

# The Auchincloss Collection of Fine Printing & Press Books

CATALOGUE ONE: A-D



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SOPHIE SCHNEIDEMAN RARE BOOKS



ITEM 5

THE  
KENNETH AUCHINCLOSS  
COLLECTION OF  
FINE PRINTING & PRESS  
BOOKS CATALOGUE ONE: A-D

Including works from The Allen, Arion, Ashdene,  
Barbarian, Bird & Bull, Bremer, Chamberlain, Colt, Cresset,  
Curwen & Doves Presses, as well as books illustrated  
and designed by Thomas Bewick And W. A. Dwiggin

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SOPHIE SCHNEIDEMAN RARE BOOKS

London

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Images of all the books are available on request and will be on the website 2 weeks after the catalogue has arrived.

Set in Emerson [designed by Joseph Blumenthal] and Sestina [designed by Hermann Zapf] types. Printed in Great Britain by Henry Ling Ltd.

Designed by Jerry Kelly.

Initial on facing page from item 77.



# KENNETH AUCHINCLOSS

(1937–2003)

**K**en Auchincloss came from a distinguished New York family. A distant uncle was Jackie Kennedy's stepfather, the writer Louis Auchincloss was a cousin. After graduating from Harvard and Balliol College, Oxford he worked for a while in the Kennedy administration, at Princeton and then started a glittering career as a journalist, rising quickly to become managing editor of *Newsweek* from 1975–1996 and editor of *Newsweek International*.

He had a passion for fine printing and press books which began early when he discovered the printing shop at Groton School in Connecticut in his teens. Over the years he carefully built up one of the finest collections of contemporary private press books in private hands, becoming a great patron and, with his wife Lee, an integral part of the world of printers, artists and wood-engravers from both sides of the Atlantic. John Randle of the Whittington Press wrote of him: "he was a ceaseless and generous encourager to all, and his booming laugh and engaging presence were a constant tonic."

He was an energetic member of the Grolier Club; *New York Revisited*, one of his final pieces of writing, was published under its imprint. He wrote it as a tribute to the city he was proud to call his own and exhibited his natural editorial judgment when he chose the great wood engraver Gaylord Schanilec to illustrate and print the book. It was typical that Ken should have been one of the first to recognize a great talent and this book stands as a monument to his impeccable taste, his love of fine press work and his great ability as a writer.

1. ACE PRESS. POND, KATE. *San Rocco's Dog*. One of only 100 copies. 7 woodcut illustrations by Kate Pond. Printed in Goudy Modern & Baskerville on Rives paper with end sheets of Chiri kozo paper. Oblong 4to., original red abaca handmade paper wrappers with woodcut by Pond on covers. Couple of slight bumps to wrappers but a very good copy. Original prospectus in an envelope with a personal note to Kenneth Auchincloss from the artist inserted loose. Santa Cruz, Ace Press. 1985. £90  
Story and illustrations by Kate Pond, a very attractive production.

**THE ALEMBIC PRESS** Set up in 1972 by Clare Bolton and has published over 130 books on the subjects of paper, type, printing and other aspects of the book arts, as well as producing a range of miniature books. It is still going strong in its home in a stunning stone barn across a courtyard from its 13<sup>th</sup> century farmhouse.



*A delicately printed set of miniatures*

2. ALEMBIC PRESS. *Fists, Flora, Fauna & Follies*. 4 volumes in a set. Each one of 100 numbered copies. Numerous type ornaments with text printed in various colours in 5pt Modern Italic on an Arab treacle press by Claire Bolton. 32mo., bound by Tim Wilshire in quarter cloth (4 different colours) with marbled paper boards, with either gilt lettering or a printed paper label on the spine, housed in a marbled paper covered slipcase. A very good set. Oxford, Alembic Press. 1990–1991. £250

*A beautifully produced type specimen book*

3. ALEMBIC PRESS. BOLTON, CLAIRE. *A Border Specimen*. No. 57 of 180 copies. 63 pages of specimens of Founders and Monotype borders held at the Alembic Press, three tipped in specimens and several other illustrations and ornamented pages. Printed in dark blue and lighter blue, black, brown and purple ink. 4to., original blue cloth backed, patterned paper covered boards, gilt blocking on spine. A fine copy. Marcham, Alembic Press. 2000. £150

With an errata slip and a note from the author on an Alembic Press handprinted card inserted loose. A wonderful array of borders, beautifully printed and with a good historical, typographical text.

**THE ALLEN PRESS** Begun by Lewis and Dorothy Allen in 1939 in California to print beautiful hand printed books. For over 50 years they printed on 3 different hand-presses and produced more than 50 books, many of which have wonderful illustrations and fine colour printing.

4. ALLEN PRESS. STEVENSON, ROBERT LOUIS. DEAN, MALLETTE. *Across the Plains*. One of 200 copies. Title page wood engraving of an emigrant oxbow, 7 illustrations from pen and ink drawings by Mallette Dean printed in deep green-blue, chapter titles in vermilion with Dean's calligraphic running headings above a train decoration. Printed in Bulmer type on rag Oxbow. 8vo., illustrated paper covered boards by Mallette Dean. Small tear not affecting text on one page, otherwise a very good copy, with booklabel of Roger Larsen on the front pastedown. Hillsborough, California, L-D Allen Press. 1950. £150



An early Allen Press book, being Stevenson's delightful autobiographical narrative of early train travel from New York to San Francisco attractively illustrated by Mallette Dean with picture scenes of a train trip in the 1870s. *Allen Press Bibliography* 9

5. ALLEN PRESS. ALLEN, LEWIS M. *Printing with the Handpress. Herewith a Definitive Manual to Encourage Fine Printing through Hand-craftsmanship*. One of 140 copies. 4to, 75 pp. With illustrations by Victor Seward and Mallette Dean. Printed in red, blue, and black at the Allen Press in Romanee type on Wookey Hole Mill handmade paper with the Allen Press watermark. 4to., original full Irish linen, engraved hand device, by Mallette Dean, which is used throughout at the beginning of each chapter, is printed in red on the front cover. A fine copy. Kentfield, Allen Press. 1969. £1250
- A beautifully printed guide to fine presswork. *See frontispiece*.

6. ALLEN PRESS. DICKENS, CHARLES. *Pictures from Italy*. One of 140 copies. Printed in Italian Old Style and Deepdene italic on Richard de Bas mill handmade paper. The running headings on each page are in two colours, varying as to the areas of Italy covered: Genoa, Ven-



ice, Naples, Rome and Florence. Sm. 4to., original full cloth binding using a red and beige Fortuny hand blocked fabric 'Canestrelli' (named for a Venetian shell), in the original clear vinyl protective jacket. A fine copy with prospectus inserted loose. Greenbrae, California, Allen Press. 1982.

£400

A classic of travel literature, Dickens wrote *Pictures from Italy* at the age of only 32 when he was already famous for some of his greatest work such as *Oliver Twist* and *A Christmas Carol*. He leased a villa in Genoa and then travelled throughout Italy writing detailed letters all the way. The book was first published in 1846. *Allen Press Bibliography*, 47.

## SOUTHWORTH-ANTHOENSEN PRESS

Begun in 1875 in Portland, Maine, originally by a clergyman who wanted to print religious tracts to distribute among seafaring men in Portland. Gradually a printing business became established. Influenced by William Morris, Updike and Bruce Rogers, Fred Anthoensen joined the press in 1901.

7. ANTHOENSEN, FRED. CHAPLIN, RUTH. *Types and Bookmaking, containing notes on the books printed at the Southworth-Anthoensen Press and a Bibliographical Catalogue. With specimens of its work, types, borders &c &c &c.* One of 500 copies. 30pp of specimens of borders, ornaments and types, plus several bound in specimen pages. Large 8vo., original green cloth, housed in the original slipcase. A very good copy, slipcase worn. 4pp. prospectus inserted loose. Portland, Maine, Southworth-Anthoensen Press. 1943. £75

Anthoensen describes his printing journey which is accompanied by a bibliography of his 265 works and several specimen pages.





### *Specimen book*

8. ARALIA PRESS. *An Aralia Commonplace*. No. 35 of 50 copies. A specimen book handset in Dellphin, Elizabeth, Garamond, Jessen, Spectrum and Uncial types on Mohawk Letterpress Text paper. Pp. 12. Square 8vo., original printed wrappers. A very good copy. West Chester, Pennsylvania, Aralia Press. 1982. £35
9. ARALIA PRESS. SENECA. *Juno Plots Her Revenge. Act One of Hercules Furens*. Translated by Dana Gioia. One of 180 copies. Printed in Spectrum and Romulus Open types on dampened Rives Heavy paper. 8vo., bound by Larry Yerkes in cream paper backed, grey silk cloth boards with printed paper spine labels, fore and lower edges uncut. A fine copy. West Chester, Aralia Press. 1992. £55

### *An exquisite book*

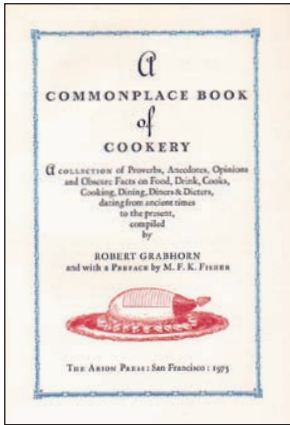
10. ARIF PRESS. COBDEN-SANDERSON, T.J. *The Ideal Book or Book Beautiful: A Tract on Calligraphy, Printing, and Illustration and on The Book Beautiful as a Whole*. One of 150 copies. Designed, handset and printed by Wesley Tanner. Printed in black, blue, brown, red and grey with coloured prints and ornaments. 8vo., original patterned paper covered boards. Tiny mark to top of spine, otherwise a very good copy. Berkeley, California, Arif Press. 1981. £100

A really remarkable printing of Cobden-Sanderson's great tract which explained his work at the Doves Press. The Arif Press was the first imprint of the fine printer and designer Wesley Tanner who now prints at Passim Editions in Ann Arbor, Michigan.



**ARION PRESS** Founded in 1974 by Andrew Hoyem, former partner at the Grabhorn Press, who named the press for the Greek poet who was saved by a Dolphin. The Press is located in the Presidio in San Francisco and publishes deluxe, limited edition books, mostly printed by letterpress, often illustrated by prominent artists including Jim Dine.

11. ARION PRESS. GRABHORN, ROBERT. FISHER, M.F.K. *A Commonplace book of Cookery. A collection of proverbs, anecdotes, opin-*

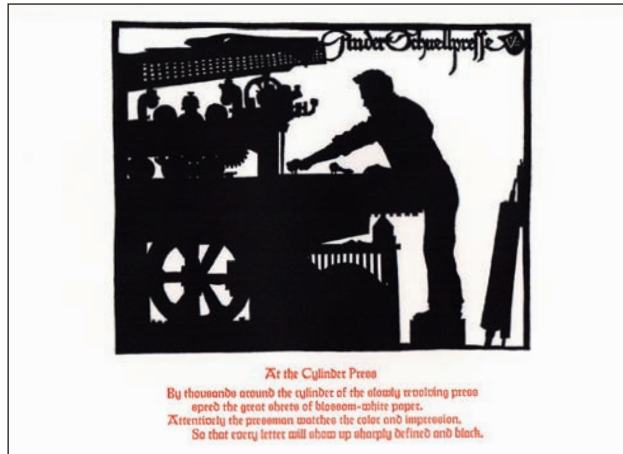


ions and obscure facts on drink, cooks, cooking, dining, diners & dieters, dating from ancient times to the present. Preface by M.F.K. Fisher. One of 425 copies. Vignette head- and tail-pieces printed in brown from *Ecole des Cuisinières*, blue decorative borders throughout. Printed in Goudy Mono-type Garamont, Naciss and typo Upright type on English Inveresk cream mouldmade paper, borders are Fournier. 8vo., original light blue cloth backed patterned paper covered boards, printed paper spine label. A good copy in the original glacine wrapper (torn), slight darkening to very top edge. San Francisco, Arion Press. 1975. £275

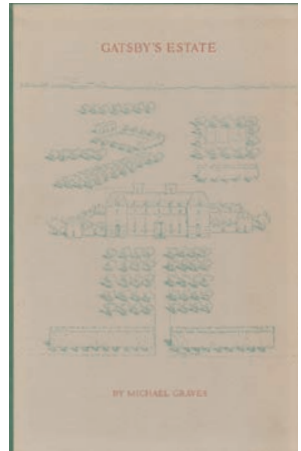
The second Arion Press book, printed by Andrew Hoyem. 4 page prospectus inserted loose.

12. ARION PRESS. KOCH, RUDOLF. *The Typefoundry in Silhouette*. How printing type is developed at Klingspor Bros in Offenbach on the River Main. 25 plates loose with title page, introduction by Andrew Hoyem and list of plates. One of 500 copies. Oblong 4to, in the original red cloth portfolio printed with title and image in black. An extremely good copy. San Francisco, Arion Press. 1982. £100

Rudolf Koch was one of the greatest twentieth century typographers and calligraphers. This handsome book with some of his writing translated into English and printed in red as captions to the illustrations is a fine testament to his art. The illustrations are his cut out silhouettes showing the printing house of Klingspor at work.



13. ARION PRESS. FITZGERALD, F. SCOTT. GRAVES, MICHAEL. *The Great Gatsby*. 92 illustrations printed in brown from drawings by the architect Michael Graves. One of 400 copies, signed by the artist. Printed in Goudy Light and Piehler Capitals on French mould-made Rives paper. 8vo., bound at the Schuberth Bookbindery in half green cloth with pictorial paper covered boards using a drawing by Graves, printed paper spine label, endpapers with more Graves drawings, housed in the original green cloth slipcase with printed paper covered sides and spine label. A very good copy. San Francisco, Arion Press. 1984. £650  
A fine printing of the great American novel with drawings by one of the great American architects.



14. ARION PRESS. GOLDING, ARTHUR. *A Moral Fable-Talk. That is to say, a most delectable Garden of moral philosophy, conveyed in Fables, by speeches attributed to brute Beasts*. One of 425 copies. Illustrations from 125 etchings by Marcus Gheeraerts in the 1579 edition of *Mythologica ethica* of Arnold Freitag. Printed in Garamont, designed by Frederic Goudy on Ingres mould-made paper. Fat 8vo., bound by Schuberth Bookbindery in tan morocco and beige cloth, title in gilt on spine. A very good copy. San Francisco, Arion Press. 1987. £180

The first printing of Golding's manuscript translation of Freitag's *Mythologica ethica* published here in the form of an emblem book as it might have been in the late sixteenth century. Arthur Golding (c.1536–c.1605) was of the first generation of Elizabethan writers, at a time when there was little written in English. He famously translated Ovid's *Metamorphoses*, which was lavishly praised by Ezra Pound, and Caesar's *Gallic Wars*. Here he tackles 125 Aesopic fables each with a corresponding illustration from Gheeraerts's work of 1579.

15. ARION PRESS. STERNE, LAURENCE. BALDESSARI, JOHN. *The Life and Opinions of Tristram Shandy, Gentleman*. One of 400 copies, signed by the artist John Baldessari. Three volumes being the large text volume, a slim volume with an essay by Melwyn New and a leporello style volume of accompanying photo-collage artwork by Baldessari. Printed in Caslon Old Style as for the first nine volume printing 1760–1767. Printed on Curtis Ruysdael paper. Fat 4to., text bound in



original half light green calf, marbled paper covered boards, spine lettered in gilt (spine slight faded), essay bound in stiff green boards with gilt lettering on upper cover and the artwork in stiff green boards with gilt lettering. All housed in the original stiff card slipcase with gilt lettering on the spine. A very good set. San Francisco, Arion Press. 1988. £1500  
 With the original 12 page prospectus with accompanying letter to the previous owner, Kenneth Auchincloss.  
 One of the best Arion Press publications with Balderassi's exciting photo-collages for the book in a separate volume.

16. ARION PRESS. BOSMAN, RICHARD. *Captivity Narrative of Hannah Duston related by Cotton Mather, John Greenleaf Whittier, Nathaniel Hawthorne and Henry David Thoreau, four versions of events in 1697*. 35 wood block prints by Richard Bosman. One of 425 copies (including 25 hors de commerce). Printed in Kennerley Bold designed by Goudy and Rudolf Koch's Neuland Inline on Rives mouldmade paper. Folio, original brown linen spine, boards covered in Sugikawashi Japanese handmade paper, printed paper spine label. Extremely good copy. San Francisco, Arion Press. 1989. £250  
 Original 4 page prospectus inserted loose.



