages of mylar. \$2,500



Limited to seven numbered copies. A fine copy. An artist's book by Laura Wait. Part of a series of seven unique books on the intertwined symbols of 'T' and the cross.

Etchings, letterpress, handwriting and painting. Manuscript handwritten on the half title and repeated throughout the book. The pages and the Mylar sheets were first printed with wooden type on an etching press, and the paper versos were printed with etchings.

Paste-painting completed on both sides of all paper in many layers. Handwriting on many pages. Sewn onto a concertina with linen thread. Spine of brown Harman leather with a gold "T" handtooled at the top. Boards are aircraft plywood covered in etchings printed on Japanese paper. Multiple layers of acrylic paint and varnish were applied to the covers. Brown endpapers of Walnut dyed Cave paper. Black cloth drop-back box lined with brown painted paper; paper title label on spine.

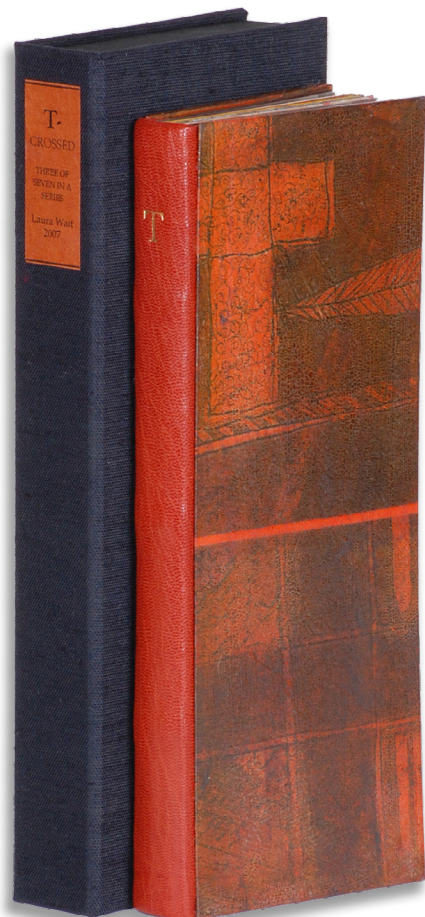
No. 3 of 7 variants on the intertwined symbols of "T" and the cross. Colophon handwritten and signed by the artist.



From the artist's website: "Technical: The manuscript is handwritten on the half title and repeated throughout the book. The pages and the Mylar sheets were first printed letterpress with wooden type on an etching press, and the paper versos were printed with etchings. Paste-painting was completed on both sides of all paper in many layers. The calligraphy finished the book pages.

The pages are sewn onto a concertina with linen thread. The spine is Harman leather with a gold 'T' hand-tooled on the spine. The boards are aircraft plywood covered in etchings printed on Japanese paper. Multiple layers of acrylic paint and varnish were applied to the covers. The endpapers are Walnut dyed Cave paper. The box was made by the artist and Jill Bergman, who also assisted with the printing.

Crossed-T text: "Crucifixion of murderers, fiery cross of hate, witches pyre, tool of suppression / Sign of the world, death penalty, tree of life, oak crucifix / Blood of Christ, axis mundi, Greek Theos / Tau, a mark, a plus sign, old testament cross, / X and T the same in Semitic language, Greeks crossed T since they had X / Thor's hammer, worldwide symbol of flags." [Book # 136231]





*The first book printed by The Chevington Press*

# THE DIARY AND OBSERVATIONS OF A TENCH FISHER

by D.R. Wakefield

The Chevington Press; Tiverton, Devon, 1981; folio (275 x 457mm), quarter bound in caramel leather over marbled paper-covered boards, title label tipped-on to upper board, spine titled in gilt, housed in a later folding cloth-covered boards case with plastic clasps. **\$1,100**

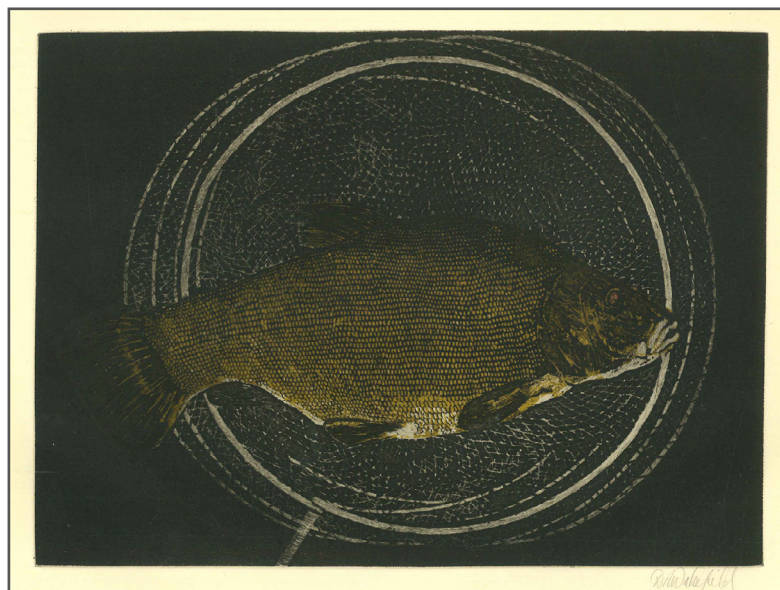
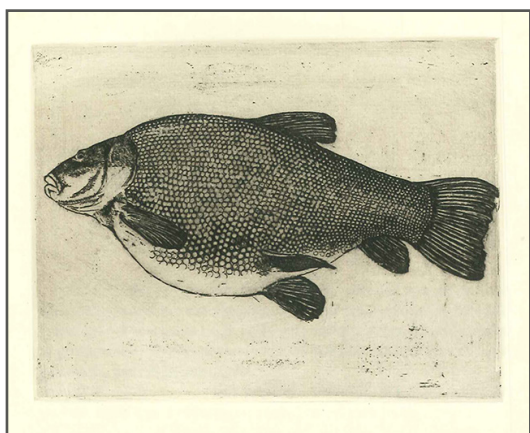
“This account of my angling experiences covers the 1980 and 1981 seasons. Shobrooke Park Lake is the sole venue, unless otherwise stated. Also included are several etchings, executed during the same period; these are not intended to be illustrations to the text, but could be considered an act of homage to the fishy world - perhaps to invoke better results in the future.”



