



*Books of the
Fine and Private
Presses*

*A Catalogue from Buddenbrooks
January, 2020*



Fine & Private Press Books



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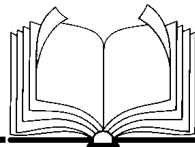
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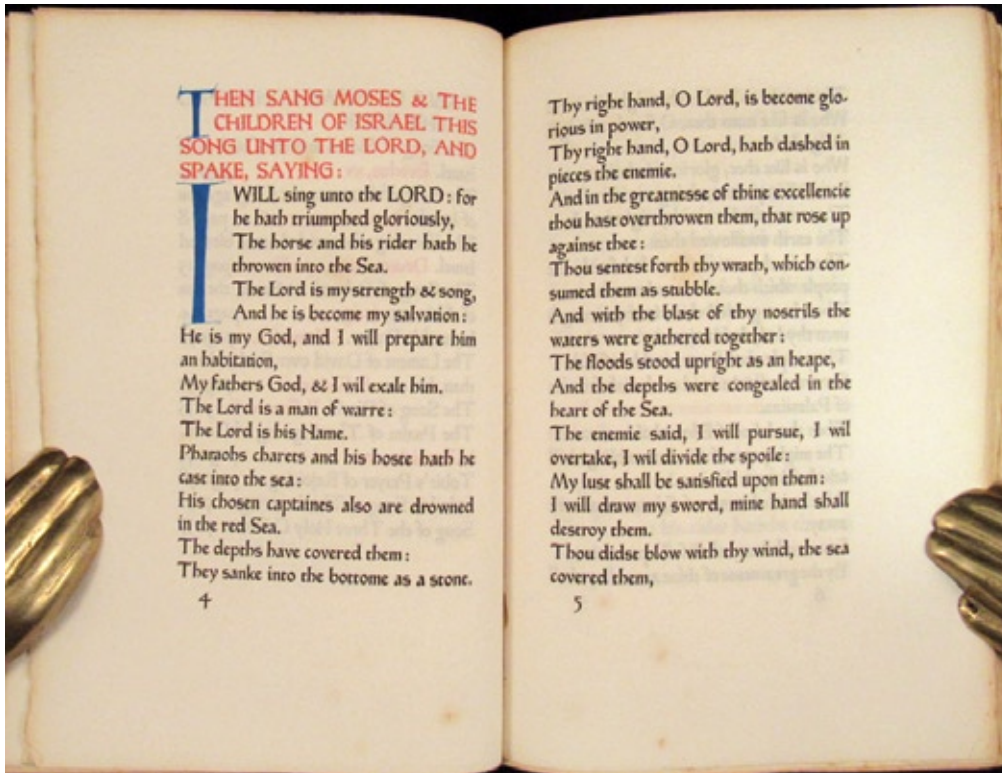
American BroadSides From 1680 to 1800
From Originals at the American Antiquarian Society
Limited to Only 1950 Copies Signed and Numbered

1. [American Printing; Early Americana]; Bumgardner, Georgia B. AMERICAN BROADSIDES. Sixty Facsimiles Dated 1680 to 1800 Reproduced From Originals in the American Antiquarian Society Selected and Introduced by Georgia B. Bumgardner (Barre, Mass.: Imprint Society, 1971) First Edition, LIMITED, one of only 1950 copies HAND-NUMBERED AND SIGNED by Georgia B. Bumgardner. With the sixty facsimilies finely produced in black and white on full-page plates with descriptive text on the verso, several of which are double-page. Folio, in the publisher's original brown cloth backed in navy blue buckram, the spine gilt lettered and with gilt along the backing edge, in the original brown paper-covered slipcase trimmed with blue cloth and with a large printed paper lettering label on the upper side. A very fine copy, the book pristine and even the original slipcase is in fine order.

FIRST EDITION OF THIS HANDSOME REFERENCE ON PRINTING IN COLONIAL AMERICA, this is an exceptional copy in pristine condition. The book represents the talents of several of New England's finest tradesmen. The text letterpress was printed on the press of David Godine in Brookline, Massachusetts. The very fine facsimiles of the broadsides were all photographed directly from the originals and printed by the Meriden Gravure Company of Connecticut. The binding and slipcase is by Robert Burlen and Son of Boston.

See this online at www.buddenbrooks.com/pages/books/28787
\$150.

One of Only 150 Copies From the Ashendene Press
Songs and Poems From the Old Testament and Apocrypha



2. [Ashendene Press], Book of Songs. A BOOK OF SONGS AND POEMS FROM OLD TESTAMENT AND APOCRYPHA (Chelsea: At the Ashendene Press, 1904) First edition, one of only 150 copies on paper (of which 125 were for sale) out of a total printing of 175. Printed in Subiaco type in black and red, with large rubricated initials throughout in blue done by hand by Graily Hewitt. Small 4to, original publisher's limp vellum, yapp edges, the spine lettered in gilt, edge untrimmed. 62, [1] pp. A very fine copy, essentially pristine.