Various versions of the true story of Hannah Duston who was captured by Indians in 1697 and escaped by killing a whole family of Indians, scalping them and escaping in a canoe to 'civilization' where she was rewarded by the Massachusetts authorities for her deeds or 'misdeeds'.

*Introduction by Robertson Davies*

17. ARION PRESS. FLEET, WILLIAM H., DAVIES, ROBERTSON. *How I Came to Be Governor of the Island of Cacona*. One of 325 copies. Printed in black, yellow and green in Mohawk Letterpress Text. 28 vignette illustrations. 8vo., original green cloth backed printed paper covered boards with map of Cacona on the upper cover and a printed paper spine label. An extremely good copy with prospectus inserted loose. San Francisco, Arion Press. 1989. £95

An excellent reprint of Fleet's very witty satire on colonial government from Canada in 1852 with an introduction by one of Canada's best known and most brilliant writers, Robertson Davies. The text was set from a rare complete copy of the 1852 Montreal edition owned by the Andrew Hoyem, the printer.

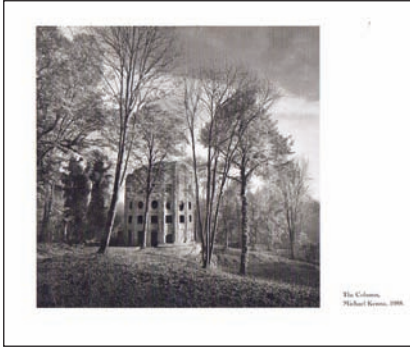
*Engraving by Jim Dine with a signed artist's statement*

18. ARION PRESS. MILOSZ, CZESLAW. DINE, JIM. *Swiat/The World. A sequence of twenty poems in Polish, translated into English by the poet*. Dry point engraving of Milosz by Jim Dine, with his artist's statement. Introduction by Helen Vendler. One of 275 copies, signed by the author and the artist. Printed in Ehrhardt type on Curtis Ruysdrael paper. Folio, original brown cloth backed printed boards with an image of Dine's engraving on the upper cover. Few tiny marks to the cream paper covers, otherwise an extremely good copy. San Francisco, Arion Press. 1989. £290



Dine writes of the problems of getting an image of the great poet: "Miłosz was engaging at first but then withdrew into his own image as if night was falling. I had not wanted to steal his soul but to depict his face . . . He need not have had any fear: his very black eyebrows seemed able to protect his idea of himself."

19. ARION PRESS. KETCHAM, DIANA. *Le Désert de Retz. Le Jardin Pittoresque de Monsieur de Monville. A Late Eighteenth-Century French Folly Garden*. 32 commissioned photographs of the grounds and fabriques by Michael Kenna, 49 views of the park from 1784 to the present plus 26 reproductions of original engravings from *Jardin anglo-chinois à la mode* of 1785. One of 400 copies, signed by the photographer. Printed



by photolithography with duotones for Kenna's photographs. 41.5 x 26 cms, oblong 4to., full blue cloth with grey-blue endpapers and labels. A fine copy. San Francisco, Arion Press. 1990. £300

With the 16 pp prospectus bound in blue wrappers, in the original envelope.

The Désert de Retz is the supreme surviving folly garden in France and is the most intact example of its genre which flowered in the late eighteenth century. Part of the vogue for the *jardin anglais* that swept France at this time,

it was built by the wealthy dilettante Racine de Monville on the eve of the French Revolution and attracted many famous admirers such as Thomas Jefferson, King Gustavus III of Sweden and Marie-Antoinette who borrowed its innovations in their gardens and buildings.

20. ARION PRESS. YEATS, W. B. DIEBENKORN, RICHARD. *Poems of*



*W.B. Yeats*. No. 77 of 426 copies, numbered and signed by the artist. 6 etchings by Richard Diebenkorn. Printed in red and black in Monotype Baskerville and Worrel Uncial on Somerset mould made paper. Sq. 4to., original red morocco backed green cloth, gilt lettering on spine, housed in the original green cloth slipcase with red paper sides and spine label. An extremely fine copy, with the 8pp. prospectus bound in red wrappers. San Francisco, Arion Press. 1990. £1850

W.B. Yeats's greatest hits, selected and introduced by Helen Vendler and beautifully produced by Andrew Hoyem at the Arion Press. The artist took up Yeats's idea of an empty coat for most of his etchings, the sixth etching being on the theme of an embattled Ireland.

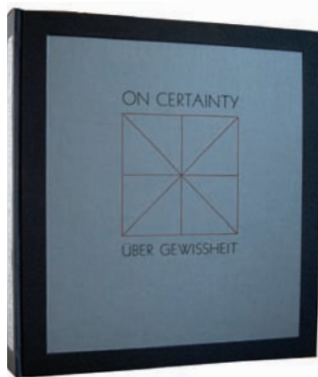
21. ARION PRESS. VENDLER, HELEN. *Yeats's Paradises*. One of 350 copies. Printed in Baskerville and Libra type. 4to., original red printed wrappers. A fine copy. San Francisco, Arion Press. 1991. £45

Intended as a companion to the Arion Press *Poems of W.B. Yeats* and published to accompany an exhibition of the book and Diebenkorn's etchings used in it. Vendler lectures about the poet's views of the settings of eternity.

With the accompanying subscriber's letter from Andrew Hoyem.

Signed by the artist Mel Bochner

22. ARION PRESS. WITTGENSTEIN, LUDWIG. BOCHNER, MEL. *On Certainty/Über Gewissheit*. Text in German and in English translation by Denis Paul and G.E.M. Anscombe. 12 red and black planographic prints by Mel Bochner. No. 34 of 326 copies (26 being hors de commerce), signed by the artist. Printed in black, red and blue in Monotype on French mouldmade Rives paper. 34 x 38 cms, sq. folio, original grey cloth over boards with pale blue/grey cloth on each side printed in red and black in recessed panels, in the original grey cloth slipcase. An extremely good, bright copy. San Francisco, Arion Press. 1991. £500



A compilation of Wittgenstein's writings from the last year of his life which was published posthumously. This bilingual edition is beautifully printed at the Arion Press and includes remarkable illustrations.

Bochner, the noted American conceptual artist, was interested in Wittgenstein from very early in his career and conceived these illustrations as a matrix derived from the Classical model of the square, quartered and crossed which symbolized the structure of reason. Bochner writes "In my drawings for *On Certainty* this scaffold represents 'the given', the field, as it were, where thought becomes visible. The geometry of the configurations creates the syntax. Counting is the flow of mental energy. Decisions (hence doubt) must be made at every intersection. The handwritten numbers, their change of pace and imperfection, represent the spontaneity of thought".

*An immaculate copy with the prospectus*

23. ARION PRESS. CAVALCANTI, GUIDO. POUND, EZRA. GOLDYNE, JOSEPH. *Thirty-three Sonnets of Guido Cavalcanti, translated by Ezra Pound*. Signed colour etching by Joseph Goldyne entitled 'Messagger del core'. No. 100 of 150 copies (there were also 26 lettered copies, hors de commerce). Printed in Bruce Rogers's type Centaur Roman and Frederic Warde's Arrighi italic on Fabriano handmade paper with red initial letters for each sonnet. Designed, printed and bound under the direction of Andrew Hoyem. Folio, original tan morocco spine, green silk cloth sides, spine lettered in gilt. An



immaculate copy in a protective paper wrapper. San Francisco, Arion Press. 1991. £450

Dante acknowledged Cavalcanti (b. c.1258 in Florence) as his 'first friend' and early master, indeed he has been called the first great Italian poet and some of the sonnets in this book are addressed to Dante and other poets in their circle.

Pound was a great translator who felt responsibility to 'bring over' a poet through translation and he did this brilliantly with the medieval Italian verse of Cavalcanti. His devotion to Cavalcanti spanned 56 years from his manuscript for ten sonnets which he wrote out in 1910, to his *Sonnets and Ballate of Guido Cavalcanti* published in 1912, to the *Guido Cavalcanti Rime* of 1932 and the beautiful Officina Bodoni 1966 edition of *Ezra Pound's Cavalcanti Poems*.

With the 12 pp. prospectus in wrappers with a loose sample of the paper used and subscribers letter all in the original envelope addressed to the New York collector Kenneth Auchincloss.

*One of 250 copies, signed by the author*

24. ARION PRESS. MARTIN, CARL. R. *Go Your Stations, Girl*. One of 250 copies signed by the author. Portrait frontispiece of the poet. 8vo., original half grey cloth, patterned paper covered boards. Slight darkening to spine label and very edges of boards, otherwise very good. Original 4pp prospectus inserted loose. San Francisco, Arion Press. 1991. £60



39 poems by what was then a new, vivid poetic voice.

25. ARION PRESS. POE, EDGAR ALLAN. ARAKAWA. *Eureka: A Prose Poem. An essay on the material and spiritual universe*. One of 250 copies, signed by the artist. 8 graphic prints by Arakawa which are based on typographic renderings of parts of the text. Printed in Monotype Walbaum and Bodoni Book of T.H. Saunders Waterford mouldmade paper. Sm. folio, original grey-flecked rose coloured cloth from Japan printed with an acrostic of title, author and artist on both covers. Near mint, 4pp. prospectus inserted loose. San Francisco, Arion Press. 1991. £225

A grand printing of Poe's last major work and his attempt at explaining the universe. Shusaku Arakawa (1936–2010) was a member of Tokyo's Neo-Dadaism Organizers who came to New York in 1961 and was a leading artist in the Minimalist and Conceptualist movements.



26. ARION PRESS. MAMET, DAVID. *The Cabin*. Wood engraving by Michael McCurdy. One of 500 copies. Title and initial letter printed in brown. Printed in Goudy Old Style. 14 pp. 8vo., original brown wrappers with wood veneer printed label on upper cover. A fine copy. San Francisco, Arion Press. 1992. £60

The world famous writer David Mamet on the log cabin in which he writes as well as its contents.

27. ARION PRESS. EDIE, GEORGE. *The Art of English Shooting (1775)*. *The third treatise in English on the subject of hunting birds on the wing, faithfully reprinted*. One of 250 copies. 12mo., original brown morocco with marbled paper boards, housed in the original slipcase with cloth edges and marbled paper sides. A fine copy. Printed and bound under the direction of Andrew Hoyem. San Francisco, Arion Press. 1993. £120

A fine reproduction of a very rare sporting book. With the 8 page prospectus.

28. ARION PRESS. FREUD, SIGMOND. DINE, JIM. *The Case of the Wolf-Man, from the History of an Infantile Neurosis*. 11 etchings and woodcuts by Jim Dine, with an artist's statement, signed by the artist. No. 177 of 250 copies. Printed in red and black in Century Old Style & Expanded on Johannot mouldmade paper, prints editioned by Pace Editions, New York. Large 4to., original black leather backed pictorial silk covered boards, silver lettering on spine, housed in the original silk edged card slipcase with printed paper label on the spine. A fine copy. San Francisco, Arion Press. 1993. £600



The illustrations by the major artist Jim Dine are dramatic and painful. He writes in his statement: "When the Wolf-Man found me, he grabbed me by the back of my thick neck and told me his story . . . Sometimes I can taste his pain..The juice from our shared cellar powered the engine. For me, the privilege and the horror has been to look at the poor guy's wounds and report".

With an excellent and detailed introduction by Richard Wollheim. 4 page prospectus with an extra illustration inserted loose.

29. ARION PRESS. SHEPARD, SAM. WASHBURN, STAN. *A Lie of the Mind. A Play in Three Acts* by Sam Shepard. No. 104 of

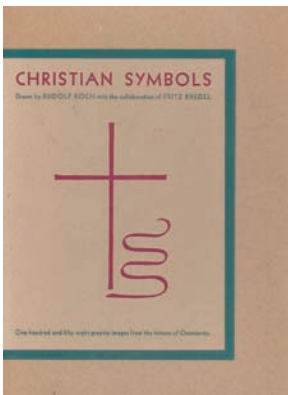


*A Lie of the Mind. A Play in Three Acts* by Sam Shepard. No. 104 of 300 copies, signed by the playwright and artist. Printed in Ehrhardt on French mouldmade Lana Royal. 15 illustrations by Stan Washburn, title and act numbers printed in red. Large quarto, quarter blue morocco with pictorial silk-screen printed paper covered boards, white lettering on the spine. A fine copy. San Francisco, Arion Press. 1993. £170

A remarkable printing of the much acclaimed play by the playwright and actor Sam Shepard who won the Pulitzer Prize and *A Lie of the Mind* was named the best new play of the 1985–1986 season.

With the prospectus and subscriber's letter inserted loose but, as is often the case, without the accompanying CD by the Ray Clay Ramblers for the first production of the play.

30. ARION PRESS. KOCH, RUDOLF WITH KREDEL, FRITZ. *Christian Symbols*. 158 woodcut symbols drawn by Rudolf Koch and cut by Fritz Kredel, reproduced at 90% of the original size. 4to., original blue cloth with printed paper spine label, in the original card slipcase with printed wraparound label. A fine copy, 4pp. prospectus inserted loose. San Francisco, Arion Press. 1996. £120



Andrew Hoyem at the Arion Press presents his English language edition of Koch's *Christliche Symbole* which was published in 1935, just after Koch's death. Koch (1878–1934) was an artist who is recognized as one of the greatest type designers and calligraphers of the twentieth century. He worked mainly at the Klingspor Type Foundry at Of-fenbach and was often described as “God’s Workman” for his work in the ecclesiastical arts.

Here he taps into the Christian Church’s immense treasury of symbols and signs, mainly developed during the first 1000 years of its existence.

**THE ASHENDENE PRESS** Started in 1895 by Charles St. John Hornby, Managing Director of WH Smith, in an out-house in his family home in Hertfordshire. His printing skills grew rapidly and all the books here are from the period when Hornby had finessed

his methods and was printing at his home in Chelsea. He went on producing astonishingly fine work until 1935 when he wound up his beloved press with the publishing of its *Bibliography*.

31. ASHENDENE PRESS. BERNERS, DAME JULIANA. *A Treatyse of Fyshyne wyth an Angle*. One of 150 copies on Batchelor Ashendene paper, there were 25 copies on vellum. With wood block illustrations copied from the woodcuts used in the original Treatise. Printed in Subiaco type with one red initial, otherwise printed in black. 8vo., a very good copy in original limp vellum. Chelsea, Ashendene Press. 1903. Chelsea, Ashendene Press. 1903. £1200

This charming book is taken from the *Boke of St. Albans* printed by Wynkyn de Worde in 1496. This was the first printed book on fishing in English.