Limited to 50 numbered copies signed by the author. Very minor scratches to the leather along the spine, else a near fine copy. A scarce and handsome copy of the first book produced from this press.

In pursuit of the elusive tench, the artist--starting his Chevington Press with this title--trolled Shobrooke Park Lake in Devon, England, recording his progress through diary entries duly illustrated on hand-made paper. Fourteen

etchings (five with colour) by the author on various coloured hand made papers. From the colophon: “This slim volume was designed and printed during the summer of 1981 at Tiverton in Devon. The Perpetua type was set by hand. The various hand-made papers are from Barcham Green. The edition is limited to 50 numbered copies.” The Chevington Press was set up by Bob Wakefield in 1980. [Book # 138551]





*Whittington Press***THE STANBROOK ABBEY PRESS**

A BIBLIOGRAPHY AND CHECKLIST

by David Butcher

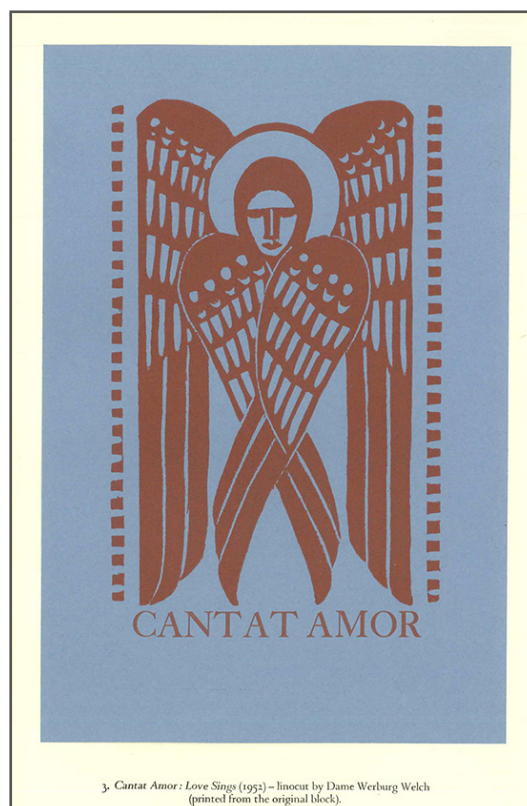
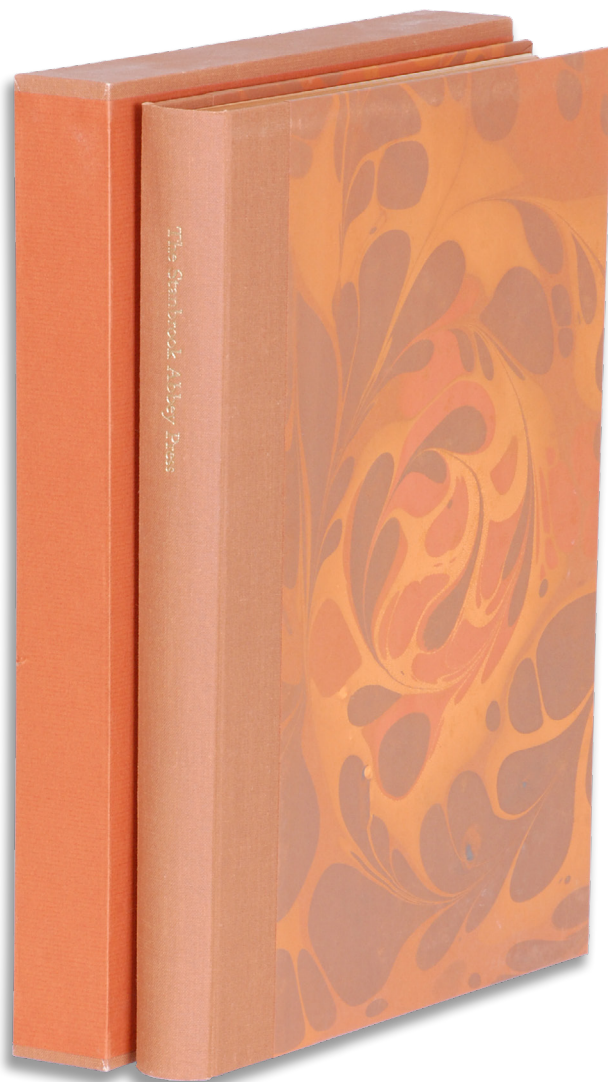
Whittington Press: Lower Marston, (1992); 4to., quarter cloth, marbled paper over boards, slipcase; xvi, 225, (2) pages. \$300



Limited to 350 numbered copies signed by Butcher and Jamieson, this being one of 250 bound thus (Leaf Book - Chalmers 199). Fine in fine slipcase.

With a memoir of Dame Hildelith Cumming by the Abbess of Stanbrook, Joanna Jamieson OBE, and a foreword by John Dreyfus. Includes many tipped in original leaves from the Stanbrook Abbey Press and reproductions of other leaves, many from original blocks

and type reprinted by The Whittington Press. The text gives a history of the press and the abbey, with special attention paid to the work of Dame Hildelith Cumming, the Press's chief printer from 1956 to her death in 1991. The bibliography, which makes up most of the work, describes the Stanbrook Abbey Press's published works from 1956-1991, giving a full interpretation of most of the works. Illustrated throughout with photographs, some in color. An exhaustive account of this charming private press. Difficult to find this title. [Book # 36514]