A SPLENDID, SCARCE AND QUITE BEAUTIFUL PRODUCTION FROM THE ASHENDENE PRESS, "Printed by St John & Cicely Hornby with the

help of Meysey Turton & E. Faulkner at the Ashendene Press, Shelley House, Chelsea, in the spring of the year 1904." The book features large and beautifully drawn initials done by hand. According to Colin Franklin this "is one of the most charming works of a modest sort that the Press produced...This book might be seen together with the Ecclesiasticus, for it is something like a diminutive version of it." Franklin; *The Private Presses* p.61.

See this online at www.buddenbrooks.com/pages/books/29705
\$6750.

A Treatyse of Fysshynge wyth an Angle
A Beautiful Book from the Ashendene Press
From the Wynkyn de Worde Printing of 1496
Dame Juliana Berners -From The Boke of St Albans

3. [Ashendene Press] Berners, (Dame Juliana). A TREATYSE OF FYSSHYNGE WYTH AN ANGLE (Chelsea: The Ashendene Press, 1903) One of 150 copies, printed in 'Subiaco' type, with one initial in red, on Japanese paper. With the famous woodcut frontispiece of a man fishing and decorations 'after the text of Wynkyn de Worde in 'The Boke of St. Alban's empynted at Westmester in the yere of thyncarnacion of our Lorde mcccclxxxvi (1496' by St. John Hornby and Meysey Turton". Fine textual illustrations throughout. 8vo, bound in the original full limp vellum. 48 pp. An especially fine copy, beautifully preserved.

A BEAUTIFUL COPY OF ONE OF THE MOST PLEASING BOOKS PRINTED AT THE PRESS. This work reprints in "exact" facsimile the first printing of any book on fishing ever printed in England. The interest of the "Treatyse of Fysshynge Wyth an Angle"

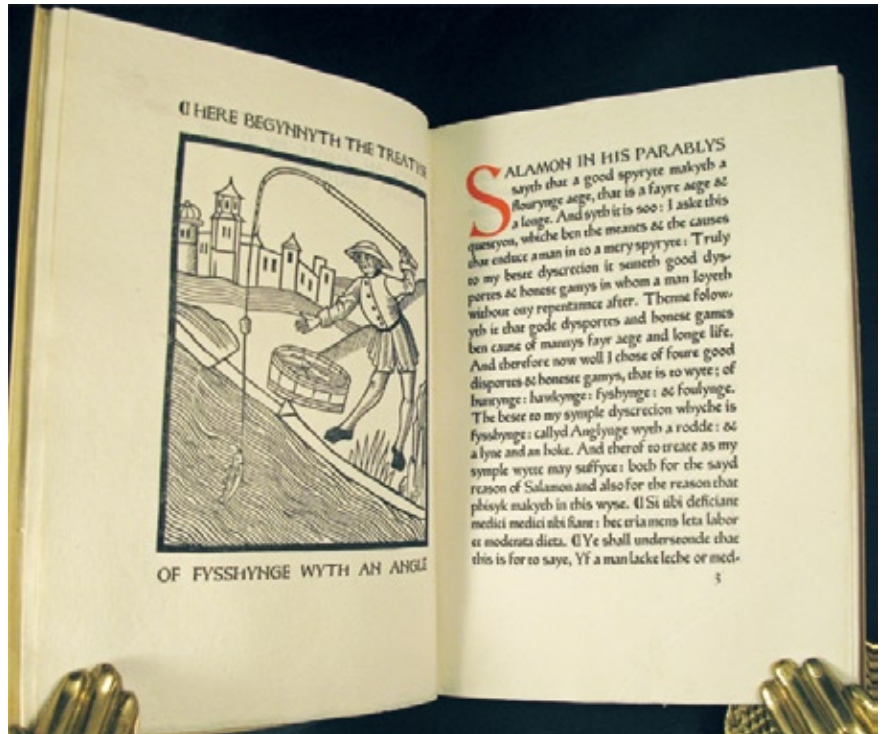
lies not only in its priority in the field of fishing literature, but also because it has served as a literary quarry to many succeeding writers on fishing, and it also established a high moral value for the craft of fishing and is responsible for "having assigned in popular estimation to the angler his meditative and gentle nature".

The Renaissance designed plates are famous for showing the first illustration of a person fishing with hook and line, and for the additional cuts throughout the text depicting hooks, all manners of fishing tools, types of lines for floating or sinking, and various and sundry other fishing devices.

Juliana Berners (or Barnes or Bernes) (b. 15th century), English writer on heraldry, hawking and hunting, is said to have been prioress of Sopwell nunnery near St Albans. Her book on fishing was the first known book on fishing by a woman.

