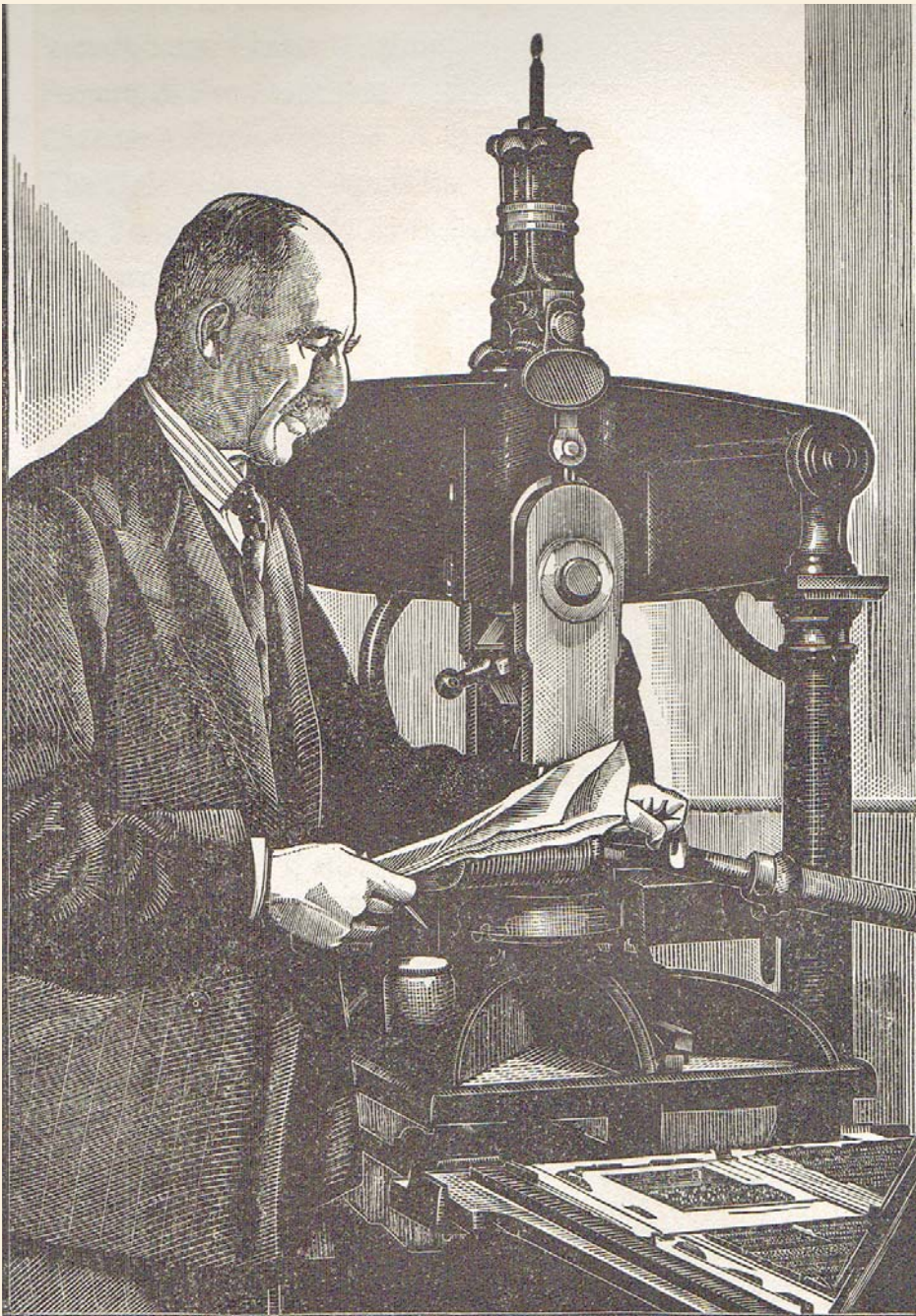


THE ASHENDENE PRESS






COLLECTION OF CLARENCE B. HANSON, JR
SOPHIE SCHNEIDEMAN RARE BOOKS



THE
ASHENDENE PRESS

1895—1935



AN OUTSTANDING COLLECTION
OF BOOKS, MINOR PIECES AND
EPHEMERA FROM THE PRIVATE
PRESS LIBRARY OF CLARENCE B.
HANSON, JR OF BIRMINGHAM,
ALABAMA    SOPHIE
SCHNEIDEMAN RARE BOOKS

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Printed in Great Britain by Henry Ling Ltd, Dorchester

Designed in Dante by Geoff Green Book Design, Cambridge

Dante was designed in 1957 by Giovanni Mardestieg and cut for hand composition by Charles Malin. It was originally a private press type for the Officina Bodoni at Verona, and first used for Boccaccio's *Trattatello in Laude di Dante*.

All references to Franklin are to the seminal work on the press:

Colin Franklin, *The Ashendene Press* published by the Bridewell Library, 1986

Full page illustrations: p9–item 4; p10–item 30; p16/17–item 7; p20–item 33;
p21–item 12; p26/26–item 14; p34–item 25; p35–item 27; p45–item 41;
p56–item 22

CLARENCE B. HANSON JR

(1908–1983)



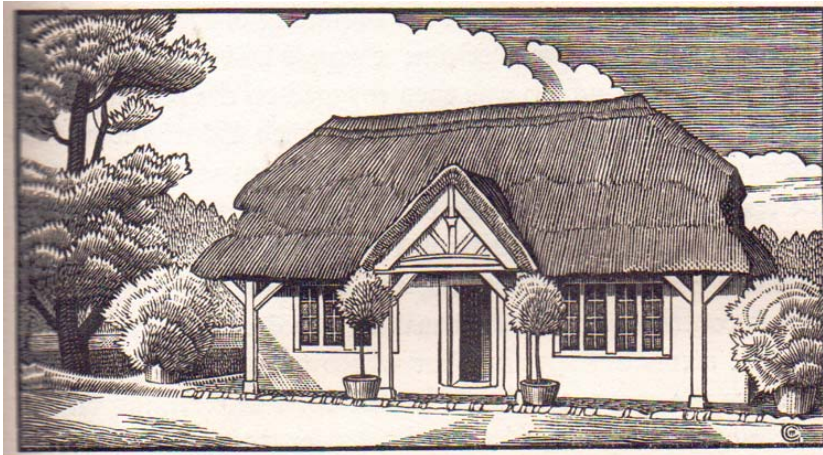
CLARENCE B. HANSON JR, a Major in the US Army, served as President and Publisher of *The Birmingham News*, for over 35 years. In addition to heading Alabama's largest daily newspaper, Hanson held a number of leadership positions in the newspaper industry including Vice President of *The Associated Press*.

However, newspaper publisher is but one dimension of his life and interests. Hanson was a dedicated civic leader serving as the first head of the Birmingham Committee of 100. He served on a number of corporate boards, but especially enjoyed being a director of *The Birmingham Museum of Art*. He was an avid hunter and golfer. A member of numerous golf clubs, he especially enjoyed his membership of *The Honourable Club of Edinburgh Golfers*.

Hanson was also an important collector of English silver, and snuff bottles, but his real passion was collecting Private Press Books. Like many collectors of Kelmscott, Doves and Ashendene Presses, he began by putting together a large collection of Limited Edition Club books. From there, his appreciation for typography, paper, ornament and binding led him to the great presses. As a newspaperman, he experienced first hand, an appreciation for the typographical process, having in his own words, “managed to burn my hands quite regularly” on the hot lead used for making printing plates.

Hanson did much of his collecting in the 1960's and 1970's on his annual trips to New York and London. His collection grew in importance and magnitude (at one point owning two Kelmscott Chaucers in pigskin bindings) leading him to become a member of the famous New York book collectors' society, *The Grolier Club*. One of his greatest collecting pleasures, and possibly the greatest, was for the books printed at the Ashendene Press – perhaps he understood a publisher's joy in the art of printing only too well.

This full collection of books from the great Ashendene Press is the second catalogue of books from his collection. The first was of his superb collections of Kelmscott and Doves Press books.



C.H. ST. JOHN HORNBY &
THE ASHENDENE PRESS

“My Press has been the most absorbing interest of my life and I never tire of thinking over the many happy hours I spent in that little room at Shelley House. The satisfaction and pleasure to be got out of a handicraft is only known to those who have experienced it. It is a wonderful relaxation, too, from all the cares of life and business worries. I wouldn’t have been without it for anything”.

So wrote Charles Harry St. John Hornby, in the last months of his life, to his great friend and collaborator, Sir Sydney Cockerell. However, his Press, named Ashendene for his childhood home in Hertfordshire, was far more important than being a mere hobby for a stressed businessman. Hornby taught himself the fundamentals of printing after a few hours in the print room in W.H. Smith, where he was partner and later Managing Director, and over many years became a true master of the art. The discerning Cockerell wrote after Hornby’s death that “he is enrolled among the greatest printers of all time”.

In 1895, as Morris was grappling with the great Kelmscott Chaucer, Hornby produced the first work from a fledgling Ashendene Press. He was working with the help of his family, mainly his sisters, in an outhouse in his family home in Hertfordshire where he was living. The first 10 books from the Press were all printed there in borrowed type, usually in very low numbers and all using only the help of his family.

His skills developed fast and the books grew in stature as each edition appeared. In 1898 Hornby married Cicely Barclay and this brought about a move to the rather grand Shelley House in Chelsea. There Hornby once again set up a press room. Very soon after Emery Walker and Sydney Cockerell helped him to develop his own typeface, Subiaco, based on Sweynheim and Pannartz’s 1467 printing of Augustine’s *De Civitate Dei* printed in Subiaco near Rome. This was the moment that the fledgling printer spread his wings and leapt out of the nest, quickly producing the spectacular three volume Dante, the glorious, sumptuously illuminated *Song of Songs* and two delicately beautiful editions of Horace, which were among the printer’s favourite books.

By now Hornby had employed a pressman, Faulkner, but considering this was the only nod towards staff, the output of the Press was extremely impressive, especially as he now began to think on a larger scale in terms of subject and more literally in size of book. In 1906 he produced a rather splendid large quarto edition of More’s *Utopia* and this led to a procession of impressive volumes. These included the masterpiece of the Press, the folio Dante, as well as spectacular editions of the *Morte Darthur*, the *Decameron*, two rather luscious volumes of Spenser, *The Fairie Queene* and *Minor Poems*, a two volume *Don Quixote* and a notable pigskin bound folio of *Thucydides*.

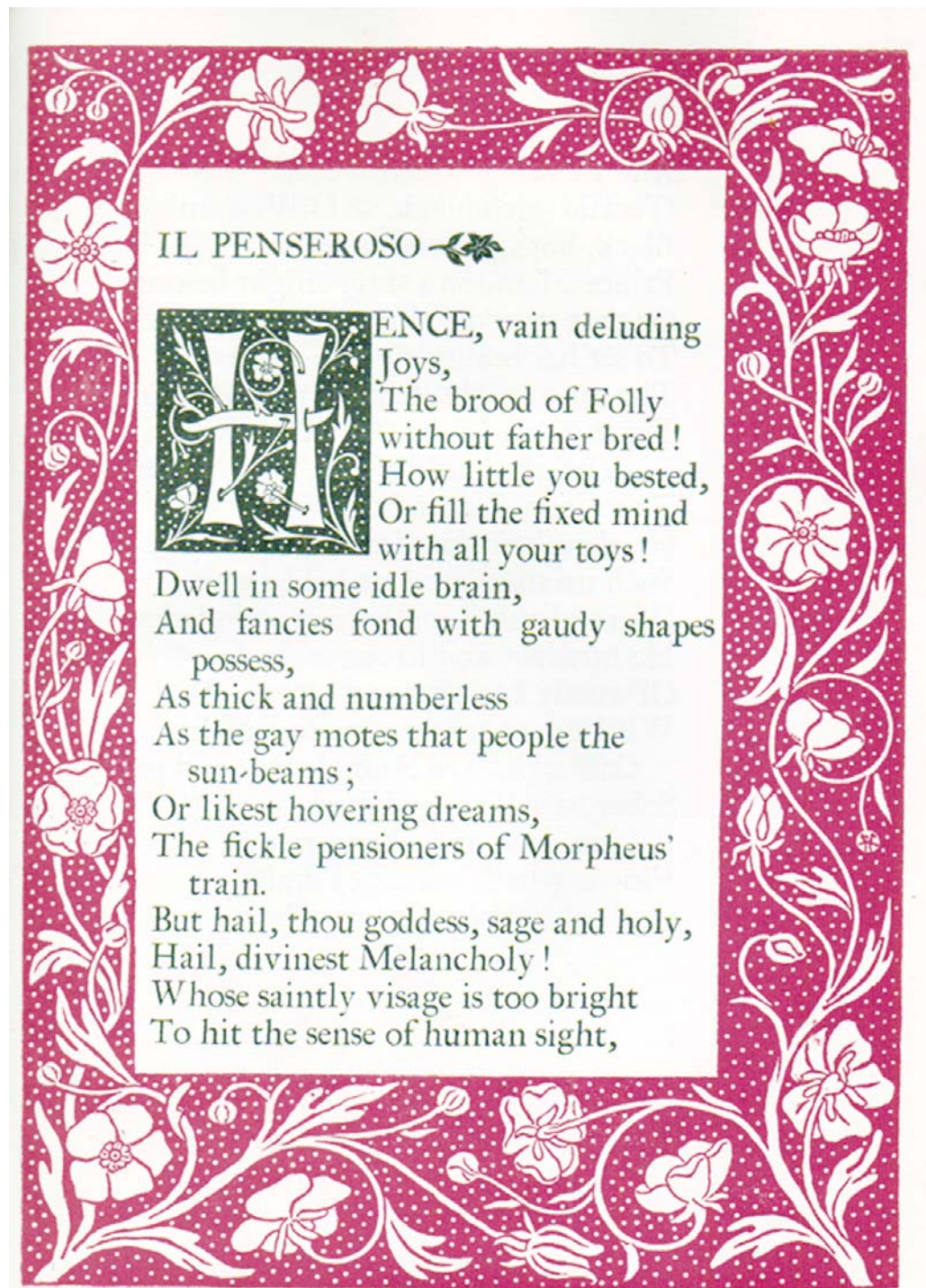
Amongst all this grandeur there were still some wonderful jewels produced in small numbers, often with hand-drawn coloured initials by Graily Hewitt. The most obvious gems are the *Lucretius*, the *Virgil* and some smaller books produced just for family and friends such as the *Story Without an End* and the *Oscar Wilde Tales*.