*Yellow Barn Press*

## THE YELLOW BARN PRESS

A HISTORY AND BIBLIOGRAPHY

by Jack Walsdorf

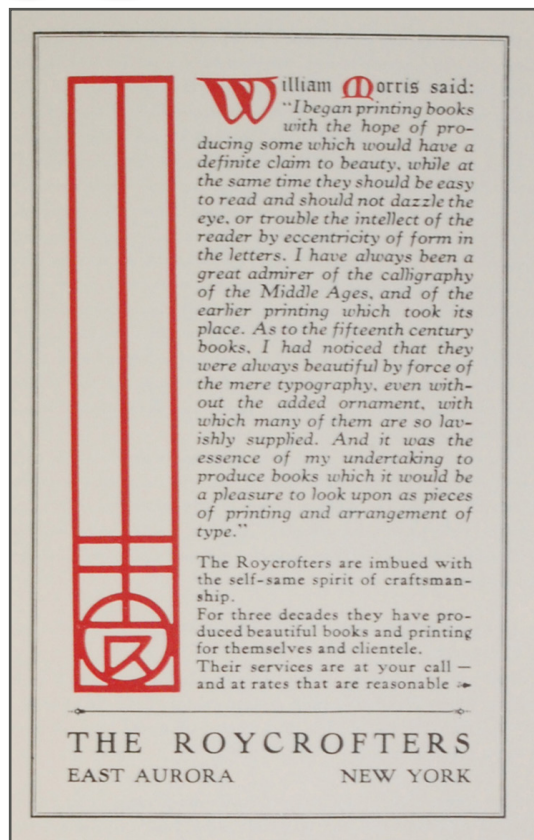
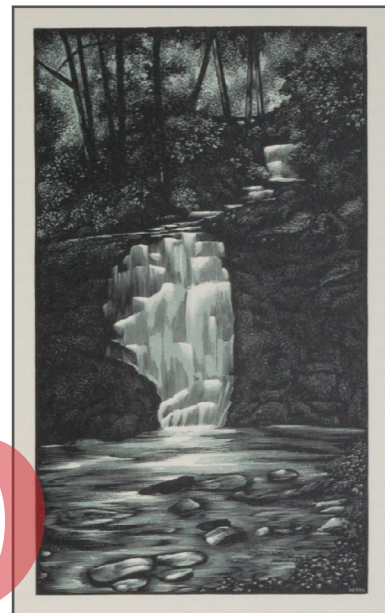
The Yellow Barn Press: Council Bluffs, IA, 2001; large 4to., quarter goat skin with John DePol pattern paper-covered boards, leather spine label, cloth-covered clamshell box with paper spine label; xvii, (ii), 122, (2) pages with 22 color plates and two pages of black and white photographs. \$450

First edition, limited to 175 numbered copies. Prospectus loosely inserted. A fine copy in fine clamshell box.

This volume was lovingly compiled by Jack Walsdorf and includes a bibliography, history and comments on each title printed by Neil Shaver. The color plates provide wonderful examples of the wide variety of books that have been produced with such care at the Yellow Barn Press since 1979. The book is enhanced with many wood engravings,

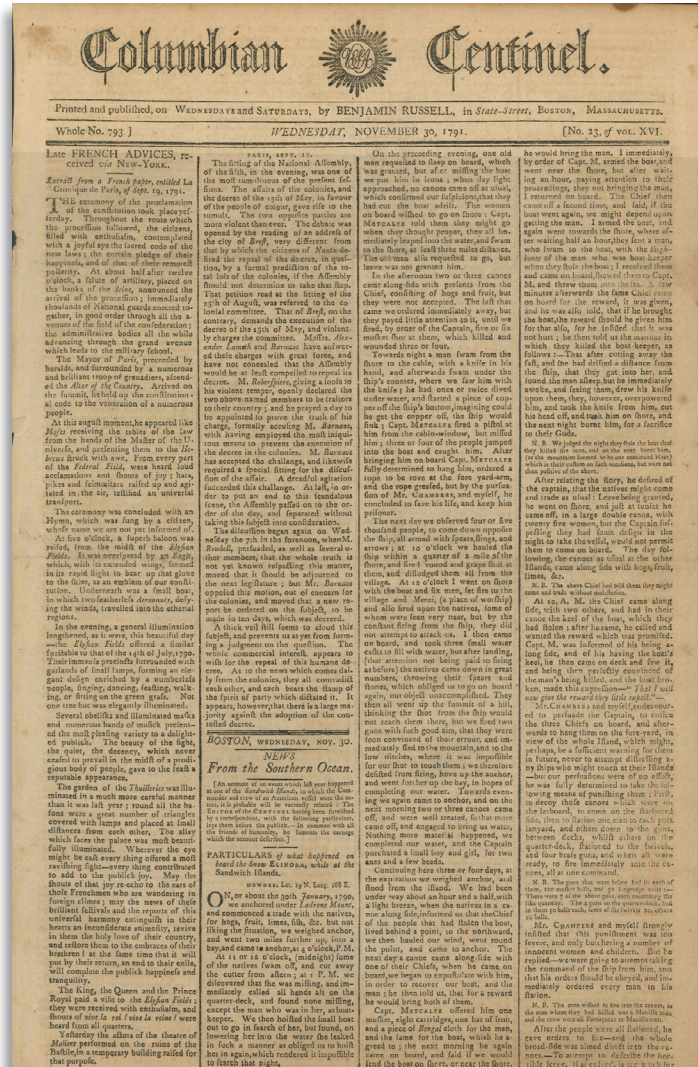
some in color, by the master of that craft, John DePol, who did some of his best work for Yellow Barn. Photos, a sketch, a flyer, and even a fabric sample are tipped in. Finely printed on Zerkall paper.

[Book # 62466]





***“An eyewitness and the primary account of an event known as the Olowalu Massacre . . . which for viciousness and savagery has no equal in Hawaiian history.” - Forbes, Hawaiian National Bibliography***



## Olowalu Massacre

# NEWS FROM THE SOUTHERN OCEAN. . . PARTICULARS OF WHAT HAPPENED ON BOARD THE SNOW ELINORA, WHILE AT THE SANDWICH ISLANDS. IN: [THE COLUMBIAN AND CENTINEL

Printed and Published by Benjamin Russell, in State-Street, Boston, Wednesday, November 30, 1791: Boston, MA, 1791; folio, wrappers; (89), 90-92 pages, 4 pages total. \$8,500

An absolutely fine copy of this incredibly rare issue of an important eye-witness account to the worst massacre in Hawaii's history.

