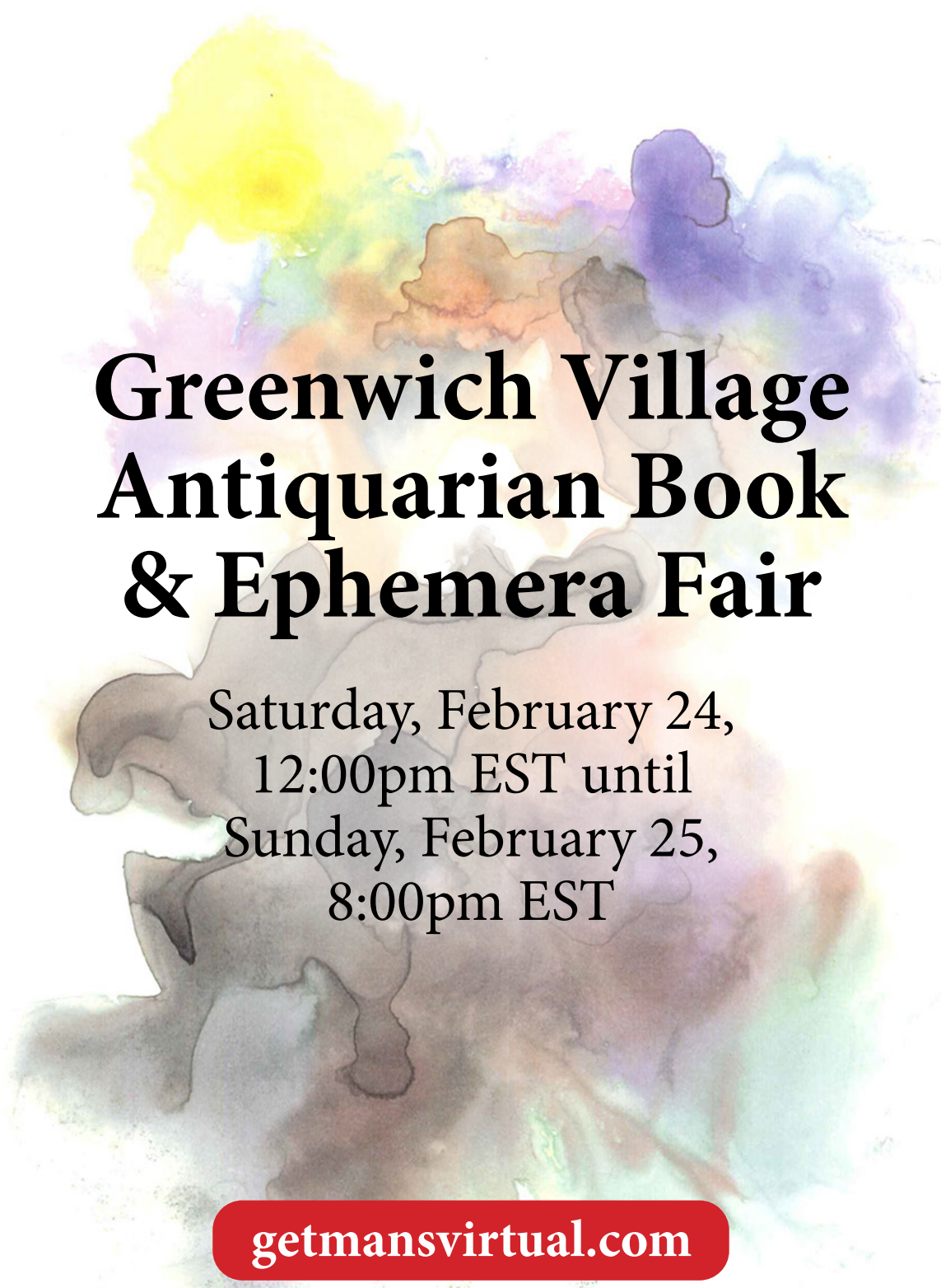


# Oak Knoll Books & Press

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## Greenwich Village Antiquarian Book & Ephemera Fair

Saturday, February 24,  
12:00pm EST until  
Sunday, February 25,  
8:00pm EST

[getmansvirtual.com](http://getmansvirtual.com)

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[orders@oakknoll.com](mailto:orders@oakknoll.com)

302-328-7232

[www.oakknoll.com](http://www.oakknoll.com)

(Background image from *Beneath the Trees* by Abraham Sutzkeve, published by Haybarn Press, 2003, [here](#).)

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

by Francesco Colonna

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

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

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

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

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

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



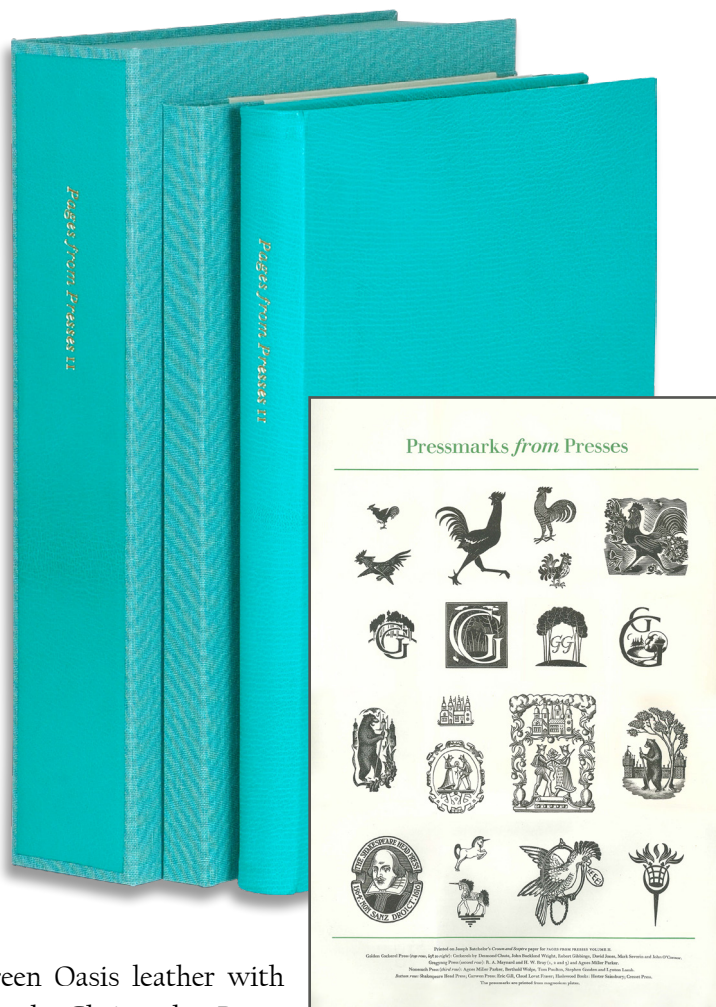
*Super Deluxe 'A' Edition**Whittington Press***PAGES FROM PRESSES VOLUME II**

GOLDEN COCKEREL, GREGYNOG, SHAKE-SPEARE HEAD, CURWEN, NONESUCH, HASLEWOOD BOOKS &amp; CRESSET

by David Butcher

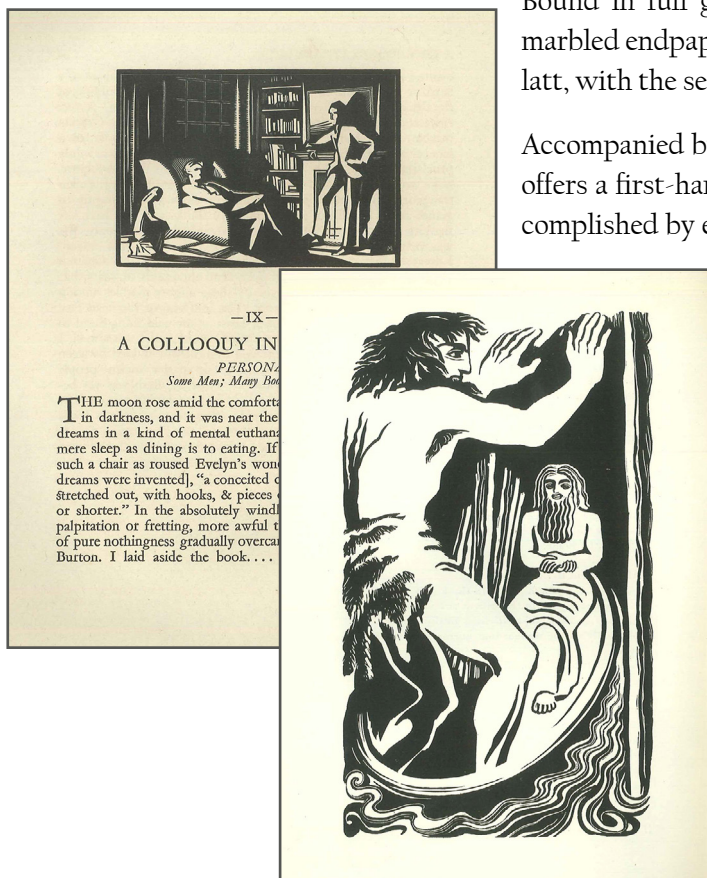
Lower Marston Farm, Risbury, Herefordshire: The Whittington Press, 2022; folio (15 x 11½ ins), Bound in full green Oasis leather with marbled endpapers by Christopher Rowlatt, with the separate portfolio of leaves, in a solander box; 153 pages. \$5,000

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



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

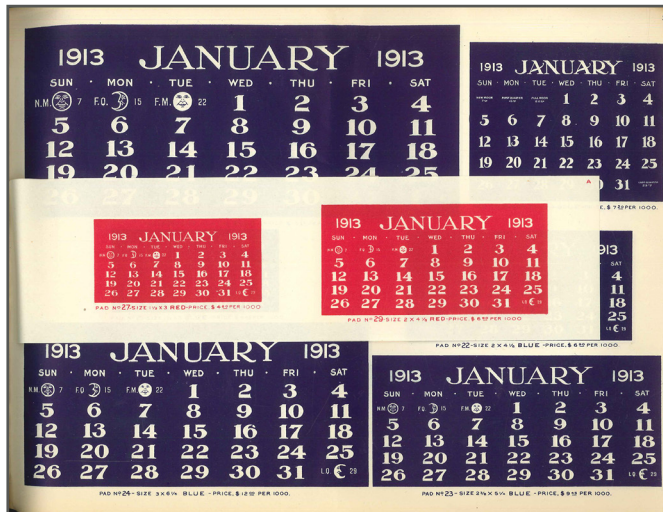
Accompanied by David's informative and authoritative commentary, each leaf offers a first-hand look into the printing quality and typographical genius accomplished by each printer. When paired with *Pages from Presses* (2006, Whittington Press), they cover perhaps the epitome of fifty years of the British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



*Goes Lithographing Company*

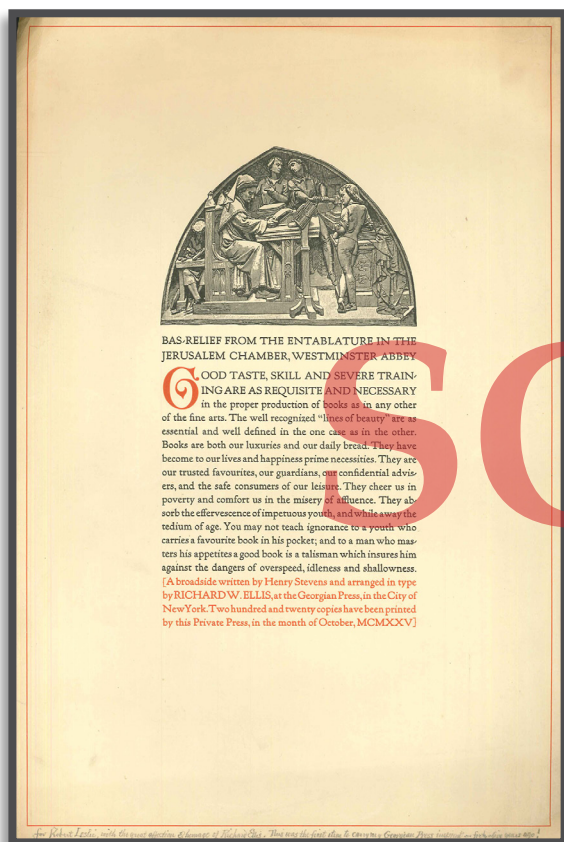
LITHOGRAPHED CALENDAR  
PADS MANUFACTURED BY GOES

(Chicago): Goes Lithographing Company, 1913; large oblong 4to., paper wrappers. \$150



A lithographed calendar for the year 1913 by this well-known bank note and stock certificate printing company to demonstrate their work. Minor wear. Filled with colorful examples of type specimens used for making calendars. The rear cover is a stock certificate. Very scarce. [Book # 139637]

.....