In 1927 Hornby had a new type designed and cut. This was ‘Ptolemy’ type which was employed for the last few books from the Press, including the delightful *Daphnis & Chloe* profusely illustrated with wood engravings by Gwen Raverat and the magnificent *Bibliography* which is the most generous of its kind ever produced with numerous specimens and leaves inserted throughout.

In 1935 Hornby hung up his printer’s apron. He did this with quite obvious regret, quoting his beloved Horace at the end of his Farewell Notice to the Press’s subscribers – “Eheu fugaces, Postume, Postume, labuntur anni, nec pietas moram rugis et instanti senctae adferet ... vale” (Alas the fleeting years glide away Postumus, Postumus, nor will piety delay wrinkles and the onslaught of old age ... farewell). Still he must have looked back with some joy after a lifetime of producing beautiful, gloriously printed

books which have brought great pleasure ever since – and all in his leisure hours.

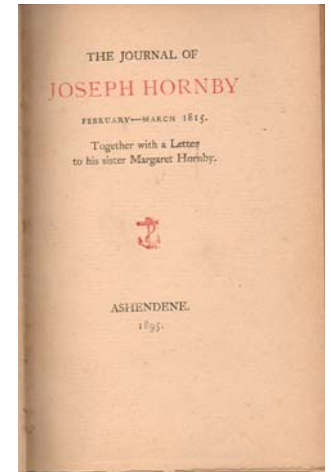
The Ashdene Press is a collector's dream. There are many rarities printed in tiny numbers and small items which are practically unobtainable. These include the Two Essays of Francis, Lord Bacon which was printed in 16 copies and which Hornby himself termed as "good sport for collectors". Apart from the preposterously scarce Horace printed for the Queen's Dolls House, all the books and minor pieces are here, and much more. Clarence B. Hanson, Jr. pursued his goal with a verve of which Hornby surely would have approved.





THE ST. JOHN HORNBY – SAKS COPY OF THE FIRST ASHENDENE PRESS BOOK.

1. **The Journal of Joseph Hornby, February–March 1815. Together with a Letter to his sister Margaret Hornby.** No. 31 of only 33 copies. Printed in Caslon old-style pica type in red and black. Hornby wrote in the Bibliography “The ornaments used are stock printer’s ornaments of poor design”. 12mo., bound by Zaehnsdorf in half green/blue morocco with marbled paper covered sides and marbled endpapers, lettered in gilt on the spine, top edge gilt, others uncut. Edges of spine rather rubbed, dark stain on lower cover, small mark on first two blanks, otherwise very good internally. Housed in a blue cloth chemise and blue morocco backed, cloth slipcase with gilt lettering on the spine. Ashendene House, Herts., 1895.



£3,500

The first Ashendene Press book printed from the manuscript of C.H. St. John Hornby’s grandfather’s Journal which was written when he went travelling with his cousin, aged 20, to Brussels and Paris. Hornby writes: “The entries unfortunately cease at the moment when the escape of Buonaparte from Elba lends them a special interest”. He goes on: “The press-work of this book is of exceedingly poor quality, only excusable by the fact that it was a first effort”. It does, however, have a certain charm.

With the booklabel of C.H. St. John Hornby. Sold at the Saks sale.

Ashendene Press Bibliography, I

INSCRIBED BY ST. JOHN HORNBY TO LOUIS FAGAN,
A REMARKABLY GOOD COPY

2. **La Vita Nuova di Dante Allighieri Fiorentino.**

One of only 50 copies (including 5 large paper copies), this no. 35. Printed on Japanese vellum in red and black in a long-primer supplied by Horace Hart, printer to Oxford University, with small ornamental initials. Pp. xvi, 91. Sq. 8vo., original brown paper wrappers with yapp edges, title printed on upper cover, and printer’s mark on the lower. Housed in a chemise and slipcase. A very good, bright, uncut copy with just a few chips to the yapp edges. Ashendene Press. 1895. £2,000



Presentation inscription from Hornby from Ashdene House in Bayford, Hertfordshire where he was printing at this time. It reads "Louis Fagan from the Printer, Bayford. August 1896". Louis Fagan (1845–1903) was an Anglo-Italian artist and writer who would have just retired as Keeper of Engravings in the British Museum when *La Vita Nuova* was printed. Hornby liked to send his books to people who might be interested in the contents and this probably did appeal to Fagan, although it doesn't really look as though he read it. However, he has written the title on the spine.

This was a huge improvement on the first book.

Ashdene Bibliography, II

AN EXCEPTIONALLY GOOD COPY IN ORIGINAL WRAPPERS

3. **TODHUNTER, John. *Ye Minutes of Ye CLXXVIIth Meeting of ye Sette of Odd Volumes, extracted from the Diary of Samuel Pepys Esq.,***

M.A., F.R.S., transcribed by Bro. Todhunter, Playwright to ye Sette. No. 70 of 154 copies, signed by

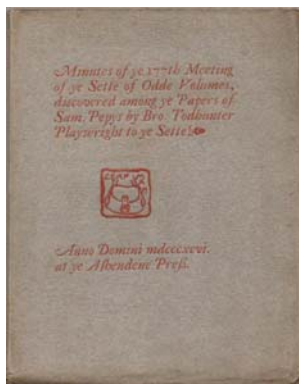
Todhunter but although he has written "Presented to..." in ink, no name has been filled in. Badge of the Chapman (Hornby) as a device on the upper cover, and that of the Playwright (the author Todhunter) printed just before the first page of text. Printed in Caslon old-style pica on Arnold paper with shoulder notes in Long-primer type. Pp. viii, 32 including a list of the members of ye Sette of Odd Volumes. 12mo., an extremely good copy in original printed wrappers with yapp edges (these are creased but unturned), uncut, a few tiny spots. Privately printed by command of His Oddshippe and ye Odd Councillors for Ye Sette by Ye Hand of

their well-beloved Brother Ye Chapman. Not to be had of any of Ye Tribe of Booksellers. Printed at Ashdene Press, Hertfordshire. 1896. £850

Of the 154 copies, 97 were for the Brethren of the Sette and their archive, 20 for John Todhunter who wrote it and his friends and 37 for the friends of St. John Hornby.

John Todhunter wrote this witty parody of Samuel Pepys's diary and presented it at a meeting of Ye Sette of Odd Volumes. This club had been founded in 1878 by Bernard Quaritch for the purpose of dining, reading papers, criticizing and jesting. It was originally limited to 21 members, corresponding to the 21 volumes of the Variorum edition of Shakespeare published in 1821. By this time there were 21 "supplemental volumes" of which Hornby was one. Each member was expected to deliver a discourse to the 'brethren' and some of these lectures were printed ... including this one.

Hornby wrote in the bibliography of the Ashdene Press: "Among the many distin-



guished 'volumes' in my time there was none more brilliant and witty than Brother Todhunter. This little jeu d'esprit shows him in his lighter vein."

Ashdene Bibliography, III.

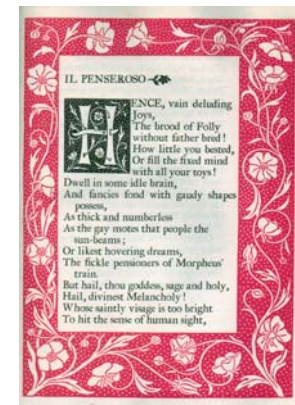
A HORNBY FAMILY COPY, ONE OF ONLY 50

4. **MILTON, John. *Three Poems of John Milton.***

One of only 50 copies, this no. 3 and inscribed for H. C. Hornby. Printed in Fell great-primer on Batchelor paper with a special watermark for the Press. With 2 borders in red and black designed by Hornby's 13 year old sister-in-law to be, Cassandra Barclay, and a third taken from the 1477 'Cariolanus Cepio' of Erhard Ratdolt. 8vo., original purple Irish linen binding by Zaehnsdorf with gilt lettering on the upper cover & spine and Ashdene Press device in gilt on lower cover. Spine faded, otherwise very good. Printed for the friends of C.H. St. John Hornby at the Ashdene Press, Hertford. 1896. £2000

The Fell type was supplied to Hornby by Horace Hart at Oxford University Press. This book is a huge leap in binding, design and printing from the 3 earlier books. Hornby is really beginning to find his way.

Ashdene Bibliography IV



AN EXCEPTIONAL COPY WITH A PRESENTATION LETTER FROM HORNBY TO HERBERT GREENE

5. **KHAYYAM, Omar. FITZGERALD, Edward, trans. *Rubaiyat of Omar Khayyam of Naishapur, the Astronomer Poet of Persia, rendered into English Verse.*** No. 31 of 50

copies. Printed in Fell English type. 8vo., original grey printed wrappers with yapp edges. Slight chipping to bottom edge of wrappers but generally an exceptionally good copy, housed in green cloth chemise & green morocco backed, green cloth slipcase lettered in gilt. Printed by St. John Hornby and his sisters at the Ashdene Press for private circulation. 1896. £2,750

Presentation copy from St. John Hornby to Herbert Greene of Magdalen College, Oxford. Greene has written on the first blank



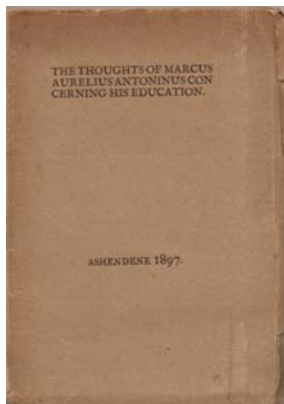
“Herbert Greene, ex dono C.H.St.J Hornby”. In the letter accompanying the book Hornby writes: “I am told by my friend Matheson of New College that you are a keen ‘Omarite’, and I am therefore making bold to send you a copy of the Rubaiyat which I have lately printed on my private press. I want the few copies I have over to fall into the hands of those who will appreciate them ... I think there are few more perfect things in English than this translation of Fitzgerald’s”.

What Greene made of Hornby’s amalgamation of four different Fitzgerald editions is recorded by Colin Franklin in his book on the Ashendene Press. Greene writes: “I shall value it for many reasons, as an Omarian for the sake of the contents ... as a book-collector because it is a specimen, and a very beautiful one, of a limited edition printed at a private press, and as an Old Harrovian because it is a gift from a member of the old School, whose name and fame I remember well ...”. I am not sure Greene ever really looked at the book in great depth as, in truth, the book does not look as if it has ever been read. Still Greene did write an inscription and stuck his bookplate in the book.

Booklabel of Clarence B. Hanson, Jr. and Herbert Greene. There is also a later receipt of 1935 from book dealer Chas. Sawyer to a collector in Kansas, Robert Fizzell.

Ashendene Bibliography V

ONE OF ONLY 30 COPIES PRINTED FOR PRIVATE CIRCULATION



6. AURELIUS ANTONINUS, Marcus. The Thoughts Of Marcus Aurelius Antoninus Concerning his Education. No. 8 of 30 copies. Printed in Fell English type on Ashendene watermarked paper by Batchelor. Half sheet 8vo., original printed wrappers, uncut. Chipped at the edges with darkening and some wear to the spine. Bayford, Printed for private circulation by StJohn Hornby and his sisters at the Ashendene Press. 1897. £3,000

Hornby adds that the book had been “printed without permission but with grateful acknowledgements from the version of Mr. George Long.”

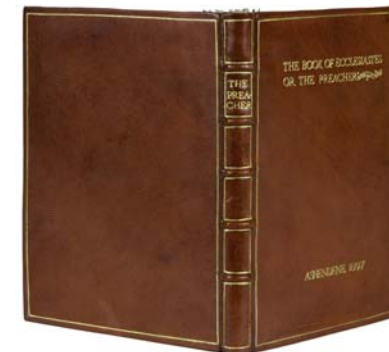
A very charming little book and extremely scarce.

Ashendene Bibliography VI

ONE OF ONLY 27 COPIES, THIS BOUND BY ALICE PATTINSON IN FULL MOROCCO AND GILT FOR STJOHN HORNBY’S SISTER GERALDINE

7. The Book of Ecclesiastes or The Preacher. No. 16 of 27 copies. Printed in capitals in Fell small-pica on Ashendene watermarked paper by Batchelor. Half sheet 8vo., bound in contemporary full brown morocco, ruled, lettered and dec-

orated in gilt by Alice Pattinson with her monogram and the owner’s initials “G H” on the lower turn-in, with immaculate original wrappers bound in, untrimmed. An exceptional copy housed in the original morocco edged brown cloth slipcase. Ashendene Press, printed for their friends only and such as love good books, 1897. £4,600



Alice Pattinson was one of Douglas Cockerell’s pupils who set up her bindery in his rooms in Gilbert Street when he moved out to Ewell in 1902. She bound several books under Cockerell’s guidance, this would have been one of them, but later on she used the great George Fisher to do her finishing.

This copy belonged to Geraldine Hornby, StJohn Hornby’s sister who helped him regularly at the press when it was in Ashendene House, including assisting him in the printing of this book with her two sisters.

This was a most successful book which Henry Daniel called “a little gem”.