Franklin writes a typically eloquent and well-informed essay on this “small and happy book” in which he draws our attention to, among other things, the way that “Poor old Keates” re-made the illustrations with such literal veracity that he reproduced a crack in the original wood cut. *Ashendene Bibliography XVI*



*“Never was impropriety more daintily and attractively arrayed”*

32. ASHENDENE PRESS. APULEIUS, LUCIUS. *The XI Bookes of the Golden Asse containing the Metamorphosie of Lucius Apuleius interlaced with sundry pleasant and delectable tales: with an excellent narration of the Marriage of Cupid and Psyche set out in the fourth, fifth and the sixth Bookes translated out of Latine into English by William Adlington*. One of 165 on Batchelor ‘knight in armour’ paper, there were also 16 vellum and 3 Japanese vellum copies. Printed in red in black in Subiaco type with Graily Hewitt’s initials printed red and blue. Large 4to., original linen backed, green patterned paper covered boards, printed paper spine label. An extremely good copy. Chelsea, Ashendene Press. 1924. £2000

Sydney Cockerell was clearly influenced by Adlington’s splendid Elizabethan English translation when he wrote to thank Hornby for his copy of this book. He found the book superb: “Never was im-



propriety more daintily and attractively arrayed, or more delicious in every way! It is the very book for your type". *Ashdene Bibliography XXXIII*

33. ASHENDENE PRESS. SPENSER, EDMUND. *The Minor Poems of Edmund Spenser*. One of 200 copies on Batchelor 'knight in armour' paper, there were also 15 copies printed on vellum. Printed spectacularly in double column in red, blue and black in Subiaco type with large initials printed in red and blue designed by Graily Hewitt. The Greek type which appears occasionally designed by Selwyn Image for Macmillan. Folio, original brown cowhide backed ivory vellum sides bound in the WH Smith bindery with their monogram on the lower turn-in, gilt lettering on spine. Some rubbing to leather, bottom of the spine is splitting, corners bumped, slight offset on the edges of the first two leaves from the vellum but in general a good copy. Chelsea, Ashdene Press. 1925. £1700

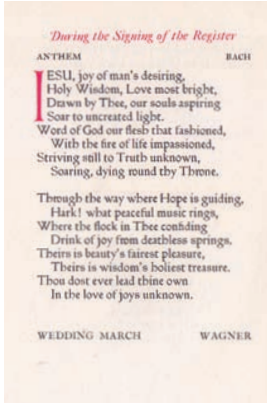
The paper for these volumes is larger in size than any used before at the Press and in the Bibliography Hornby begs any future binders to leave it alone and not trim it down thus spoiling his carefully designed proportions of the margins. *The Minor Poems* was the last of the Ashdene Press Folios printed in Subiaco type and it was a stupendous swansong with the superb balance of the lines of poems in two columns and with the fine colour printing and large initials. *Ashdene Bibliography XXXII & XXXV*

34. ASHENDENE PRESS. CERVANTES SAAVEDRA, MIGUEL DE. *The First/Second Part of the History of the Valorous and Witty Knight-Errant Don Quixote of the Mancha*. Translated into English by Thomas Shelton (first printed in 1612 and 1620). Two parts in two volumes. Each one of 225 copies on Batchelor paper, 20 copies were printed on vellum. Decorative initials and borders designed by Louise Powell and cut on wood by W.M. Quick & Geo. H. Ford. Chapter headings, shoulder notes and some of the text in red. Printed in double columns in the new Ptolemy type. Folio, unusually in the original linen backed patterned paper covered boards, with printed paper spine labels. A worn and shaken copy with split in the bottom of the upper inner hinge of the first volume, spines with some staining, clean internally. Chelsea, The Ashendene Press. 1927-8. £2900

The first Ashendene to be printed in Hornby's new Ptolemy type which was adapted from the type used by F. Holle of Ulm for the *Geographia* of Ptolemaeus in 1482. The Kelmscott-like decorated initials and borders cut on wood are very handsome and suit the work well. Emery call the book 'truly magnificent' adding 'Mrs Powell's initials and ornaments are very harmonious and virile'. *Ashendene Bibliography XXXIV*.



35. ASHENDENE PRESS. *Hymns and Prayers for use at the marriage of Michael Hornby and Nicolette Ward at St. Margaret's Church, Westminster, November xv, mcmxxviii.* One of c.250 copies, but no record kept. Printed in red and black in Ptolemy type on Batchelor paper. Pp.16 including the wrappers. 8vo., original blue printed wrappers, sewn with green silk thread. Slight creasing round the very edges of the wrappers, otherwise a very good copy. Booklabel of C.F. J. Beausire. Shelley House, Chelsea, Printed by the father of the Bridegroom at his Private Press. November 1928. £250



Although there may have been around 250 copies Hornby himself declared that it is much scarcer than it should be as "most of the copies were doubtless left in the church and subsequently destroyed". *Ashendene Bibliography, Minor Pieces No. XI.*

36. ASHENDENE PRESS. LONGUS. RAVERAT, GWEN. *Les Amours Pastorales de Daphnis & Chloe.* Translated by J. Amyot, edited and corrected by Paul-Louis Courier. 29 wood engravings by Gwen Raverat. One of 290 copies on Batchelor handmade paper, there were 20 copies printed on vellum. Initials hand drawn in blue by Graily Hewitt and his assistants. Printed in Ptolemy type with marginal notes in red. 4to., original vellum backed green paper covered boards with stamp designed by Raverat in gilt on upper cover, in the original patterned paper covered slipcase (worn at extremities), uncut. Very slight darkening to edge of boards, otherwise extremely good. Chelsea, Ashendene Press. 1933. £1750



The edition on paper was Hornby's second attempt at this work, the first being printed on Japanese vellum. Due to the ink's very slow drying on the Japanese paper, the sheets were packed before they were ready, leading to very bad off-set on most of them. Hornby declared that he destroyed all except 10 copies of this edition. At the second attempt he abandoned the Japanese paper in favour of the easier Batchelor paper used here.

A very good copy a handsomely illustrated Ashendene. It is a complete departure from the previous books and a triumph, forming a fitting end to the Press, this being the last work, apart from the bibliography, to be printed there.

*Ashendene Bibliography XXXIX*

*A magnificent bibliography full of specimens and sample leaves*

37. ASHENDENE PRESS. *A Descriptive Bibliography of the Books Printed at the Ashendene Press. MDCCCXCV-MCMXXXV* One of 390, this 124, copies on Batchelor Ashendene 'knight in armour' paper, numbered and signed by Hornby. Printed in Ptolemy type, with part of title and occasional text printed in red. Several illustrations, including the famous engraving by Ashwin Maynard of Hornby at his press and numerous sample leaves, several set again line-for-line, with many hand drawn initials, of most of the Ashendene books. Large leaves folded and mounted on a guard. Included is a leaf from the destroyed Japanese vellum 'Daphnis & Chloe', type-specimens, title-pages, prospectuses and the folded 'Announcement of the Last Books'. Collotypes and photogravures made and printed by Emery Walker Ltd. Errata slip tipped in at the end. Large 4to., original full brown calf by W.H. Smith, lettered on the spine and with the Ashendene Press device in gilt on the front cover, t.e.g. fore and lower edges uncut, housed in the original marbled paper covered slipcase. Occasional scuffing, slipcase worn at extremities, otherwise a good copy. Chelsea, Ashendene Press. 1935. £2000

The *Bibliography* is the last book from the Press and one of the most magnificent. Hornby foreword gives a really good overview of the work of the Press. The books themselves are given full descriptions and accounts of their printing, and, in most cases, are illustrated with specimen leaves from the original printings or pages entirely reset and reprinted for the occasion by Hornby. The leaves include on from the superb abandoned Japanese vellum edition of *Daphnis and Chloe*.

Signed by an owner on the colophon in 1959 and with the bookseller's label on the lower pastedown of Philip Duschnes in New York.

*Ashendene Bibliography XL; Franklin, Ashendene Press p. 243*



38. ASHENDENE PRESS. FRANKLIN, COLIN. *The Ashendene Press*. One of 750 copies. First edition. 4to., original cream linen backed patterned paper covered boards with printed paper spine label. A fine, crisp copy. Dallas, Bridwell Library. 1986. £90

The great history of the Press with checklists of books, announcements, etc.

★

39. ASHLAR PRESS. CHISHOLM, HUGH. *White Horses. Verses by Hugh M. Chishlom*. One of 75 copies. Title page illustration by Boris Artzybasheff printed in red Ashlar Press device by Rockwell Kent. 8vo., original red and white horse patterned cloth, original glacine (in two parts), housed in the original card slipcase with printed paper label. Slipcase rather darkened, otherwise very good. Inscribed by the author to “Aunt Sue and her armed bodyguard”. Printed at the Ashlar Press. 1932. £65
40. AYERDALE PRESS. EMMONS, EARL H. *Odeography of B. Franklin*. No. 62 of 100 copies. Printed in Bodoni & Ultra Bodoni type on Laidtone paper. 8vo., original black cloth with printed paper label. Slight rubbing to very tips of spine, a couple of tiny marks to cloth, generally extremely good. New York, Ayerdale Press. 1929. £120



Apparently the only publication from Emmons's Ayerdale Press but with really interesting typographical layout by the noted poet and printer Emmons who wrote, designed and composed the book.

The text is a verse tribute to Benjamin Franklin, which, as the author declares in the foreword, does not conceal his “some-what loose, erotic nature”.

With the bookplate of Oliver Sheehan.

**THE BARBARIAN PRESS** Founded by Crispin and Jan Elsted in 1977 and is based near mission in British Columbia. They only print in letterpress and have a huge interest in wood engraving. Their stated aim is “to publish poetry, translations, classics and belles lettres in a style which both glorifies the text and reveals it to the reader with a minimum of interference”.

41. BARBARIAN PRESS. BARNETT, C.Z. & DICKENS, CHARLES. ELLIS, E.N. *A Christmas Carol, or The Miser's Warning. A Drama in Two Acts adapted from Chalres Dickens' celebrated work by C.Z. Barnett*. 6 wood engravings by E.N. Ellis. One of 350 copies. Set in English Scotch Roman by Crispin Elsted and printed by Jan Elsted on



Zerkall mouldmade paper. 4to., bound by the Rasmussen Bindery in full red cloth with printed paper wrap round on upper cover, printed paper spine label, housed in the original red cloth slipcase. A very good, bright copy. Mission, Barbarian Press. 1984. £65

Bartlett's play, a speedy rip-off of *A Christmas Carol*, was first produced in 1844 at the Royal Surrey Theatre.

This was the first Barbarian Press book with illustrations.

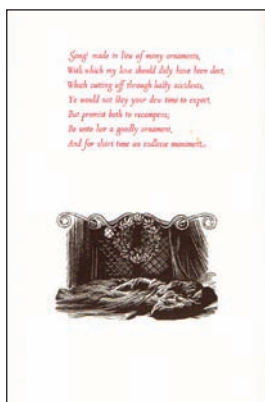
42. BARBARIAN PRESS. RUFINUS. BATES, WESLEY. *Rufinus: The Complete Poems in English Versions by Robin Skelton*. No. 136 of 200 copies, signed by Robin Skelton. 6 erotic wood engravings by Wesley Bates. Printed in Van Dijck, Cancelleresca Bastarda & Open Kapitalen type on Zerkall white wove and cream laid papers. Tall thin 8vo., sewn onto vellum slips and set into washed and hand-printed wrappers of Opus Watermedia paper by Crispin Elsted who designed and hand set the book. Printed by Jan Elsted. An extremely good, fresh copy. Mission, B.C., Barbarian Press. 1997. £150

Rufinus (writing between c.50 B.C. and A.D. 50), owing to the erotic nature of his poetry, has only been translated once before into English in 1917, and then by an anonymous translator. Skelton's excellent translation appears here for the first time in fine production.



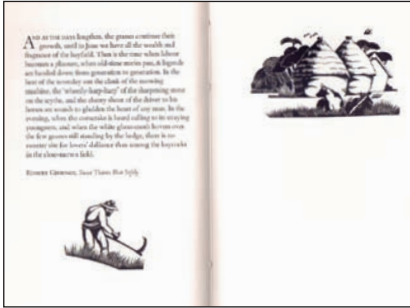
43. BARBARIAN PRESS. SPENSER, EDMUND. BRETT, SIMON. *Prothalamion & Epithalamion. The Wedding Songs of Edmund Spenser*. 3 wood engravings by Simon Brett. One of 100 copies, in addition there were 4 special copies. Printed in red and black in 16D Cancelleresca Bastarda with calligraphic initials printed in red to the poems by Ted Staunton. 8vo., bound by the Rasmussen Bindery in quarter red cloth with patterned paper covered boards and a printed paper spine label. A fine copy. Mission, Barbarian Press. 1998. £200

An affectionate book, inspired by three friends of the printers whose children were getting married at this time.



Printed from Gibbings's original blocks

44. BARBARIAN PRESS. LONDON, RICHARD. GIBBINGS, ROBERT.



*Gibbings & Grey and The Charm of Birds*. Edited and introduced by Richard Landon. 20 wood engravings by Robert Gibbings printed from the original blocks with accompanying text from books illustrated by Gibbings. One of 350 copies. 8vo., original blue cloth backed pictorial paper covered boards, printed paper spine label. A fine copy. Mission, Friends of the Thomas Fisher Rare Book Library & Barbarian Press. 1998. £180

Each wood engraving, originally done for Lord Grey of Fallodon's *The Charm of Birds* is accompanied by appropriate text from one of Gibbings's books – *The Charm of Birds*, *Fallodon Paper*, *Sweet Thames Run Softly* and *Till I End My Song*. The engravings would have been printed using stereotypes or electros in these books so it is really interesting to see what Gibbings's work looks like printed from the original blocks.

45. BARBARIAN PRESS. KISHKAN, THERESA. DEPOL, JOHN. *Inish-bream*.



One of 240 copies, this being one of 175 regular copies (there were 50 deluxe copies and 15 design copies), signed by the author. 22 wood engravings by John DePol printed in green and black, calligraphy on title page by Irene Alexander. Printed in green ink in Gill's Joanna type on Zerkall Silurian green mouldmade paper. Tall 8vo., bound in quarter green Japanese silk with patterned paper covered boards, printed paper spine label. A very good copy. Mission, Barbarian Press. 1999. £300

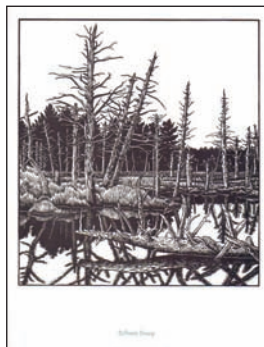
A beautiful Irish tale with a complete, naturally pleasing, presentation both in its lyrical prose, the illustrations and the simple printing in Gill's Joanna type in green on green-hued paper.

46. BARBARIAN PRESS. MOSER, BARRY. *Leonard Baskin, 1922-2000. A recollection and an engraving*. One of 150 copies. Signed frontispiece engraving of Baskin by Barry Moser. Printed in Van Dijck and Bembo

type on Frankfurt Laid paper by Crispin & Jan Elsted. Pp. 8. 8vo., original brown printed wrappers. Minute fading to very edge, otherwise a very good copy. Mission, Barbarian Press. 2000. £50

A very charming recollection of Baskin by his former pupil.

47. BARBARIAN PRESS. RORER, ABIGAIL. *End-grain Two: Abigail Rorer, a Selection of Engravings, with an introduction by the artist.* 52 wood engravings by Abigail Rorer. One of 150 regular copies, out of total edition of 210. Printed in Joanna type on Zerkall white wove & cream laid paper. Sm. 4to., bound by Rasmussen bindery in quarter Japanese silk with patterned paper covered sides, printed paper spine label. A very good copy. Mission, B.C., Barbarian Press. 2001. £190



Crispin and Jan Elsted at the Barbarian Press first noticed Rorer's work when they compiled a book in 1990; *End-grain: Contemporary Wood Engraving in North America*. They particularly liked her preponderance of black-line rather than white-line engravings, the beauty of her engravings and her often witty approach.

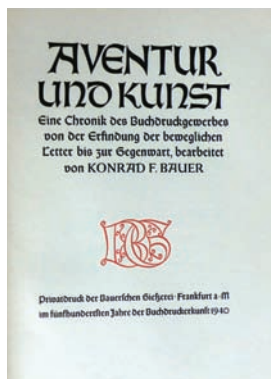
48. BARBARIAN PRESS. ELSTED, CRISPIN, LAZAROV, PETER. *A Natural History of Surprise. Four poems and an essay by Crispin Elsted.* Wood engraved frontispiece by Peter Lazarov. One of 125 copies, signed by the author and designer. Printed in purple, green and black in Van Dijck and Elysian types on dampened Barcham Green handmade Chilhams and Charter Oak paper. Tall thin 8vo., original pictorial paper covered boards, printed paper spine label. A very good copy. Mission, Barbarian Press. 2002. £65



As well as being one half of the Barbarian Press, with Jan the printer, Crispin Elsted is a noted poet and actor. His essay roams around the subject of Italian art, the poems are influenced by Latin classics.

★

49. BAUER, KONRAD F. AVENTUR UND KUNST. *Eine Chronik des Buchdruckgewerbes von der Erfindung der beweglichen Letter bis zur Gegenwart*. 277 pages of facsimiles of printing, including several in colour and some large folding sheets. Printed in black and brown. Sm. folio, original printed paper covered boards, in the original dust jacket. Paper on the boards a bit chipped at head and tail of spine, dust jacket worn at edges but still strong, internally very good. Frankfurt am Main, Privatdruck der Baueschen Geiszerlei. 1940. £200



An incredible illustrated history of fine printing packed full of samples from the beginning of printing in the West to 1940. Even though the text is in German, which may be hard for some, the overview is fundamental to anyone interested in printing.

50. BAUER TYPE FOUNDRY. STILLER, GÜNTHER. *The Cat's Meow*. 14 woodcuts by Günther Stiller of Wiesbaden. A type specimen in the form of 5 different pieces by major authors in their original language and English about cats all set in different types. Designed by Walter Plata. Small square 4to, original wrappers with wood cut by Stiller, housed in the original black card envelope. A very good copy. Frankfurt, Bauer Type Foundry. 1961. £60

A type specimen especially for the New York City friends of Bauer Alphabets printed in Folio Medium Extended, Bauer Bodoni, Fortuna, Weiss, venus, Futura etc.