*Georgian Press*

BAS/RELIEF FROM THE ENTABLATURE  
IN THE JERUSALEM CHAMBER, WEST-  
MINSTER ABBEY

by Henry Stevens

New York: The Georgian Press, 1925; folio, single broadside, loosely inserted into a plain paper folder. \$125

Limited to 220 copies. This broadside is inscribed by Richard Ellis to Robert Leslie along the bottom edge (no date, but ca 1970). Light creases and soiling to edges. The first item to feature Richard Ellis' Georgian Press imprint. Initial and last four lines printed in red. [Book # 139619]

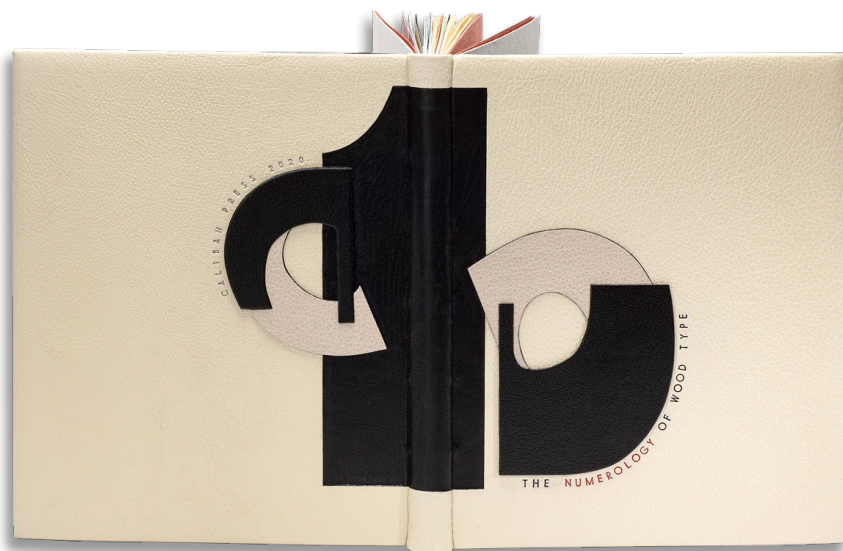
*In a full leather Artist Binding by Coleen Curry***Caliban Press****NUMEROLOGY**CALYBAN'S WOOD TYPE WHIMSY,  
VOLUME 1

by Mark McMurry

Ogdensburg, NY: Caliban Press, 2020; 28 cm, full leather, clamshell box; 44 leaves.  
\$4,750

Limited to 100 numbered and signed copies, of which this copy has been bound in a full-leather binding by Coleen Curry. Description from the binder: "Laced on boards binding in beige water buffalo leather with inlays in black goat-skin, cream and beige water buffalo. Edge-to-edge black goatskin doublures with inlays beige water buffalo. Original red spiral binding removed, individual pages tipped onto black paper stubs and sewn. Hand-tooled title on Recto painted with black and rust acrylic, with publisher and date on Verso. Black and beige silk embroidered end bands. Binding housed in custom clamshell box with a drawer holding publishers ephemera and the red spiral binding piece. Design inspiration from the numbers 8, 5 and 1."

Printed with black, silver and red inks from Southern Ink Company on found, left over, and scrap papers that have accumulated at Caliban Press over time. Japan, China, Nepal, India, Spain, France, Germany, England, Canada, Mexico, are all represented - including Papeterie St-Armand, Montreal. The numerals are taken from fonts of wood types at Caliban Press. Decorated with the inevitable volvelle and much else. From the prospectus: "Initially conceived as a way to document a growing collection of wood type which eventually filled some 53 cases with some 75 fonts. Then realizing that there was too much type (not a bad thing), for a single volume showing alphabets, figures, punctuation marks, as well as whole words, I decided to devote the first volume to figures which is what printers generally call numerals or numbers. Volume 2 is planned to be complete alphabets, with volume 3 for words, phrases, and declarations." [Book # 135335]



*In a full leather Artist Binding by Coleen Curry***Arion Press****POE'S PHANTASIA [with]  
THE RAVEN**

With artwork by Natalie Frank.

by Edgar Allan Poe

San Francisco, CA: Arion Press, 2022; 2 volumes, 4to., full leather bindings, clamshell box; 176; 32 pages. \$5,500

One of 300 numbered copies, signed by the artist. Prospectus loosely inserted. This copy has been expertly bound by Coleen Curry in a full-leather artist binding. Both volumes bound in hand-dyed calf leather with boards laced on. Pages sewn montage sur onglets. Edge-to-edge slate veneer doublures with leather hinges. Both volumes are hand dyed with multiple applications of images, dyes, foils, and textures using various techniques. *Poe's Phantasia* is silver blue: *The Raven* is dark blues, black, orange, greens. Texture added to *The Raven* using acrylic sheet laser engraved with high resolution photograph of wasp's nest. Blind title on the recto. Italian silk embroidered end bands on *Poe's Phantasia*. Leather endbands on *The Raven*. Natural edges. Hand painted kozo fly leaves. Both enclosed in a custom enclosure.

Images for both volumes printed by offset lithography onto 90 gsm mouldmade Magnani Ingres with handset and composition metal types subsequently overprinted by letterpress.

From the printer's website: "The great master of the macabre, Edgar Allan Poe, earned his living writing stories for American magazines between 1830 and his death at the age of 40 in 1849. In his short lifetime he became the pre-eminent chronicler of the unquiet mind. Fourteen of these unnerving tales and four poems are collected in Arion's presentation. The set is composed of *Poe's Phantasia* and the companion volume *The Raven*. The former contains

three sections: "Fancies," "Fantasies," and "Fever Dreams," each of which is introduced by a celebrated poem. *The Raven* companion volume features seven brilliant gouache-and-chalk pastel drawings by Natalie Frank which bring into focus Lenore, the flesh-and-blood woman whose loss inspired one of the most famous refrains in English literature: *Nevermore*."

From the prospectus: "The two-volume edition features Natalie Franks inimitable drawings throughout: the main volume with a full-page frontispiece portrait of Poe and 16 images rendered in black-and-white gouache, reminiscent of Victorian-era vignettes; the second, *The Raven*, a bravura treatment of one of the most translated poems in history with 7 full-page drawings specially printed in five colors." [Book # 139556]



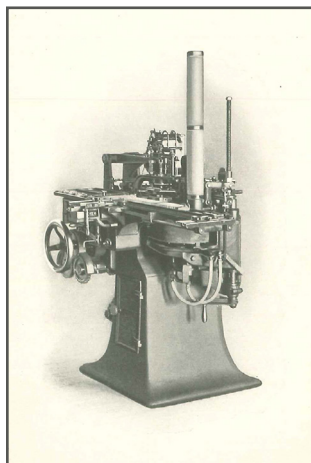
**SOLD**



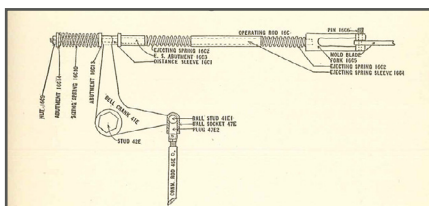
## Printing Equipment

### THE MONOTYPE CASTING MACHINE

Philadelphia: Lanston Monotype Machine Company, 1904; 8vo., cloth; 134 pages.  
\$125

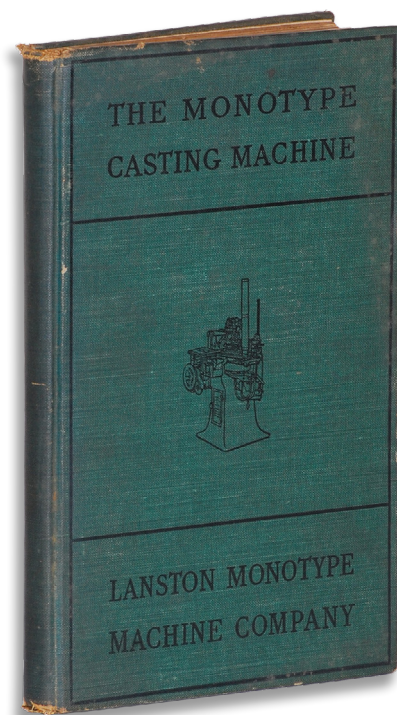


First edition of this very scarce book. Bookplate of Richard Huss on front free endpaper. Light shelfwear and soiling to covers, else near fine. 'Normal Wedge Locking Pin' tip-in on page 131. Fold-out Matrix chart included. Training manual for attendants and learners of this Lanston type-setting machine. Some notes in ink added by the



former owner of this manual with important information needed to use the machine.

[Book # 139598]



## Signed by Bruce Rogers

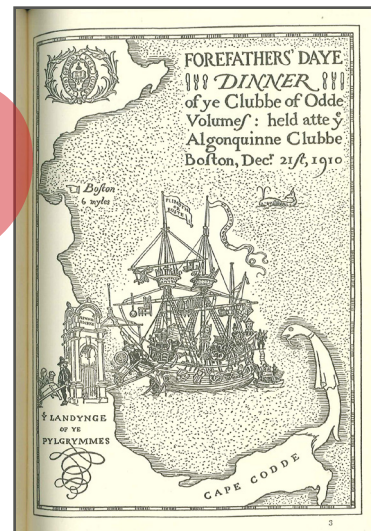
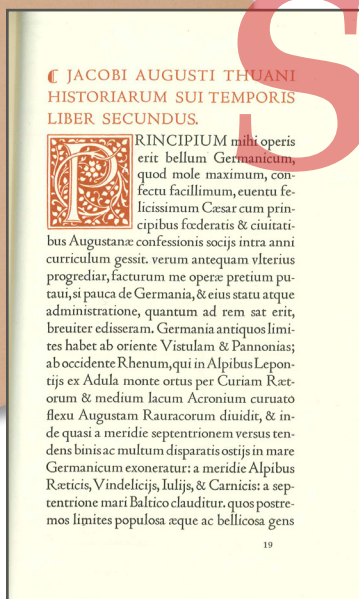
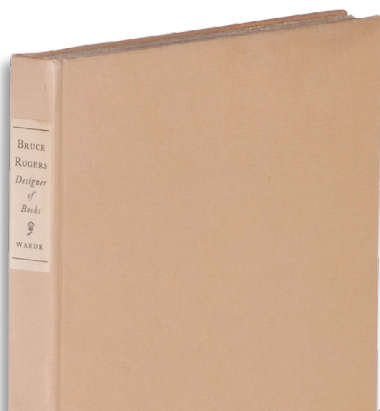
### BRUCE ROGERS, DESIGNER OF BOOKS

With a List of the Books Printed Under Mr. Roger's Supervision.  
by Frederic Warde

Cambridge: Harvard University Press, 1925; 8vo., cloth, paper spine label; 75 pages of text followed by 20 plates. \$100

First edition, one of 210 copies bound in a different cloth from the trade edition and containing extra illustrations. This copy has been signed by Bruce Rogers on the title page. A near fine copy. This essay and bibliography originally appeared in the *Fleurbaey* although this book contains some alterations. Rogers has signed his name on the title page making it part of the title of the book.

The typography is by the notable American book designer Bruce Rogers (1870-1957), who "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession of book designing in the United States" (ANB). [Book # 139513]



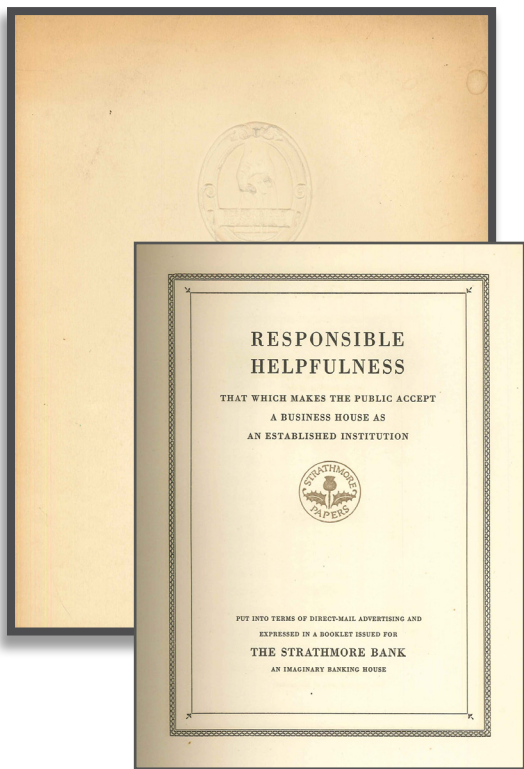
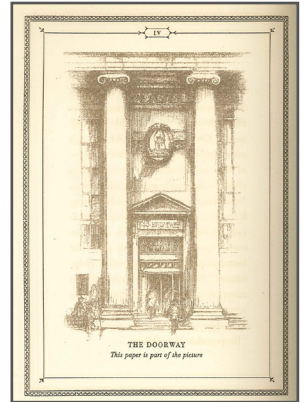
**Bruce Rogers**

## RESPONSIBLE HELPFULNESS

Mittineague, MA: Strathmore Bank (Paper Company), n.d. (ca 1923); 4to., paper wrappers; XVI pages. \$100

Part of the Strathmore Town Series. Minor cover soiling, with a small dampstain on the front cover. Else a fine copy of this scarce Rogers work.