Ashendene Bibliography VII

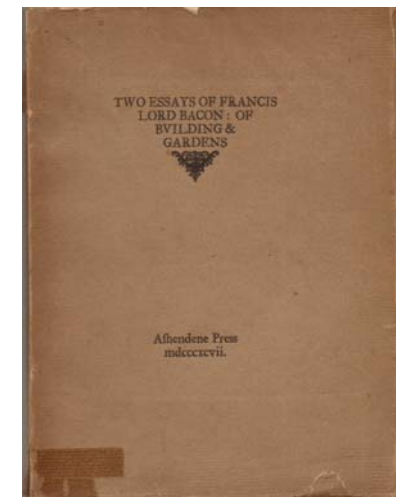
ONE OF ONLY 16 COPIES – “GOOD SPORT FOR COLLECTORS”

8. Two Essays of Francis, Lord Bacon: Of Building and Gardens. No. 15 of only 16 copies. Printed in Fell great primer on Batchelor Ashendene handmade paper. Elegant triangular arrangement of the title resting on an ornament on title page and upper cover. 4to., original printed wrappers. Rather worn at extremities but a good, strong, untrimmed copy. Ashendene Press, 1897.

£7,500

A really attractive book. Hornby writes in the Bibliography: “This is the rarest of the Ashendene Press books [the Dolls House Horace was a Minor Piece rather than a Book]. I cannot say why so few copies were printed. I regret now that there were not more as it is a pleasant little book..It provides at any rate good sport for collectors!”

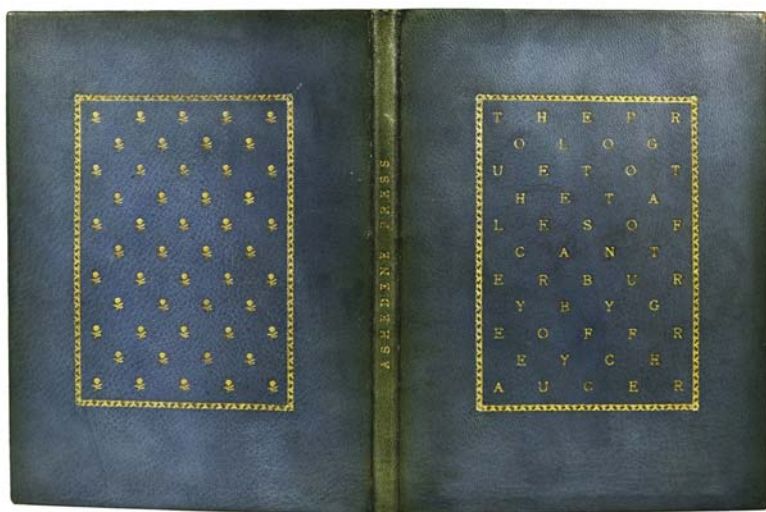
Ashendene Bibliography VIII



THE BOOK OF ECCLESIASTES
OR THE PREACHER

THE
PREA
CHER

ASHENDENE 1897



THE FIRST ILLUSTRATED ASHENDENE, ONE OF ONLY 50 COPIES,
HANDSOMELY BOUND BY STIKEMAN & CO

9. **CHAUCER, Geoffrey. *The Prologue to the Canterbury Tales*.** Reproductions of the woodcuts in Caxton's Chaucer. No.36 of only 50 copies, signed by Hornby. Printed in Fell English on Batchelor handmade Ashendene paper. Sm. 4to., a very handsome copy bound in pale blue morocco by Stikeman & Co. with the design on the upper wrapper repeated in gilt on the upper cover, matched with a design of flowers in gilt on the lower, elaborate gilt turn-ins, original wrappers bound in, marbled endpaper and silk marker, untrimmed and largely unopened. Tiny scuff on upper right hand corner, spine very slightly darkened, otherwise a superb copy. Printed by CH StJohn Hornby and his sisters with a little help from Cicely Barclay (his future wife) at the Ashendene Press, Hertfordshire. 1898. £4,500

Franklin describes the design of the title page of evenly spaced letters within a border, here repeated in gilt on the morocco binding, as being "like stars in the night". It looks particularly well in gilt.

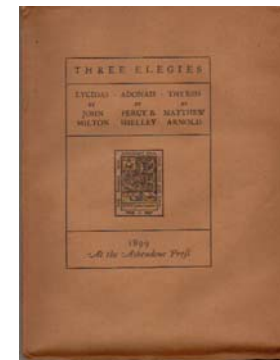
This is the first illustrated Ashendene and the first with a list of previously printed books from the Press. It is also the first book in which the name of Hornby's future wife, Cicely Barclay, appears. They were married on January 19th 1898.

Henry Stikeman's bindery in New York was one of the greatest in the US at this time and this is a fine example of the firm's work.

Ashendene Bibliography IX

AN EXCEPTIONALLY GOOD COPY

10. **MILTON, John, SHELLEY, Percy Bysshe & ARNOLD, Matthew. *Three Elegies: Lycidas by John Milton; Adonais by Percy B. Shelley; Thyrsis by Matthew Arnold*.** No. 21 of 50 copies. Printed in Fell English, roman and italic type on Batchelor handmade paper for the Ashendene Press. 4to., original printed paper wrappers. An extremely good, crisp copy housed in a brown cloth chemise and brown morocco backed cloth slipcase with spine lettered in gilt. Ashendene Press, Hertfordshire. 1899. £2,500



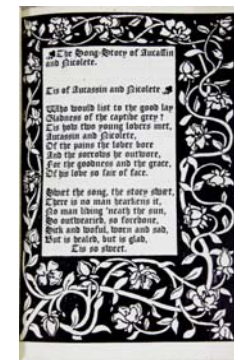
The first book after Hornby's marriage to Cicely Barclay, hence the 18 month gap between this and the previous book. This is the first time that Cicely is named in the colophon as a joint printer with StJohn Hornby. On the other hand, this was the last book to be printed at Ashendene before the Press was moved to Shelley House in Chelsea.

The book is not only a charming choice of poems; Milton's on the death of Henry King, Shelley's on the death of Keats and Arnold's on the death of Clough; but it is also really well produced. The title is particularly strong with its use of borders to contain and unite a complicated and long description.

Ashendene Bibliography X

ONE OF ONLY 40 COPIES AND THE FIRST ASHENDENE BOOK PRINTED IN LONDON

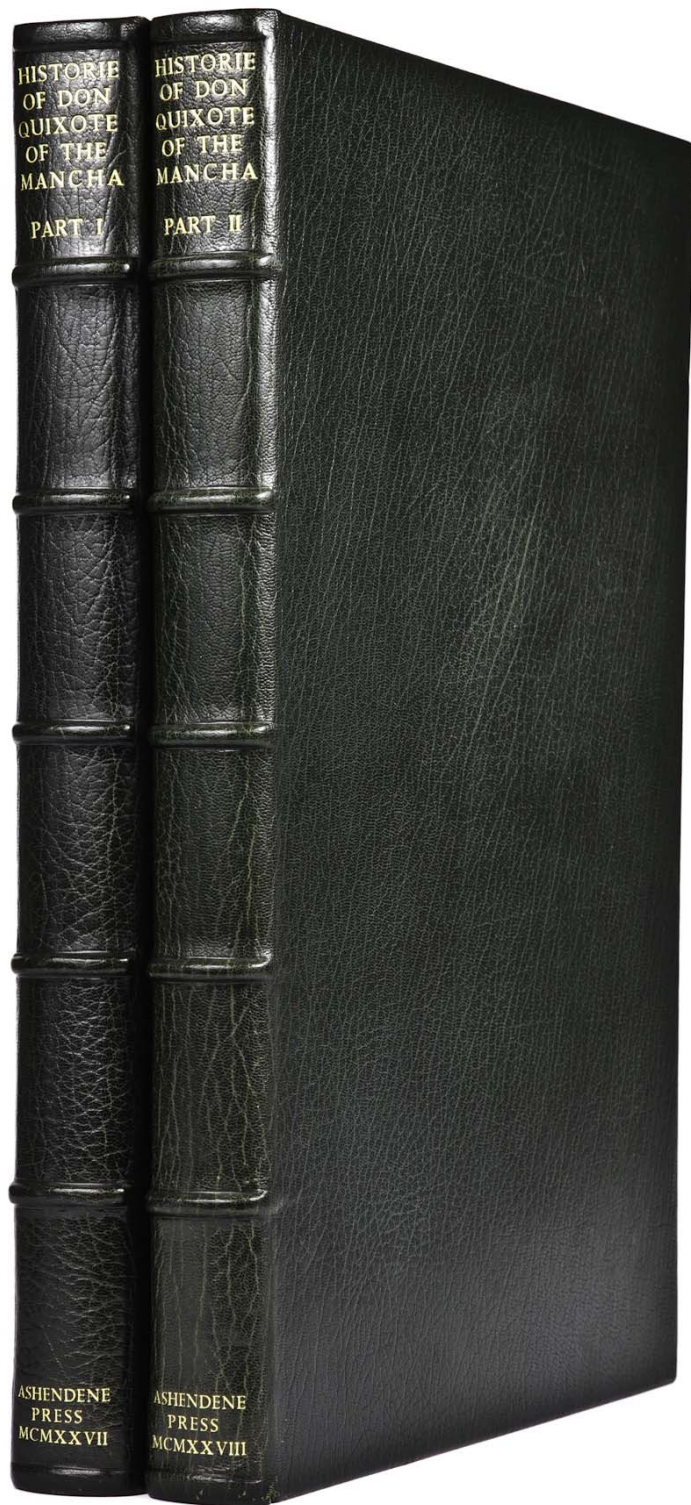
11. ***The Song Story of Aucassin and Nicolette. Done into English by Andrew Lang*.** No. 35 of 40 copies. Border designed by Cassandra Barclay, Cicely Hornby's sister. Printed in Fell pica black letter on special Ashendene paper, handmade by Batchelor. Half sheet 8vo., original linen backed holland boards. There are only traces of the spine label and the spine is very lightly worn at the extremities, otherwise an extremely good, untrimmed copy. Shelley House, Chelsea, The Ashendene Press. 1900. £2,000



This is a very well-balanced book with the black letter type being perfect for the text and sitting extremely well on the page with large margins. Emery Walker wrote to Hornby praising it heartily: "I admire the way you have managed to set the bk. without breaking the words & the press work is worthy of all praise." It was printed for private circulation but later one or two copies were sold.

This was the last book to be printed on Hornby's original Albion before Hornby built his new printing rooms and installed his new, larger press.

Ashendene Bibliography XI



The Woke off the Reuelacion off Sanct Ihon the debine.

The fyrst Chapter. **I**hon writeth hys reuelacion to the seven churches off Asya, signified by the seven golden candelstykkes. The comynge off Christe. His glorious power and majestye.

THE reuelacion of Jesus Christe which God gave unto him, forto shewe unto his serbauntes thynge which muste shortly come to passe. And he sent & shewed by hys angell unto hys serbaunte Ihon, whych bare recorde off the worde off god, and off the testimony off Jesus Christe, and of all thynges that he sawe. Happy is he that redith, and they that heare the wordes of the prophecy, and kepe thoo thynges which are written therin. For the tyme is at honde.

IWDS to the seven congregacions in Asya. **G**race be with you and peace from hym which is, and which was, and which is to come: and from the vii. spretes which are present before his trone, and from Jesus Christ which is a saythfull witness, & fyrst begotten of the deæd: and lorde over the kynges of the erth. Unto hym that lobed us &

b

wesshed us from oure synnes in his awne bloud, and made us kynges and prestes unto god his father, be glory, and dominion, for ever more amen. Beholde he commeth with clouds, & all eyes shall se hym: and they also which persed him. And all kynredes of the erth shall wayle. even so amen. I am Alpha & Omega, the begynnynge & the endinge, sayth the lorde almyghty, which is and which was & which is to come.

IWDS your brother & companyon in tribulacion, & in the kyngdom & pacience which is in Jesu Christe, was in the yle of Pathmos for the worde of god, & for the witnessynge of Jesu Christe. I was in the sprete on a sondaye, & herde behynde me a gret voyce, as itt had bene of a trompe sayinge: I am Alpha & Omega, the fyrst & the laste. That thou seiste write in a boke, and sende hit unto the congregacions which are in Asya, unto Ephesus, & unto Smyrna, and unto Pargamos, and unto Thiatira, and unto Sardis, and unto Philadelphia, & unto Laodicia. And I turned bake to se the voyce that spake to me. And when I was turned: I saw vii

i

12. The Boke off the Revelacion off Sanct Jhon the Devine. Done into Englysshe by William Tyndale. No. 14 of 54 copies. Printed in red and black



in Fell pica blackletter type on Ashendene paper handmade by Batchelor. 4to., original full green limp vellum by Leighton, spine lettered in gilt. Bottom of spine a little chipped, some fading to extremities, internally extremely crisp and fresh and generally very good, housed in a red cloth slipcase. Chelsea, The Ashendene Press. 1901. £2,800

The very first textual use of red in an Ashendene book (Milton's Three Poems had used one red border). This was an interesting printing being in two columns. More than anything, this was the Press's first commercial book and the first which was offered for sale in a prospectus. Once again Emery Walker was greatly impressed by Hornby's press work finding his heavy incunabular-style red initials particularly praiseworthy.

Franklin sees this book as the successful end of Hornby's apprenticeship as a printer and marked the end of his use of other people's types as his new Subiaco type was in the process of being prepared. Hornby did try to print a few copies of this on vellum but was not successful so he abandoned the project.

Ashendene Bibliography XII

AN EXTREMELY GOOD SET – THE PURGATORIO WAS FIRST OWNED BY THE GREAT MUSICOLOGIST WILLIAM BARCLAY SQUIRE

13. DANTE. Lo Inferno; Lo Purgatorio; Lo Paradiso. 3 volumes. Lo Inferno is one of 135 copies; the other volumes both one of 150 copies. Woodcuts adapted by Catterson Smith and Charles Keates from an early Venetian edition of Dante. Numerous initials and paragraphs drawn by Graily Hewitt in gold, red, blue and green. Printed in red and black in the new Subiaco type with specially handmade paper from Batchelor. 8vo., all in the original full white vellum bindings with green silk ties. Some slight spotting to the very edges of the paper and endpapers, glue stains from the booklabel on the front pastedown of Inferno otherwise extremely good, crisp copies. Chelsea, The Ashendene Press. 1902–1905.