**THOMAS BEWICK** (1753–1828) An important English wood engraver and author of natural history books who spent most of his life in Newcastle upon Tyne. He was prolific and became very famous in his lifetime, particularly for his *History of Quadrupeds*, *History of British Birds* and illustrated editions of *Aesop's Fables*.

*One of only 300 royal 8vo copies of the second edition.*

51. BEWICK, THOMAS. *A General History of Quadrupeds*. Second edition, one of only 300 royal 8vo copies (there were also 1500 smaller demy copies). 212 wood engraved illustrations and 108 tail-pieces by Thomas Bewick. Pp. 483. Royal 8vo., contemporary full mottled calf, rebaked with new calf spine and original morocco and gilt spine

label laid down. Foxing to first and last few leaves, otherwise good. Booklabel of William Fuller Maitland of Stansted Hall on the front pastedown. Newcastle upon Tyne, printed by and for S. Hodgson, R. Beilby & T. Bewick. 1791. £180

The principal addition to the second edition from the first of the preceding year was the section on bats. *Hugo, Bewick Collector, p.23*

52. BEWICK, THOMAS & JOHN. LE GRAND. *Fabliaux or Tales, abridged from French Manuscripts of the XIIth and XIIIth Centuries by M. Le Grand, selected and translated into English verse. With a preface and notes.* 2 volumes bound in one. First editions. 52 wood engravings, including 8 by Thomas and John Bewick. Pp. [4], xl, 280; [4], 340. 8vo., contemporary brown morocco, spine decorated in gilt and blind, marbled edges. Upper board detached, worn at extremities but good internally. London, W. Bulmer and Co. 1796 & 1800. £60

John Bewick started the project but owing to his death, the project was finished by his brother Thomas and pupils Nesbit and Clennell. *Hugo, Bewick Collector 95.*

53. BEWICK, THOMAS. *History of British Birds.* 2 volumes, first edition of volume II, second edition of volume I (the first of volume I first appeared in 1797). Wood engravings by Thomas Bewick. 8vo., contemporary full calf elaborately decorated in gilt, expertly rebacked with original slightly chipped spines laid down, marbled endpapers. A handsome set. Newcastle, printed by Edward Walker for T. Bewick and Longman & Rees. 1804. £650

Volume I is the History and Description of Land Birds and II is on Water Birds. *Hugo, The Bewick Collector p. 40ff*



*The rare finely printed 1805 edition*

54. BEWICK, THOMAS. THOMSON, J. *The Seasons, by J. Thomson. Embellished with engravings on wood by Bewick, from Thurston's Designs.* 10 wood engravings by Bewick. 8vo., finely bound in full calf with gilt borders elaborate gilt decoration on the spine and green morocco and gilt spine labels, marbled paper endpapers, marbled edges. Slight split to upper joint and some foxing but generally a handsome volume. London, , printed for James Wallis by T. Bensley. 1805. £175  
A fine book printed on very thick paper and with very good impres-

sions of Bewick's engravings. Another inferior edition of Bewick's illustrated Thomson was published in the same year by Wallis which wasn't printed by Bensley.

Bookbinder's label of Hearne, 81 Strand, nineteenth century inscription from a W.J. Bainbrigg to his friend Garnier "who is to my mind the best artist in the world" and the booklabel of the great New York collector Kenneth Auchincloss. *Hugo, The Bewick Collector, 200*  
 With an original leaf from Bewick's Fables of Aesop and a new impression of The Boys and the Frogs from the original block

55. BEWICK, THOMAS. BORDEN, JOHN W. *Thomas Bewick & the Fables of Aesop*. Original leaf from the first edition of *The Fables of Aesop* tipped in plus a new impression of *The Boys and the Frogs* from the original block, portrait frontispiece, 12 other illustrations. One of 518 copies. Printed in Monotype Bulmer and lithographed. 4to., brown paper covered boards, printed paper spine label, in the original plain protective wrapper. A fine copy, prospectus inserted loose. San Francisco, The Book Club of California. 1983. £100



56. BEWICK, THOMAS. *The Magpie*. Impression of Thomas Bewick's wood engraving of the magpie pulled on a hand press directly from his original block. Tipped onto a printed card portfolio. Printed by Gordon Williams as a keepsake for the members of the Roxburghe and Zamorano Clubs on their twentieth biennial joint meeting in October 1990. Los Angeles, Gordon Williams. 1990. £75

*One of only 100 sets*

57. BEWICK, THOMAS. ESSELMONT, DAVID. *Thomas Bewick Birds. Impressions from original woodblocks*. One of 100 sets. 17 engravings of birds printed from the original blocks onto individual sheets on Rives Velin Cuve paper with the name of each bird and the number of the plate printed in grey. With the accompanying 8 pp. booklet in blue wrappers. Housed in a grey paper chemise within a blue cloth backed portfolio with marbled paper covered sides. A fine set. Montgomery, David Esslemont. 1997. £320  
 Printed from blocks in the collection of Newcastle upon Tyne Central Library.



**THE BIRD & BULL PRESS** One of America's oldest private presses, was founded by Henry Morris in 1958 as an outlet for his interest in hand papermaking. Many of the books from the Press deal with bookish subjects such as printing, illustration, paper making, bookbinding, typography and booksellers. Morris's highly developed sense of humour is often apparent as can be seen in the books which Kenneth Auchincloss bought from the Press.

58. BIRD & BULL PRESS. BACHAUS, THEODORE. *The World's Worst Marbled Papers. Being a collection of ten contemporary San Serriffean marbled papers showing the lowest level of technique, the worst combination of colors, and the most inferior execution known since the dawn of the art of marbling.* No. 1 of 400 copies. 10 samples of poorly made marbled paper. 8vo., original blue printed wrappers. An copy inscribed by 'Big Wally' of 'Big Wally Cut Rate Books' to Arnold Elkind. A bit faded round the edges, otherwise very good. Newtown, San Serriffe Publishing Company [Bird & Bull Press]. 1978. £80

All copies were No.1 of this marbled paper spoof. The samples are really poor examples of marbling "The inferiority of the San Serriffean samples included here is so overwhelming it beggars description". Bachaus [ie Henry Morris] writes "two fragments of the earliest examples of marbling are know to us. Made during a violent sandstorm in Vey-Izmir in the year 1408, using the ancient melted chicken-fat size and mud colors, they do not even begin to approach the standard of inferiority shown by the samples in this essay".

*Brilliant spoof work by Henry Morris*

59. BIRD & BULL PRESS. BACHAUS, THEODORE. *Private Presses of San Serriffe.* No. 1 of 350 copies. 8vo., original cloth backed patterned paper covered boards, blue lettering on spine. Inserted loose is a San Serriffe 25 corona note and a slip declaring that the Bird & Bull Press are the distributor of the book plus a prospectus. A fine copy. North Hills PA, Bird & Bull Press/San Serriffe Publishing Company. 1980. £60

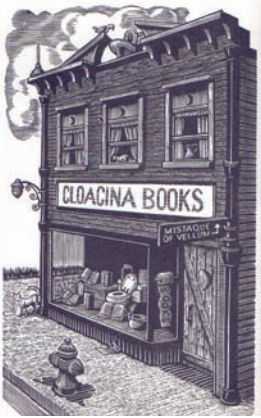
A brilliant spoof bibliographic work (all numbered no.1), by Henry Morris as 'Theodore Bachaus', also the author of *The World's Worst Marbled Papers*. Several 'San Serriffe' presses are described with specimens of their work including the Cul-de-Sac, & Foolsap Press, Neptune's Printery owned by Sir Harry Fravartish of Fravatish Codfish Balls ("Break a Ball for Breakfast"). Also represented is the Rebel



Press (motto – “Up Yours”) whose owner “is a controversial, abrasive and antagonistic character whose major activity in life seems to be the making of enemies”.

*How to annoy your bookseller*

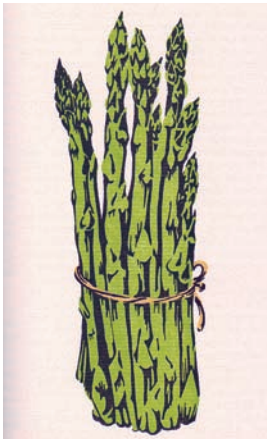
60. BIRD & BULL PRESS. BACHAUS, THEODORE. *The Booksellers of San Serriffe*. No. 9 of 200 copies. Wood engravings by Wesley A. Bates, sheets of printing, marbled paper etc inserted loose. 8vo., original brown morocco backed green silk cloth boards with image in gilt on upper cover, green morocco and gilt spine label, in the original black cloth covered slipcase. A fine copy with prospectus inserted loose. Newtown, San Serriffe Publishing Company [Bird & Bull Press]. 2001. £220



Probably the funniest of all the spoofs from the islands of San Serriffe written by Henry Morris of the Bird & Bull Press as Theodore Bachaus. He describes parodies of different types of bookseller, some very recognisable, and has some extremely good jokes including ways of annoying your bookseller. A must read.

*Beautiful presentation of the first book in English on salads*

61. BIRD & BULL PRESS. STILL POINT PRESS. EVELYN, JOHN. *Acetaria: A Discourse of Sallets*. Introduction by Kit Currie. No. 83 of 300 copies. 10 full page colour illustrations by Rosemary Tottoroto. Printed letterpress in Monotype Caslon Oldstyle on mould-made Arches paper. 8vo., original binding by Gray Parrot of quarter brown morocco and sides covered in patterned paper based on an 18th century German gilt paper, leather spine label. Near fine. Designed and produced by Henry Morris at the Bird & Bull Press. Dallas, Printed by Bird & Bull Press for Still Point Press. 1985. £250



A superb typographical presentation of the first book in English on the subject of salads, originally published in 1699. Evelyn discussed the properties and uses of more than 70 salad ingredients: “Such as feed much on Plants are more Acute, Subtil, and of deeper penetration”.

62. BIRD & BULL PRESS. CONSTANT, SAMUEL VICTOR. COVEY, ROSEMARY. *Calls, Sounds & Merchandise of the Peking Street Ped-*



dlers. 25 tipped in wood engravings by Rosemary Covey. No. 49 of 200 copies. Printed in brown and black in Perpetua types on Arches mouldmade paper. Large 8vo., bound at the Campbell-Logan Bindery in quarter maroon morocco with blue flower patterned silk cloth sides, black morocco & gilt spine label. Extra engraving by Covey in a mount inserted loose. A fine copy. Newtown, Bird & Bull Press. 1993. £220



63. BIRD & BULL PRESS. BERGER, SIDNEY E. *The Anatomy of a Literary Hoax*. No. 48 of 300 copies, one of 50 in cloth. Printed on Frankfurt handmade paper. 8vo., original cloth binding with printed paper label on upper cover. Near fine. New Castle, Oak Knoll Books. 1994.

£60

One of Henry Morris's fake wine labels inserted loose as issued. An amusing story of a bibliographical hoax involving Sesame Street books and a fake Victorian papermaking title.

64. BIRD & BULL PRESS. HUNTER, DARD, II & III. *Dard Hunter & Son*. No. 211 of 225 copies. 30 pages of black and white illustrations, 30 tipped in illustrations, several in colour, 7 original leaves from Mountain House books and 4 original paper samples made by all three generations of Hunters. Foreword & notes by Henry Morris. Printed in Ehrhardt types on Frankfurt mouldmade paper. Folio, original quarter black morocco with red Japanese cloth sides, red morocco and gilt spine label, housed in the original brown/yellow cloth clamshell box with a red morocco and gilt spine label. Prospectus inserted loose. A fine copy. Newtown, Bird & Bull Press. 1998. £700



Portrait of Dard Hunter by Walter Horwood.

Dard Hunter began the renaissance of hand papermaking in America and elsewhere after he devoted his life and fortune to the research and documentation of hand papermaking all over the world. He published his results in magnificent books which he printed on paper he had made himself. His son, Dard II, produced a monumental work on his father 'Life Work of Dard Hunter'. This was only produced in 130 copies so the present book reprints a large quantity of what was in the book as well as having a view on Dard II by his son, Dard III.

65. BIRD & BULL PRESS. BATES, WESLEY A. WILSON, ALEXANDER. *The Foresters. A poetic account of a walking journey to the Falls of Niagara in the Autumn of 1804.* 14 wood engravings by Wesley A. Bates. No. 141 of 150 copies, signed by the artist. Printed in red and black in Dante types on Arches mouldmade paper. 8vo., bound at the Campbell-Logan Bindery in quarter brown morocco with green silk sides with Wilson's signature in gilt, green morocco & gilt spine label, housed in a green silk covered slipcase. Slip about separate engravings for sale inserted loose. A fine copy. Newtown PA, Bird & Bull Press. 2000. £250

Wilson's book written in verse on his trip to the Niagara Falls was published in Newtown, Pennsylvania in 1818. The Scots born Alexander Wilson is most famous for his important nine volume work *American Ornithology* and is considered the father of American ornithology.

66. BIRD & BULL PRESS. TINDALE, THOMAS KEITH & HARRIETT RAMSEY. BERGER, SIDNEY E. *The Handmade Papers of Japan.* No. 19 of 170 copies. Colour woodcut frontispiece by Wesley W. Bates, illustrated title page and chapter heading pages on japan paper, 15 samples of paper, 32 pages of black and white photographs, 12 pages of colour illustrations, several tipped in colour photographs. Printed in Dante types on Zerkall mouldmade paper. 4to., bound by the Campbell-Logan Bindery in quarter rust coloured morocco with black silk-cloth sides with japanese lettering in gilt on upper cover, black morocco & gilt spine label. Housed in the original red cloth clamshell box with black morocco & gilt spine label. Prospectus inserted loose. A fine copy. Newtown Pennsylvania, Bird & Bull Press. 2001. £800



Reprint of the Tindales' great work with new information on them and new samples. The book was first published in Vermont and Tokyo by Charles E. Tuttle in 1952 with a foreword by Dard Hunter. A really sumptuous production.

★

67. BIRMINGHAM SCHOOL OF PRINTING. *Let Us Now Praise Famous Men and Our Fathers that Begat Us & other Passages from the Holy Bible.* Printed on hand made paper in black red and blue. Sm. folio, original vellum backed grey paper covered boards, morocco spine label lettered in gilt. Spine label chipped and some marking to the

boards, otherwise very good. Birmingham, Central School of Arts and Crafts. [1926]. £100

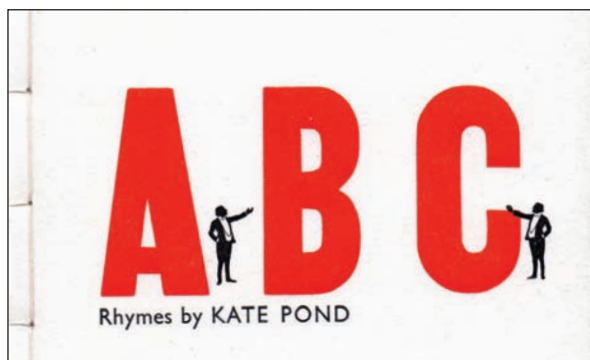
The first publication of the press at the Birmingham School of Printing, under the direction of Leonard Jay. Inserted loose is a contemporary compliments slip signed by Leonard Jay at the School of Printing to J. P. Sargent, the Education Officer of Birmingham.

68. BIRMINGHAM SCHOOL OF PRINTING. *The Torch, No. 2. A Journal Produced by Students . . .* Lettering by students, borders from the George W. Jones collection of wood engravings and colour blocks loaned by George W. Jones and Sun Engraving Co. Samples of advertisements, lettering, designs for headed paper, title pages, tabular settings etc. printed in several colours and designed by students. Folio, original red cloth. A very good copy. Birmingham, School of Printing. 1938. £80

69. BLACK STONE PRESS. POND, KATE. *A B C X Y Z*. Rhymes by Kate Pond, printed by Shelley Hoyt-Koch. No. 50 of 50 copies, signed by author and printer. Type and illustrations hand-picked from the collection at the press and printed in red and black. Oblong 12mo, japanese style sewn binding. A very good copy. Original description from Jeffrey Thomas book inserted loose. San Francisco, Black Stone Press. 1980. £120

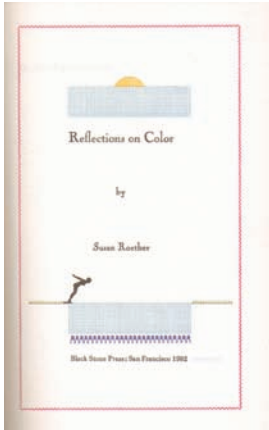
A visually strong book, using some of the more unusual type ornaments from the Black Stone Press collection with each page combining a large red letter with one or two ornaments in black and a rhyme by Kate Pond, eg P "Pressman printing in a rage".