The typography is by the notable American book designer Bruce Rogers (1870-1957), who "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession of book designing in the United States" (ANB). [Book # 139511]



**Bruce Rogers**

## POEMS BY THOMAS GRAY

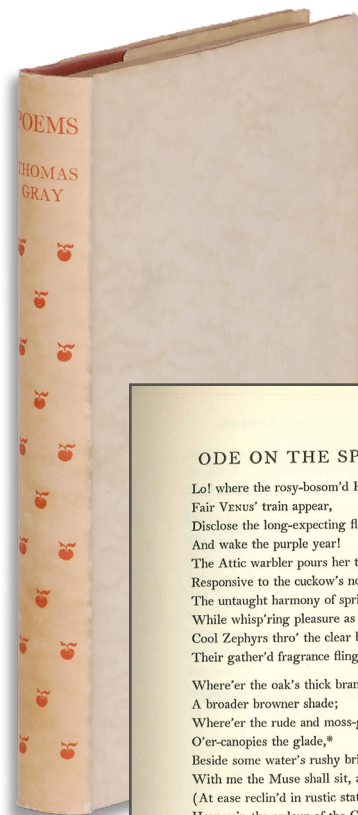
by Thomas Gray

London: Humphrey Milford, 1939; large 8vo., Terra-cotta cloth with gilt titles and repeated gilt ornament on the spine, top edge gilt; (x), 87, (3) pages. \$125

First edition. Minor toning to the price-clipped dust jacket, else a fine copy. From "The Hesperides Series" designed by Bruce Rogers.

The typography is by the notable American book designer Bruce Rogers (1870-1957), who "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession

of book designing in the United States" (ANB). [Book # 139503]

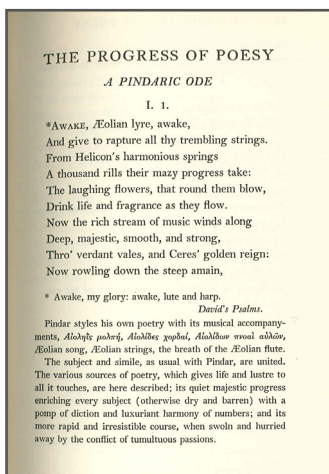


### ODE ON THE SPRING

Lo! where the rosy-bosom'd Hours,  
Fair VENUS' train appear,  
Disclose the long-expecting flowers,  
And wake the purple year!  
The Attic warbler pours her throat,  
Responsive to the cuckow's note,  
The untaught harmony of spring:  
While whisp'ring pleasure as they fly,  
Cool Zephyrs thro' the clear blue sky  
Their gather'd fragrance fling.

Where'er the oak's thick branches stretch  
A broader browner shade;  
Where'er the rude and moss-grown beech  
O'er-canopies the glade,\*  
Beside some water's rushy brink  
With me the Muse shall sit, and think  
(At ease reclin'd in rustic state)  
How vain the ardour of the Crowd,  
How low, how little are the Proud,  
How indigent the Great!

\* a bank  
O'er-canopied with luscious woodbine.  
*Shakesp. Midw. Night's Dream.*



*One of only Two Copies Bound by the Author*

**Warwick Press**

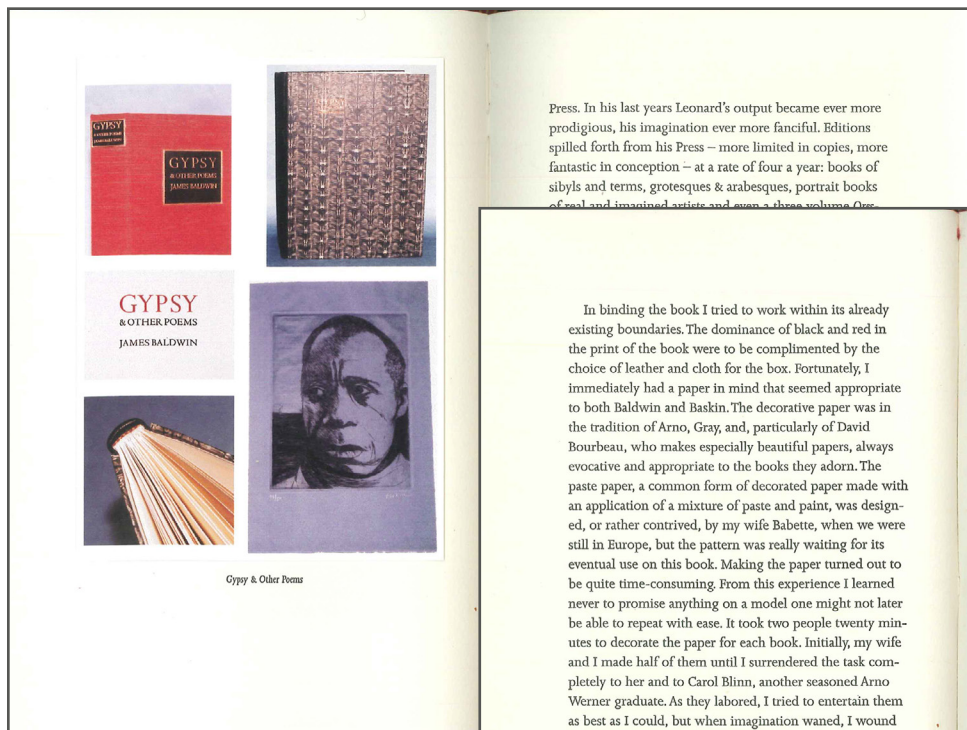
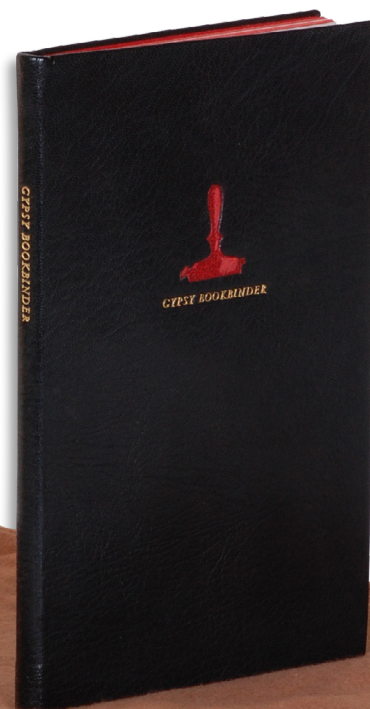
## GYPSY BOOKBINDER

by Daniel Gehnrich

Easthampton, MA: Warwick Press, 2005; 8vo., full limp black goat skin, red binder's stamp on front board, title stamped in gilt on front board and spine; not paginated. \$800

Limited to an edition of 80 copies, of which this is one of only two *hors commerce* copies bound thus by Daniel Gehnrich. A fine copy.

Letterpress printed by Carol Blinn. This is the text of a speech given by Daniel Gehnrich, bookbinder and conservator, on the occasion of the three millionth book at the University of Massachusetts Amherst. It was James Baldwin's *Gypsy & Other Poems*, published in 1989 by Leonard Baskin's Gehenna Press. Gehnrich did the hand binding of the Baldwin book. The speech printed here tells of Gehnrich's and Baskin's friendship. Each book as a tipped-in original paste paper sample made by Daniel, a digitally reproduced photo of Daniel and Arno Werner and a photo of the Baldwin book. [Book # 139487]



Gypsy paste paper

*Brooding Heron Press*

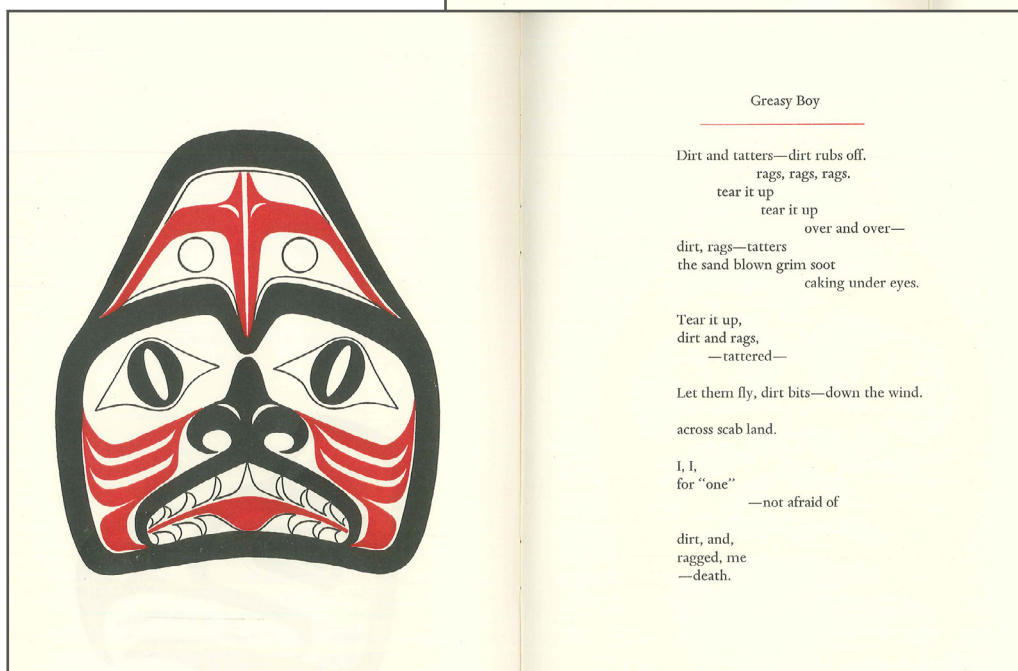
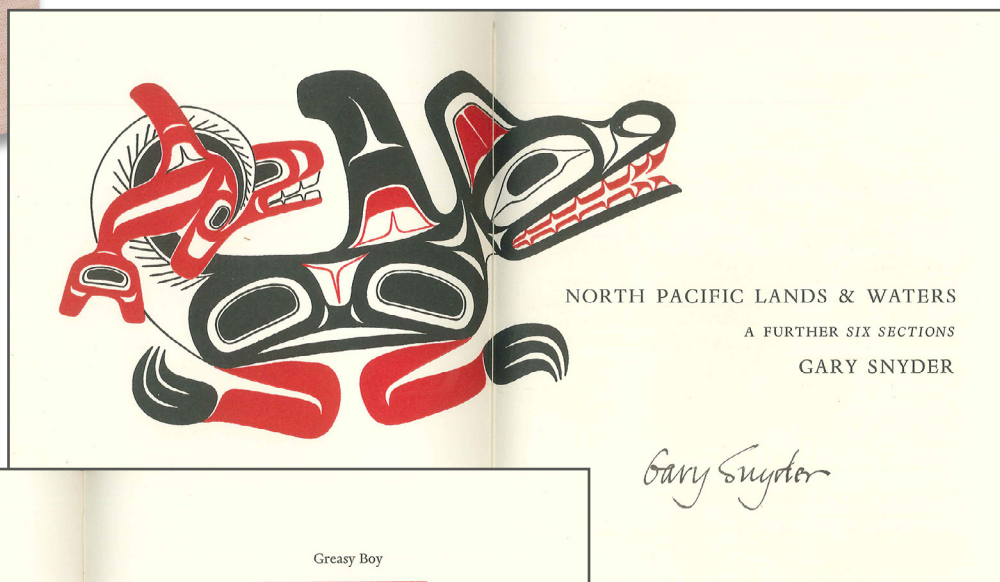
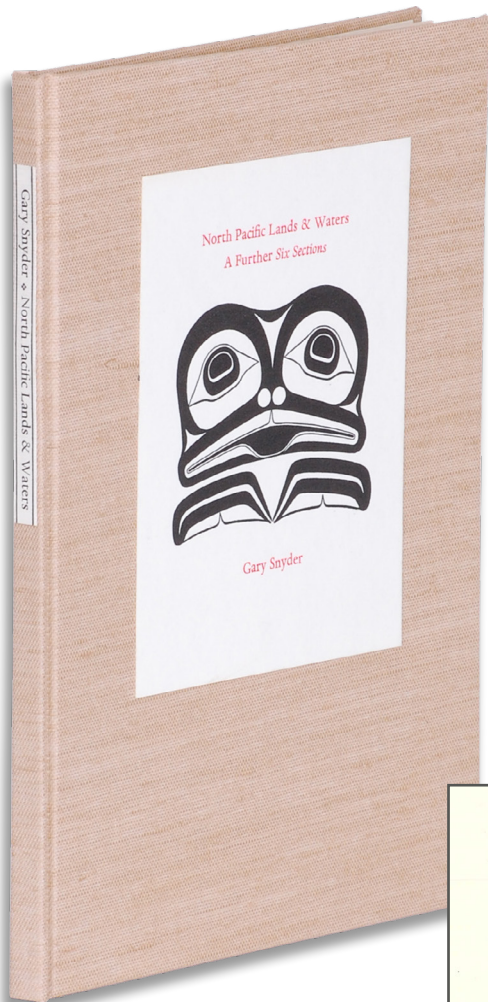
**NORTH PACIFIC LANDS & WATERS**

by Gary Snyder

Waldron Island, WA: Brooding Heron Press, 1993; small 4to., cloth-covered boards, paper cover label; unpaginated. \$350

Limited to 300 numbered or lettered copies. A fine copy. Illustrations by Bill Holm printed in red and black. Printed letterpress. An installment of what became his epic *Mountains and Rivers Without End*.