£11,000

Lo Inferno was the first book to be printed in Hornby's newly commissioned Subiaco type,



designed by the great Emery Walker with Sydney Cockerell having examined numerous incunabula in the British Museum with Hornby's help. The type they used to model it on was the first type of Sweynheym & Pannartz with which they had printed three books between 1465 and 1497 at Subiaco before they went to Rome. Interestingly Morris had once experimented with this type but had never taken it as far as having punches cut from his designs. E.P. Prince cut these ones for Hornby and the Press's dominant typeface was born.

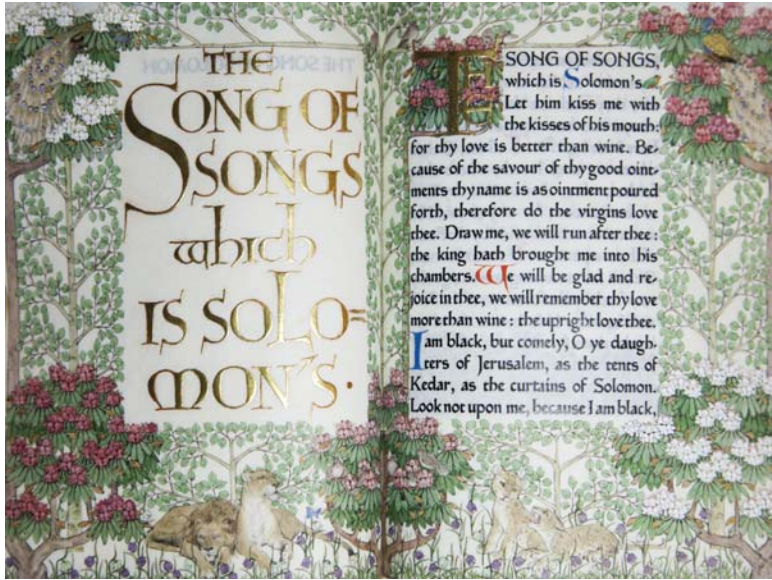
On receipt of his new type, Hornby was determined to tackle more serious projects. In 1902 he wrote: "I therefore bought a larger Press and embarked upon the printing of La Commedia di Dante in three small octavo volumes". This reflected his passion for the Italian language and literature as much as his desire to experiment with his new type.

Lo Inferno was the last book to be printed by Hornby with his family's help. After this a pressman, Faulkner, printed all the Ashendenes until 1931 (his last piece of work being the "disastrous" Daphnis and Chloe on vellum).

These books really mark the coming of age of the Ashendene Press with the new type and the use of Hewitt's wonderful hand-drawn initials in various colours.

All with the booklabel of Clarence B. Hanson Jr. but the Purgatorio also bears the book-label of the noted musicologist William Barclay Squire.

Ashendene Bibliography XIII, XX & XXI



LUXURIOUSLY ILLUMINATED BY FLORENCE KINGSFORD AND BOUND BY FLORENCE PAGET, ONE OF ONLY 40 DIFFERENT COPIES, ALL ON VELLUM

14. KINGSFORD, Florence. *The Song of Songs which is Solomon's*. Elaborately illustrated title-page and first page of text with smaller intertextual illustrations of animals, birds, fruits and flowers throughout, all hand-painted by Florence Kingsford. Gilt title and initials in red, blue and gilt, all hand-drawn by Graily Hewitt. One of only 40 copies, all on vellum. Printed in Subiaco type. 169 x 127 mms, original full maroon morocco by Florence Paget, signed 'F.P' and dated 1903, lettered in gilt on spine and upper cover with decorations around the raised bands in blind, turn-ins decorated in gilt. A beautiful copy, with a little expert restoration to the spine by James Brockman, slight offset from the turn-ins to the free endpaper, otherwise very bright, housed in brown morocco backed, brown cloth slipcase and chemise. Chelsea, Ashendene Press, *The Year of the Coronation of King Edward VII*. 1902. £45,000

A conscious and successful attempt by Hornby to imitate a 15th century deluxe illuminated volume printed on vellum. Each copy of *The Song of Songs* was illuminated differently and luxuriously in gold and several colours by the master, or mistress, calligrapher Florence Kingsford, who later married Sydney Cockerell. The illuminations in this copy include leopards, lions, peacocks, song birds, various flowers, rabbits, oranges, chameleons, king chlamydosauri, lizards, frogs, snakes, antelopes and parrots. All 40 *Song of Songs* were bound in different coloured moroccos by woman binders, including Katherine Adams, Flo-

rence Paget and Alice Pattinson and were the first Ashendene books to have proper issue bindings with thongs and headbands.

This copy is simply but beautifully bound by Florence Paget, an early pupil of Douglas Cockerell. She was very restrained and tasteful in her design. Sarah Prideaux said of her, rather damningly, she did "good honest work of a comparatively simple nature". Still she was a popular choice to bind private press books at the time in a calm, appropriate manner.

Ashendene Bibliography XIV

INSCRIBED BY HORNBY TO HIS OLD FRIEND, THE HISTORIAN HERBERT FISHER.

15. HORACE. *Carmina Alcaica*. One of 150 copies on Japanese vellum, there were 25 copies on vellum. Inscribed by Hornby. Initial letters drawn in gold, red and blue by Graily Hewitt. Printed in Subiaco type with a red colophon. 185 x 125 mms, original limp vellum, spine lettered in gilt. An exceptionally crisp and fresh copy. Chelsea, "in aedibus St. J. Hornby", Ashendene Press. 1903 £1,400

A beautiful edition being the first of a pair (see *Carmina Sapphica* below).

Inscribed by Hornby to H.A.L. Fisher on the front free endpaper "from the Printer, Nov. 1903". Herbert Fisher, the historian at New College, was an old Oxford friend of Hornby's. He wrote after he received the second Horace of his pleasure in having "a new temptation to dip into Horace".

Ashendene Bibliography XV

THE FIRST PRINTED BOOK ON FISHING IN ENGLISH


16. BERNERS, Dame Juliana. *A Treatyses of Fysshynge 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. £1,200



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

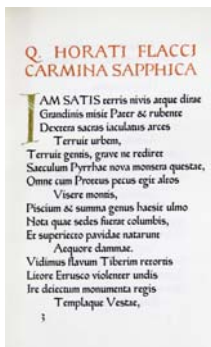


THE
SONG OF
SONGS
which
IS SOLO-
MON'S.

THE SONG OF SONGS,
which is Solomon's
Let him kiss me with
the kisses of his mouth:

for thy love is better than wine. Be-
cause of the savour of thy good oint-
ments thy name is as ointment poured
forth, therefore do the virgins love
thee. Draw me, we will run after thee:
the king hath brought me into his
chambers. **W**e will be glad and re-
joice in thee, we will remember thy love
more than wine: the upright love thee.

I am black, but comely, O ye daugh-
ters of Jerusalem, as the tents of
Kedar, as the curtains of Solomon.
Look not upon me, because I am black,



17. **HORACE. Carmina Sapphica.** One of 150 copies on Japanese vellum, there were 25 copies on vellum. Initial letters drawn in gold, red and blue by Graily Hewitt. Printed in Subiaco type with a red colophon. 8vo., original limp vellum, spine lettered in gilt. An exceptionally crisp and fresh copy. Chelsea, “in aedibus StJ. Hornby”, Ashendene Press. 1903. £1,200

Like the Carmina Alcaica, a fine book illuminated by Hewitt’s simple and beautiful initials.

Ashendene Bibliography XVII.

A WEDDING GIFT TO THE NEW WIFE OF SIR AMBROSE HEAL,
THE FAMOUS FURNITURE DESIGNER



18. **A Book of Songs and Poems from the Old Testament and The Apocrypha.** One of 150 copies on Batchelor ‘hammer and anvil’ paper, there were 25 copies printed on vellum. Printed in Subiaco type in red and black. Blue initials hand drawn by Graily Hewitt. 8vo., original limp vellum with gilt lettering on the spine. An extremely good, fresh copy. Chelsea, Ashendene Press. 1904.

£1,250

Contemporary ownership inscription in pencil on the front free endpaper: “E.F.D. Heal given to her by George Radford 1904 on her wedding”. Edith Heal, nee Todhunter, was married in 1904 to the famous furniture designer Ambrose Heal who also ran his family’s firm Heal & Son, still to be seen on Tottenham Court Road. The Heals later became friends with the Hornbys and became part of their circle of ‘book friends’.

Ashendene Bibliography XVIII



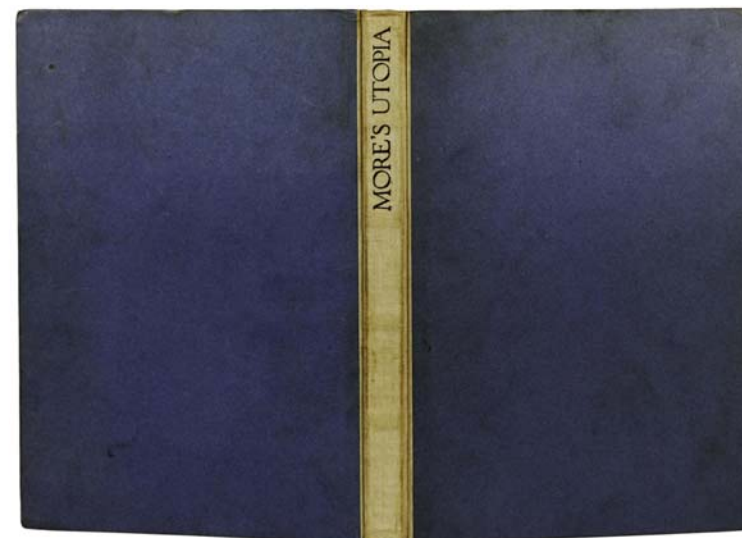
19. **Un Mazzetto Scelto di Certi Fioretti del Glorioso Poverello di Cristo San Francesco di Assisi Insieme col Cantico al Sole del Medesimo.** One of 125 copies on Batchelor ‘hammer and anvil’ paper, there were 20 copies printed on vellum. With woodcuts engraved by W.H. Hooper from drawings by Charles Gere’s which are a pastiche of Florentine woodcuts. Printed in Subiaco type in two columns in red and black.

Red initials printed from blocks designed by Graily Hewitt. Large 4to., bound in handsome full red morocco by Sangorski & Sutcliffe. A few tiny spots of wear on the binding, otherwise an extremely good copy. Chelsea, Ashendene Press. 1904.

£1,400

Much larger than any of the previous books and a really well-balanced and beautifully designed book with a satisfying use of red ink and the two-column style.

Ashendene Bibliography XIX



J.R. ABBEY’S COPY

20. **MORE, Sir Thomas. Utopia.** One of only 100 copies on Batchelor Ashendene paper with the ‘Bugle’ watermark, a further 20 copies were printed on vellum. With large initials printed in red, designed by Eric Gill. Printed in red and black in Subiaco type. Large 4to., original linen backed holland boards with title printed in black on the spine. A little light spotting to the boards, edges and endpapers corners very slightly bumped but generally a very good copy. Chelsea, Ashendene Press. 1906.

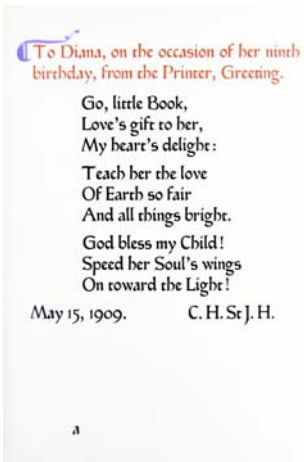
£3,600

Major Abbey’s copy with booklabel and his shelf mark in ink at the back stating that he paid £24 for it in June 1934.

The two and three-line alphabet designed as initials for this book were Eric Gill’s only work for the Ashendene Press. This is an extremely handsome production which promises great things for the larger books of the Press.

Ashendene Bibliography XXII

EXTREMELY RARE BEING ONE OF ONLY 30 COPIES, THIS INSCRIBED TO
LORD NORTHCLIFFE'S WIFE BY CICELY HORNBY



21. [CAROVE (Friedrich Wilhelm)]. **The Story Without End.** Translated from the German by Sarah Austin. One of 30 copies on Japanese vellum of an edition of 36 copies (6 on vellum) issued for friends. Printed in black and red in Subiaco type. 14 large initial letters at the beginning of each chapter hand drawn in blue ink by Graily Hewitt, paragraph marks in blue and red ink also by Hewitt. 8vo., original full brown morocco by W.H. Smith decorated with gilt borders on the spine, covers and turn-ins, spine lettered in gilt. A few small marks to the covers, spine very slightly faded and some offset from the turn-ins but generally an very good copy of a very rare book. Chelsea, Ashendene Press. 1909. £3000

Printed in only 36 copies (6 were printed on vellum) to celebrate the 9th birthday of the printer's daughter Diana. The rather winsome story, full of talking flowers, butterflies, droplets, bees and will-o'-the-wisps, was translated from the German by Sarah Austin for her own daughter. It is preceded by a charming poem by Hornby to his daughter: "Go, little Book, Love's gift to her, My heart's delight ...". The books were only intended for private circulation among the friends and family of the Hornbys.

Bound at the WH Smith bindery with their signature on the lower turn-in. The bindery had first started binding for the Ashendene Press with the Utopia. Although this copy is on Japanese vellum it is unusually bound in the full morocco of the vellum copies, most Japanese paper copies were bound in blue linen backed boards.

With an affectionate inscription on the front free endpaper by the printer's wife: "To Molly Northcliffe from Cicely Hornby. Christmas 1909'. Molly Northcliffe was the wife of the great newspaper magnate Viscount Northcliffe and the two couples were good friends.