The editor prefaces the account as follows:

***“An account of an event which last year happened at one of the Sandwich Islands, in which the Commander and crew of an American vessel were the actors, it is probable will be variously related; The EDITOR of the CENTINEL having been furnished by a correspondent, with the following particulars, lays them before the publick. - In common with all the friends of humanity, he laments the carnage which the account describes.”***

Forbes, *Hawaiian National Bibliography* 1780-1900, 215, records two institutional holdings (American Antiquarian Society, and Boston Athenaeum), and in photocopy, only, in Hawaii. [Book # 134698]



*Lewis & Clark's Expedition to the West***NATIONAL INTELLIGENCER AND WASHINGTON ADVERTISER**

National Intelligencer and Washington Advertiser: Washington, DC, 1807; 4 issues, folio, unbound; (4), (4), (4), (4) pages. \$7,500

Four consecutive issues of what was, at the time, the official newspaper of the United States government, which published the proceedings and acts of the United States Congress. All four issues in near fine condition. It was edited by Samuel Smith, a loyal ally of Thomas Jefferson. Included in this set are the issues of March 18, 20, 23, and 25. Of special significance is the first printing of the prospectus, by Meriwether Lewis, of his journals of the Lewis and Clark expedition (1804-6). Also in the issue of March 18, preceding the prospectus, is a letter from Lewis warning the public of "several unauthorized and probably some spurious publications" about the expedition "by individuals entirely unknown to me (Lewis)." Lewis noted that permission to publish the journals was granted exclusively to Robert Frazier. Lewis's letter appears once again preceding the prospectus in the March 25 issue for a second time. Prospectuses included.

The prospectus published in the National Intelligencer is noted in *The Lewis and Clark Expedition: A Bibliography and Essays* (Portland, Oregon: Lewis and Clark College, 2003), 89-91. This work, however, notes that the prospectus did not appear until March 23. It does note that what Lewis called a "spurious" work was by Patrick Gass, a sergeant in the Corps of Discovery, published by David McKeehan of Pittsburgh, Pennsylvania. Even so, it found a "brisk market," Lewis himself died in 1809. Thomas Jefferson and William Clark experienced "mounting anxiety" about publishing an accurate and credible account. And indeed Lewis's account was not published until 1814. *The Lewis and Clark Expedition*, 147. Also included is a second prospectus "*Detached from this work*," regarding a larger format map to be produced, however, like the third volume regarding scientific discoveries, this map never garnered enough subscribers to make it to print.

Other news items of significance are also in these issues of the *Intelligencer*. The March 18 issues includes a proclamation by Robert Williams, governor of the Mississippi territory, calling for the apprehension of Aaron Burr. The March 20 issue includes commentary on the Burr case and several acts of Congress, signed into law by President Jefferson. The March 23 issue includes commentary on the Jefferson administration construction of gunboats as a viable means of naval defense. And the March 25 issue includes the announcement of the Embargo Act, signed by President Jefferson and Secretary of State James Madison. The Jefferson administration hope to end depredations on American commerce by the warring powers of Europe by closing American ports, an ultimately unsuccessful effort.

Each issue with ink inscription, "*The Chronicle*," at top of masthead (presumably, *The Chronicle* was a subscriber) possibly to the Boston newspaper of that name. Ink annotations mark various articles throughout all issues, possibly for inclusion in *The Chronicle*. (It was the common practice at the time for newspapers to reprint from each others' newspapers). [Book # 133989]

That Robert Frazier only has permission been given either by Gen. William Clark or myself, to publish any thing in relation to our late voyage. When the proposals were first drawn in October last for the publication of the journal of that man, they were submitted to me for correction; I then expunged the promise which had been made, that the work should contain information in relation to the natural history of the country through which we had passed and cautioned the persons concerned in the publication not to promise the world any thing with which they had not the means of complying; but as the hope of gain seems to have out-tripped their good faith to the public in this respect, I think it my duty to declare that Robert Frazier, who was only a private on this expedition, is entirely unacquainted with celestial observations, mineralogy, botany, or zoology, and therefore cannot possibly give any accurate information on those subjects, nor on that of geography, and that the whole which can be expected from his Journal is merely a limited detail of our daily transactions. With respect to all unauthorized publications relative to this voyage, I presume that they cannot have stronger pretensions to accuracy or information than that of Robert Frazier.

MERIWETHER LEWIS.

**PROSPECTUS**

OF LEWIS AND CLARK'S TOUR to the PACIFIC OCEAN, through the Interior of the Continent of North America, performed by order of the Government of the United States, during the years 1804, 1805, & 1806.

This work will be prepared by Captain Meriwether Lewis, and will be divided into two parts, the whole comprised in Three Volumes, octavo, containing from four to five hundred pages, each; printed on good paper, and a fair Pica type. The several volumes in succession will be put to press at as early periods as the avocations of the author will permit him to prepare them for publication.

**PART THE FIRST—IN TWO VOLUMES.**

VOLUME FIRST—Will contain a narrative of the voyage, with a description of some of the most remarkable places in those hitherto unknown wilds of America, accompanied by a Map of good size, and embellished with a view of the great Cataract of the Missouri, the plan, on a large scale, of the connected falls of that river, as also of those of the falls, narrows, and great rapids of the Columbia, with their several portages. For the information of future voyagers there will be added in the sequel of this volume, some observations and remarks on the navigation of the Missouri and Columbia rivers, pointing out the precautions which must necessarily be taken, in order to insure success, together with an itinerary of the most direct and practicable route across the continent of North America, from the confluence of the Missouri and Mississippi rivers to the discharge of the Columbia into the Pacific Ocean.



# THE PENNSYLVANIA PACKET, AND DAILY ADVERTISER

Seven issues of *The Pennsylvania Packet, and Daily Advertiser*. This set includes November 20, 1787 (No. 2743); November 21, 1787 (No. 2744); December 1, 1787 (No. 2753); January 23, 1788 (No. 2798); January 26, 1788 (No. 2801); February 2, 1788 (No. 2807); and February 9, 1788 (No. 2813). Each issue with four unnumbered pages, text presented in four columns.

The major historical significance, and the unifying theme, of this collection is that it contains the first notices of the publication and marketing of Thomas Jefferson's *Notes on the State of Virginia*, the only book length work published by Jefferson. The November 20, 1787, issue includes an announcement by publishers Prichard and Hall that Jefferson's work is "now in the press," and describes its format. The November 21, 1787, issue includes another notice with brief extracts of Jefferson's comments. The issue of December 1 repeats the announcement of November 20, but notes that "this work" had "established the fame of the author, as a philosopher and a man of letters." The January 23, 1788, includes the formal notice of publication ("This day is published. . . ."). The issue of January 26 repeats the announcement of January 23, as do the issues of February 2 and 9.