A very appealing book.



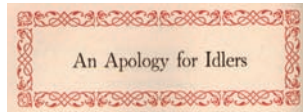
*Inscribed by the designer for Ken Auchincloss*

70. BLACK STONE PRESS. ROETHER, SUSAN. HOYT, SHELLEY.



*Reflections on Color*. No. 37 of 170 copies. Typographic decoration by the book's designer Shelley Hoyt-Koch printed in several colours. Printed in Bulmer and Nicholas Cochin types on Ingres MBM Arches. Thin 8vo, original printed wrappers, in the original red cloth limp slipcase. Spine minutely darkened, otherwise extremely good. San Francisco, Black Stone Press. 1982. £100

An exquisite book by a Californian writer with really imaginative design by Hoyt. Inscribed by Hoyt to the collector Ken Auchincloss with a letter from her to him on Black Stone Press paper presenting the book.

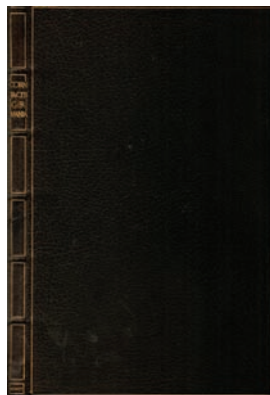


71. BOOKMAN PRESS. STEVENSON, ROBERT LOUIS. *Select Essays of Robert Louis Stevenson: Virginibus Puerisque, Crabbe Age and Youth, An Apology for Idlers, and Walking Tours*. Beginning of each essay with borders printed in different colours. One of 200 copies, this being one of 150 on Linweave Milano paper. Printed in Baskerville type, handset by Earl Sleep. Large 8vo., original linen backed, blue paper covered boards, title in gilt on spine and upper cover, remains of original card slipcase. A very good copy apart from the slipcase. Bangor, PA, Selected and printed by Hal Bruch at the Bookman Press. 1937. £50

Booklabel of Lanny Ross on the front free endpaper. A well printed book.

**THE BREMER PRESSE** Established in Bremen, Germany in 1911, moved to Tölz in 1918 and then to Munich in 1939 where it was destroyed in the bombings of 1944. It was founded by Ludwig Wolde and Willi Wiegand who modelled their press on Cobden-Sanderson's Doves Press with its emphasis on simplicity, fine typography and calligraphy. Wiegand designed the typefaces which were cut by Louis Hoell and cast at the Bauer foundry. Anna Simons, a star pupil of Edward Johnston, designed the calligraphic titles and initials for each book and the great binder Frieda Thiersch ran the Bremer Bindery. The publisher Hugo von Hofmannsthal founded a complimentary branch of the Press by introducing the commercially printed "Werkdrucke" series.

72. BREMER PRESSE. TACITUS, CORNELIUS. *De situ moribus et populis Germaniae qui fertur Libellus*. No. 231 of 250 copies. Calligraphic title, initials and printer's device by Anna Simons. Printed on Van Gelder paper. 4to., bound at the Bremer Bindery by Frieda Thiersch with both stamps on lower turn-in, original full dark green morocco, covers and turn-ins ruled in gilt, spine in panels each ruled in gilt with gilt lettering, all edges gilt. Offset from turn-ins, tiny area of damage to spine, otherwise a very good copy. Booklabel of Herman Wm. Kapp with his pencil note "Purchased in Berlin while on Grolier Club trip". Bremen, Bremer Presse. 1914. £1500
- The second Bremer Presse book with the original Latin text and a German translation by Rudolf Borchardt.



73. BREMER PRESSE. ALBIUS TIBULLUS. *ELEGIAE*. No. 223 of 279 copies. Title and 24 initials designed by Anna Simons. Tall 8vo., original half parchment with marbled paper covered boards by the Bremer Bindery with their stamp on the lower pastedown, gilt lettering on spine, in the original parchment-edged slipcase. A very good, bright copy, spine slightly darkened and edges a tiny bit rubbed. Tölz, Bremer Presse. 1920. £500

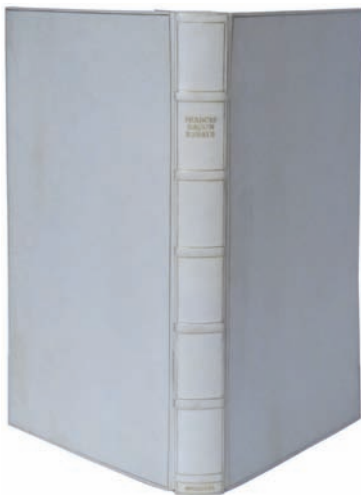
The Elegies of Ovid and Virgil's contemporary Tibullus. They appear here in the Latin used in the Tauchnitz edition.

The fifth book from the Press, it shows the strong influence of the Doves Press and the fine calligraphic talent of Anna Simons.

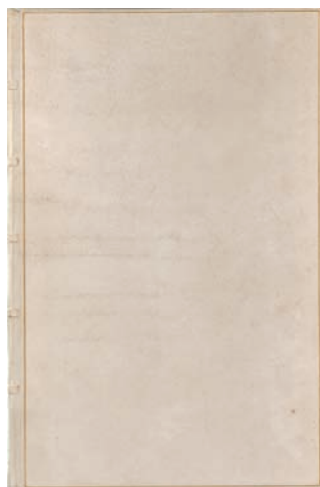


74. BREMER PRESSE. THE ESSAYS OF FRANCIS BACON. No. 226 of 270 copies. Title and initials by Anna Simons. 4to., bound by Frieda Thiersch at the Bremer Bindery (signed on the rear turn-in) in original vellum covered boards with gilt borders round the covers and the spine lettered and ruled in gilt, top edge gilt, others uncut, in later black cloth chemise and slipcase. 4pp. prospectus inserted loose. An extraordinarily good copy. Tölz, Bremer Presse. 1920. £1600
- A beautifully printed version of Bacon's essays in English. The sixth book from the Press.

ITEM  
74



ITEM  
75



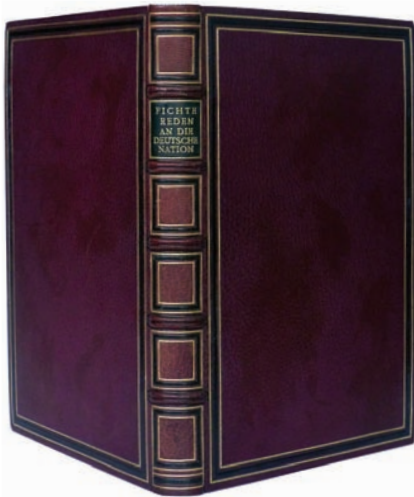
75. BREMER PRESSE. GOETHE. *Faust*. No. 58 of 270 copies. Title and initials by Anna Simons. 4to, bound by Frieda Thiersch at the Bremer Bindery and signed on the rear turn-in in original vellum covered boards with gilt orders round the covers and the spine lettered and ruled in gilt, top edge gilt, others uncut. An extremely good copy. Tölz, Bremer Presse. 1920. £1750

The seventh book from the press and an elegantly printed response to the Doves Press *Faust* which was issued in two parts in 1906 and 1910.

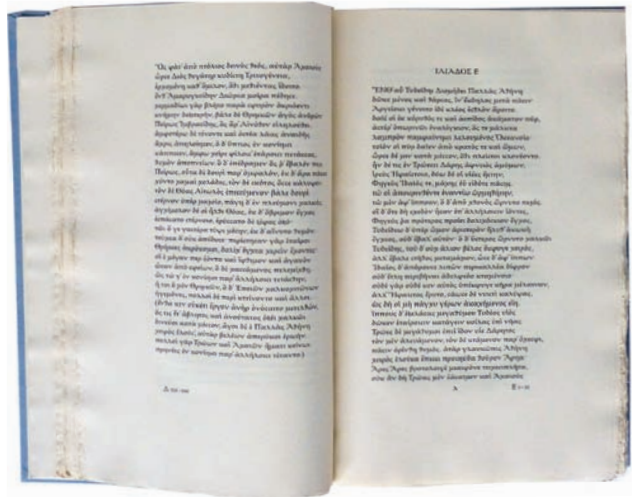
76. BREMER PRESSE. FICHTE, JOHANN GOTTLIEB. *Reden an Die Deutsche Nation*. No. 214 of 270 copies. Calligraphic title and initials by Anna Simons. Printed on handmade paper. Folio, an exceptionally attractive copy in contemporary full maroon morocco ruled in gilt and black onlay, spine in compartments each with gilt and black morocco onlay borders, black morocco and gilt spine label, marbled endpapers, gilt ruled borders on turn-ins, housed in slipcase with matching maroon morocco edges, binder's stamp of Hubel & Denck in Leipzig. Spine very slightly faded but still a very handsome, bright copy. Munich, Bremer Presse. 1922. £2600

Fichte's patriotic 'Addresses to the German Nation' were originally delivered in 1807. Here they are beautifully presented by the fine printing of the Bremer Presse.

77. BREMER PRESSE. HOMER. *Iliad & The Odyssey*. Edited by Eduard Schwartz. Both one of 615 copies, numbers 422 and 226. Calligraphic titles and initials by Anna Simons. Printed in specially designed 16 point Greek type on Zanders handmade paper. Folio, original linen backed holland boards, printed paper spine labels, each with the stamp of the Bremer Bindery, in the original blue paper covered slipcases (faded round the edges). An extremely good, bright set, with only very mild darkening to the spine. Munich, Bremer Presse. 1923 & 1924. £1750
- Fabulously printed Greek language Homer in extremely good condition.



ITEM 76

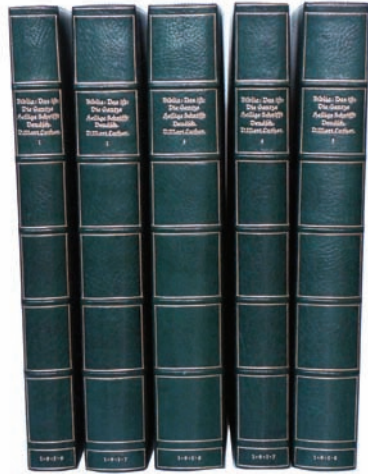


ITEM 77

78. BREMER PRESSE. AUGUSTINE. *De Civitate Dei*. No. 324 of 385 copies. Calligraphic title and initials by Anna Simons. Printed on Zanders handmade paper in unique Roman and Greek types cut by Louis Hoell especially for this book. Folio, original linen backed holland boards, printed paper spine label, worn original slipcase. A remarkably good copy with only slight darkening to the spine. Original 8pp prospectus inserted loose. Booklabel of Samuel Thorne on the front pastedown. Munich, Bremer Presse. 1925. £1600

A smaller sized variety of the Roman type originally cut for the Bremer Press Verlag newly cast just for this edition. The Greek quotations are a smaller size of the Bremer Homer types. Elegant and pure.

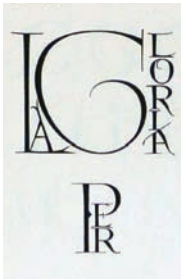
ITEM  
78



ITEM  
80

*Rare portfolio of Anna Simons calligraphy*

79. BREMER PRESSE. SIMONS, ANNA. *Anna Simons, Titel und Initialen für Die Bremer Presse*. One of only 220 copies. 20 full plates of fine examples of calligraphy by Anna Simons for the Bremer Press with a title page and initials by her on the first 2 leaves. Folio, loose as issued in the original portfolio of linen backed holland boards, printed paper spine label with 3 linen ties. Some fading, a few marks to the boards, slight chipping to head and tail of spine but generally a very good set. Booklabel of Abe Lerner. Munich, Bremer Presse. 1926. £1000



With a typescript English translation of the German introduction, signed by Anna Simons.

*The great Bremer Lutheran Bible in spectacular condition*

80. BREMER PRESSE. *Biblia. Das ist: Die Gantze Heilige Schrift-Deudsch by D. Martin Luther*. No.191 of 365 copies printed on Zanders handmade paper. Calligraphic title pages and initials by Anna Simons. 5 volumes. Folio, handsomely bound by Frieda Thiersch at the Bremer Bindery with her stamp in gilt on the lower turn-ins, all in full green morocco with gilt border and spine in compartments all ruled in gilt with gilt lettering, turn-ins with gilt borders, upper edge gilt, others uncut. A stunning copy in exceptionally fine condition, with only one small bump to the very top edge of volume 3. Munich, Bremer Presse. 1926–1928. £5000



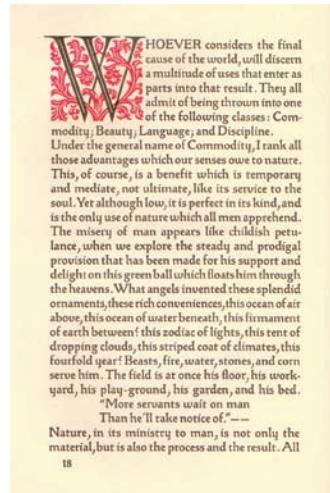
81. BREMER PRESSE. *Ideals, Purposes and Work of the Bremer Presse*. Printed at the Bremer Presse. 8vo., original green wrappers with lettering by Anna Simons printed in gilt on the upper cover. Wrappers detached, otherwise good. Munich, Bremer Presse. 1928. £60

English language overview of the Bremer Presse with a 3 page introduction and full descriptions of their major works (the Homer, the Augustine *De Civitate Dei*, the 5 volume Lutheran Bible and Dante's *Divine Comedy*. There follows a handlist of the first 22 books from the press and 6 pages of quotations entitled "What Competent Critics Say Concerning the Work of the Bremer Presse". The competents include Campbell Dodgson, Stanley Morison and Bernard Newdigate.

*An extraordinarily fresh copy*

82. BREMER PRESSE. EMERSON, RALPH WALDO. *Nature*. No. 171 of 250 copies for Random House, there were also 280 copies for the subscribers of the Bremer Presse. Title and initials designed by Anna Simons. Printed in red and black in Antiqua type on Zanders hand-made paper. Tall 8vo., original quarter parchment with black and red marbled paper covered boards, gilt lettering on spine, in the original red paper wrappers and red paper covered slipcase. An extraordinarily fine copy. Munich, Printed for Random House New York at the Bremer Presse. 1929. £250

A remarkably crisp and fresh copy of the English language Emerson printed by the Bremer Presse for Random House. A very handsome book.



83. BREMER PRESSE. *Bookbindings by Frieda Thiersch Exhibited at The First Edition Club, London April 1929*. One of 250 copies. 8vo, original green wrappers with lettering designed by Anna Simons in gilt on upper cover. Couple of creases to wrappers but generally a very good copy. Munich, Bremer Presse for The First Edition Club. 1929. £90

Listing the 70 books from various collections which were shown at The First Edition Club including several Bremer Presse and Doves Press books, a Cranach *Hamlet* and various other works including books printed at the Essex House Press and the Ernst-Ludwig-Prese.

No. 1 of 270

84. BREMER PRESSE. PASCAL, BLAISE. *Pensées*. No. 1 of 270 copies. Printed in Antiqua type on hand made paper. 4to., original holland boards with printed paper label on spine, fore and lower edges uncut, signed by the Bremer Bindery on the lower turn-in, in the original slipcase. The slipcase is worn at top and bottom with the flaps coming loose, darkening to spine but generally a very fresh, bright copy. Munich, Bremer Presse. 1930. £500

The great mathematician and physicists Pascal's last thoughts which form his defence of the Christian religion – a book which he intended to publish but which were in fact published posthumously. He considers the human condition, the incarnation, God, the meaning of life, the paradoxes of Christianity &c.

Drink to me only with thine eyes,  
And I will pledge with mine;  
Or leave a kiss but in the cup,  
And I'll not look for wine.  
The thirst that from the soul doth rise,

85. BREMER PRESSE. HOFMILLER, JOSEF. *Ballads and Songs of Love*. No.25 of 280 copies. Calligraphic title and initials by Anna Simons. Printed on handmade paper. 4to., original blue boards with the signature of the Bremer Bindery, printed paper spine label, in the original slipcase. Spine slightly faded with some light rubbing, slipcase split at top edge, otherwise a very good, clean copy. Booklabel of Hans & Ludmilla Arnhold. Munich, Bremer Presse. 1930. £350

An English language Bremer Presse book with 132 love poems including works by Burns (*My Love is Like a Red, Red Rose*), Dryden (*Chloe found Amyntas lying*), Ben Jonson (*Drink to me only with thine eyes*) plus numerous traditional folk songs.