Ashendene Bibliography XXIII

THE MASTERPIECE OF THE PRESS

22. DANTE. **Tutte le Opere di Dante Alighieri ...** Edited by Dr. Edward Moore. 6 wood cut illustrations cut by W. Hooper after Charles Gere. Large initial letters and chapter openings, designed by Graily Hewitt, printed in red. One of 105 copies printed on Batchelor handmade paper for the Ashendene Press, 6 copies were printed on vellum. Printed in double column in red and black in Subiaco

type. Folio, original morocco-backed laminated oak boards by W.H. Smith, plaited leather and silver clasps, plain panelled spine lettered in gilt, with black fillets at the bands which lead on to the sides where they are incorporated into a celtic design heightened with gold dots, narrow roll-tool border in black, uncut. Chelsea, Ashendene Press. 1909. £45,000

The Ashendene Dante, printed in an edition of 111 over a period of 3 years, is the rarest of the three magnum opus of the English Private Press movement. It was immediately recognised as a classic of book production, and drew the highest praise from important typographers: "The finest piece of typography produced since the Kelmscott Chaucer" – Emery Walker; "It is easily the most beautiful and imposing book of modern times, next after the Kelmscott Chaucer" – Sydney Cockerell. Bruce Rogers went even further "It is no exaggeration to say that it is finer than the Kelmscott Chaucer".

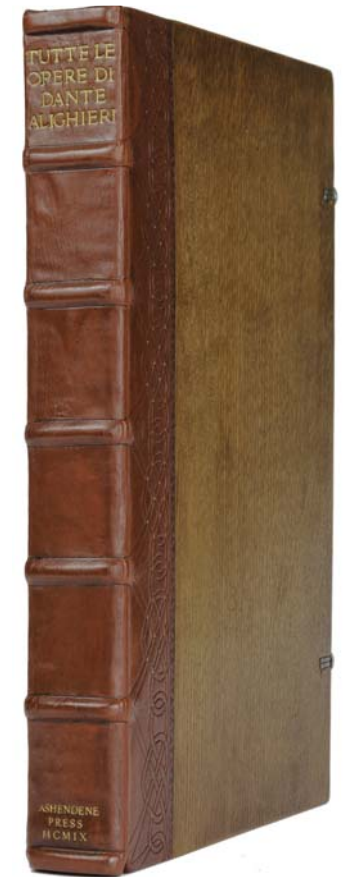
Our copy has the usual strong offset from the oak boards and the headcaps have been imperceptibly strengthened by James Brockman. It is an exceptionally fine, handsome copy of an important book.

Ashendene Bibliography XXIV; Franklin: The Ashendene Press, p.87–99

ONE OF ONLY 40 COPIES WITH COPIOUS HAND DRAWN INITIALS AND PARAGRAPH MARKS BY GRAILY HEWITT

23. VIRGIL. **Publii Vergilii Maronis Opera: Bucolica, Georgica, Aeneid.** One of only 40 copies, plus 8 printed on vellum. Initials and hundreds of paragraph marks drawn by Graily Hewitt in gilt, red and blue. Printed in Subiaco type on Japanese vellum, printed red used at the beginning and the end of each work and for the colophon. 4to., original stiff white vellum with leather ties. A few spots on the binding, an extremely good, fresh copy. Housed in a brown cloth chemise and brown morocco backed slipcase by James Macdonald of New York. Chelsea, Ashendene Press. 1910. £5,500

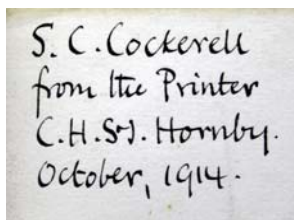
A stunning edition of Virgil which must have proved rather formidable work for Hewitt due to the large number of paragraph markings and initials required on this large, 469 page book. In fact, Hornby states that the reason for the small print run was "that the filling in of paragraph marks by hand in a larger number was thought to be too irksome a task".



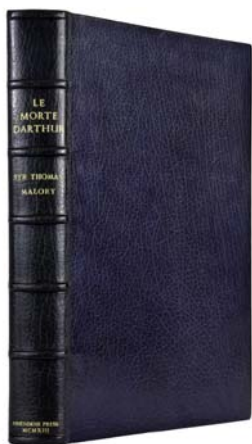
A beautiful edition, this works of Virgil was an astonishing achievement, especially as it appeared only a year after the folio Dante.

Ashdene Bibliography XXV

INSCRIBED BY STJOHN HORNBY TO HIS GREAT COLLABORATOR SYDNEY COCKERELL
WITH A PROOF PAGE ON PAPER AND CONJUGATE LEAVES ON VELLUM



S. C. Cockerell
from the Printer
C. H. St. J. Hornby.
October, 1914.



24. MALORY, Sir Thomas. The Noble and Joyous Book entytled Le Morte Darthur. One of 145 copies on Batchelor 'knight in armour' paper, 2 copies were printed on Japanese vellum and 8 on vellum. Illustrated with 29 woodcuts drawn by Charles M. Gere and Margaret Gere and cut on wood by W.H. Hoooper and J.B. Swain. Printed in Subiaco type in red, blue and black using initials from alphabets designed by Graily Hewitt. Folio, in a very handsome binding by Sangorski & Sutcliffe of full blue morocco, spine lettered in gilt and with gilt borders on the turn-ins, top edge gilt, others untrimmed. Very occasional light spotting but generally an extremely good copy. Chelsea, Ashdene Press. 1913. £5,800

Graily Hewitt designed several different alphabets for this work which were variously used and printed in blue or red, three colour printing being used here for the first time. The text is from Southey's 1817 edition of Caxton's text.

A fabulous copy being inscribed "S.C. Cockerell from the Printer C.H. St. J. Hornby. October, 1914". Cockerell was Hornby's great friend who, with Emery Walker, designed and organised the production of Hornby's own type, Subiaco. He was a constant supporter of the Press and gave much advice to Hornby. From papers in the Bridwell Library we know Sydney Cockerell's response to the generous gift of this book: "The Morte d'Arthur is a glorious piece of printing and ... it is an achievement of which you and all who follow the developments of fine craftsmanship in England may well be proud. I congratulate you on the fulfilment of so huge a task. The presswork is miraculous. Black, red and blue are all quite perfect, with never anywhere so much as a hint of a spread."

TOGETHER WITH: Proof of a conjugate leaf on vellum inserted loose (pages xiii-xiiii and xix-xx) as well as a proof on paper of page 493. Also inserted loose is one of the original order forms for the book printed in red and black.

Ashdene Bibliography XXVI; Franklin: The Ashdene Press, p. 107.

25. LUCRETIUS. T. Lucreti Cari Rerum Natura Libri Sex. One of only 85 copies on Batchelor 'knight in armour' paper, 7 copies were printed on vellum. Hand-drawn initials in red, blue and gilt at the beginning of each of the six books by Graily Hewitt. Printed in red and black in Subiaco type. Large 4to., original parchment backed holland boards. Very slight darkening to the spine, corners very mildly bumped, faint offset from the booklabel to the front free endpaper, otherwise a very good copy. Chelsea, Ashdene Press. 1913. £3,200

Hornby wrote in his Bibliography: "This book calls for little comment. It depends for any beauty it may possess on the proportion of its page". In fact it is a truly beautiful piece of printing with the type, design, initials and shoulder notes all sitting perfectly together.

Apparently the German presses were particularly taken by the Lucretius which Franklin, quite rightly, calls a "masterpiece".

Lucretius's *De Rerum Natura*, or *On the nature of things*, is the Roman poet's only known work and it lays out clearly his Epicurean beliefs. The epic poem runs to six books which transmit the ideas of Epicurean physics and psychology.

Ashdene Bibliography XXVII; Franklin, Ashdene Press, p. 100.

26. BRIDGES, Robert. Poems written in the MCMXIII by Robert Bridges, Poet Laureate. One of only 85 copies on Batchelor's 'Bugle' handmade paper, 6 printed on vellum. Printed in black and red in Subiaco type with initials printed in blue and red throughout. 8vo., original linen backed blue paper covered boards, title printed in black on the upper cover, a remarkably fresh, untrimmed copy with only a few spots of very light browning and a few small marks on the boards. Printed for Robert Bridges by St John Hornby at the Ashdene Press. 1914. £900

This was the first time these 11 poems had been published in book form, albeit that they were printed for private circulation and 50 copies were for the use of Robert Bridges.

Some copies appear with the initial letters printed in blue only.

Ashdene Bibliography XXVIII



DE RERUM NATURA LIBER PRIMUS.

AENEADUM GENETRIX, hominum divomq;

voluptas,

Alma Venus, caeli subter labentia signa

Quae mare navigerum, quae terras

frugiferentis

Concelebras, per te quoniam genus omne

animantum

Concipitur visitque exortum lumina solis :

Te, dea, te fugiunt venti, te nubila caeli

Adventumque tuum, tibi suavis daedala tellus

Summittit flores, tibi rident aequora ponti

Placatumque nitet diffuso lumine caelum.

Nam simul ac species patefactast verna diei

Et reserata viget genitabilis aura favoni,

Aeriae primum volucres te, diva, tuumque

Significant initum percussae corda tua vi.

Inde ferae pecudes persultant pabula laeta

Et rapidos tranant amnis : ita capta lepore

Te sequitur cupide quo quamque inducere pergis.

Denique per maria ac montis fluviosque rapaces

Frondiferasque domos avium camposque virentis

Omnibus incutiens blandum per pectora amorem

Efficis ut cupide generatim saecula propagent.

Quae quoniam rerum naturam sola gubernas

Nec sine te quicquam dias in luminis oras

Exoritur neque fit laetum neque amabile quicquam,

Te sociam studeo scribendis versibus esse

Quos ego de rerum natura pangere conor

COMINCIA LA PRIMA GIORNATA DEL DECAMERON, NELLA QUALE, DOPO LA DIMOSTRAZIONE FATTA DALL'AUTORE, PER CHE CAGIONE AVVENISSE DI DOVERSI QUELLE PERSONE, CHE APPRESSO SI MOSTRANO, RAGUNARE A RAGIONARE INSIEME, SOTTO IL REGGIMENTO DI PAMPINEA SI RAGIONA DI QUELLO CHE PIU' AGGRADA A CIASCEDUNO.

Introduzione

QUANTUNQUE VOLTE, graziosissime donne, meco pensando riguardo quanto voi naturalmente tutte siete pietose, tante conosco che la presente opera, al vostro iudicio, avrà grave e noioso principio, sì come è la dolorosa ricordanza della pestifera mortalità trapassata, universalmente a ciascuno, che quella vide o altramenti conobbe, dannosa, la quale essa porta nella sua fronte. Ma non voglio per ciò che questo di più avanti leggere vi spaventi, quasi sempre tra 'sospiri e tra le lagrime leggendo dobbiate trapassare. Questo orrido cominciamento vi fia non altramenti che a' camminanti una montagna aspra et erta, presso alla quale un bellissimo piano e dilettevole sia riposto, il quale tanto più viene lor piacevole, quanto maggiore è stata del salire e dello smontare la gravezza. E sì come la estremità della allegrezza il dolore occupa, così le miserie da sopravveniente lenizia sono terminate. A questa breve noia, dico breve, in quanto in poche lettere si contiene, seguita prestamente la dolcezza et il piacere, il quale io v' ho davanti promesso, e che forse non sarebbe da così fatto inizio, se non si dicesse, aspettato. E nel vero, se io potuto avessi onestamente per altra parte menarvi a quello che io desidero, che per così aspro sentiero come fia questo, io l' avrei volentier fatto; ma per ciò che, qual fosse la cagione per che le cose che appresso si leggeranno avvenissero, non si poteva senza questa rammemorazion dimostrare, quasi da necessità costretto a scriverle mi conduco.

Dico adunque che già erano gli anni della fruttifera Incarnazione del Figliuolo di Dio al numero pervenuti di mille trecento quarant' otto, quando nella egregia città di Fiorenza, oltre ad ogni altra italica bellissima, pervenne la mortifera pestilenza, la quale, per operazion de' corpi

superiori o per le nostre inique opere, da giusta ira di Dio a nostra correzione mandata sopra i mortali, alquanti anni davanti nelle parti orientali incominciata, quelle d' innumerabile quantità di viventi avendo private, senza restare, d' un luogo in un altro continuandosi, verso l' Occidente miserabilmente s' era ampliata. Et in quella non valendo alcuno senno nè umano provvedimento, per lo quale fu da molte immondizie purgata la città da oficiali sopra ciò ordinati, e vietato l' entrarvi dentro a ciascuno infermo, e molti consigli dati a conservazion della sanità; nè ancora umili supplicazioni, non una volta ma molte, et in processioni ordinate, et in altre guise a Dio fatte dalle devote persone; quasi nel principio della primavera dell' anno predetto orribilmente cominciò i suoi dolorosi effetti, et in miracolosa maniera, a dimostrare. E non come in Oriente aveva fatto, dove a chiunque usciva il sangue del naso era manifesto segno d' inevitabile morte; ma nascevano nel cominciamento d' essa, a' maschi et alle femine parimente, o nell' anguinaia o sotto le ditella certe enfiature, delle quali alcune crescevano come una comun mela, altre come uno uovo, et alcune più et alcun' altre meno, le quali i volgari nominavan Gavoccioli. E dalle due parti del corpo predette infra breve spazio cominciò il già detto gavocciolo mortifero indifferentemente in ogni parte di quello a nascere et a venire: e da questo appresso s' incominciò la qualità della predetta infermità a permutare in macchie nere o livide, le quali nelle braccia e per le coscie, et in ciascuna altra parte del corpo, apparivano a molti, a cui grandi e rade, et a cui minute e spesse. E come il gavocciolo primieramente era stato, et ancora era, certissimo indizio di futura morte, così erano queste a ciascuno a cui venieno. A cura delle quali infermità nè consiglio di medico, nè virtù di medicina alcuna pareva che valesse o facesse profitto: anzi, o che natura del

“THE LUST OF THE EYE ... IS AMPLY PROVIDED FOR IN THESE PAGES”



27. BOCCACCIO, Giovanni. Il Decameron di Giovanni Boccaccio. One of 105 copies on Batchelor ‘Bugle’ paper, 6 copies were printed on vellum. Initials specially designed by Graily Hewitt usually printed in blue, particularly noticeable is the lavish Q which opens the text. Printed in two columns in Subiaco type in red, blue and black. Folio, in original linen backed holland boards with printed paper spine label. Some marks to the boards, a few creases on the spine and some spotting to the very edges of the paper, otherwise a very good copy. Chelsea, Ashendene Press. 1920. £2,600

The printing of the Ashendene Decameron was begun in 1913 but was interrupted by the war, so it wasn't finished until 1920.