This collection includes a number of other important news events of the day. One such matter was the debate over ratification of the proposed United States Constitution, completed by the Philadelphia convention on the previous September 17. The issue of November 20 notes the convening of the Pennsylvania ratifying convention in Philadelphia on that date. It also includes a fictional dialogue between a “Mr. Grumble” and a “Mr. Union” about the merits of the proposed Constitution. The issue of November 21 also includes comments on female education and runaway slaves. The issue of December 1 notes a resolution by the Maryland House of Delegates calling on that state’s delegates to the Philadelphia convention to appear before the House to report on its proceedings. The issue of January 23, 1788 reports on Connecticut’s ratification of the Constitution, the fifth state to do so. The issue of January 26, 1788 reports on the illness of John Hancock of Massachusetts, but also praises his “truly federal” sentiments, expressing hope that Hancock would be able to attend the ratifying convention in Boston. The February 2, 1788 issue noted the publication of the first volume of debates of the Pennsylvania ratifying convention, which had completed its work in December 1787. And the February 9, 1788 issue includes a column by “A Connecticut Farmer” lauding the convention in his state for its speedy ratification.

Removed from bound volume, some issues with chipping or separation at spine, but very good overall. [Book # 133820]





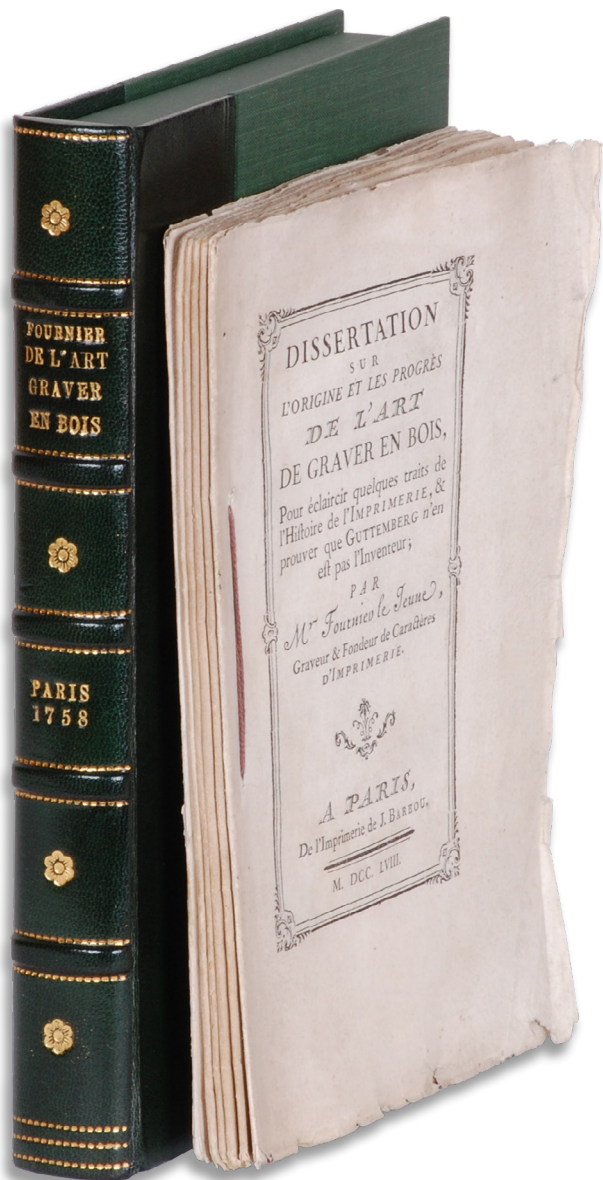
## DISSERTATION SUR L'ORIGINE ET LES PROGRÈS DE L'ART DE GRAVER EN BOIS

by Pierre Simon Fournier (Fournier le Jeune, or translated to Fournier the Younger)

J. Barbou: Paris, 1758; large 12mo., unbound, cord tied, housed in a green half-morocco goat over cloth boards clamshell case, spine tooled in gold leaf with title, author, and date; 92, (3) pages. \$5,000

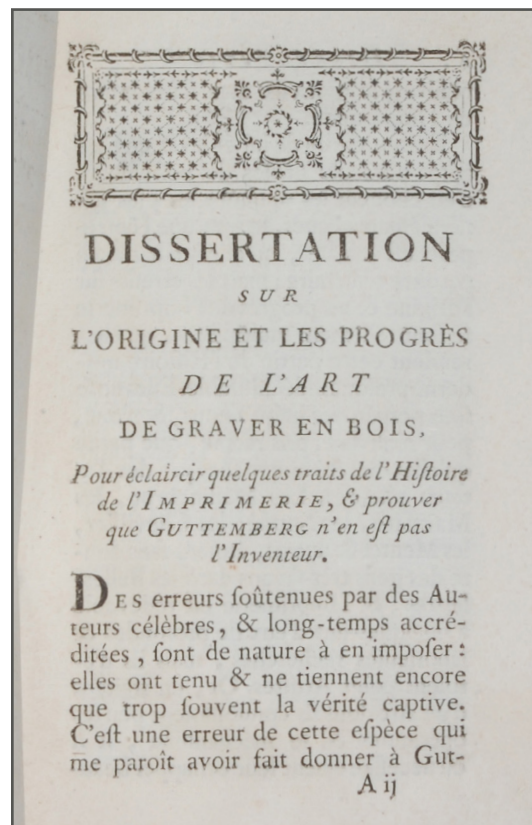
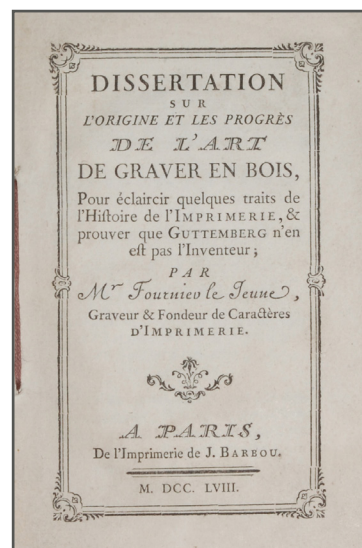
*Pour éclaircir quelques traits de l'histoire de l'imprimerie, & prouver que Guttenberg n'en est pas l'Inventeur.*

Very rare first edition. (Bigmore and Wyman p.227). Unbound text-block lightly soiled with minor creasing at corners. Faint moisture staining throughout, with some affecting the text. In this text, Fournier sets out to prove that Gutenberg was not the inventor of the printing press by examining the history of printing. He believed that the technology Gutenberg made popular existed long before the German printer's work. Fournier also followed up this text with two additional works which are not present: *De l'origine et des productions de l'imprimerie primitive en taille de bois* (1759)



and *Observations sur un ouvrage intitulé Vindiciae Typographicae* (1760). These two works provided further discussion of the origins of woodcut prints, including a passage refuting popular belief about the origin wood engraving and some ideas for further study.