86. BREMER PRESSE. HOFMILLER, JOSEF. *Sonnets*. No. 170 of 275 copies. Calligraphic title and initials by Anna Simons. Printed on handmade paper. 4to, original blue boards with printed paper spine label. Spine very slightly faded, unnoticeably repaired endpapers, otherwise a very good copy. Munich, Bremer Presse. 1931. £450

A fine English language printing of the *Sonnets* of Sir Thomas Wyatt, Sir Philip Sidney, Samuel Daniel, Michael Drayton, Edmund Spenser, William Shakespeare, John Donne, William Drummond, Milton, Wordsworth, Keats, Rossetti, Barrett Browning and Christina Rossetti.

*Handsomely produced catalogue of a unparalleled Lear collection*

87. BREMER PRESSE. FIELD, WILLIAM B. OSGOOD. *Edward Lear on My Shelves*. No.45 of 155 copies, signed by the author. 5 landscapes hand coloured by Annette von Eckardt, numerous superb phototypes printed by J.B. Obernetter. Printed on Zanders handmade paper. Folio, original linen backed holland boards with the stamp of the Bremer Presse binder Frieda Thiersch, printed paper spine label. Very mild fading to the edges of the boards, otherwise a very good copy. With 4 page prospectus from the New York distributors of the book Duttons inserted loose. Munich, Bremer Presse. [1933].



£1200

The collection includes first editions of Lear, original water colour drawings, sketch books and manuscript diaries. The book includes a new interpretation of Lear's life based on the diaries.

88. [BREMER PRESSE]. SIMONS, ANNA. *Anna Simons*. From the Bremer Presse publication 'Corona'. With portraits of Simons and Edward Johnston and several facsimiles of her work. 8vo., original linen covered boards with lettering in red on spine and upper cover. Some marking to cloth but generally a good, clean copy. Munich & Berlin, printed by Simhart & Co for R. Oldenbourg & Verlag der Corona. 1934. £85



Festschrift for Anna Simons which includes several remembrances of her in German and English by Rudolf von Larisch, F.H. Ehmcke, Henry van de Velde, Willy Wiegand, Stanley Morison and her teacher Edward Johnston.

89. [BREMER PRESSE]. WIMSATT, GENEVIEVE & CHEN, GEOFREY. *The Lady of the Long Wall*. No. 185 of 550 copies. Title and initials by Anna Simons. 4 tipped in illustrations. Printed in the Bremer Antiqua type on Zanders paper. 8vo., handsomely bound in full terracotta cloth with pictorial gilt illustration of the Great Wall, gilt lettering on spine, top edge gilt. Spine slightly faded, otherwise a very good copy. Booklabel of the collector Brian Stilwell. New York, printed at The Bremer Presse for Columbia University Press. 1934. £80

The story, translated from the Chinese drum song, of a Meng Chiang Nu whose husband is buried in the Great Wall of China.

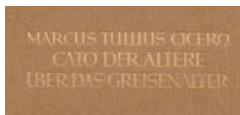
90. [BREMER PRESSE]. HOLSCHER, DR. EBERHARD. *Anna Simons*. Portrait of Anna Simons, numerous facsimiles printed in black, red, gold and blue. 4to., original paper wrappers with lettering by Anna Simons on upper cover. Darkened at the edges, otherwise very good. Berlin & Leipzig, Verlag Fur Schriftkunde Heintze & Blanckertz. c 1936. £40  
The second in the series of 'Monographien kunstlerischer Schrift'.

**BREMER <WERKDRUCKE> SERIES** Designed and typeset at the Bremer press, then printed at various commercial printing houses.

91. BREMER PRESSE. BORCHARDT, RUDOLF, *translator*. *Die Grossen Trobadors*. No. 192 of 200 copies printed on Buetten paper. Title lettering and initials designed by Anna Simons. Designed in the Bremer workshop and printed in Bremer Antiqua type. 8vo., original brown paper covered boards, gilt lettering by Simons in gilt on upper cover, largely unopened. Spine worn and chipped at top and slightly faded. Munich, printed at Mandruck A.G. for the Bremer Presse. 1924. £55



92. BREMER PRESSE. CICERO, MARCUS TULLIUS. *Cato Der Ältere Über Das Greisenalter*. Translated into German by Rudolf Schröder. Title lettering and initial letters designed by Anna Simons. Designed at the Bremer Press workshop and printed commercially in Bremer Antiqua type. 8vo., original brown paper covered boards with lettering designed by Simons in gilt on the upper cover, gilt lettering on spine. A very good copy. Munich, printed at Mandruck A.G. for Bremer Presse. 1924. £50



93. BREMER PRESSE. BORCHARDT, RUDOLF. *Hartman von Aue Der Arme Heinrich*. No. 35 of 200 copies printed on Bütten paper. Title lettering and initials designed by Anna Simons. Designed in the Bremer workshop and printed in Bremer Antiqua type. 8vo., original orange paper covered boards, gilt lettering by Simons in gilt on upper cover, largely unopened. A very good copy, spine slightly faded. Munich, printed at Mandruck A.G. for the Bremer Presse. 1925. £75

94. BREMER PRESSE. HOFMANNSTHAL, HUGO VON. *Versuch Über Victor Hugo*. One of 1200 copies. Title lettering and initials designed by Anna Simons. Designed in the Bremer workshop and printed in Bremer Antiqua type. 8vo., original brown paper covered boards, printed paper label on upper cover. A very good, bright copy. Munich, printed at Mandruck A.G. for the Bremer Presse. 1925. £60



95. BREMER PRESSE. VON MORUNGEN, HEINRICH. VON KRAUS, CARL, *editor*. HEINRICH VON MORUNGEN. Title and initial letters designed by Anna Simons. Printed in the Bremer Presse Antiqua type at Mandruck A.G. 8vo., original orange paper coloured boards with lettering by Simons in gilt on upper cover and gilt lettering on the spine. Spine slightly faded, otherwise a very good copy. Munich, Verlag der Bremer Presse.. 1925. £55



The poems of the 13th century poet and Minnesinger Heinrich von Morungen.

96. BREMER PRESSE. VOSSLER, KARL. *Die Romanischen Kulturen und Der Deutsche Geist*. Title lettering and initials designed by Anna Simons. Designed in the Bremer workshop and printed in Bremer Antiqua type at Meisenbach, Riffarth & Co. 8vo., original brown silk-cloth covered limp boards, lettering designed by Simons in gilt on upper cover, spine lettered in gilt. A very good, bright copy. Munich, printed at Meisenbach, Riffarth & Co for the Bremer Presse. 1926. £50



**BULLNETTLE PRESS** Founded in 1979 in San Francisco by Asa Peavy, who was also special collections librarian at the San Francisco Public Library.

97. BULLNETTLE PRESS. HAWKER, ROBERT STEPHEN. *King Arthur's Waes-hael*. One of 70 copies printed as a Christmas card, this being one of only 35 printed on handmade Velke Losiny paper. Printed in red and black in Goudy Modern and Tudor Black type with grey/green decorations, designed and printed by Asa Peavy. Large 4to., original grey wrappers with title printed in red on the upper cover. San Francisco, Bullnettle Press. 1994. £45

A very good printing of Hawker's privately published poem from *The Quest of the Sangreal* (1864).

98. BULLNETTLE PRESS. HAMLEY, SIR EDWARD. *Sir Tray, An Arthurian Idyl*. No. 20 of 50 copies. 4 hand coloured illustrations adapted from early editions of *Old Mother Hubbard*. Printed in red and black in Goudy Modern on Frankfurt paper, designed and printed by Asa Peavy with Coriander Reisbord who did the binding. Tall thin 4to., original blue cloth backed patterned paper covered boards, brown morocco and gilt spine label, tiny bump on lower board, otherwise an extremely good, fresh copy. [San Francisco], Bullnettle Press. 1995. £95  
A poem about the starvation and passing of Old Mother Hubbard's dog, Sir Tray, – or was it all a canine joke? It first appeared in Blackwood's Edinburgh Magazine for January 1873.
99. BULLNETTLE PRESS. MORRIS, WILLIAM. DEPOL, JOHN. *Sir Galahad: A Christmas Mystery*. One of only 90 copies. Wood engraving by John De Pol. Printed in black, red and grey in Dante type on Hahnemule German Ingres paper. 8vo., red silk backed, patterned paper covers by Coriander Riesbord. A fine copy. Designed & printed by Asa Peavy. San Francisco, Bullnettle Press. 1996. £50  
A beautiful, delicate piece, printed for the Morris centenary.

## CAMBRIDGE UNIVERSITY PRESS & BROOKE CRUTCHLEY

Crutchley spent 28 years, 1946–1974, as university printer at Cambridge who continued the tradition started by Walter Lewis and Stanley Morison of producing beautifully printed 'Cambridge Christmas Books'.

100. CAMBRIDGE UNIVERSITY PRESS. WALKER, THOMAS. LAMB, LYNTON. *Aristology or the Art of Dining*. One of 500 copies. 11 illustrations by Lynton Lamb. Sq. 8vo. original brown cloth backed, patterned paper covered boards, gilt lettering on spine. Mild bumping to corners, otherwise a good copy. Cambridge, printed by Brooke Crutchley at the Cambridge University Press. 1965. £50  
One of the Cambridge Christmas Books



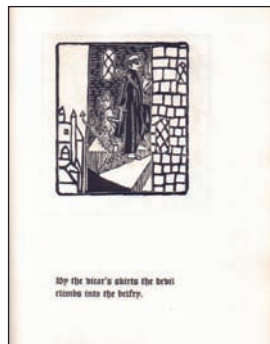
101. CAMBRIDGE UNIVERSITY PRESS. EDEN, PETER. HUTTON, WARWICK. *Waterways of the Fens. An essay on the commercial Archaeology of the Cambridge Region*. One of 500 copies. 3 maps and 14 drawings by Warwick Hutton. 8vo., original linen backed brown

paper covered boards with a boat in gilt on the upper cover, spine lettered in gilt. Booklabel of Lilian Marks. Tiny scuff on upper cover, otherwise a very good copy. Cambridge, printed by Brooke Crutchley at the Cambridge University Press. 1972. £55

One of Brooke Crutchley's Cambridge Christmas Books.

★

102. CAYME PRESS. OGILVIE, ALEXINA. *Profitable Proverbs*. No. 52 of 75 special copies printed on hand made paper and signed by the artist. 25 woodcuts illustrating 25 proverbs. by Alexina Ogilvie. Sm. 4to., original black cloth backed paper covered boards with printed paper label on upper cover and spine lettered in gilt. Boards and endpapers darkened, headcaps chipped, otherwise a good clean copy internally. London, printed by hand by Philip Sainsbury at the Cayme Press number xxxvi Queen's Gate Mews Kensington. 1923. £100



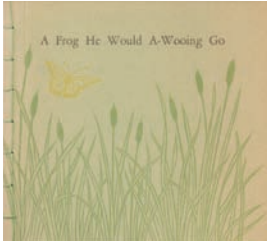
The total edition was of 275 copies. The primitive style woodcuts are actually rather effective and the proverbs chosen often unusual: "I am black but I am not the devil", "When thou seest thine house in flames approach and warm thyself at it" & "By the vicar's skirts the devil climbs into the belfry".

**CHAMBERLAIN PRESS** The Press of the noted wood engraver and printer Sarah Chamberlain from Portland, Oregon. She used Gray Parrot & Barbara Blumenthal to do her attractive bindings.

103. CHAMBERLAIN PRESS. GRIMM BROTHERS. *The Bremen Town Musicians*. 10 wood engravings by Sarah Chamberlain. No. 54 of 120 copies. Printed in Goudy Bold type on Rives paper. 12mo., bound by Gray Parrot in paste paper covered board. Very mild rubbing to upper part of edge of spine, otherwise a very good, bright copy. New England, Chamberlain Press. 1978. £120



104. CHAMBERLAIN PRESS. *A Frog He Would A-Wooing Go*. 7 wood engravings by Sarah Chamberlain plus other engraved decorations printed in yellow and green. No. 97 of 125 copies signed by the artist, designer and illustrator. Printed in Garamond type on Sekishu Japanese paper. 12mo., original japanese style bind-



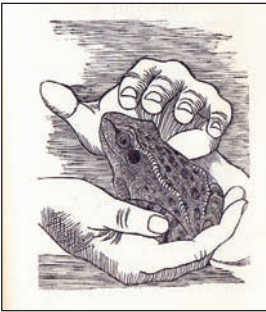
ing by Barbara Blumenthal of printed paper covered boards sewn with green thread. Mild fading to edges, otherwise an extremely good copy. Portland, Chamberlain Press. 1981. £130  
The first book of the Chamberlain Press to be printed in Portland, Oregon.

105. CHAMBERLAIN PRESS. AESOP. *A Selection of Aesop's Fables*. 10 five colour wood engravings by Sarah Chamberlain plus other decorations and small engravings. No. 60 of 150 copies signed by the artist. Printed in Garamond type on Rives paper. 12mo., bound by Barbara Blumenthal in full patterned paper covered boards with full length morocco spine label lettered in blind. Tiny scuff to top of spine label otherwise an extremely good copy, prospectus inserted loose. Portland, Chamberlain Press. 1984. £150



The colour wood engravings are extremely powerful. A striking book.

106. CHAMBERLAIN PRESS. BELLOC, HILAIRE. *Beasts from Belloc. A Selection of Poems from Hillaire Belloc's 'The Book of Beasts for Bad Children' and 'More Beasts for Worse Children'*. 17 wood engravings by Sarah Chamberlain. No.90 of 125 copies signed by the artist. Printed in Garamond type on Rives paper. 12mo., bound by Barbara Blumenthal in patterned paper covered board with morocco spine label titled in blind. A fine copy, prospectus inserted loose. Portland, Chamberlain Press. 1982. £125



One of the best of the charming and beautifully executed books by Sarah Chamberlain.

107. CHAMBERLAIN PRESS. CHAMBERLAIN, SARAH. *The Three Bears*. 10 wood engravings by Sarah Chamberlain. One of 125 copies, this no.50, signed by the artist. Printed in Bembo type on Japanese Etching paper. 12mo., bound by Barbara Blumenthal in original paw-print patterned paper covered board with printed paper label on spine. A fine copy, prospectus inserted loose. Portland, Chamberlain Press. 1983. £100



108. CHAMBERLAIN PRESS. JONES, KENNETH. CHAMBERLAIN, SARAH. *Stone Soup*. 15 wood engravings by Sarah Chamberlain. No.34 of 150 copies signed by the artist. Printed in Garamond on Rives lightweight paper. 12mo., bound by Barbara Blumenthal in original marbled paper covered boards, printed paper spine label. A fine copy, prospectus inserted loose. Portland, Chamberlain Press. 1985. £100

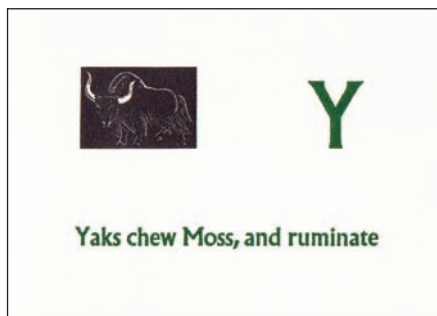
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109. CHESHIRE HOUSE. BUTLER, SAMUEL. TOMLINSON, H. *Charles. Erewhon, or Over the Range*. No. 201 of 1200 copies. 4 colour pochoir illustrations by H. Charles Tomlinson. 8vo., original russia backed, patterned paper covered boards, in the original card slipcase. Spine rubbed at extremities, occasional light spotting and slipcase rather worn, otherwise good. New York, Cheshire House. 1931. £50  
Surprisingly good illustrations in a rather well put together book. Unfortunately the leather chosen for the spine is inherently weak.

110. CLOISTER PRESS. GRIBBLE, VIVIEN. *Sixte Idillia, that is, sixte small or petty poems, or aeglogues, chosen out of the right famous Sicilian Poet Theocritus, and translated into English verse*. 33 woodcuts by Vivien Gribble. No.212 of 380 copies numbered and signed by the artist. Large 4to, original linen backed patterned paper boards, in the original dust jacket. An extremely good copy with only slight darkening to the spine of the jacket and browning to the endpapers. Ownership inscription on ffep. London, Duckworth & Co. 1922. £80

A reprint of the edition in the Bodleian Library printed in 1588 at the Oxford "University Press", designed by the great Stanley Morison. The edition included 25 copies hand-coloured by Vivien Gribble.