Hornby relates a fine story in his Bibliography. A copy of this book was sent by Maggs to a client in Kansas where the book was impounded and destroyed as an ‘immoral book’ – “this banning and wanton destruction of a great classic in the original language seems to be worth recording as somewhat of a curiosity in the annals of censorship”.

The used of red and blue is particularly successful in the Decameron. Lionel Muirhead wrote of it: “the reading of a finely printed & designed folio is after all quite a secondary matter & the lust of the eye is all that need be studied & that is amply provided for in these pages”. Cockerell wrote quite charmingly: “You have hit the very middle of the bulls-eye”.

Ashendene Bibliography XXIX; Franklin, The Ashendene Press p. 130–2.



28. Vita di Santa Chiara Vergine. Collotype facsimiles of the first two leaves of the original manuscript bound after the introduction. Printed in Subiaco type in red and black with initials, designed by Graily Hewitt, printed in blue. One of 236 copies. 8vo., original limp vellum with green silk ties, fore and lower edges untrimmed. An exceptionally good, fresh copy. Chelsea, The Ashendene Press. 1921. £850

Reprinted from the fifteenth century Florentine manuscript by Ugolino Verino which was in the private collection of Hornby, having been bought by him at Sothebys in 1918. After the sale the Franciscan scholar Walter Seton asked permission to study it as a hitherto unknown version of the Life of St. Clare and his introduction and notes printed here summarise the results of his work. As Franklin points out, this and Omar Khayyam are the two Ashendenes which rank as serious critical editions.

Ashendene Bibliography XXX

29. I Fioretti del Glorioso Poverello Di Cristo S. Francesco di Assisi. 53 woodcut illustrations by Charles Gere, cut by J.B. Swain. One of 240 copies printed on Batchelor ‘hammer and anvil’ paper, a further 12 copies were printed on vellum. Printed in Subiaco type in red and black with initials in red and blue designed by Graily Hewitt. 8vo., original limp vellum with green silk ties. An exceptionally good, near mint copy with only some light spotting to the very top edge. Chelsea, Ashendene Press. 1922. £1,250



An extension of the few Franciscan stories published by the Press in 1904, this complete edition took seven years to produce due to the number of illustrations which had been paid for before the war. This was the last Ashendene book in Italian and the last to use illustrations by Charles Gere. It is the final demonstration of Hornby's love affair with Italy which had begun when he went travelling after leaving Oxford and before starting work at W.H. Smith.

May Morris wrote to Hornby: “I can't tell you how glad I am to be able to read the grave and simple and tender language in these beautiful pages. I am stroking the book now, when the post waits ...”.

Ashendene Bibliography XXXI

J.R. ABBEY'S SET

30. SPENSER, Edmund. The Faerie Queene disposed into Twelve Books Fashioning XII. Morall Vertues. Together with: The Minor Poems of Edmund Spenser. Two volumes. One of 180 copies & 200 copies respectively on Batchelor ‘knight in armour’ paper, there were also 12 & 15 copies printed on vellum. Printed in double column in red, blue (particularly in the Minor Poems) and black in Subiaco type with large initials printed in red and blue designed by Graily Hewitt, who also designed the opening words for each Booke of the Faerie Queene. 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. Both volumes have some rubbing on the headcaps and tiny chips at the bottoms of the spine, slight offset on the free endpapers from booklabels but in general they are good, fresh copies. Chelsea, Ashendene Press. 1923–5. £5,000



Major J. R. Abbey's set with his shelf marks on the lower pastedown and last blank both dated 1927.



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 Ashendene 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.

The Faerie Queene, written in the 1590s by Spenser is one of the longest poems in the English language. It follows Arthurian knights in the examination of 12 moral virtues and was a huge success in its time owing to Elizabeth I's political approval of its noble and virtuous teachings and its celebration of the Tudor dynasty. Quite a text to undertake. It took Hornby nearly two years to print it.

Ashendene Bibliography XXXII & XXXV

superb: "Never was impropriety more daintily and attractively arrayed, or more delicious in every way! It is the very book for your type".

Ashendene Bibliography XXXIII

"WHEN TO-DAY IS LONG AGO / THINK OF HIM WHO LOVED THEE SO" (HORNBY TO HIS 10 YEAR OLD DAUGHTER). ONE OF ONLY 65 COPIES

32. **WILDE, Oscar. The Young King and Other Tales.** One of 65 copies on Batchelor 'Bugle' paper, 7 copies were printed on vellum. Printed in Subiaco type in blue, red and black with large initials by Graily Hewitt printed in blue and red at the beginning of each story, running titles in Fell italics throughout. 8vo., in the original patterned paper covered boards. Headcaps very slightly chipped, spine a little darkened, otherwise an extremely good copy. Ashendene Press, printed by StJohn Hornby for his daughter Rosamund on her tenth birthday. June 1924.

£3,600

A wonderful book with 4 of Wilde's beautiful short stories for children: The Young King, The Happy Prince, The Star Child and The Selfish Giant. These are preceded by a charming dedicatory poem by Hornby to his 10 year old daughter Rosamund. It ends "When To-day is long ago/Think of him who loved thee so".

Among the small number of friends and family who received copies were-- the Miss Davieses at Gregynog who had just started printing books at their Press.

Ashendene Bibliography XXXIV; Franklin, The Ashendene Press, p.150-2.

A HANDSOME SET

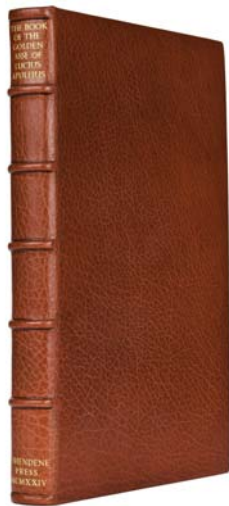
33. **CERVANTES SAAVEDRA, Miguel de. The First/Second Part of the History of the Valorous and Witty Knight-Errant Don Quixote of the Mancha.** Translated into English by Thomas Shelton (first printed in 1612 and 1620). Two parts in two volumes. Each one of 225 copies on Batchelor paper, 20 copies were 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

TO ROSAMUND
on her tenth birthday the Printer gives
Greeting, and lovingly dedicates to her
this little book.

Daughter of the dancing eyes,
Rosy cheeks and nimble feet,
Laughter bright as summer skies,
Rosamund my child, my sweet,
Half of mine own soul thou art,
Darling of thy father's heart.

Years of joy and years of sadness,
Ten long years have swiftly flown
Since the day when, nimb'd with gladness,
From the limitless unknown
Thou, an angel child, did'st come,
Light and blessing to our home.

"NEVER WAS IMPROPRIETY MORE DAINITLY AND ATTRACTIVELY ARRAYED"

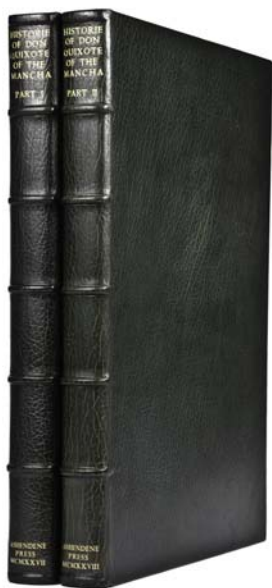


31. **APULEIUS, Lucius. The XI Bookes of the Golden Asse containing the Metamorphosie of Lucius Apuleius interlaced with sundry pleasant and delectable tales: with an excellent narration of the Marriage of Cupid and Psyche set out in the fourth, fifth and the sixth Bookes translated out of Latine into 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., later full red morocco by Sangorski & Sutcliffe, gilt lettering on the spine, turn-ins with borders in gilt and blind. Very mild offset from turn-ins, otherwise a very handsome copy. Chelsea, Ashendene Press. 1924.

£1,500

The original binding was of linen backed, patterned paper covered boards, this is a very handsome alternative.

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



Ptolemy type. Folio, handsomely bound in later full dark green morocco by Sangorski & Sutcliffe. A tiny bit of offset from the turn-ins, otherwise superb, fresh untrimmed copies. Chelsea, The Ashendene Press. 1927–8. £3,500

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'.

A very good copy of a statuesque book.

Ashendene Bibliography XXXVI.

THE LAST ASHENDENE FOLIO

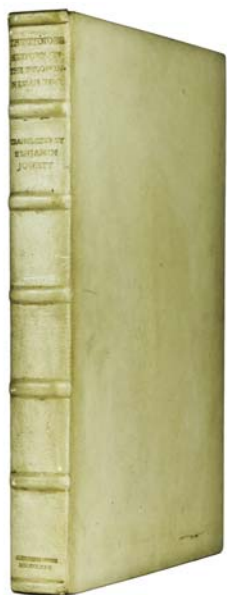
34. THUCYDIDES. The History of the Peloponnesian War. One of 260 copies printed on Batchelor Ashendene 'knight in armour' paper, there were 20 copies on vellum. The red initials are from the alphabet designed by Eric Gill for the Press's Utopia, marginal chapter summaries and opening lines, designed by Graily Hewitt, printed in red. Printed in Ptolemy type with Blado marginal chapter summaries. Folio, original white pigskin, uncut. Spine very slightly darkened, one tiny mark on upper cover, otherwise very fresh and clean. Chelsea, The Ashendene Press. 1930.

£3,000

Translated by Benjamin Jowett, Regius Professor of Greek at Oxford.

The final Ashendene folio and the first time Hornby had thought to use different type for the side-notes which works very well.

Ashendene Bibliography, XXXVII



SEEN THROUGH THE PRESS BY GAGE-COLE, THE PRINTER OF THE CRANACH PRESS HAMLET

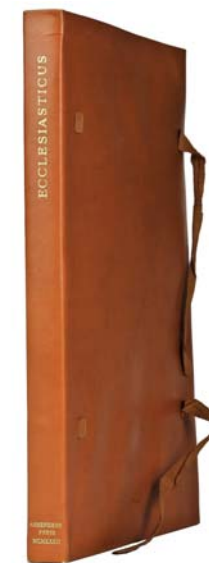
35. The Wisdom of Jesus, the Son of Sirach commonly called Ecclesiasticus. This text compiled by A.D. Power from the various versions of Ecclesiasticus. One of 328 copies on large Batchelor 'Bugle' paper, 25 copies were printed on vellum. Red, blue and green initial letters hand drawn by Graily Hewitt. and his assistants. Printed in Subiaco type with the shoulder-notes and wood-engraved colophon printed in red. 4to., original limp orange vellum with ties, untrimmed. Housed in the original marbled paper covered slipcase. An extremely good copy, only very slight offset from the booklabel on the front endpapers, very tiny mark to binding. Chelsea, The Ashendene Press. 1932. £2,200

The Ecclesiasticus is a remarkable piece of press work by The Ashendene Press, printed after the death of Faulkner under the guidance of the great printer Gage-Cole, whose previous triumph was the fabulous Cranach Press Hamlet. Even Hornby himself was pleased with the book: "in my humble judgment it is one of the most satisfactory of the books of the Press." The first use of green by Hewitt for his initials since his first Ashendene work, Dante's Inferno.

Ashendene Bibliography XXXVIII

WITH 8 PAGES FROM THE FIRST AND DISASTROUS JAPANESE VELLUM PRINTING

36. LONGUS. 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 bumping to the corners, otherwise an extremely good copy. Chelsea, Ashendene Press. 1933. £2,600



Together with 8 pages from the printing on Japanese vellum, rescued from the offset sheets. These leaves include 2 Raverat illustrations and pages 1-2, 7-8, 155-6 & 161-2.

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 offset 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 of 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. A Descriptive Bibliography of the Books Printed at the Ashendene Press. MDCCCXCV-MCMXXXV.

One of 390, this 341, 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. Spine slightly darkened, occasional scuffing and wear to headcaps, endpapers very slightly browned, otherwise a good copy. Chelsea, Ashendene Press. 1935. £2,000

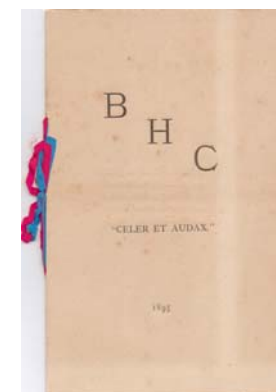
The Bibliography is the last book from the Press and one of the most magnificent. Hornby foreword gives a really good overview of the work of the Press. The books themselves are given full descriptions and accounts of their printing, and, in most cases, are illustrated with specimen leaves from the original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

Ashendene Bibliography XL; Franklin, Ashendene Press p.243

MINOR PIECES

EXTREMELY SCARCE HUMOROUS ALPHABET

38. **BAYFORD HOCKEY CLUB. 'Celer et Audax'. 1895.** Hornby remarked in the bibliography that there the number printed was not recorded but it was probably around 35. Pp.8. Printed in Caslon old-style type. 172 x 108 mm, sewn and held in place with red and blue coloured ribbons (presumably the Hockey Club colours), browned but otherwise in very good condition. Housed in a blue linen folding case with gilt lettering on the upper cover. Printed by C.H. Stj. H and E.M.S.H. (Printers in Ordinary to the B.H.C.) at their Private Press, Ashendene. 1895. £850



A humorous, in a 'jolly hockey sticks' way, rhyming Alphabet describing all the members of the Bayford Ladies Hockey Club which held its weekly meetings at Ashendene (Bayford was the Hornbys' local village).

A real rarity and great fun!