Fournier (1712–1768) was born in Paris and trained as a wood engraver and type founder, being a member of the 18th century dynasty of the well-known Fournier family. He later turned to steel engraving. He published a table of the proportions of the different printing characters whose purpose was to propose for all typefaces a fixed measurement in “typographic points” and a systematic gradation. He worked closely with the collaborators of the *Encyclopédie*, providing the printer Le Breton with all the documentation relating to the typographic foundry and plans for his own instruments, as well as providing Diderot with his collection of ancient alphabets. Finally, after multiple disputes with his Parisian colleagues, he became infamous for the printing of his famous *Manuel Typographique* (1764, 1766) just prior to his death. [Book # 76869]





LETTRE SUR L'ORIGINE DE L'IMPRIMERIE,  
SERVANT DE RÉPONSE AUX OBSERVA-  
TIONS PUBLIÉES PAR M. FOURNIER LE  
JEUNE, SUR L'OUVRAGE DE M. SCHOEPF-  
LIN, INTITULÉ "VINDICIAE TYPOGRAPHI-  
CAE"

by J. Daniel Schoepflin

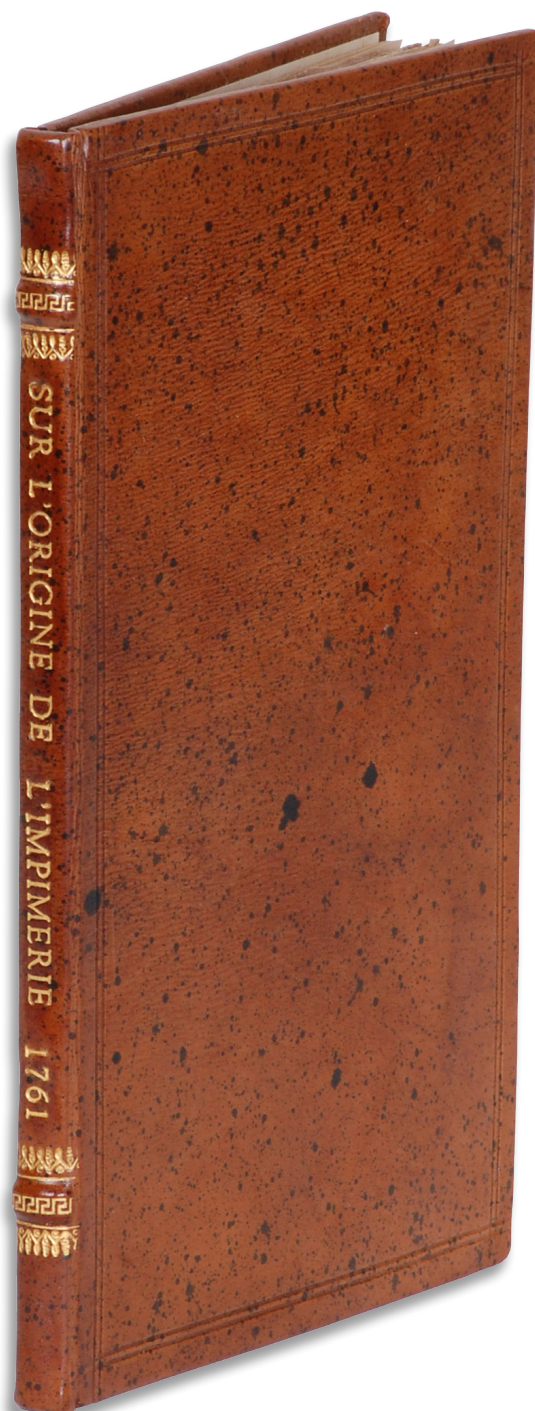
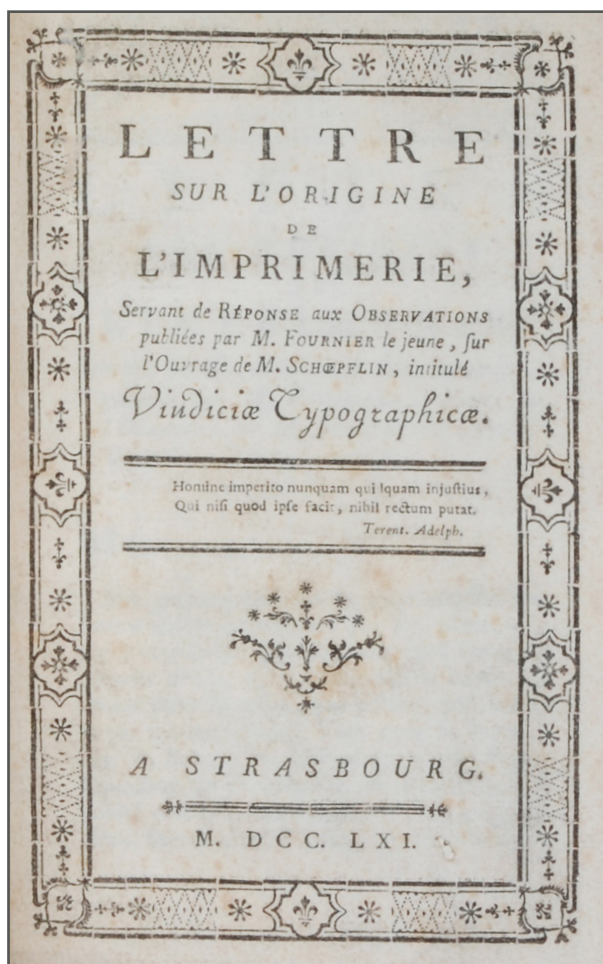
self published: Strasbourg, 1761; small 4to., full period French binding in Calf, two raised bands, gilt ornamentation near raised bands, with title and date in gilt along spine; 44 pages. \$4,950

First edition. (not in Bigmore & Wyman). Light foxing to preliminary pages. Small pinhole on title page. A lovely copy of this incredibly scarce book.