111. CLOVER HILL EDITIONS. MARX (ENID). *An ABC of Birds and Beats. Identified (with their diets) and engraved by Enid Marx*. 26 engravings by Enid Marx. One of 300 copies on mould-made paper (this no. 88). Text hand-set in Berthold Wolpe's 'Albertus' and printed by Francis Cleverdon at The Trumpet Press. Oblong 8vo., original cream cloth backed, patterned cloth boards, green lettering on spine. A fine copy. London, Clover Hill Editions. 1985. £90



**COLT PRESS** Jane Grabhorn co-founded the press in 1938, only publishing Californian works at first and then looking further afield for material which included poetry, essays and novels. She was driven by a passion for typography, particularly the Centaur typeface. She also liked to use the fine colour wood engravings of Mallette Dean.

112. COLT PRESS. LEWIS, OSCAR. DEAN, MALLETTE. LOLA MONTEZ. *The Mid-Victorian Bad Girl in California*. One of 750 copies signed by the author. Typography by Jane Grabhorn. 8 wood engravings by Mallette Dean. 8vo. original black cloth backed red paper covered boards with device of the Colt Press by Dean pasted on the upper cover, printed paper spine label. Spine slightly rubbed, but generally very good. Booklabel of Kenneth Auchincloss. San Francisco, The Colt Press. 1938. £60



The first book from the Colt Press and a fascinating story of a long visit to San Francisco by the notorious dancer Lola Montez.

113. COLT PRESS. CLARK, THOMAS BLAKE. *Omai, First Polynesian Ambassador to England. The true story of his voyage there in 1774 with Captain Cook; of how he was feted by Fanny Burney, approved by Samuel Johnson, entertained by Mrs Thrale & Lord Sandwich and painted by Sir Joshua Reynolds*. One of 500 copies. 8vo., original linen backed paste paper covered boards, uncut, printed paper label on spine. Spine very slightly darkened, otherwise a very good copy. San Francisco, Colt Press. 1940. £60

Written by Thomas Blake Clark of the University of Hawaii springing from his interest in the vogue of the Noble Savage.

114. COLT PRESS. MARKEVITCH, MARIE ALEXANDRE. *The Epicure in Imperial Russia*. One of 500 copies. Decorations on title page and at the beginning of each section printed in red. 8vo., original cloth backed red patterned paper covered boards, printed paper spine label. Mild bumping to corners and small mark on endpapers, otherwise very good. Printed by Jane Grabhorn. San Francisco, Colt Press. 1941. £85



80 pages full of Russian recipes plus 6 pages of typical menus.

115. COLT PRESS. WALKER, FRANKLIN. *Ambrose Bierce, the Wickedest Man in San Francisco*. One of 550 copies. Facsimile of *The Wasp* bound in. Printed in red and black. Sq. 8vo., original cream cloth

backed patterned paper covered boards, printed paper spine label. Some damage to small area of upper cover, otherwise good. San Francisco, The Colt Press. 1941. £50

An overview of Ambrose Bierce's journalistic experiences in San Francisco including one of his book reviews – "The covers of this book are too far apart".

116. COLT PRESS. DEAN, MALLETTE. POE, EDGAR A. *The Journal of Julius Rodman*. One of 500 copies. 8 colour wood engravings by Mallette Dean. 4to., original cream cloth backed patterned paper covered boards. An extremely good copy with a plain brown wrapper. San Francisco, Colt Press. 1947. £80
- Mallette Dean's wood engravings are spectacular. A very handsome book.

*"San Francisco is a mad city, inhabited by perfectly insane people . . ."*

117. COLT PRESS. KIPLING, RUDYARD. *Rudyard Letters from San Francisco. Containing anecdotes about the Bohemian Club; The Palace Hotel, where he stayed; Chinatown, where he witnessed a real murder, &c &c*. One of 500 copies. Illustrations by Otis Oldfield. Printed in blue and black. 8vo., original blue cloth backed, pictorial boards with drawings by Otis Oldfield, printed paper spine label. Very slight rubbing to spine, darkening to endpapers, otherwise a good copy. San Francisco, The Colt Press. 1949. £50

Kipling went to San Francisco aged 24 and had an extraordinary time – an experience which he recounted in the Indian "Civil and Military Gazette" in Lahore; and the Allahabad "Pioneer". Amongst many other things, he wrote "San Francisco is a mad city, inhabited by perfectly insane people whose women are of remarkable beauty".

118. COLT PRESS. MACARTHUR, MILDRED YORBA. *California-Spanish Proverbs*. One of 450 copies. Printed in red and black in Goudy Thirty on Holland handmade paper. 8vo., original parchment backed, patterned paper covered boards, spine lettered in gilt. An extremely good copy with the original prospectus inserted loose. San Francisco, Colt Press. 1954. £60



**CRESSET PRESS** A British imprint founded by Dennis Cohen who published several finely printed and illustrated books over a four year period between 1927 and 1931.

*With the dust jacket*

119. CRESSET PRESS. *An Anthology of Christmas Prose & Verse Collected by D.L. Kelleher with new stories and poems by Humbert Wolfe, Martin Armstrong, T. F. Powys, Helen Beauclerk, etc.* Frontispiece, few woodcuts in text. 4to., original red and grey patterned cloth, dust jacket. Few small chips to edges of jacket, small tear to one leaf not affecting text, otherwise a good copy. London, Cresset Press. 1928. £90

Includes work by those listed in the title as well as Francis Cornford, Vita Sackville West, T. F. Powys, Eleanor Farjeon and a great deal of historical Christmas writing eg from Herrick, Shakespeare, Winkyn de Worde, Keats, Coleridge, Rossetti etc etc.

120. CRESSET PRESS. BACON, FRANCIS. *The Essayes or Counsels Civill and Morall of Francis, Lord Verulam Viscount St Alban.* No. 53 of 250 copies printed on Batchelor's Kelmscott hand-made paper (an additional 8 were printed on vellum). Titles and initial letters designed by Joscelyne Gaskin throughout, printed in red. Folio, bound by Sangorski & Sutcliffe in full vellum over stiff boards, lettered in gilt on spine and upper cover, top edge gilt, others uncut, in the original black cloth slipcase. Binding rather unpleasant and priced accordingly with splits at head and tail of upper joint, rather marked, edges darkened, otherwise clean internally. London, Printed at the Shakespeare Head Press in Stratford upon Avon for The Cresset Press. 1928. £300



A fine example of what Cohen could achieve using different printers. Printed by Newdigate at Shakespeare Head, the Bacon is one of the best balanced and designed of all the Cresset Press books.

121. CRESSET PRESS. OVID. SAINSBURY, HESTER. *The Heroycall Epistles of the Learned Poet Publius Ovidius Naso. Translated into English verse by George Turberville.* No. 3 of 375 copies. 10 full page illustrations by Hester Sainsbury. 4to., original brown cloth backed linen, gilt lettering on spine, top edge gilt, others uncut. Spines slightly bumped and a little bit faded otherwise a good copy. London, Cresset Press. 1928. £80

*Illustrations by all the best wood engravers of the time*

122. CRESSET PRESS. RAVILIOUS, HUGHES-STANTON, NASH, HERMES &c. *The Apocrypha, according to the Authorized Version*. 14 wood engravings by Blair Hughes-Stanton, Gertrude Hermes, Leon Underwood, Stephen Gooden, René Ben Sussan, M. E. Groom, Eric Jones, Wladislaw Skocaylas, Hester Sainsbury, Frank Medworth, Eric Kennington, Eric Ravilious, John Nash & D. Galanis. No.209 of 450 special copies printed on mould made paper, (there were also 30 special copies on hand made paper with an extra suite of plates). Folio, bound in full vellum over boards, black and gilt spine label. A very good copy. London, Cresset Press, printed at the Curwen Press. 1929. £500



A remarkable piece of printing with fabulous illustrations from all the big names in wood engraving of the time.

Dennis Cohen, the founder of the Cresset used the best printers, presses and illustrators of the time and this book is a prime example of his enormous skill as a commissioning publisher.

Shelf mark of a previous owner rear free endpaper.

123. CRESSET PRESS. BRETON, NICHOLAS. *A Mad World, My Masters*. Edited by Ursula Kentish-Wright. Two volumes. One of 500 sets, this no. 160. 8vo., original gold airbrushed art deco-style green cloth, red morocco and gilt spine labels, top edge gilt, others uncut. Mild rubbing to spine labels, very slight darkening to endpapers but generally an extremely good set. London, Cresset Press. 1929. £110

An excellent printing of Nicholas Breton's prose work first published in 1603.

124. CRESSET PRESS. FIENNES, CELIA. *The Twelve Months or, a Pleasant & Profitable Discourse of every Action, whether of Labour or Recreation, proper to each particular Moneth by Matthew Stevenson 1661 together with A Diary for 1929*. 12 wood engravings by Celia Fiennes. 8vo., original coloured cloth with cream calf and gilt labels on upper cover and spine, top edge gilt, others uncut. Some slight fading, otherwise a very good copy. London, printed at The Alcuin Press for the Cresset Press. 1929. £60



125. CRESSET PRESS. NASH, JOHN. SPENSER, EDMUND. *The Shepherd's Calender. Conteyning twelve aeglogues proportionable to the twelve monethes.* No. 269 of 350 copies. Pochoir illustrations on title page and 12 pochoir illustrations for each month by John Nash. Printed in Granjon Old Face designed by the book's printer George W. Jones, on Barcham Green handmade paper. Folio, original parchment backed, cream silk cloth covered boards. Rather grubby and rubbed at extremities, edges slightly darkened but generally very clean internally. London, 1930. £300  
The illustrations were coloured by stencil at the Curwen Press.



126. CRESSET PRESS. JOHNSON, A.F. *Decorative Initial Letters.* No. 15 of 500 copies. 122 plates of initial letters from incunabula up to the work of Wadsworth in *The Black Country* and Gill for the Golden Cockerel Press. Folio, original full blue cloth, with gilt initial C and borders on the upper cover, spine lettered and ruled in gilt. Spine chipped at head and tail and faded, otherwise good. London, Cresset Press. 1931. £70

**CURWEN PRESS** Harold Curwen took over the family business in 1914 and began to specialize in well-designed work and their reputation was extended to good typography and bookwork by Oliver Simon who joined the firm in 1920. The Press employed many important artists and designers between the wars including Claud Lovat Fraser, Barnett Freedman, Paul Nash, Edward Bawden, and Edward Ardizzone.

### *Bound in Edward Bawden wallpaper*

127. CURWEN PRESS. BAWDEN, EDWARD. *How to Buy and Sell Money.* Specimen book with 27 examples of work from the Curwen Press which include illustrations by John Nash and several by Edward Bawden. Outsize folio, bound in Edward Bawden wallpaper design which was printed at The Curwen Press. Spine very slightly darkened but generally an extremely good copy. Plaistow, London, Curwen Press. [1929]. £600



Including 8 illustrations by Bawden used on different pieces of advertising work by The Curwen Press.  
A really handsome specimen book.

128. CURWEN PRESS. HUXLEY, ALDOUS. RUTHERSTON, ALBERT.

*Holy Face and other Essays*. 8 drawings by Albert Rutherston stencilled in colour at The Curwen Press. No. 207 of 300 copies. Large 8vo., original brown buckram with design by Rutherston in gilt on upper cover, spine lettered in gilt, top edge gilt, others uncut, housed in the original slipcase covered in Curwen paper (with some wear). A very good copy with very mild fading to spine. London, The Fleuron Ltd. 1929. £140



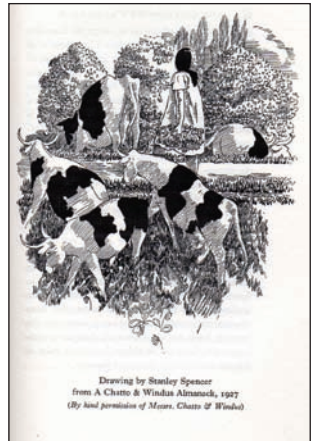
129. CURWEN PRESS. SIMON, OLIVER & CHILD, HAROLD. *The Curwen Press Almanack 1927*. No. 321 of 325 copies on mouldmade paper. Illustration by John Nash & Vera Willoughby, calendar pages printed in brown and black. 8vo., original blue cloth backed printed paper covered boards, gilt lettering on spine. A very good, fresh copy with only very slight darkening to the spine. London, printed at the Curwen Press for The Fleuron Ltd. 1927. £75

The book also includes a long article on the *Reliquiae Wottonianae* by Holbrook Jackson, Osbert Sitwell on *Festas* and Frank Sidgwick on the new *Modern Printing Exhibit at the British Museum*. There are also reviews of recent books and announcements of forthcoming publications such as reviews for Edward Wadsworth's book *Sailing Ships and Barges* and a couple of Nonesuch Press books.

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*Herbert Read on TE Lawrence "a lame duck in an age of lame ducks"*

130. CURWEN PRESS. SIMON, OLIVER & CHILD, HAROLD. *The Curwen Press Almanack 1928*. No. 87 of 120 copies on handmade paper. Illustration by Eric Gill, Stanley Spencer and facsimile of Greek printing type in text, title and contents pages printed in yellow and black. 8vo., original brown cloth backed printed paper covered boards, gilt lettering on spine. Some browning to boards but otherwise a very good copy. Booklabel on front pastedown and William Robinson bookseller's label on rear pastedown. London, printed at the Curwen Press for The Fleuron Ltd. 1928. £125



With a gripping 7 pp. review of T. E. Lawrence's *Seven Pillars of Wisdom* by Herbert Read who writes of the book: "Why produce it with an expensive parade of eccentricity and bad taste . . . I would venture to say that this book is a monstrous exhibition of all that a book should not be" and goes on to criticize it's design and text in detail, calling Lawrence "a lame duck in an age of lame ducks; a soldier spoilt by introspection and self-analysis.."

The book also includes a long article on book clubs and printing societies as well as other reviews, for instance of John Nash's illustrated book on Poisonous Plants and Gill's Golden Cockerel Press *Troilus* and *Criseyde*.

131. CURWEN PRESS. SIMON, OLIVER, *editor*. *The Curwen Press Miscellany*. No. 177 of 275 copies. Full of sample pages, type specimens, initial letters, borders and printers' flowers & ornaments, headpieces, vignettes etc designed by Edward Bawden, Claudia Guercio amongst others as well as numerous examples of illustration including colour work by McKnight Kauffer, Bawden, Barnett Freedman, wood engraving by Gill, John Nash etc. Sm. folio, original brown cloth patterned with red and blue borders, blue lettering on spine and upper cover. Slight darkening to cloth with a few tiny marks but generally a very good copy. London, published for The Curwen Press by The Soncino Press Publishers. 1931. £800



A fabulous sample book from the Curwen Press at the height of its powers. Includes an essay by Paul Nash on *The Stencil*.

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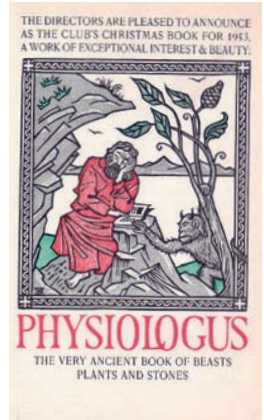
132. CYGNET PRESS. *Vita de Sancto Hieronymo*. 19 wood cuts plus colophon engraving. 12mo. original black cloth backed green paper covered boards with printed paper label on upper cover, in the original glacine wrappers, housed in the original black box. Box slightly worn, otherwise a very good, uncut copy. [Cambridge Massachusetts], Cygnet Press. 1928. £90



The first book from George Parker Winship & Philip Hofer's Cygnet Press being a facsimile of the first incunable bought by Hofer. *Ransom, Private Presses and their Books*



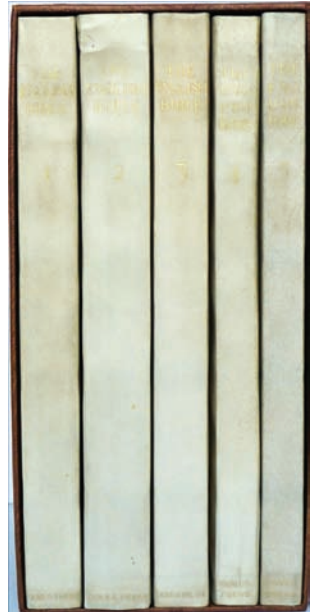
133. DEAN, MALLETTE. BOOK CLUB OF CALIFORNIA. *Physiologus. The Very Ancient book of Beasts, Plants and Stones*. Newly translated from the Greek and other languages by Francis J. Carmody. 54 handcoloured linocuts by Mallette Dean. One of 325 copies. Printed in Elzevir type on Arches mould-made paper, designed and printed by Mallette Dean. 4to., bound in translucent parchment over an all-over design, spine lettered in red. Parchment browned, otherwise very good. Original 4 pp prospectus and an order form plus envelope inserted loose. San Francisco, Book Club of California. 1953. £125
- The Book Club of California's Christmas Book for 1953 and remarkable with its huge number of linocuts by Dean. This copy inscribed by Mallette Dean to Oscar Lewis.