Ashendene Bibliography, Minor Piece No. I

INSCRIBED BY HORNBY TO SYDNEY COCKERELL

39. **TROTTER, John. A Lay of the B.H.C. Dedicated to the Ladies of the Bayford Hockey Club 1895.** One of 38 copies, this no. 38. Printed in Caslon old-style pica with the names of the players in the margins being in red and blue, the colours of the opposing teams. Pp. 12. 254 x 190 mms, original brown printed wrappers, a superb copy. Printed at the Ashendene Press, November 1895. £1000



The author was John Trotter of Brickendon, Herts.

An extremely rare piece of Ashendene ephemera and this copy with fantastic provenance being inscribed by Hornby to Sydney Cockerell in June 1902.

Ashendene Bibliography, Minor Piece No. II



40. **Hymns and Prayers to be Sung and Said at the Marriage of StJohn Hornby and Cicely Barclay in the Parish Church Bayford on January, xix, MDCCCXCVIII.** One of 150 copies, this no. 116, signed by StJohn Hornby and Cicely Barclay. Printed in Fell great-primer type. Pp. 12. 8vo., bound in the original printed green wrappers. An extremely good copy. Ashdene Press, "These Hymns and Prayers have been printed with their own hands by Cicely Barclay & StJohn Hornby for the use of their good friends at their marriage service". January 1898. £300

Ashdene Bibliography, Minor Piece No. III

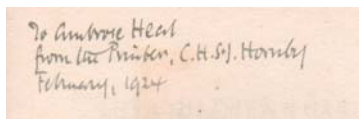
41. **PLUTARCH. Two Consolatory Letters of Plutarch touching the death of a friend's son and of his own daughter.** One of 6 copies on vellum, there were also 30 copies on Japanese vellum. Printed in Subiaco type with initials and paragraph marks hand-drawn by Graily Hewitt. 178 x 128 mms, bound in full brown morocco by WH Smith bindery. Printed at the Ashdene Press by StJohn Hornby for C. Stopford, March 1909. £3250

Printed for Lady Claire Stopford who wanted the letters as a comfort to "someone who is in very great sorrow. The man to whom my friend was engaged for four years has just died within two months of their wedding, & the 2 extracts mean a great deal to her. So I want her to have them in as beautiful a form as possible."

Ashdene Bibliography Minor Piece No.IV

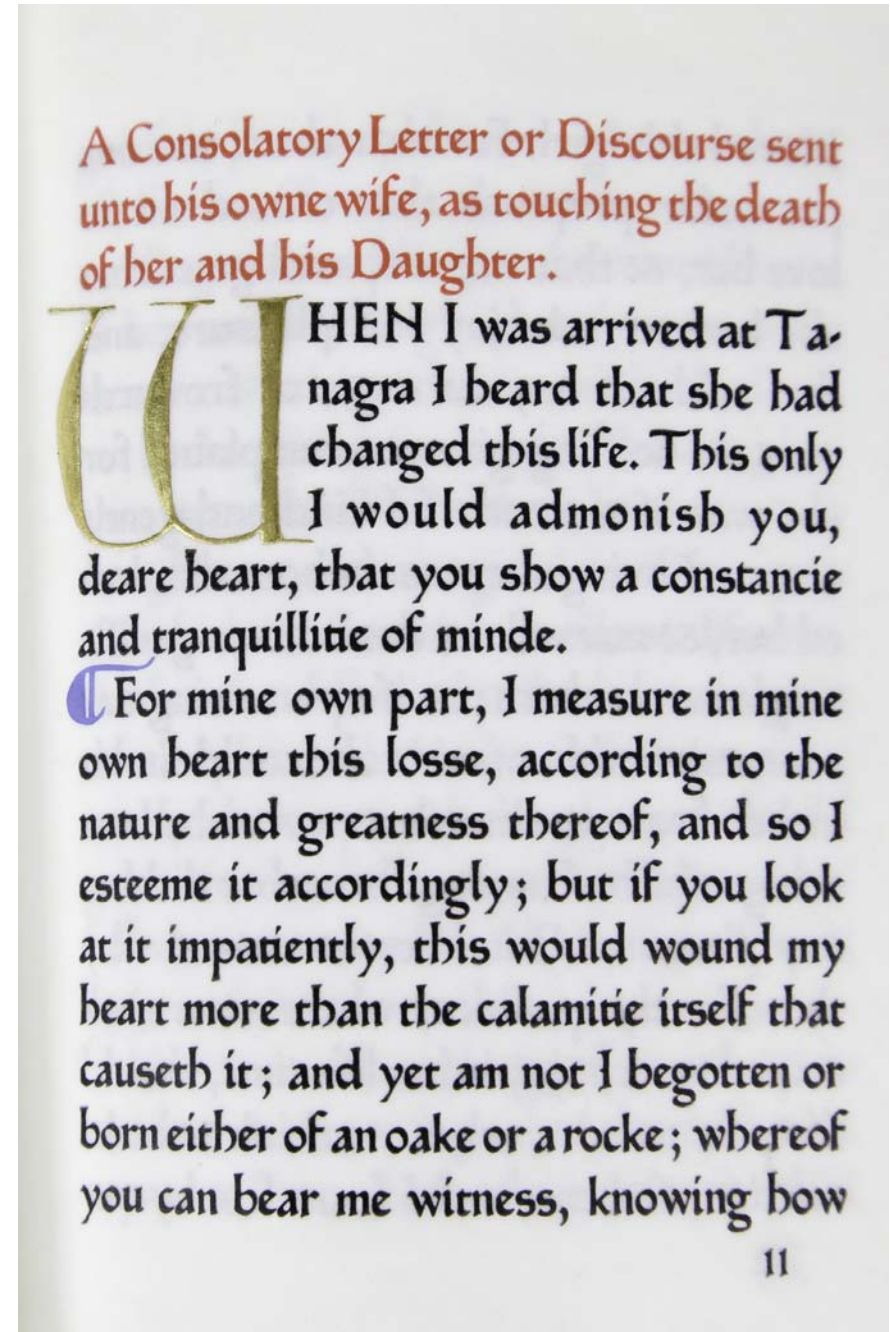
INSCRIBED BY HORNBY TO THE FAMOUS FURNITURE DESIGNER
SIR AMBROSE HEAL

42. **[HORNBY, Beatrix]. The Children's Garden: A Memory of the Old Porch House.** One of about 150 copies. Initials hand drawn in blue by Graily Hewitt, colophon printed in red. Printed in Fell type. 8vo., original blue printed wrappers. An extremely good copy. Printed by StJohn and Cicely Hornby at the Ashdene Press, Shelley House. For their Friends, with Loving Christmas Greeting. 1913. £650



Inscribed later by Hornby to Sir Ambrose Heal, the furniture designer: "To Ambrose Heal from the Printer, C.J. St.J Hornby, February 1924".

The Children's Garden was a story written by Hornby's



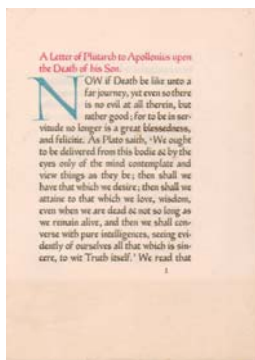
item 41

sister Beatrix, here prefaced by a poem. Although Hornby declared it was one of about 150 copies it is extremely scarce.

It was printed for the Hornby's friends as a Christmas keepsake, the message on the front wrapper reading: "With all good wishes for a Merry Christmas & a Happy New Year from StJohn and Cicely Hornby, Shelley House, Chelsea, 1913".

Ashdene Bibliography, Minor Pieces V

A VERY RARE ITEM, THIS A PROOF COPY WITH CORRECTIONS BY HORNBY



43. PLUTARCH. *In memoriam amicorum qui pro patria pugnantes vitam deposuerunt.* Being: A Letter of Plutarch to Apollonius upon the Death of his Son. Proof copy but there were around 40 copies printed, no record was kept of the exact number. Printed in Subiaco type printed in red and black with a blue initial letter. 180 x 128, sewn but without wrappers as befits a proof copy. Slight darkening to the bottom of page 1 (beneath text), otherwise very good. Chelsea, Ashdene Press. Printed in memory of friends who died fighting for their country. 1915.

£950

A very moving and heartfelt item, being a second printing of the first of the letters of Plutarch – Minor Piece No.IV but this time the initial is printed not drawn.

This is a proof copy with corrections by Hornby in red ink on p.3. These were corrected in the final printing.

Ashdene Bibliography, Minor Piece No. VI

GRAILY HEWITT'S COPY

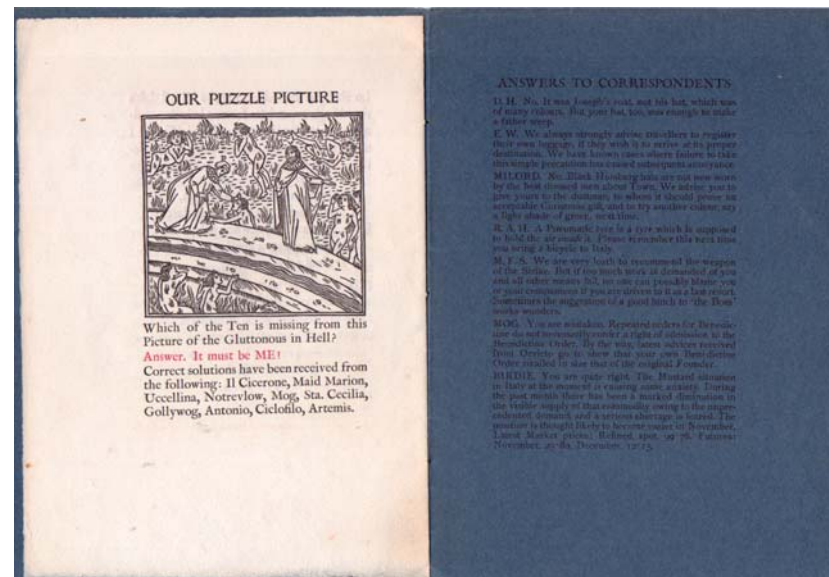
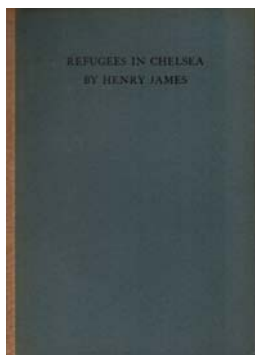
44. AMES, Henry. *Refugees in Chelsea.* One of 50 copies on paper, there were also 6 copies on vellum. Printed in Subiaco type. 4to., original linen backed blue boards, a really fine copy. Chelsea, Ashdene Press. 1920.

£2,400

Inscribed to "Graily Hewitt from C.H. St.J.Hornby, Christmas, 1920".

It is noted in pencil next to the Foreword that the author of it was Logan Pearsall Smith. The piece first appeared in the Times Literary Supplement of March 23, 1916 and was written to help the local Chelsea Committee to raise funds in America to start an industry for crippled Belgian soldiers. It is described in the T.L.S. as "one of the most poignant & beautiful pages in the literature of the war".

Ashdene Bibliography, Minor Pieces VII



A SUPERB COPY OF AN EXTREMELY RARE ASHDENE PRINTING

45. [STEVENSON, Robert Louis, et al]. *In Memory of Four Happy Days at Venice.* One of about 20 copies. 8 pages. Printed in red and black in five different types. 8vo., original blue printed wrappers. A remarkable, crisp copy. Printed by C.H. StJ. H., C.R.E.H. and D.H., printed out of the ordinary by appointment to the aforesaid party of ten. Chelsea, Ashdene Press, October, 1922.

£2,000

A memento printed for the 10 friends and family of Hornby who went on a trip to Venice together. The "merry party" consisted of C.H. StJ. Hornby, Cicely Hornby, Antony Hornby, Diana Hornby, Lady Mary Fox-Strangways, Honble. Marion Glyn, Lord & Lady Ilchester, Mervyn O'Gorman and Lady Wolverton.

The subtitle of the pamphlet reads "Some weighty words culled from the writings of Robert Louis Stevenson wherein may find consolation the ten members of a certain merry party who in Venice ... discussed more than is usual in Polite Circles, the things that pertain unto The Inner Man." What it in fact refers to is a piece from Stevenson's An Inland Voyage about eating being greater than love and the beauty of food "to detect the flavour of an olive is not less a piece of human perfection than to find beauty in the colours of the sunset".

This is followed by a quotation from Dante's Inferno then a picture puzzle from the Inferno "Which of the Ten is missing from this Picture of the Gluttonous in Hell?".

On the insides of the wrappers are several funny "in-jokes" for the travellers, such as

the following “advertisement”: “Visitors to Venice or Padua in need of a Guide are strongly recommended to apply to G.S. Ilchester. He guarantees to shew his clients more churches in a single morning than Ruskin would have done in a month”.

A incredibly rare Ashdene item.

Ashdene Bibliography, Minor Pieces No. VIII



46. TOLSTOY, Leo. Where God Is Love Is. One of c.200 copies. Printed in Fell English type on Batchelor paper in red and black with large initial I in red at the beginning of the text. Pp. 27. 8vo., original blue printed wrappers, untrimmed. Very slightly faded and creased at the extremities, a little offset from the booklabel onto the title page, otherwise very good. Printed by St John & Cicely Hornby at Shelley House, Chelsea for their friends whom God preserve this Christmastide. Chantmarle, Dorset, Christmas 1924. £550

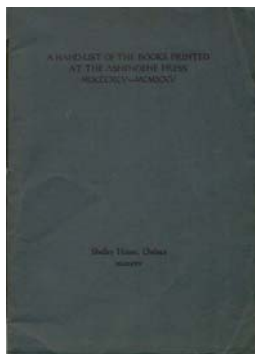
Tolstoy’s short story, written in 1885, was translated for this Christmas book by Louise and Aylmer Maude. It is about a cobbler whose children die and who gains peace and redemption by turning to God and loving

his fellow man.

This was a Christmas present for 1914 from the Hornbys. Printed on the front wrapper is the message “With All Good Wishes for a Merry Christmas and a Happy New Year from StJohn & Cicely Hornby, Chantmarle, Dorset 1914”.