This small text is the rebuttal to Pierre Simon Fournier's *Dissertation sur l'Origine et les Progrès de l'Art de graver en bois, pour éclaircir quelques traits de l'histoire de l'Imprimerie* (1758) which originally described Gutenberg as NOT being the inventory of modern Western printing. In this rebuttal, Schoepflin advanced the theory that Gutenberg started his experiments in printing at Strasbourg in 1440 and perfected them at Mayence in contradiction

to the Mentz theory. He attempts to prove this theory through the introduction of various pieces of important pieces of documentation which he reproduces at the end of the book. Hessel, in reviewing the controversy, believed the documentary evidence reproduced was of a very suspicious nature.

Jean-Daniel Schoepflin (1694-1771) was an Alsace historian who taught history and Latin eloquence at the University of Strasbourg. His publications on the history of Alsace and the surrounding regions, as well as his work as a princely genealogist made him acquire a European reputation which participated in the "golden age" at the University of Strasbourg in the 18th century. He is the author of *L'Alsace Illustrée*, one of the most important works of Alsatian history as well as one of the founders of the modern historical method. [Book # 137121]





*Tate Adams*

## TATE ADAMS

### TROPICAL WOOD-ENGRAVINGS



Zimmer: Melbourne, Australia, 1997; square small folio, black paper wrappers, title in gilt, six loosely inserted wood-engravings, decorated patterned paper covered boards clamshell box; (iv), 15, (1) pages. \$4,950

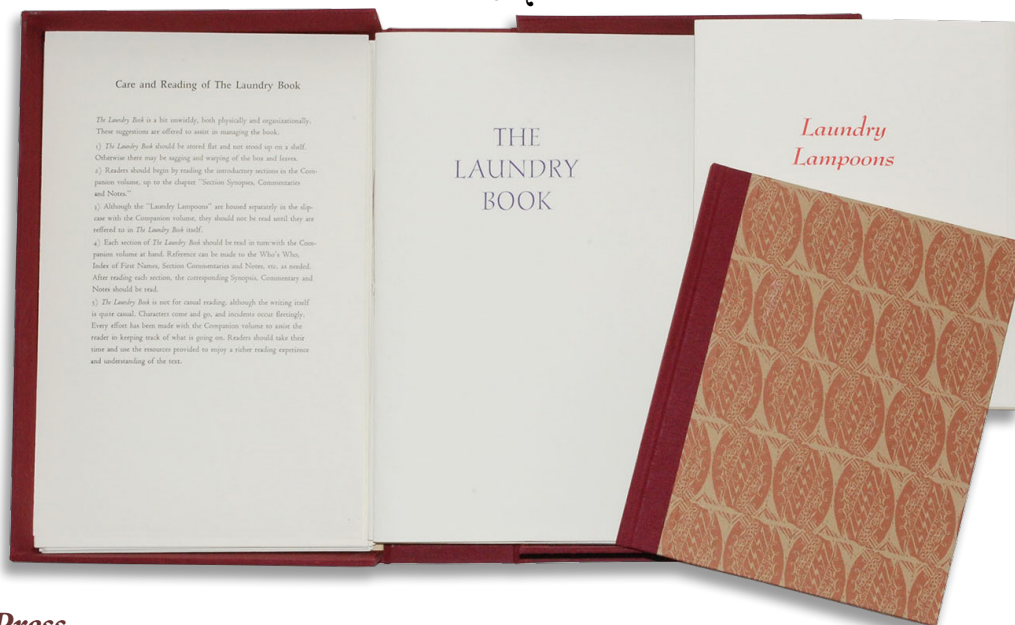
Limited to 15 numbered copies signed by Tate Adams, of which this portfolio is unnumbered on the colophon. The five included plates are each numbered #6 of 15. A fine copy in fine clamshell box. Four full-spread and one smaller plate wood-engravings by Adams. The text was set by Julia Mosbauer and hand screen-printed by Larry Rawling at his Workshop. The binding is executed by Norbert Herold. Book design and introductions are by Jenny Zimmer.

The text is composed of two short essays. The first essay, by Jenny Zimmer, is titled *Tate Adams: Wood Engraver, Book Designer & Teacher*. The second essay is by Tate Adams himself, titled *The Lyre Bird Speaks*.

Tate Adams was born in Ireland, but migrated to Australia to spend a career in the book arts as both an artist and teacher. Adams founded the artist print department at the Royal Melbourne Institute of Technology in 1960 and taught there until his departure. He founded the Lyre Bird Press in 1977 which focused on 'Livre D'Artist' publications. Upon his retirement, he merged the Lyre Bird Press with the Department of Art and Design at James Cook University in Townsville, Queensland. Tate Adams passed away in 2018. [Book # 136522]







**Contre Coup Press**

## THE LAUNDRY BOOK with A COMPANION TO THE LAUNDRY BOOK

Contre Coup Press: Louisville, KY, 2015; folio, quarter cloth, decorated paper covered boards; 96 pages, portfolio housing signatures, multiple tip-ins. **\$4,950**

Limited to 29 copies. This brilliant production is a compilation by various authors but mainly in typescript by Joanna Giles, detailing the activities of a group of authors, artists, and actors known as The Launderers, who were active in London between 1924-1934. Postcards, letters, photographs, drawings, and press cuttings are tipped-in. Along with Joanna Giles some of the contributors include author Brian Hill, author Laura Pendred, painter Kathleen Stenning, author Mary Gigs, Gilbert Beith, author Naomi Jacob, painter Colin Gill, actress Joan Garstin, author Antonia White and Tony Earnshaw-Smith. The decorated paper used for the binding of the Companion volume to *The Laundry Book* was designed by Enid Marx in 1927 for the Curwen Press. An absolutely pristine copy of both the portfolio and companion volume. Also included with the companion volume is loose sheets containing the text to *Laundry Lampoons. or Through the Mangle*.