**DOVES PRESS** 1900–1914. Cobden-Sanderson's perfect printing of all works of literature he deemed important enough for his outstanding Doves type. His emphasis on pure typography and calligraphy and the concept of the Book Beautiful remains enormously influential.

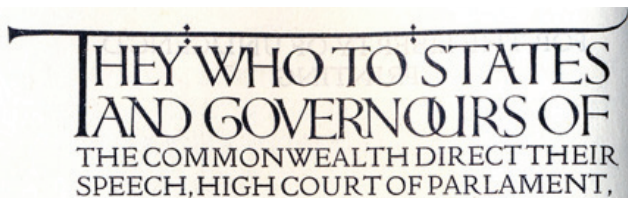
*“Nothing is . . . such unbending art as the Dove’s Bible”*

134. DOVES PRESS. *The English Bible Containing the Old Testament out of the Original Tongues by Special Command of His Majesty King James the First and Now Reprinted with Text Revised by a Collation of its Early and Other Principal Editions*. Printed in black and red with initial letters designed and executed by Edward Johnston. Five volumes. One of 500 copies on paper. Folio, original full vellum, lettered in gilt, uncut, housed in a custom made, morocco-edges slipcase. An astoundingly fresh and crisp copy without any of the usual foxing to the pages of the first gathering, tiny bump to the very top corner of the spine of the second volume. A most desirable copy. Hammersmith, Doves Press. 1903–1905. £10000

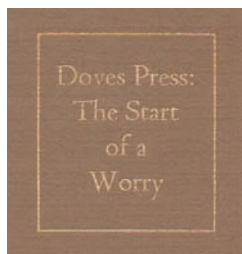


Cobden-Sanderson wrote in his farewell publication from the Doves Press: “The English Bible is a supreme achievement of English Literature” and his Doves Bible is a supreme achievement of English typography. It is a triumphant work, considered to be the magnum opus of the Dove’s Press. Colin Franklin exclaims: “Nothing is

so stark and pure, such unbending art as the Dove's Bible". Johnston's initials are an intrinsic part of the text rather than straight decoration, and their pure beauty completes rather than adds to the whole. Here we have probably the greatest example of his work with the opening great red 'T' of Genesis which Ransom describes as "a pattern for all time of complexity reduced to the minimum of simplicity". The best copy this cataloguer has ever seen – extraordinarily clean with none of the usual problems



135. DOVES PRESS. MILTON, JOHN. *Areopagitica; A Speech of Mr. John Milton for the Liberty of Unlicenc'd Printing, to the Parliament of England.* One of 300 copies printed on paper of a total edition of 325. 8vo, original full vellum, spine lettered in gilt. Slight bumping and bubbling to very bottom and very mild spotting to edges but generally a fresh, crisp copy. Hammersmith, The Doves Press. 1907. £550  
 Surely the purest printing of Milton's famous defense of the liberty of the press. Tidcombe, *The Doves Press*, DP12.



136. DOVES PRESS. BIRD & BULL PRESS. FRANKLIN, COLIN. *Doves Press: The Start of A Worry.* No. 232 of 275 copies. Printed at the Bird & Bull Press. 8vo., bound by Gray Parrot in brown cloth backed brown paper covered boards with title printed in gilt on upper cover. A very good copy, prospectus inserted loose. Dallas, The Bridwell Library. 1983. £60  
 An addition to the tale of Cobden-Sanderson's row with Emery Walker with new evidence found in a cupboard by Michael Hornby in 1979.

**PAUL HAYDEN DUENSING** Worked as a private typesetter between 1950-2006 and a key part of the preservation of typesetting and matrix making in the 20<sup>th</sup> century, and issuing books and specimens from his private press and typesetting. He collaborated with the great Hermann Zapf for 20 years.



137. DUENSING, PAUL HAYDEN. KOCH, RUDOLF. *Buchstabenfreude. The Delight of Letters: A Collection of Quotations from the Works of Rudolf Koch*. No. 147 of 150 copies. 30 different quotations printed as specimens of type and design on various types of paper of various hues in variously coloured inks Several different type faces used with some calligraphy printed in silk screen. Loosely housed in a card portofolio with colophon, description of items, title page and an introduction, housed in the original blue slipcase. A superb copy. Kalamazoo, Private Press & Typefoundry of Paul Hayden Duensing & the Aliquando Press. 1976. £150

Many of the initials used throughout the portfolio are based on Koch's own designs. A remarkable and impressive production.

138. DUENSING, PAUL HAYDEN. *25: A Quarter-Century of Triumphs and Disasters in the Microcosm of the Private Press & Typefoundry of Paul Hayden Duensing*. One of 250 copies, of which 40 were set aside for The Typocrafters at their annual meeting at Indianapolis in Oct. 1976. 9 facsimile illustrations plus 7 pages of type specimens. 25 is printed in white on the half title and the title page is in brown and black. Sq. 8vo., original black cloth printed in red. Slightly shaken but generally a good, bright copy. Kalamazoo, Michigan, Paul Hayden Duensing. 1976. £50



With a bibliography of Duensing's work.

139. DUENSING, PAUL HAYDEN. *Deutsche Druckschriften*. 28 pages of type specimens. of only 29 special copies of a total edition of 174, specially bound and slipcased. Title page and illustrations from an early 20th century Klingspor Type Foundry specimen. Oblong 8vo., original full linen cloth with printed paper label on spine, housed in the original blue printed slipcase with printed paper label on spine. A very good copy, a couple of small marks to the slipcase but the book is pristine. Vicksburg, completed at The Private Press & Typefoundry



of Paul Hayden Duensing “during the cool verdant Spring . . . in the first year of retirement. 1990. £120

A fine specimen book of German printing types. 100 ordinary copies were printed for The Typocrafters of Chicago and 40 for the attendees of the The American Typesetting Fellowship meeting in Nevada City.

140. DUENSING, PAUL HAYDEN. *Fourth Decade: 40 Years of a Private Press*. One of only 50 special copies on handmade paper bound in boards (there were a further 50 in wrappers). 9 pages of specimens and facsimiles printed in black and various colours. Printed in Monotype Baskerville 169 on handmade paper from the mill of Timothy Barrett. Sq. 8vo., original linen over boards with printed paper label on upper cover. A fine copy. Vicksburg, Michigan, Private Press and Typefoundry of Paul Hayden Duensing. 1991. £50

With a bibliography of Duensing’s books from his last bibliography of 1976 to 1991.



**W. A. DWIGGINS** (1880–1956) A major American type designer, calligrapher, and book designer who came to prominence as an illustrator and commercial designer. He is noted for first coining the term ‘Graphic Designer’ in 1922 in reference to himself. Dwiggins designed hundreds of books for Alfred Knopf, The Limited Editions Club, The Merrymount Press, Random House, Lakeside Press and Crosby Gaige and also designed type for the Linotype Corporation. Apart from these great accomplishments he was also a puppeteer, being skilled in marionette construction and set design, a writer of fiction and an expert kite-maker. He produced articles under his own name and that of his imaginary colleague Dr. Hermann Pütterschein, wrote plays for marionettes and published his own work at his press, the Pütterschein-Hingham Press including the seven fantasy Athalinthia Stories.

141. DWIGGINS, W. A. MERRYMOUNT PRESS. WALTON, IZAAK. *The Complete Angler, or The Contemplative Man’s Recreation*. Introduction by Bliss Perry. One of 600 copies. Decorations printed in colours by W. A. Dwiggins. Printed by Daniel Updike at the Merrymount Press. Title printed in red and black. 8vo., original black cloth backed boards covered in patterned paper by Dwiggins, spine lettered and decorated in gilt, in the original card slipcase. Top of the spine

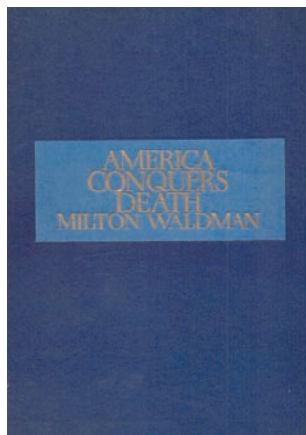


slightly chipped and slipcase a little bumped but otherwise a good, largely uncut copy. Boston, C. E. Goodspeed & Co. 1928. £50

*Signed by Lytton Strachey*

142. DWIGGINS, W. A. STRACHEY, LYTTON. *Elizabeth and Essex*. Frontispiece and 5 plates. No. 76 of 1060 copies designed by W.A. Dwiggin and printed by William Edwin Rudge and signed by Lytton Strachey. 8vo., original black cloth backed patterned paper covered boards, spine lettered and decorated in gilt. Top of spine very slightly chipped, bit darkened on top edge, otherwise very good, unopened copy. New York & London, Crosby Gaige & Chatto & Windus. 1928. £75

143. DWIGGINS, W. A. WALDMAN, MILTON. *America Conquers Death*. One of 500 copies. Illustration and typography by W.A. Dwiggin. Printed in red and black with title and first page in blue, green, red and black. 8vo., original black cloth backed dark blue paper covered boards with light blue label on the upper cover lettered in gilt, spine lettered in gilt, with the original slightly worn glacine wrapper. A very good copy. New York, William Edwin Rudge. 1928. £50  
Waldman's essay on the seeming indifference to death in America, beautifully presented due to the collaboration between Dwiggin and Rudge.



144. DWIGGINS, W. A. [PÜTERSCHHEIN, HERMANN]. *Paraphs*. Designed and decorated by W. A. Dwiggin who as Secretary of the Society of Calligraphers also wrote the foreword. No.373 of 500 copies signed by the author (Dwiggin as Püterschein). 8vo., original black cloth backed patterned paper covered boards, printed paper spine label on spine, in the original printed card slipcase with printed paper spine label. One tiny mark on upper cover and some fading to edges of slipcase, otherwise a very good copy. Printed at the Plimpton Press for the Society of Calligraphers, Publication No.1. New York, Alfred A. Knopf. 1928. £70

Seven pieces of writing by Dr. Püterschein [aka Dwiggin himself] intended for the use of the Society of Calligraphers which Dwiggin declares to be "true expressions of his philosophy" . . . "I have enjoyed making his battledores into a book and furnishing them with decora-

tions". These are the first time Dwiggins used stencilled ornaments. Dr. Puterschein was Dwiggins's imaginary colleague. The origin of the name was from his childhood with his cousin Laurence Siegfried after Dwiggins was trying to polish a pewter pitcher without success and said "I can't make the damn pewter shine". He and his cousin proceeded to invent a family of German immigrants descended from Thedam Püterschein including the brilliant but pompous Dr. Hermann Püterschein who Dwiggins used to create many drawings and articles in later years. (See *Parenthesis* article 'The Private Press Activities of W. A. Dwiggins' by Bruce Kennett).

145. DWIGGINS, W. A. RUDGE, WILLIAM EDWIN. *22 Printers' Marks and Seals designed or redrawn by W. A. Dwiggins*. One of 350 copies signed by Dwiggins. 22 printers marked designed or redrawn by Dwiggins and printed in red or black. 8vo. original blue cloth backed black paper covered boards with device in gilt on upper cover, spine lettered in gilt. Slight rubbing and small mark to upper cover, offset from booklabel of James F. Barnett on ffep, small marks to endpapers, otherwise a good copy. New York, William Edwin Rudge. 1929. £75



Includes all the marks used by Dwiggins including the mark of Dwiggins's fictional 'Thedam Püterschein', as well as marks he designed or redrew for others including Princeton, Harvard and Yale.

146. DWIGGINS, W. A. STEVENSON, R.L. *Strange Case of Dr. Jekyll and Mr. Hyde*. Illustrations by W. A. Dwiggins, some printed on variously coloured paper. No. 518 of 1200 copies by the Pynson Printers of New York, signed by the artist. Facsimile sheet from the original manuscript. 8vo., original black cloth backed black paper covered boards with blindstamped title, spine lettered and decorated in gilt, in the original Dwiggins designed slipcase. Slightly rubbed at extremities, top of slipcase missing, otherwise good. New York, Random House. 1929. £60



147. DWIGGINS, W. A. POE, EDGAR ALLAN. *Tales*. One of 1000 copies. Designed and illustrated by W. A. Dwiggins. 8vo., original black cloth backed patterned paper covered boards by Dwiggins, in the original silver flecked card slipcase with printed paper label spine, top edge gilt. Very slightly rubbed at very top and bottom of spine, slipcase slightly rubbed and darkened at extremities, otherwise good. Chicago, Lakeside Press. 1930. £90

148. DWIGGINS, W. A. WELLS, H. G. *The Time Machine*. No.803 of 1200 copies. Illustrations by W. A. Dwiggins printed in several colours. Text printed in black and brown. 8vo., original black cloth backed pictorial boards lettered in gilt on the spine, in the remains of the original glaciné and in the original card slipcase with blue decorative labels. The slipcase is rather worn, otherwise in very good condition. New York, Random House. 1931. £55

149. DWIGGINS, W. A. BENET, WILLIAM ROSE. *A Baker's Dozen of Emblems . . . and Electra, A new linotype face from the hand of . . . W.A.D.* Drawings printed in various colours by W. A. Dwiggins and verses by William Rose Benet collected from various numbers of *The Saturday Review of Literature* 1927–1928. 8vo, original red printed paper covered boards designed by Dwiggins. Spine faded and a little worn at top edges, endpapers mildly spotted, otherwise a good copy. New York, Mergenthaler Linotype Company. 1935. £70

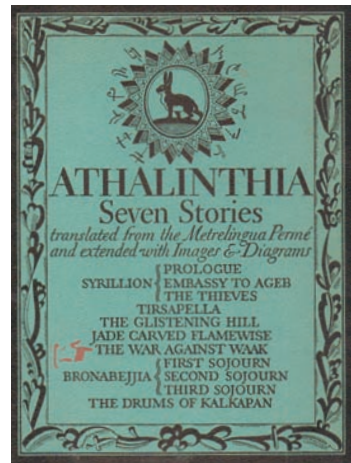
Dwiggins's illustrations are printed in several colours and the fantasy story goes that they were sent to the *Saturday Review of Literature* and Benet responded to them in verse as presented here. After this is the advertisement for the new *Electra* typeface.

150. DWIGGINS, W. A. PÜTERSCHHEIN-HINGHAM. *The War Against Waak. The fifth Recital in a Collection of Tales called Athalinthia, Seven Stories*. 12 illustrations by the author, 5 in black line from pen drawings, 7 pochoir. One of 194 copies. Printed by Dorothy Abbe in Hingham at the Press of the Little Red Hen. 8vo., original printed blue paper covered boards. Very slight darkening to edges, otherwise a very good copy. Hingham, Püterschein-Hingham. 1949. £160

With a compliments slip from the press to the great New York dealer Philip Duschnes inserted loose plus one to Paul Bennett of the Mergenthaler Linotype Co. in an envelope.

There is also a one page prospectus for 2 works from the Püterschein-Hingham Press.

No. 5 of Dwiggins's series of fantasy tales.



151. DWIGGINS, W. A. *The Glistening Hill, Athalinthia III; with loose sheets from 'Prelude to Eden'*. 8 illustrations printed in blue, black, green and purple by the author. Unspecified limited edition. Designed and bound by Dwiggins and printed in uncial type. 8vo., bound in rust coloured wrappers with a silver and red label on the upper cover by Dwiggins. A fine copy.



Together with: *Prelude to Eden* – some loose sheets from a marionette play printed in 175 copies by Dwiggins with really remarkable coloured illustrations highlighted in gold and silver. Hingham, Puterschein-Hingham. 1950. £350

Together with a letter from Dorothy Abbe of Hingham presenting them to the printers Dennis & Marilyn Grastorf. Housed together in a box.

ITEM  
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