A rare item.

Ashdene Bibliography, Minor Pieces No. IX

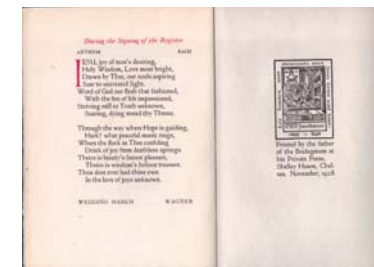


47. A Hand-List of the books printed at the Ashdene Press mdccxcv–mcmxxv. Printed in Subiaco type in red and black. Pp.16. 8vo., original blue printed wrappers, sewn with green silk thread, untrimmed. Wrappers with some creasing and light spotting, some spotting to first and last couple of leaves, otherwise good. Chelsea, printed at the Ashdene Press, 1925. £400

Printed in December 1925 on the 31st anniversary of the founding of the Press. It states in the colophon “since December 1894 the Press has been almost continually at work, except during the five years of the War & after, 1914–1919”. With one date correction in red ink.

Ashdene Bibliography, Minor Pieces No. X

48. 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 darkening round the very edges of the wrappers, otherwise a very good copy. Printed by the father of the Bridegroom at his Private Press, Shelley House, Chelsea, November 1928. £290



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”.

Ashdene Bibliography, Minor Pieces No. XI

A BEAUTIFUL CHRISTMAS GREETING FROM THE HORNBYs

49. MILTON, John. Hymn on the morning of Christ’s Nativity. One of c.220 copies printed on French hand-made paper. Full page woodcut by Noel Rooke. Printed in Ptolemy type with two large initials in red. Pp.16. 4to., original printed blue paper wrappers, sewn with green silk thread. A little creasing and darkening to edges of wrappers, slight offset from the booklabel to the title page, otherwise very good. Chelsea, Ashdene Press, This little Book has been printed to carry to our friends far & near our heartiest good wishes for a Merry Christmas and a Happy New Year, 1928–1929. £550



A really charming Christmas keepsake from the Hornbys with their usual Christmas message printed on the front wrapper. The large initials are particularly stunning.

Ashdene Bibliography, Minor Pieces No. XII



50. Programme for a Performance of "The Mousetrap" at Ashdene on Guy Fawkes Day 1895. One leaf, 4 pp. Printed for private circulation in red and black in Caslon pica caps with the Ashdene Press device on the back page. Few marks to lower leaf, otherwise very good. Printed by the above-named [CH StJohn Hornby] at his private Press, Ashdene November 2, 1895. £500

Not recorded in the Bibliography but the number printed must have been very small. It is a list of the cast members of a performance of a play called The Mousetrap at Ashdene House where Hornby began printing in the same year this was printed. The cast seem to include many in the Bayford Hockey Club, Bayford being the local village for Ashdene House in Hertfordshire.

Extremely scarce.

Ashdene Bibliography, Ephemera No.1; Franklin, Ashdene Press p. 10.



51. It Was September ... A specimen page. Specimen page printed in black & red in Subiaco type as an inset for an article on the Ashdene Press in 'The Fleuron', 1924. 285 x 212 mms, untrimmed, a very good copy. 1924 £150

The large initials printed in red for the word IT are particularly impressive. A very satisfying specimen.

Ashdene Bibliography, Ephemera No.3.



52. Specimen Pages of Two Type-Faces Cut for the Ashdene Press. I. The Subiaco Type, modelled upon the first type of Sweynheim & Pannartz, 1465. II. The Ptolemy Type, modelled upon the type of Leonhard Holle, of Ulm, used for printing the 'Geographia' of Ptolemaeus, 1482. 4 pps. printed in red and black with large initials in red. 258 x 196 mms. A few very tiny spots, otherwise very good and clean. Printed at the Ashdene Press, October, 1930. £120

These pages were printed for a German typographical periodical.

Ashdene Bibliography, Ephemera No.4

WITH A CORRECTION IN RED PEN FROM THE PRESS

53. A Chronological List, with prices, of the Forty Books printed at The Ashdene Press, 1895-1935. Reprinted from pp. 168-77 of the Ashdene Bibliography. Printed in red and black with a note in Ptolemy capitals at the end: "This final list of the books of the Ashdene Press was printed for private circulation only in the month of March, 1935". Folio, original blue printed wrappers, sewn with green silk thread. £350

With a correction in red ink, done at the press, altering the number of paper copies of the Vita di S. Chiara.

Franklin, Ashdene Press, p. 232. Lists no.6

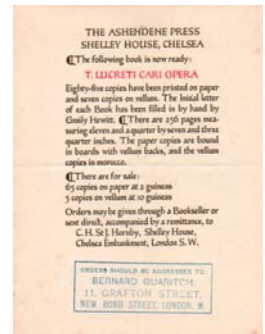


ANNOUNCEMENTS & ORDER FORMS

54. Announcement of the publication of T. Lucreti Cari Opera. Printed in Subiaco in red and black. Simple announcement of the Lucretius on one side of a sheet, 197 x 145mms. Ashdene Press. 1913. £60

This copy being send from Bernard Quartich with their stamp on the bottom "Orders should be addressed to Bernard Quaritch ..."

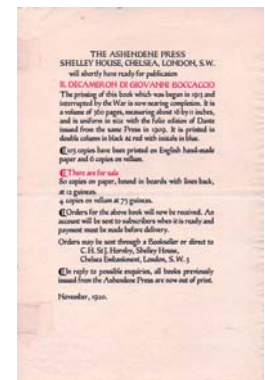
Franklin, Ashdene Press, Announcements no.20.

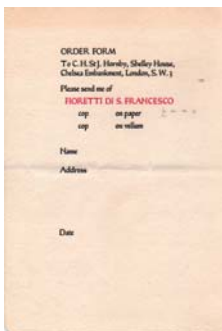


55. Announcement of the publication of Il Decameron di Giovanni Boccaccio. Single leaf printed in red and black in Subiaco type. 258 x 170 mms. Couple of small marks to left hand margin and a few tiny spots, otherwise good. Ashdene Press. November 1920. £60

Together with the order form printed in Subiaco type, 175 x 129 mms. The announcement explains that the book was begun in 1913 but its publication was delayed 7 years by the War.

Franklin, The Ashdene Press, Announcements Nos. 22 & 23.

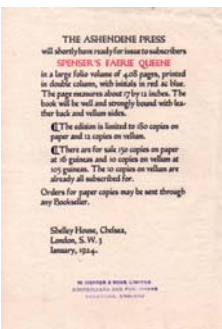




56. Order form for I Fioretti di S. Francesco. Single leaf, printed in Subiaco type in red and black. 216 x 149 mms. Crease down the middle where it has been folded, otherwise very good. Ashendene Press 1922. £30

With the price of a paper copy written in pencil £4.4.0.

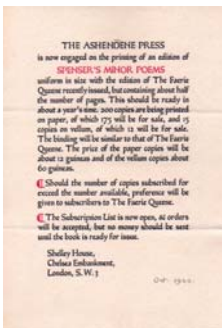
Franklin, Ashendene Press, Announcements No. 30



57. Announcement of the publication of Spenser's Faerie Queene. Single leaf printed in Subiaco type in red and black. One of two states, this being the one Franklin lists as the first state without "these are already sold" next to the vellum copies. 203 x 143 mms. Very good. January 1924. £50

With the stamp of the bookseller W. Heffer & Sons of Cambridge on the bottom of the sheet.

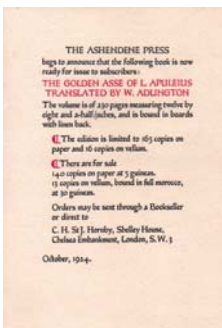
Franklin, Ashendene Press, Announcements No. 31.



58. Announcement of the printing of Spenser's Minor Poems. Single leaf printed in Subiaco type in red and black. 205 x 141 mms. A very good copy. Dated in ink by hand, apparently Hornby's, Oct. 1924. £35

The announcement declares that the Minor Poems should be ready in about a year & orders are being accepted with preference to purchasers of The Faerie Queene.

Franklin, Ashendene Press, Announcements No. 33.



59. Announcement of the publication of The Golden Asse of L. Apuleius. Single leaf printed in Subiaco type in red and black. 205 x 141 mms. A very good copy. October 1924. £50

Franklin, Ashendene Press, Announcements No. 37.

60. Announcement of the next book to issue from the Press: The Histories of Don-Quixote of the Mancha. 4 page announcement printed in Poliphilus in red and black. The third page is an order form to be torn off, so presumably not all of them exist intact like this copy. 213 x 130 mms. Slight crease where it has been folded, otherwise a very good copy. January 1926. £60

Franklin, Ashendene Press, Announcements No. 38.



61. Announcement of the Last Books to be Issued from the Press. Printed in Subiaco type in black and red. 4 pp., unbound as issued. A couple of tape marks to the rear otherwise very good. Chelsea, The Ashendene Press, March 1933. £120

Includes a long statement on page two from Hornby, with obituaries of Faulkner, his pressman, and of the first, failed, edition of Daphnis & Chloe. In it he declares that the reprint of Daphnis and Ecclesiasticus would be the last two regular books to come from the Press. Franklin, rightly, declares this to be "the most attractive of Ashendene prospectuses".

This copy comes with the original envelope from Will Ransom's library with the acquisition date of 1/15/45.

Franklin, The Ashendene Press, p.227, no.48 of the Announcements.



62. A Farewell Notice to the Subscribers to the Books of the Ashendene Press. Printed in red and black in Ptolemy type. 4 pp. 8vo. unbound as issued, together with the order form printed on Japanese vellum for the Bibliography inserted loose. Very good with a crease in the middle of the order form. Ashendene Press, January 1935. £125

Prospectus for the Bibliography, describing the book on pages two and three as 'a complete account of the work of the Press from its inception to its close'. The back page has four famous lines from Horace in farewell, "Eheu fugaces, Postume, Postume, labuntur anni, nec pietas moram rugis et instanti senectae adferet ... vale" (Alas the fleeting years glide away Postumus, Postumus, nor will piety delay wrinkles and the onslaught of old age ... farewell) – see illustration for Horace Carmina Alcaica above. Franklin, The Ashendene Press, Announcements 51 and 52.



ITEMS NOT LISTED IN THE BIBLIOGRAPHY OR FRANKLIN

UNRECORDED CONCERT PROGRAMME



63. Programme for a Concert at Shelley House, Chelsea by Jelly d'Aranyi and Nicholas Orloff. 4 pp. 151 x 114 mms. Printed in Long Primer, Roman and Fell english, Italic. A very good copy. Shelley House, June 30, 1926. £150

Not in the Ashendene Bibliography or Franklin's: The Ashendene Press. The programme included a Schumann piano duet and work by Gluck, Mozart, Bach, Beethoven, Brahms and Chopin – something for everyone.

NOT IN THE BIBLIOGRAPHY



64. Hymns and Prayers for use at the marriage of Roger Antony Hornby and Veronica Blackwood at St. Paul's Church, Knightsbridge, December xvii, MCMXXXI. Printed in red and black on Batchelor Ashendene 'hammer and anvil' paper in Fell type. This was presumably printed at the Ashendene Press but unusually there is no colophon. 1931. £300

The order of service for Hornby's second son's wedding which doesn't appear in the Bibliography.

Interestingly there may well be an allusion to this minor piece in a letter Cockerell wrote to Hornby giving corrections to his Bibliography of 1935. Cockerell writes, "Antony will have pointed out to you an omission from the second section! [ie the Minor Pieces]" Franklin believes that this omission may well be an invitation Antony Hornby issued to a lantern show in the 1920s but the implication in the letter is that the "second section" is the Minor Pieces not the Ephemera section, therefore I suggest that this omission was this Order of Service and not the ephemeral invitation.

Not in the Ashendene Bibliography; Franklin, Ashendene Press, p.204.

VERY RARE MINOR PIECE FROM THE PRESS, NOT LISTED IN THE BIBLIOGRAPHY – EARL OF DERBY/J.R. ABBEY COPY

65. Address of Congratulation from the Members of the Roxburghe Club to their President Lord Aldenham. One of only 39 copies on paper printed for members of the Club, there was one on vellum for Lord Aldenham. Printed in red and black with a large Graily Hewitt initial printed in red at the beginning. 8vo., original soft cream pigskin back, green paper covered boards, spine lettered in gilt, a very good copy housed in the original marbled paper covered slipcase. Chelsea, printed by C.H. StJ. Hornby, Hon. Treasurer of the Club, at his private Press, Shelley House, Chelsea, for presentation to Lord Aldenham by his fellow members assembled at a dinner given to the Roxburghe Club by the Marquess of Lansdowne at his London residence on July 3, 1935. £1,000

This was the copy given to the Earl of Derby who was a member of the Club and has his bookplate. Later, in 1956, ownership passed to the book-collector Major J.R. Abbey and his shelfmark and acquisition date are on the final blank. It then passed into the library of Clarence B. Hanson Jr.

The last item to come from the Ashendene Press, printed in 1935 after the Bibliography, hence it is not mentioned in it. Bound using the same green paper as the Daphnis and Chloe, presumably using up stock. Cockerell thought it "a perfect thing of its kind, both in wording and in production". The address was to celebrate the 60th anniversary of Lord Aldenham's election to the Roxburghe Club.

Franklin, Ashendene Press, p.213.

66. DREYFUS, John. The Personal Pleasures of a Private Press. With three engravings by Gwen Raverat. One of 1000 copies. Printed in Jan van Krimpen's 'Romanee' type on Bracham Gren handmade paper. Large 8vo., original printed paper wrappers with a reproduction in red and black of Irving Robbins's bookplate designed by Mallette Dean. A very good, fresh copy. Printed at the Stanbrook Abbey Press for Stanford University Libraries. 1971. £40

Published for an exhibition of the Ashendene Press Collection given to Stanford University by Irving W. Robbins, Jr.



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