A labor of love all around, as noted in the colophon statement: "The work of this book mingled with the work of several seasons: the tending of flowers, fruit trees, vegetable garden, a new flock of chickens, everything cycling to the music of resident ravens and crows, all under the keen eyes of eagles, their clear, circling gaze." One of the most beautiful books to come out of the Puget Sound fine press culture. [Book # 139484]

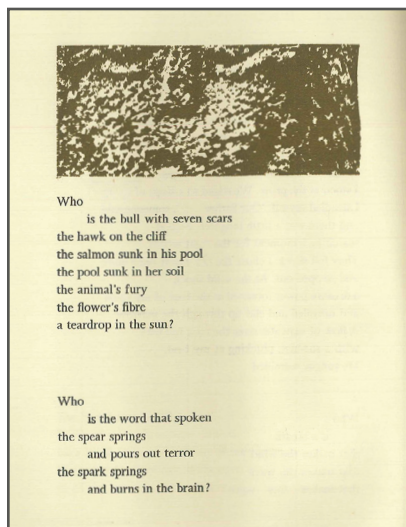


**Dolmen Press**

# FINISTERE

by Thomas Kinsella

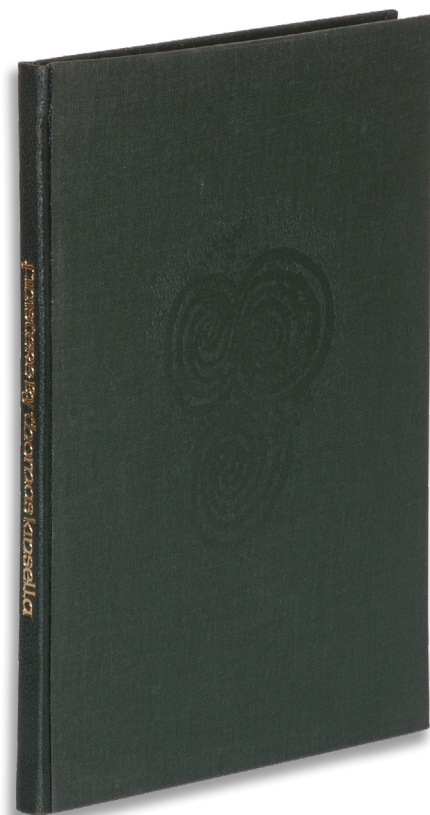
Dublin, Ireland: Dolmen Press, 1972; 4to., cloth, gilt on spine; 59, (1) pages.  
\$200



One of 250 numbered copies signed by the author. Fine condition.

This book is the sixteenth book published in the Dolmen Editions series. The designs, by Hugh Kearns and Liam Miller, derive from carvings at Newgrange and Knowth, Co. Meath, and Cardonagh, Co. Donegal. The book, designed by Liam Miller, is set in Pilgrim type and printed on Van Gelder 'Ox-head' paper.

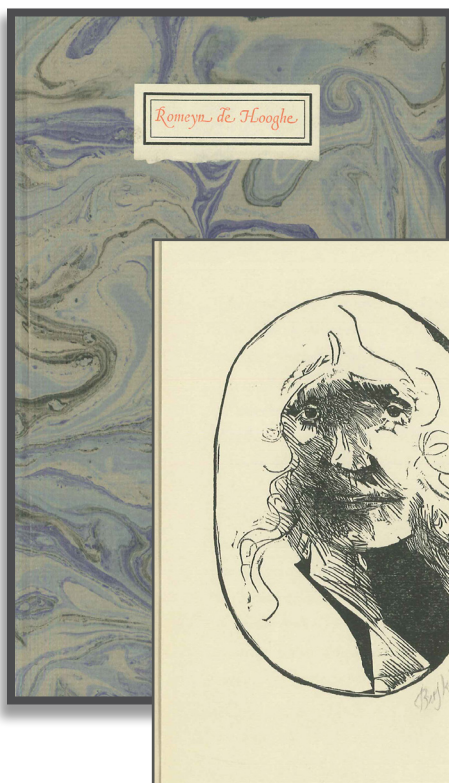
[Book # 139483]



**Gehenna Press**

# ROMEYN DE HOOGE TO THE BURGERMASTERS OF HAARLEM

by Romeyn de Hooghe



Northampton, MA: Gehenna Press, 1971; 8vo., marbled paper-covered boards, paper cover label; (11) pages. \$400

Limited to 200 numbered copies signed by the artist. With an additional signed copy of the engraving laid in. A fine copy.

The letter now first printed in English is taken from A. van der Wiligen Pz., Geschiedkundige Aanteekeningen over Haarlemsche Schilders, Haarlem, 1866. The paper is Amafi. Harold McGrath is the pressman. The type is Cancelleresca Bastarda, designed by Jan van Krimpen & appropriately cast in Haarlem. The great R was made by John E Benson of Newport. The portrait of Romeyn de Hooghe was engraved by Leonard Baskin & printed from the block. [Book # 139476]

*To the noble and very estimable Lords, Messieurs the Burgermasters of the City of Haarlem. Romeyn de Hooghe, burger of this city, makes known with the greatest respect that he, the suppliant, believing that the trouble he has taken to teach drawing, from models and other things to some children of private persons and of public charge is crowned with success, and finding a sincere desire in many others to learn in the same manner, has thought of extending this teaching; all the more because he sees the enthusiasm of some masters who have willingly contributed to the realization of his ideas. He hopes that his efforts will be as fruitful as those of similar institutions in other cities.*

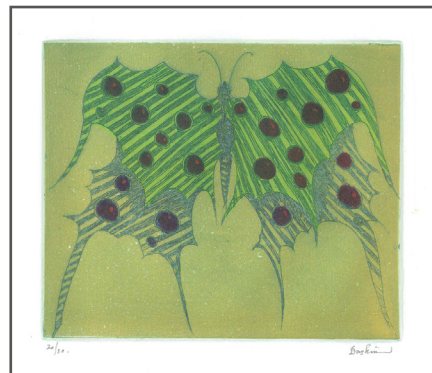
**Gehenna Press**

# LEPIDOPTERA FANTASTICA

Etchings by Leonard Baskin

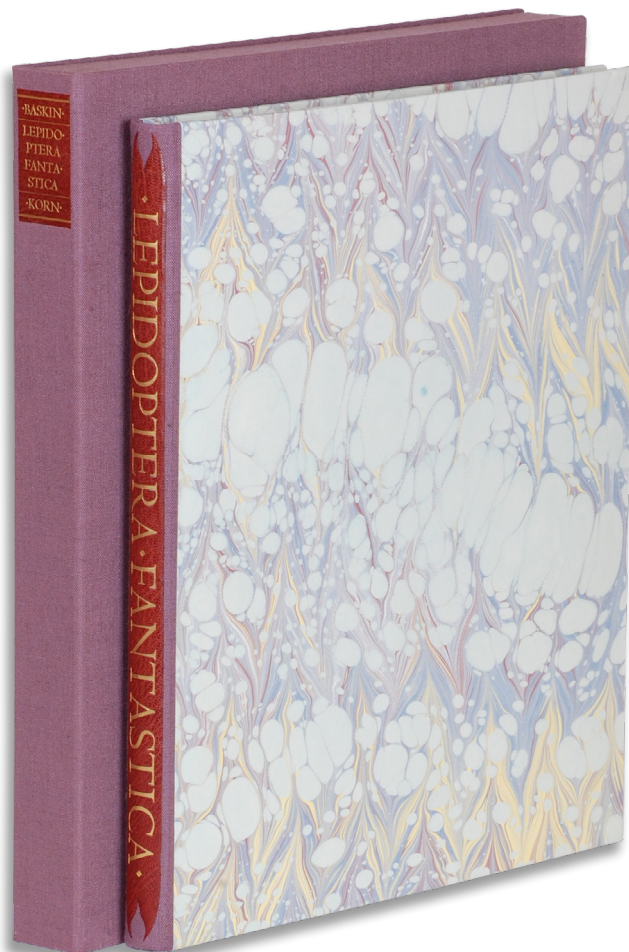
by Eric Korn

(Rockport, ME): The Gehenna Press, 1994; small square folio, leather spine over marbled paper-covered boards, cloth clamshell box with leather spine label; unpaginated. \$4,000



Limited to 40 copies, of which this is one of 30 numbered copies signed by the artist and author. Fine in fine clamshell box. Printed at The Gehenna Press. The text, set in Centaur & Arrighi types, was printed by Arthur Larson of Hadley, Mass. The

twelve Leonard Baskin copperplates were printed in color by Michael Kuch, on European & Japanese hand-made papers. Bound by Gray Parrot in cloth-backed marbled boards, gilt-lettered decorative morocco spine label (long vertical-reading label), deckle edges. All housed in publisher's clamshell box. A magnificently illustrated work with surreal color etchings of butterflies and other insects. The author dedicates the book "For Lukie for her love of tarantulas, boa constrictors & the darker side of nature." [Book # 139461]



## SINICA CYNICA

The Chinese Leaf-eater. The Blackspot Fritillary.

This charming insect was once exceptionally common around Guangzhou Woods, where it could be seen dancing at morning and evening over the agricultural land, returning in the heat of the day to the dappled forest shade, where it was scarcely visible. Over the last few decades, as the demands of collectivized agriculture and the loss of woodland to suburbanization, spending fields of cabbage perfectly camouflaged by the loss of rich topsoil caused a decline again in 1968-70 farmers were persecuted and spread the disease. In 1975 it has been varieties in the human propensity for selection can be

## ·LEPIDOPTERA·FANTASTICA·



TEXT BY ERIC KORN  
ETCHINGS BY LEONARD BASKIN



*Gehenna Press*  
**HIPPOLYTOS**  
 by Euripides

Northampton: The Gehenna Press, 1969; folio, marbled boards and leather spine in marbled clamshell case; 10 prints with tissue overlays in marbled inner case, the book itself is unpaginated. \$800

Limited to 200 numbered copies signed by Baskin, of which only 100 were available for sale. Bump to the foot of the spine of the clamshell box, else a fine copy. Prospectus loosely inserted.

*The Hippolytos of Euripides.*

Euripides is the unsurpassed master analyst of the warring tensions in man's mind and heart. Beyond Aeschylus and Sophocles he remains for us in his passionate lines the psychologist of tragedy. In triadic interplay, Euripides created the conceptual matrices from which have flowed our formulations of lust, chastity and guilt. Can there be a theory of guilt without Phaedra, a theory of virginity without Hippolytos? In these two, Phaedra with her consumptive desire, Hippolytos with his ravaging purity, Euripides in the dawn of western literature wrought archetypal figures of endless life.

The Gehenna Press has embodied the monumentality of this tragedy in a splendid and austere new translation, of supreme sensitivity and strength,

by Robert Bagg the poet and classicist. Mr. Bagg taught at the University of Massachusetts in Amherst. Ten etchings by Leonard Baskin confront the characters and their torments. Aphrodite is here and Theseus, Diana and Phaedra wrapped into cloaks of shame. All probe to the marrow of the play's meanings.