From the colophon: The printer is indebted to a number of people whose assistance was essential in completing *The Laundry Book*. First is Delinda Buie, Professor and Curator of Rare Books at the Ekstrom Library, University of Louisville. Also providing assistance were other staff of the Archives and Special Collections Department at the Ekstrom Library, including Marcy Werner, who process the scans of documents and photographs taken from *The Laundry Book*, and Tom Own, Pap Yeager, Chad Owen and Amy Purcell. Also thanks to Professor Heidi Holder, Ph.D. and Richard Di Paolo, Jr. for their helpful suggestions....The text pages of *The Laundry Book* were set by hand in the Centaur type, which had been cast by Ed Rayher at the Swamp Press and Typefoundry in Northfield, Massachusetts. The text was printed on Fabriano CMF Ingres Italian mouldmade paper. The tip-ins that were printed letterpress were set by hand in a variety of typefaces and printed on a variety of handmade, mouldmade and machinemade papers. All of the letterpress was printed on a Vandercook SP20 printing press. The tip-ins that were not printed letterpress were printed on a Canon Pixma Pro-100 injet printer....This Companion volume to *The Laundry Book* was set by hand in the Times New Roman type and printed on Fabriano CMF Ingress mouldmade paper using a Vandercook SP20 press....The sections of *The Laundry Book* were hand-sewn by the printer and were enclosed in a custom clamshell box made by The Campbell-Logan Bindery; this Companion volume were bound by and the slipcase made by The Campbell-Logan Bindery. [Book # 135827]



Joanna Giles by the fire at Hollywood, Goshall





### *The Large Scarce Paper*

## A COLLECTION OF ONE HUNDRED AND TWENTY-NINE FACSIMILES OF SCARCE AND CURIOUS PRINTS, BY THE EARLY MASTERS OF THE ITALIAN, GERMAN, AND FLEMISH SCHOOLS

by William Young Ottley

Published for the Proprietor, Printed by J. M'Creery: London, 1828; large folio (365 x 264 mm), full contemporary morocco, five raised bands, decorated headbands; [iv], xxxvi, xxv pages. **\$4,950**

Illustrative of the history of engraving...with introductory remarks and a catalogue of the plates by William Young Ottley, F.A.S., member of the Society of Arts and Sciences at Utrecht.



This incredibly scarce large paper copy has an engraved additional title, 129 engraved plates on India paper all laid down, included with an extra set of 13 of the nielli prints printed in silver; all with tissue guards. Covers lightly rubbed. Corners lightly bumped. Interior in near-fine condition (occasional pale foxing mainly at margins to plates, additional title foxed and with offsetting to opposite blank). Bookseller's ticket of T&W Boone, 29 New Bond Street.

Bigmore & Wyman writes that this "work may fairly be stated to be unpublished, as very few copies were ever distributed, and these chiefly as presents to the friends of Mr. Ottley..." The increasing vogue of engraved illustrations after 1790 was accompanied by a revival of interest in early prints. Volumes of impressions from the surviving plates of sixteenth- and seventeenth-century etchers and engravers were published, and histories of the print began to appear illustrated with facsimiles of works of the early masters. Perhaps the most accomplished of the latter is this book, one of several by Ottley, which was offered in two forms: with 100 plates at twelve guineas and with 129 plates and the nielli (or "Niellos," as Ottley calls them) finished in silver at fifteen guineas. Good as the reproductions of the nielli are, however, perhaps the most convincing plate is "Solomon's Idolatry" by the Master "M.Z.," which has sometimes been accepted as authentic when separated from the volume. Bigmore & Wyman II, p. 98.



Full dark green morocco binding with seven fillet borders ruled in gilt on the front and rear panels. Gilt ornamentation along the leather turn ins on both the front and rear boards. Compartments on the spine framed in gilt, with the title in gilt in the second compartment and the author's last name in the forth compartment. All edges gilt. Also accompanied the Potter & Potter Auctions catalogue from March 13, 2021, which is where this book was featured (lot 410). [Book # 135581]



*One of ten (10) copies of this 'trial run' of Vadim Lazursky's typeface for this Officina Bodoni Imprint*

## IL CAVALIERE DI BRONZO. RACCONTO PIETROBURGHESE. 1833

THE FIRST AND SECOND EDITIONS

by Aleksandr Pushkin

Officina Bodoni: Verona, Italy, 1967-1968; 2 volumes, small 4to., quarter vellum, decorated paper covered boards, title and author in gilt on spine, top edge gilt, slipcase; (iv), 66, (7); (iv), 53, (8) pages. \$4,950

Limited to ten (1967 edition) and 165 (1968 edition) copies respectively. Both volumes are in fine condition; an incredibly scarce Bodoni imprint.

After Giovanni Mardersteig's collaboration with Vadim Lazursky, they state: "The original Russian poem after the "Belles Lettres" edition, Moscow-Leningrad, 1964, with an Italian verse translation by Nerina Martini Bernardi; and with a heliogravure title-page vignette of Peter the Great's equestrian statue." *The Officina Bodoni 1923-1977*. p. 137.

The printer, Giovanni Mardersteig, states "...in 1964 I made the acquaintance of... Vadim Lazursky. We met several times and soon were deep in discussion about the origins and history of our respective printing-types... Our early occasional contact grew into a regular exchange of ideas. During our long correspondence, and stimulated by what I had seen of his work, I suggested that our type designs - his cyrillic letters and my existing Dante type - should be made to harmonize so that we could use them on facing pages for a bilingual edition of the same text.

I Had Pushkin's magnificent poem *The Bronze Horseman* in mind... [Lazursky] was delighted with the idea and sent me the Russian text and his cyrillic alphabet... The first casting of the Russian type, though good in itself, resulted in too heavy an overall impression when seen on a whole page, so much so that it almost looked like a semi-bold. As a record of this first attempt, a few copies of Pushkin's poem were printed, not however with the Russian text facing the Italian, but with the one following the other... With Vadim's consent the cyrillic drawings were slightly retouched and then cut afresh."

[Mardersteig, 151].

with the accompanying volume

One of 165 numbered copies printed in January of 1968. "An account of the first version of Vadim Lazursky's cyrillic type, cut for the Officina Bodoni, was given under No. 151. The second version produced the desired result and required no further corrections. Placed side by side, the texts in cyrillic type and Dante were happily balanced, and this despite the differences between the two alphabets, most cyrillic characters being derived from Majuscules, and only the letters a c e o x p y corresponding in shape with roman minuscules" [Mardersteig, 153].

Prospectus inserted into both volumes, with the announcement ephemera loosely inserted into the 1967 volume. Both volumes housed in the publisher's slipcase. Predictably, OCLC locates 10 copies worldwide of the 1968 edition with the revised typeface, however OCLC locates zero copies of the trial run 1967 imprint. Provenance: from the Gonnelli Casa D'Aste sale ASTA 29: Grafica E Libri, December 1-3, 2020, lot #923. [Book # 135403]