Printed in the beautiful and classic Centaur type, the book is a folio. The paper is Amalfi hand made in Italy before the second world war and husbanded by the press for a book worthy of its use. The etchings are of course printed from the copper-plates. Harold McGrath was the pressman. [Book # 139437]

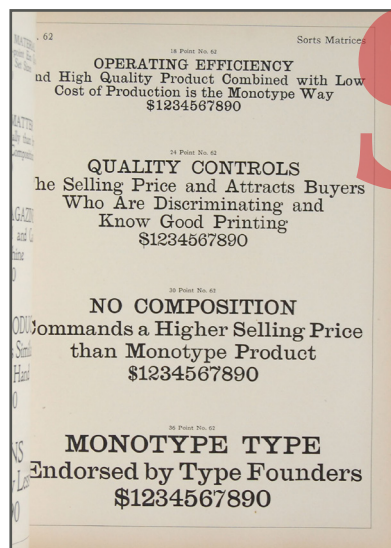


*Type Specimens*

**SPECIMEN BOOK**

THE MONOTYPE COMPOSING MACHINE &  
TYPE CASTER

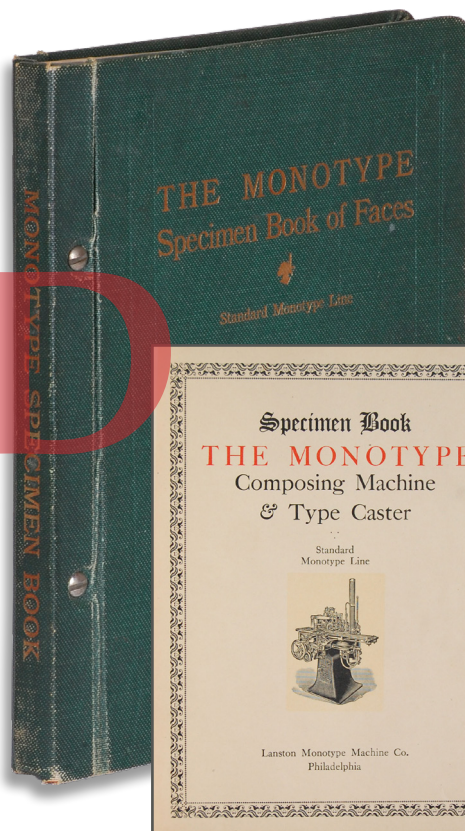
by Lanston



Philadelphia: Lanston Monotype Machine Co., n.d.; 4to., cloth binder with two metal pegs; not paginated but hundreds of pages. \$150

*Standard Monotype Line*

"A complete catalog of Matrices made for use with The Monotype Composing Machine Type & Rule Caster." Covers lightly rubbed, else a near fine copy. Printed in red and black. [Book # 139444]



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*Elizabeth Press*

**FORCE OF DESIRE**

With seven original etchings by Eugene G. Canadé  
by William Bronk

(New Rochelle, NY): The Elizabeth Press, (1978); square 8vo., quarter parchment over paper-covered boards, slipcase; 73, (3) pages. \$150

Limited to 54 copies, of which this is one of 50 numbered copies, signed by the designer, artist, and the author. A fine copy in fine slipcase. Designed by Martino Mardersteig and printed on Magnani rag paper from original etchings of Eugene G. Canadé by the Officina Bodoni and from Monotype Dante by the Stamperia Valdona.

[Book # 139436]

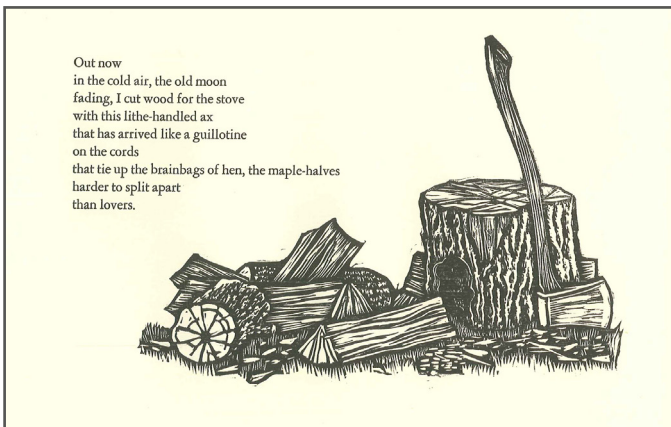


**William B. Ewert**

## THE AUCTION

by Galway Kinnell

Concord, VT: William B. Ewert, 1989; oblong 8vo., quarter cloth over paper-covered boards; unpaginated. \$100



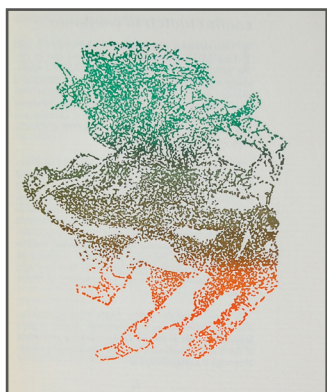
Limited to 80 copies, of which this is one of 50 numbered copies signed by author and artist and bound thus. A fine copy. The original woodcuts by Mary Azarian were printed directly from the blocks. The edition, designed by John Kristensen, was printed from Garamond type on Curtis Rag paper, bound at the Firefly Press, Somerville, MA. [Book # 139435]

**Dolmen Press**

## IRISH STRATEGIES

by Jorge Luis Borges

Dublin, Ireland: The Dolmen Press, 1975; 8vo., quarter leather over paper-covered boards, gilt on front cover and spine, slipcase with paper spine label; 87, (1) pages. \$140

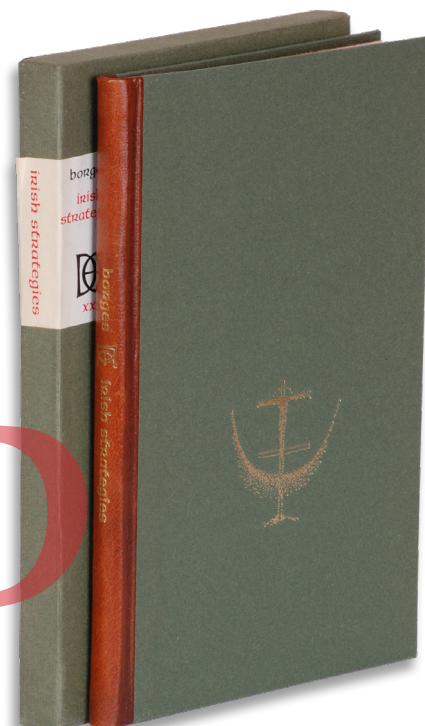


Limited to 350 numbered copies signed by the translators and illustrator. A fine copy in near fine slipcase.

From the colophon: "The book was edited and designed by Liam Miller. The idea which led to the creation of the book derived from conversations with Anthony Kerrigan, the first consistent and persistent translator of the work of Borges into English. Diarmaid Ó Súilleabháin was enmeshed in the plan to provide the Gaelic dimension, and Bernard Childs, in his New York studio, already an enthusiast for Anthony

Kerrigan's translations, let his graphic talents to the book. Acknowledgement is made to all of these, to An Chomhairle Ealaíon (The Arts Council of Ireland) for assistance in the production of the book, and to Borges, the true creator of the work. Recent events in Ireland have proved the great perception of Borges, writing in the Argentine thirty years ago.

The book is set in Eric Gill's Pilgrim typeface with Victor Hammer's Uncial as display and Perpetua titling as initials. The text was set by Jim Hughes and machined by Garrett Doyle at the Dolman Press, Dublin, under the supervision of Liam Browne." [Book # 139434]

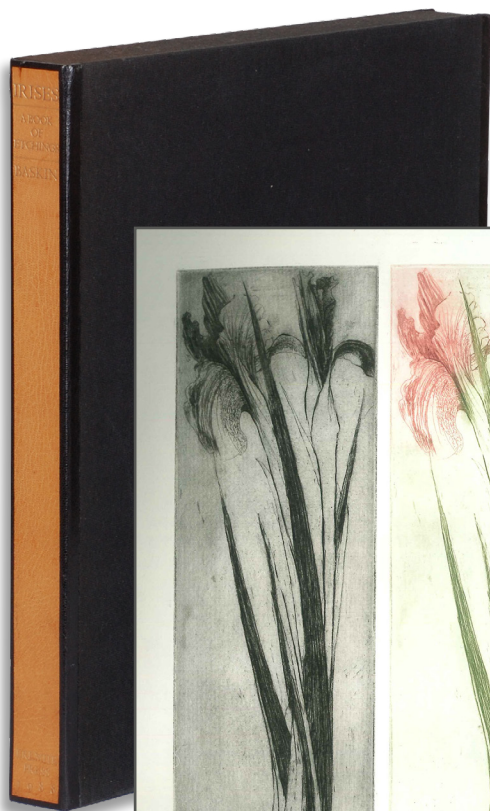


*Gehenna Press*

# A BOOK OF ETCHINGS

IRISES

by Leonard Baskin



N.P. (but Searsmont, ME): The Eremite Press, 1988; large square 4to., loose, as issued to original purchaser (and sole prior owner), clamshell box; unpaginated. \$9,000

Printed in an edition limited to 35 numbered and signed copies. (Gehenna 91). A fine copy in marginally edgeworn clamshell box. The typeface is Arrighi and it was printed on a variety of papers by Fabriano & Barcham Green. The clamshell box was bound by Gray Parrot. Composed of 17 etchings, each printed in color, then in black and white. Each impression or group of impressions is signed and numbered by Baskin.

Elements of rhythm, movement & cadence are induced, indeed, insisted upon, because the irises are fixed in sequence & ordered & inflexibly so, they are in bound rigor. For influence, one must look at & consider the vast number of sets of engravings by divers artists, such as the de Brys, Galles, Sadelars, Wierixes, Collaerts, De Passes, della Bella & Callot, which more often than not are bound-up.

From the prospectus: "In *A Book of Irises* Leonard Baskin departs from his typical range of interests and investigates with imaginative intensity the multifaced bounty of the Iris. He vests his vision of this extraordinary flower with a perceptive depth & graphically delineates each Iris with lyric power. The book comprises fifteen etchings, printed in color & repeated in black, with an additional etched title & colophon. Many of the colored plates are extensively assisted in hand-coloring by the artist." [Book # 139420]

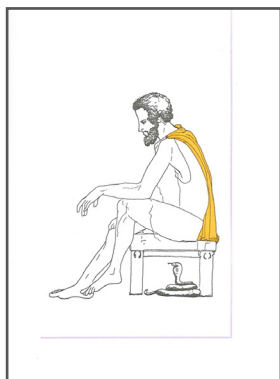


*Copper Canyon Press*

# **PRIEST & A DEAD PRIESTESS SPEAKS**

by Hilda Doolittle

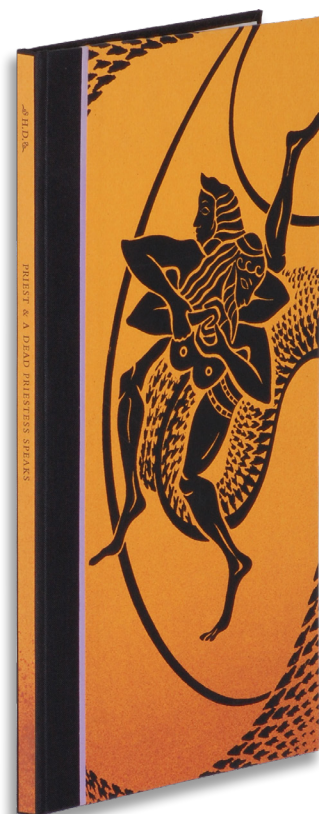
Port Townsend, WA: Copper Canyon Press, (1983); slim 4to., quarter cloth over decorated paper covered boards; xiv, (2), vii, (2) pages. \$140



First edition limited to 230 copies. A fine copy.

This first book issued with the new pressmark, adopted in Copper Canyon's tenth year, was printed in the summer by Tree Swenson with hand set twelve point Bembo and twenty-four point Castellar types on Frankfurt paper. The book was hand bound by Marsha Hollingsworth who also collaborated with Tree Swenson on the design of the book. All illustrations are adapted from Greek vase paintings, the two on the interior by the printer and the cover by Phyllis Hopeck, who also directed the silkscreening of the image onto Canson paper from the screen prepared by Drew Elicker.

Thanks go to Centrum, where Copper Canyon Press was residence, and to James Laughlin who provided the manuscript. [Book # 139431]



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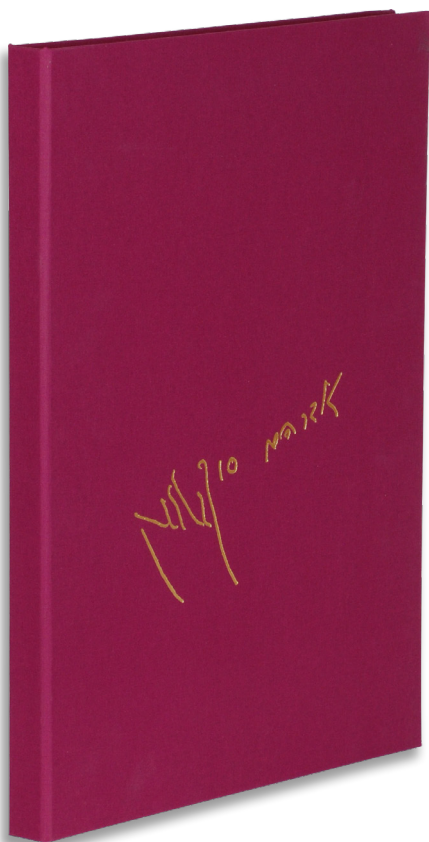
*Haybarn Press*

# **BENEATH THE TREES**

with translations from the Yiddish by Barnett Zumoff and drawings by Ed Colker.  
by Abraham Sutzkeve

Millwood, NY: Haybarn Press, 2003; folio, loose sheets, paper chemise, cloth clamshell box; 37, (2) pages. \$300

First edition limited to 90 numbered copies signed by Barnet Zumoff and Ed Colker. A fine copy in fine clamshell box. Typography, in Palatino, for the text in English was composed by Sprint Salvin. Text of poems in Yiddish was typeset by Gitl Schaechter-Viswanath. English text was printed letterpress by Bradley Hutchinson. Drawings were printed as lithography on Somerset by Omega. The full-color frontispiece was printed on Fabriano Uno. Clamshell box in Iris linen is by Portfoliobox. In celebration of Sutzkever's 90th birthday.



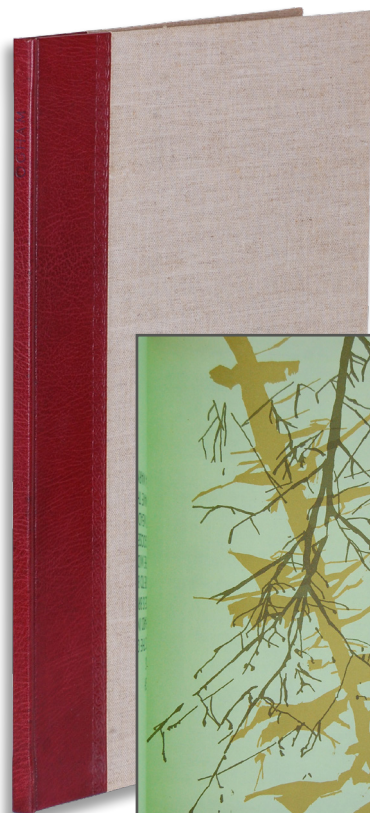
Abraham Sutzkever was a Jewish poet and partisan. [Book # 139419]

**Burnt Wood Press**

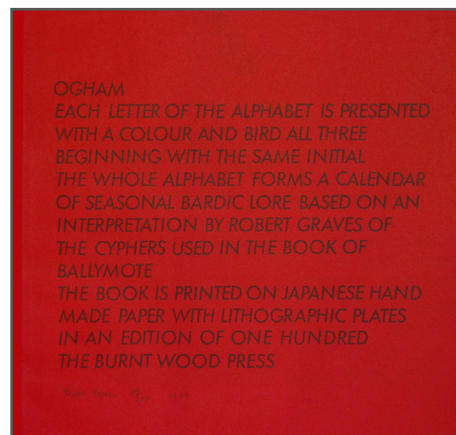
**OGHAM**

by Eileen Hogan

n.p.: Burnt Wood Press, 1979; folio, quarter leather over cloth-covered boards, leather stamped in blind on the cover and title stamped in black on the spine; 35 pages. \$400



First edition limited to 100 numbered copies signed by the author / artist. Loosely inserted is an explanatory sheet on the language of Ogham. A fine copy. Each letter of the alphabet is presented with a colour and bird. All three beginning with the same initial. The whole alphabet forms a calendar of seasonal Bardic Lore based on an interpretation by Robert Graves of the Cyphers used in the Book of Ballymote. The book is printed on Japanese handmade paper with lithographic plates. [Book # 139418]



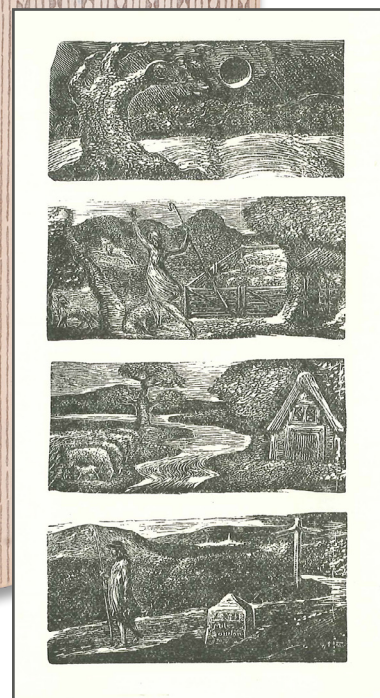
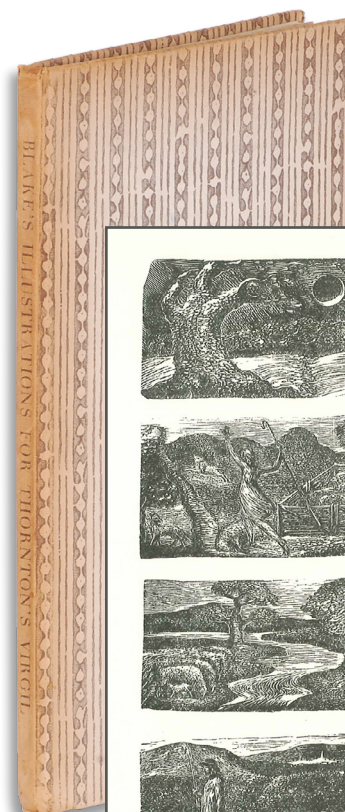
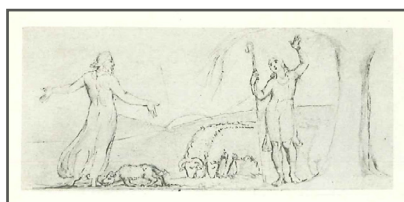
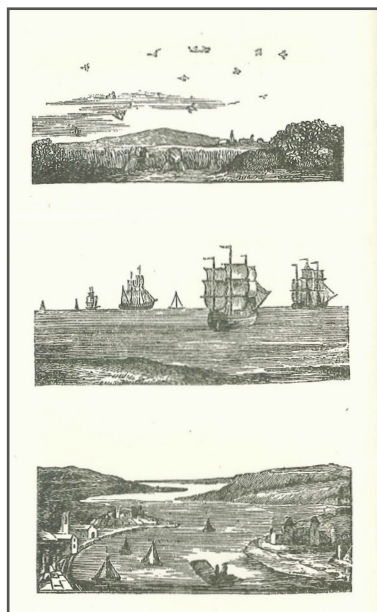
**Nonesuch Press**

**THE ILLUSTRATIONS OF WILLIAM BLAKE FOR THORNTON'S VIRGIL WITH THE FIRST ECLOGUE AND THE IMITATION**

by Ambrose Philips

London: Nonesuch Press, 1937; 8vo., patterned cloth-covered boards; 38 pages, followed by 14 unnumbered pages of prints. \$100

Limited to 1,000 numbered copies printed at the Curwen Press. Folder of 17 electrotype block prints in pocket on rear paste-down. Spine slightly age-darkened. Very minor soiling to boards, else a near fine copy. [Book # 139401]



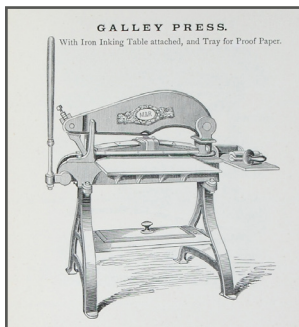
## Type Specimens

# SPECIMENS OF MODERN, OLD STYLE AND ORNAMENTAL TYPE CAST ON POINT BODIES

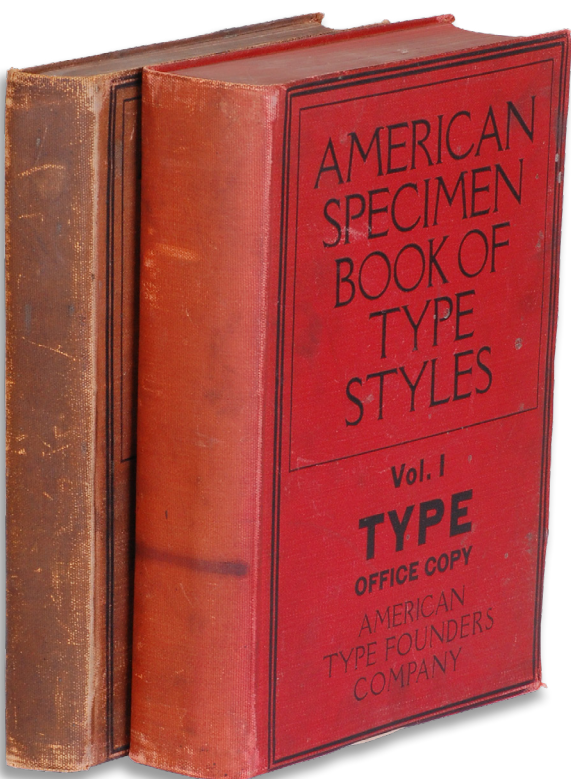
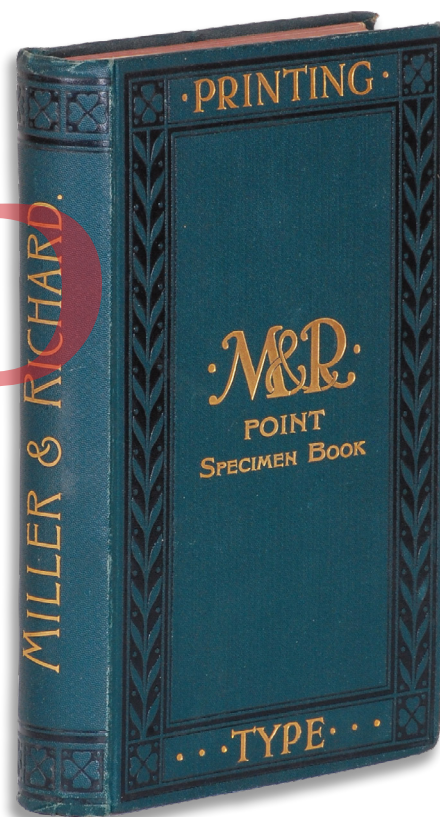
by Miller



Toronto, Winnipeg, Edinburgh and London: Miller & Richard, (1910); 8vo., original green cloth stamped in black and gilt, all edges stained red; (252) pages. \$225



St. Bride Cat. lists a catalogue of this title as c.1902 but this one has the first page of the Revised Price List of Type dated 1910. Pages loose in binding. The binding itself only shows the slightest hint of rubbing. A very good candidate for a rebinding. An extremely scarce type specimen. [Book # 139398]

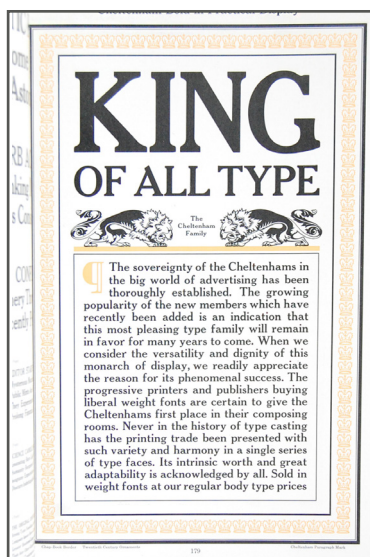


## Type Specimens

# AMERICAN SPECIMEN BOOK OF TYPE STYLES COMPLETE CATALOGUE OF PRINTING MACHINERY AND PRINTING SUPPLIES

by ATF

New York: American Type Founders Co., 1912; 2 volumes, thick 4to., original cloth; 868; 869-1301, (3) pages. \$200



Annenberg p.44. This is the largest specimen book ever issued by the ATF. Copyright page separated yet present. This particular set has been labeled "Office Copy" on the cover. Rubbing to bindings. Else a near fine set. [Book # 139391]

## Type Specimens

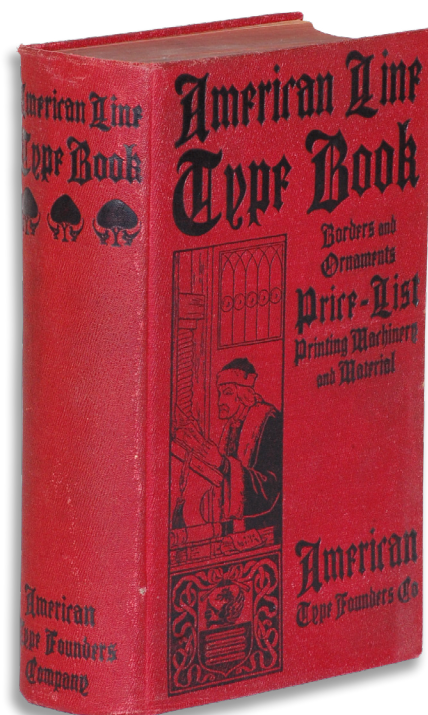
### AMERICAN LINE TYPE BOOK, BORDERS, ORNAMENTS, PRICE LIST PRINTING MATERIAL AND MACHINERY, 1906

by ATF



Jersey City: American Type Founders Co., 1906; thick tall 8vo., original red cloth printed in black with black decorations; xxiv, 1109 pages. \$250

Annenberg p.44. A near fine copy, and a very scarce type specimen, especially in this condition. An interesting example of the influence of the Art Nouveau movement on the layout of specimen books; indeed, a number of Will Bradley cuts are in this specimen. [Book # 139386]

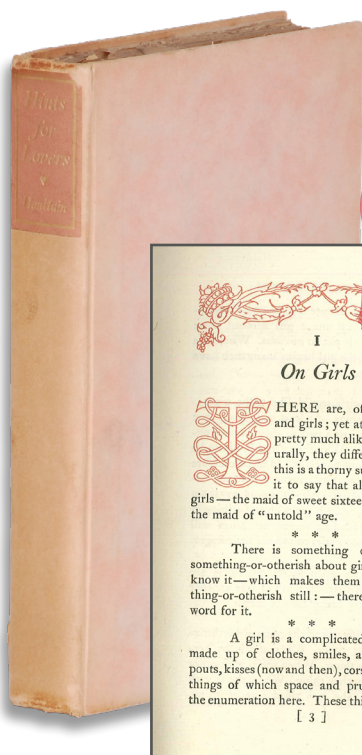


## Bruce Rogers

### HINTS FOR LOVERS

by Arnold Haultain

Boston and New York: Houghton Mifflin Company, (1909); small 8vo., pale pink paper-covered boards, with a mauve paper spine label letters in gilt; viii, 308, (2) pages. \$140



Limited to 540 numbered copies. Scarce original edition. Designed by Bruce Rogers (Warde 93; Grolier 188). Lacking the dust jacket. Spine slightly faded, very minor chipping to the corner of the paper spine label. Minor wear to spine ends. Else a fine copy.

Focuses on the psychological and social aspects of playing the game as much, or more so, than techniques and development of skills. Table of contents. Initial to poem and marginal notations (printed by the publisher alongside the text), in red. Theodore Arnold Haultain (1857-1941) was born in India, the son of a British colonial officer. He earned his degree at the University of Toronto in Canada. He published 36 books and a number of articles on a diversity of subjects during his lifetime. Printed decoration of the flag, in red, over the 18th hole on the final page of the text. Edges of boards tanned; edges of spine rubbed.

The typography is by the notable American book designer Bruce Rogers (1870-1957), who "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession of book designing in the United States" (ANB).

[Book # 139302]

## Deluxe Edition - Nomad Letterpress

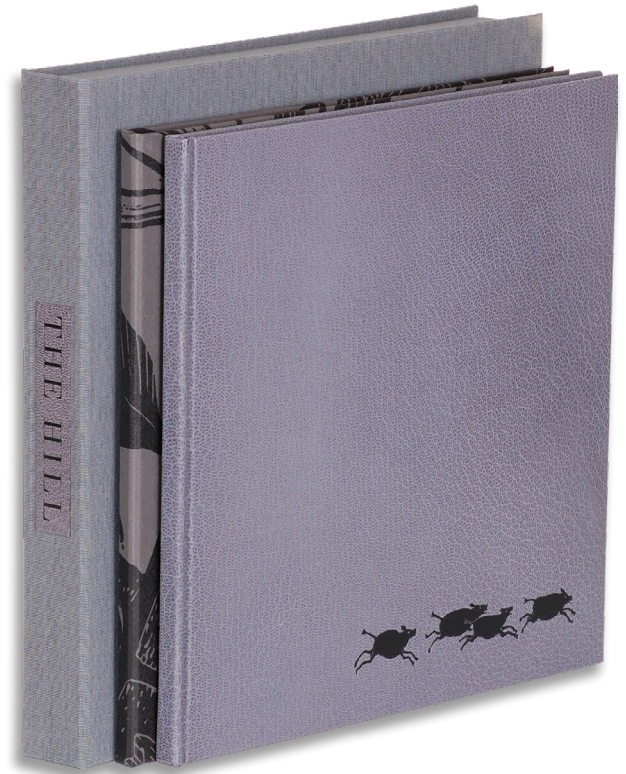
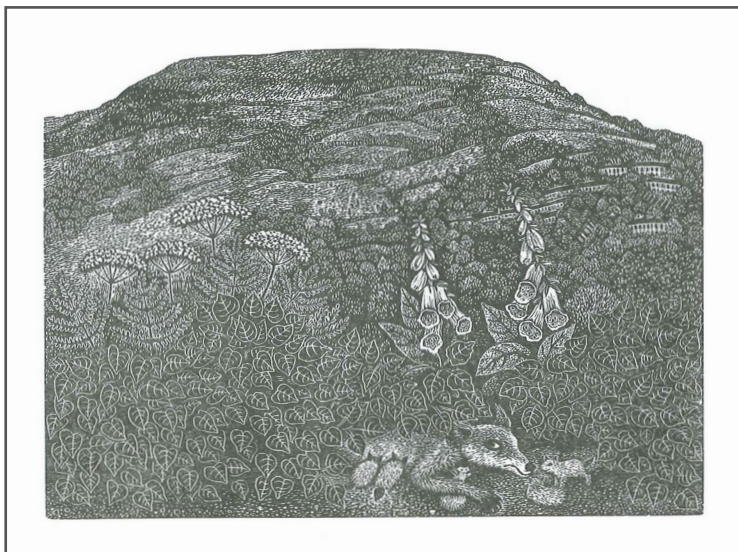
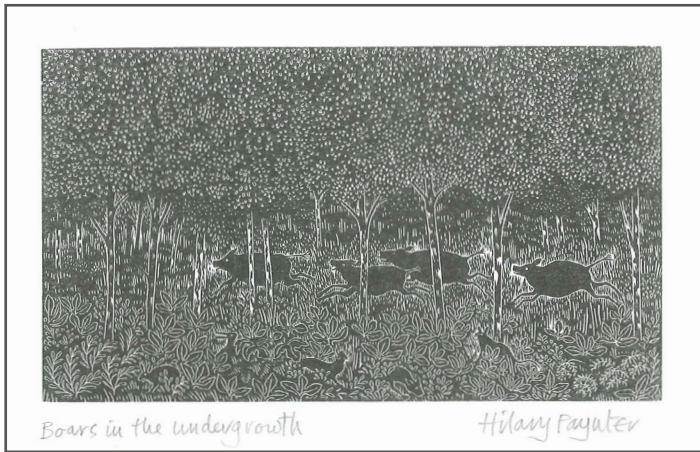
### THE HILL

Illustrations by Hilary Paynter  
by Max Porter

(nr Cheltenham, Glos, United Kingdom): Nomad Letterpress & Beaufort Bookshop, (2023); small oblong folio, full-leather, housed in a Solander box and accompanied by a portfolio of signed prints; 29, (2) pages. \$1,400

Limited to 900 numbered copies, of which this is one of 26 lettered copies bound by Roger Grech using full-leather, and contain an additional suite of signed prints. Printed on Zerkall mould-made paper using Walbaum and Stern typefaces using a Heidelberg Cylinder SBB. The illustrations are printed from lemonwood blocks engraved by the artist. These sheets are the last to come from the Zerkall Mill which was forced to close following the Ahr Valley floods in 2021.

From the artist's website: *The Hill* is a celebration of collaborative work between author & engraver, between word & image, between the hand and the machine. *We built our house around that view, the hill is the be all and end all of living right here.*



Echoing from the time that *a dozen monks quietly dug, a Victorian farmer stopped for a piss, a buried bomb hissed, voices past & present mingle in and around the powerful wood-engravings of Hilary Paynter. Sometimes beautiful, sometimes disturbing, the images and the text combine to hint at the changing nature of a place . . . so often caused by the people who've frequented it.*

The history of enclosure, agriculture, ownership, urban planning, silviculture, all at the tip of Mum's finger and she talks us around the hill, pointing. One corner, two three. The whole of human history witnessed, in a story for me, less than a shaving off her fingernail, if her body is earth's longevity.

Green and black bags hanging from hawthorn, briar-thick undergrowth with desire lines of human and non-human routes. Decay and regrowth and a bloom of white fungus on a body-shaped log.

This book is a work of art, and a unique opportunity to own a series of engravings and an original text that has been pasted together at every stage by two outstanding creative talents at the peak of their powers.

[Book # 139345]

*With original linocut from 'Shadow River' signed by Jim Rimmer*

*Heavenly Monkey*

## JIM RIMMER'S PIE TREE PRESS & TYPE FOUNDRY

A Descriptive Checklist of Books 1996 - 2008. Introduction by Will Rueter

(Vancouver, B.C., Canada): Heavenly Monkey, 2023; 4to., quarter cloth with printed paper sides; 25, (3) pages. \$950

First edition limited to 45 numbered copies signed by Will Rueter on the colophon, of which this is one of 25 standard copies with a linocut frontispiece from *Shadow River* signed by Jim Rimmer. Prospectus loosely inserted. A fine copy.

From the colophon: "This book has been printed & bound by Rollin Milroy at Heavenly Monkey. The text is set in Cloister & printed from polymer plates. All samples of metal types were cast by Jim Rimmer & are printed here from the metal. The Guarro paper was dampened & printed with HM's Ostrander-Seymour handpress. The prints and ornament cards included were acquired from a bookseller who knew Jim."

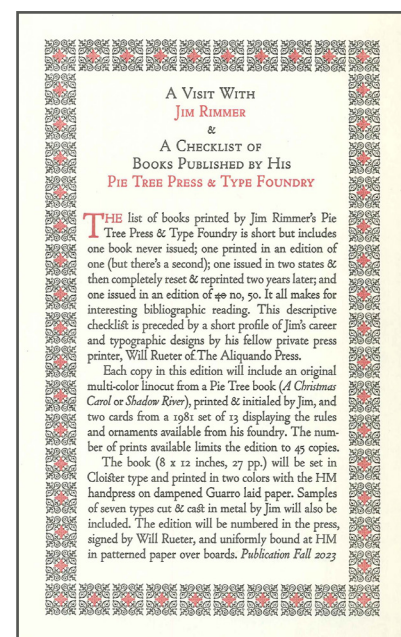
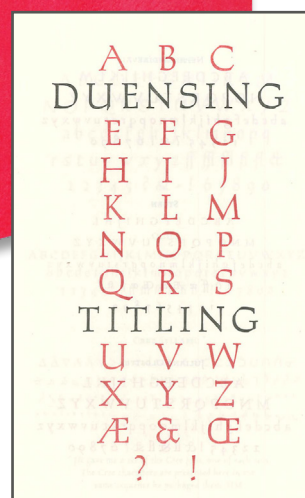
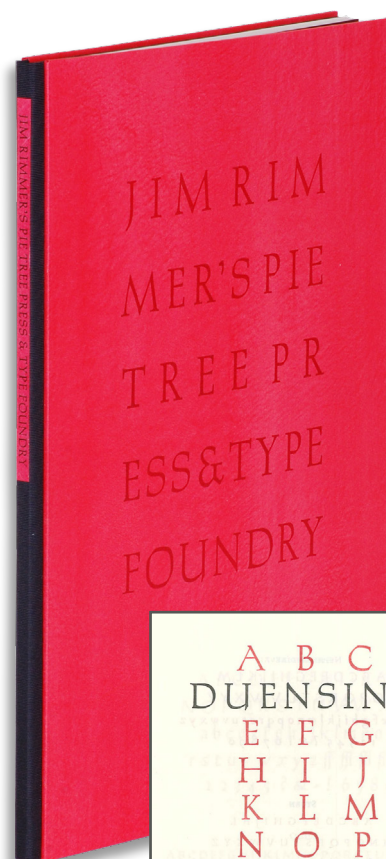


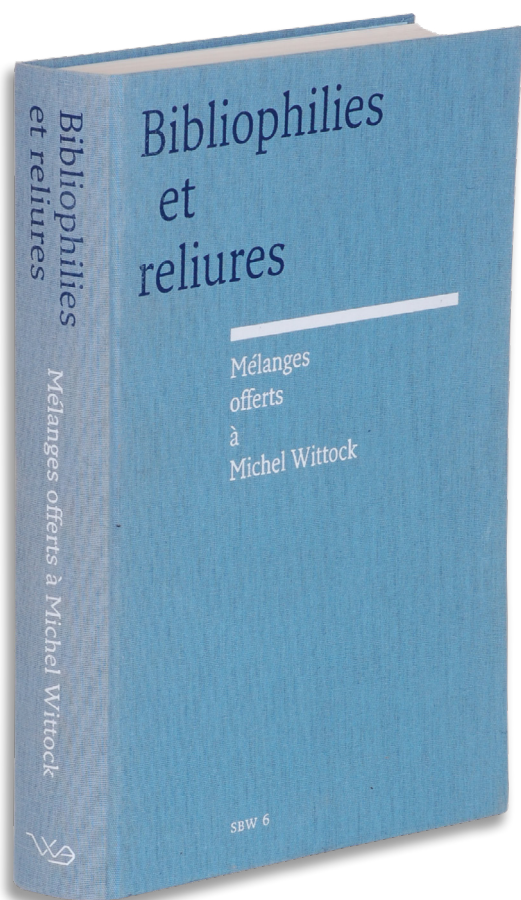
From the Heavenly Monkey website: "Many people know Jim Rimmer's name in the context of his metal & digital type designs, or his work printing for others. But the handful of books he issued from his own imprint are less well known, for several reasons. Some editions were small, 50 copies or less. Some editions were never fully issued. HM's book, sparked by the acquisition of 45 linocuts from two of his books after his death in 2010, is an introduction to his private printing for people who have never seen the actual books."

In addition to his type designs, Jim was known for his vibrant multi-color linocuts. Each copy of HM's checklist includes, as a frontis, a print from one of his books (*A Christmas Carol*, 1998 or *Shadow River*, 1996-98). A group of 45 prints, each initialed by Jim, was acquired shortly after his death in 2010; the number available determined the book's edition (40 numbered copies for sale, five *hors commerce*).

The checklist section is preceded by a four-page profile of Jim written by his friend and colleague Will Rueter, of The Aliquando Press. This was adapted from an article originally published in *The Devils Artisan* in 2003. The book ends with a three-page section displaying seven types Jim cut and cast in metal (Duensing Titling, Nephi Mediaeval, Stern, Juliana Oldstyle, Fellowship, Quill & Cree Syllabic). )

The book (4to, 27 pp.) was set in Cloister Oldstyle (one of Jim's favorites) and printed in two colors on dampened (and very old) Guarro laid paper. The endpapers were stained with acrylic paint." [Book # 139336]





## BIBLIOPHILIES ET RELIURES. MÉLANGES OFFERTS À MICHEL WITTOCK

ÉDITÉS PAR ANNIE DE COSTER ET CLAUDE SORGELOOS. AVEC LA COLLABORATION DE MARCUS DE SCHEPPER

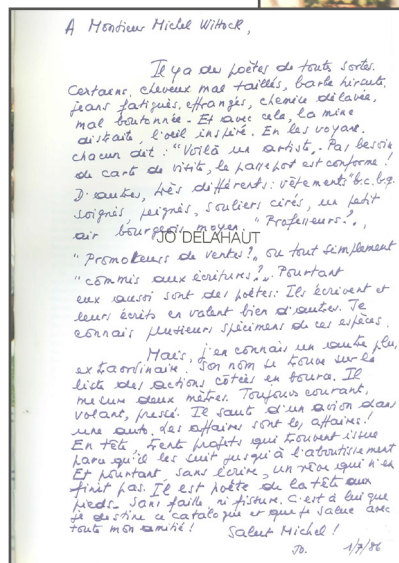
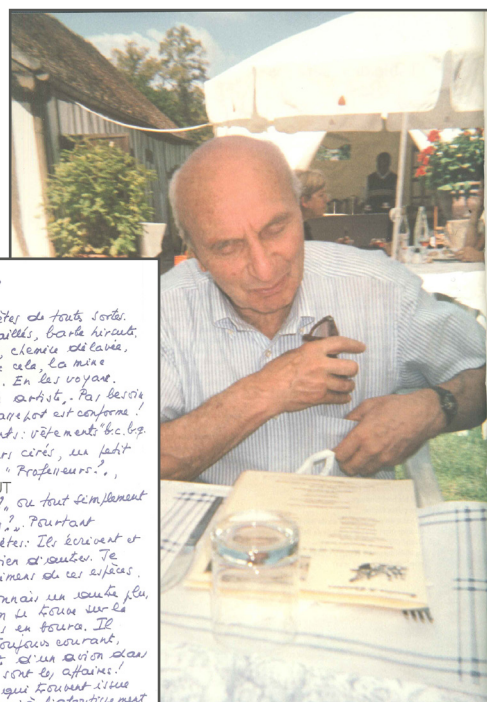
by M. Wittock; A. de Coster; C. Sorgeloos; M. de chepper

Bruxelles: Fl. Tulkens, 2006; 4to., cloth; 518 pages. \$175

First edition. Spine slightly faded, else a fine copy. Interesting and rare.

Contents include: Annie de Coster & Claude Sorgeloos: Collectionneur et mécène: Michel Wittock; Claude Lenom & Claude Sorgeloos: Bibliographie de Michel Wittock; Werner Adriaenssens: Quand la reliure devient bijou. Les albums commémoratifs de Phlippe Wolfers; Giles Barber: Towards the study of bookbinders' finishing tools; T. Kimball Brooker: Identifying books by colors; Elly Cockx-Indestege: Une coutume bibliophilique oubliée; Berthe van Regemorter, relieuse d'adresses et livres d'or; Georges Colin: La reliure féminine en Belgique au temps des Arts Déco; Christian Coppens: Bookbinders' price lists of the publishing firm Hanicq-Dessain in Mechelen 1846-1858; Dominique Courvoisier: La Chute de la Maison Cuzin (1898-1902); Paul Culot: Quelques reliures de l'atelier Lemonnier; Albert Derolez: In the Shadow of Van Hulthem; Pierre Lamens and his Collection of Medieval Manuscripts; Adrienne Fontainas:

Autour de La Jeune Belgique: lettres d'André Fontainas à Valère-Gille; Mirjam M. Foot: An Englishman in Paris: John Evelyn and his bookbindings; Pierre-Jean Foulon: "Ceci n'est pas un livre" ou du bon usage du livre-objet dans le royaume de Belgique; Denise Gid: La bibliothèque de François Guillebon prieur de Sorbonne (+ 1534); A.R.A. Hobson: Three Plaquette Bindings and a German Collector; August Kulche: De la beauté de la reliure du XXe siècle; Marie-Pierre Laffitte: La politique de reliure du département des Manuscrits pour ses collections occidentales, de la Révolution à la Monarchie de Juillet; Jan van der Marck: Enrico Baj: faber librorum; Franca Petrucci Nardelli: Legatura Bolognesi a Pisa; Walter Neuhauser: Eriber; Ein Beitrag zum süddeutschen und Tiroler Bucheinband des 15 Jahrhunderts; Bart op de Beeck & Annie de Coster: Books and Bindings from the Library of Abraham Ortelius (1527-1598); Bernard M. Rosenthal: Early owners' instructions to their bookbinders; Marianne Rozsondai: Recent Results of Bookbinding Studies in Hungary; Helma Schaefer: Ein Beitrag zum deutschen Einbandschaffen im 20. Jahrhundert; Claude Sorgeloos: Projets et repentirs de Laurent Claessens; Éric Speeckaert: Une reliure aux armes Moffarts composées aux petits fers; Jan Storm Van Leeuwen: A passionate collector: The Amsterdam bibliophile Goswin Uilenbroek, his collections and his bindings; Émile Van Der Vekene: Une reliure suisse du XVIe siècle; Marcus de Schepper: Index. [Book # 139169]



**Stanbrook Abbey Press****ARBRE PATRIARCHE \ PATRIARCH TREE**

Thirty poems by Raissa Maritain.

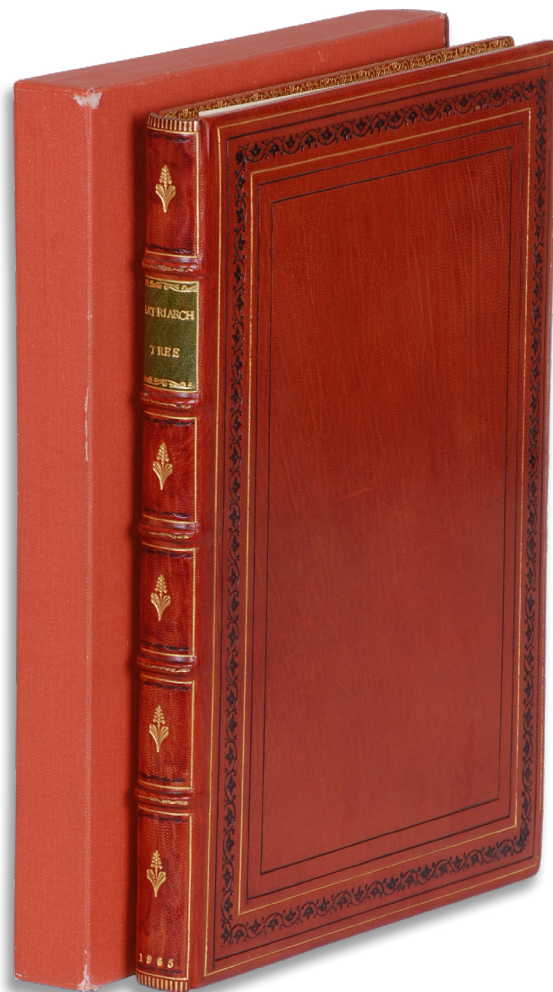
by Raissa Maritain

Worcester, England: Stanbrook Abbey Press, 1965; 4to., full leather, five raised bands, Japanese endpapers, cloth slipcase with leather fore-edge, top edge gilt, slipcase; xxii, 81, (7); iii, 23 pages. \$3,500



Limited to 550 copies, of which this is one of 500 numbered copies. This copy has been rebound in full crushed brown morocco by Bernard Middleton for the exhibition "Stanbrook Abbey Press & Sir Sydney Cockerell: A Centenary Exhibition" in 1977. Borders in gilt, black, and blind on front and rear boards, gilt title on spine in second compartment, gilt fleurons on spine and date in gilt at tail of spine. Leather turn-ins with gilt ornamentation. Prospectus loosely inserted, with an A.L.s. by Dame Hildelith Cumming. In fine condition with a near fine slipcase. Printed on Barcham Green 'Eltham' handmade paper. Translated into the English by a Benedictine of Stanbrook. Table of contents, preface by Robert Speaight. Tipped-in portrait of the author lithographed by W.S. Cowell. Title devices by Margaret Adams. Text in English and French.

Also included is the exhibition catalogue titled *Stanbrook Abbey Press & Sir Sydney Cockerell: A Centenary Exhibition*. [Book # 137290]



This book is  
handset in Jan van Krimpen's Romanée type  
printed by the Stanbrook Abbey Press  
during 1964 & 1965  
on Barcham Green's 'Eltham' handmade paper  
and bound by George Percival of Leicester  
The portrait is lithographed by  
Messrs W. S. Cowell Ltd of Ipswich  
& the title devices are by  
Margaret Adams

The edition of 550 copies comprises  
copies numbers 1 — XX  
bound in full leather with Japanese endpapers & slip-case  
copy number 1 specially bound for  
His Holiness Pope Paul VI  
copies numbers XXI — L  
sheets only for special binding  
copies numbers 1 — 500  
bound in quarter leather with Japanese sides  
endpapers & slip-case

This copy has been specially  
bound by Bernard C. Middleton for showing at  
"Stanbrook Abbey Press & Sir Sydney Cockerell: A Centenary  
Exhibition" at the Victoria & Albert Museum  
11 November 1976 — 13 February 1977

Stanbrook Abbey Press - Callow End - Worcester - WR2 4TD  
Worcester 830209 (0905, 830209)

15. 3. 77

Dear Mr Segel.

I am pleased to tell you that the copy of  
Patriarch Tree which was bound for you by  
Bernard Middleton and has been on show in  
our exhibition at the <sup>VICTORIA & ALBERT MUSEUM</sup> is now safely  
on its way to you — insured parcel post —  
handed in at the Worcester P.O. on 5 March 1977

You should be able to tell from this that  
correct time at which it should reach you — if  
there are no unforeseen circumstances like strikes.