She was probably brought up at court and, after she adopted the religious life, she still retained her love of hawking, hunting and fishing, and her passion for field sports. She is the supposed author of the work generally known as the Boke of St Albans, of which the first and rarest edition was printed in 1486 by an unknown schoolmaster at St Albans. The only clue to the authorship of the Treatise, and the documentary evidence of her, is an attribution at the end of the original 1496 book which reads "Explicit Dam Julyans Barnes in her boke of huntynge." Her name was changed by Wynkyn de Worde to "Dame Julyans Bernes."

See this online at www.buddenbrooks.com/pages/books/23475
 \$3850.



The Very Fine Ashendene Press Spenser - Minor Poems
Large Folio - Bound in Vellum and Calf - Subiaco Type
A Copy with Pleasing Provenance - A Hornby Family Copy
Printed in Colours on Specially Watermarked Paper

4. [Ashendene Press] Spenser, Edmund. SPENSER'S MINOR POEMS. Containing The Shepherdes Calender. Complaints. Daphnaida. Colin Clouts. Come Home Again. Amoretti. hymnes. Epithalamion. Prothalamion. Sonnets and Sundrie Other Verses. [and with, the prospectus order form for the Ashendene Spenser's Faerie Queene]. (Chelsea: The Ashendene Press, 1925) First Edition of the beautiful Ashendene Spenser. One of 200 copies handset in "Subiaco" type. A COPY WITH FINE PROVENANCE, being a Hornby family copy with

autograph presentation letter from a Hornby relation dated 1978, and with the prospectus order form for the Ashendene Spenser's Faerie Queene. Hand printed in red, blue and black on specially watermarked ("knight-in-armour") Batchelor hand-made paper. Initials by Graily Hewitt. Large Folio, in the original Ashendene binding of vellum over heavy boards and backed in dark brown calf, lettered in gilt on the spine in compartments separated by exceptionally tall and wide raised bands. iv, 216 pp. including the colophon. Very fine and beautiful, an exceptional copy.

A REMARKABLE COPY. THIS IS THE FIRST EDITION OF THE ASHENDENE PRESS PRINTING, A BEAUTIFUL BOOK SET IN THE MOST SPLENDID OF THE ASHENDENE TYPES. SUBIACO TYPE WAS FIRST USED IN THE ASHENDENE DANTE AND IS CONSIDERED ONE OF THE MOST BEAUTIFUL DESIGNED TYPES OF THE ENGLISH FINE PRESS MOVEMENT.

The "Minor Poems" is a companion volume to the "Faerie Queene", and printed on the same paper in double column. There is a larger use of blue than in any of the other books. Parts of "The Shepheardes Calender", as well as many of the large initials are printed in this colour. The Edward Clark Library Catalogue notes of this book that: "The goodness of the inks is a reminder of their part in fine printing".

A splendid example of a great book in the English Fine Press oeuvre.
See this online at www.buddenbrooks.com/pages/books/23534
\$3950.



**First Edition - One of Only 45 Copies Specially Made
Songs and Lyrics from the Plays of Beaumont and Fletcher
London - Frederick Etchells - Fine Press - 1928**

5. Beaumont, [Francis] & John Fletcher. SONGS AND LYRICS FROM THE PLAYS OF BEAUMONT AND FLETCHER. WITH CONTEMPORARY MUSICAL SETTINGS. (London: Frederick Etchells & Hugh MacDonal, 1928) First Edition Thus. Printed in a very limited edition, this copy is one of 45 copies printed on Millbourn hand-made paper. Printed at Oxford University Press in Fell and Walpergen types; typography by Frederick Etchells. One of the "Haslewood Books". With seventeen pages of music. Small folio, bound in full tan calf, the spine with raised bands and gilt lettering, the covers tooled and stamped in blind, marbled endleaves. vii, 72 pp. A very fine copy, beautifully preserved. *FIRST EDITION. A BEAUTIFULLY DESIGNED BOOK. This copy is one of only 45 issued on special handmade paper and specially bound in full calf handsomely designed and gilt lettered.*

See this online at www.buddenbrooks.com/pages/books/27948
\$250.

**The Rare *Livre Des Rois* - Thrice Signed - F.L. Schmied
With Two Extra Sets of Plates and One of 20 Only
An Art Deco Treasure in It's Finest State**

6. [Bible]; [Book of Kings]; Schmied, F. L., Illustrator. LE LIVRE DES ROIS. L'AVENEMENT DE SALOMON (Lausanne: Gonin & Cie, 1930) Limited edition, this being number I of the 20 copies signed and hand-numbered in Roman, I - XX, and one of only 25 sets which included the two extra suites of illustrations of a total printing of 195 copies. With illustrations and decoration by F.L. Schmied, wood engraved and printed by Philippe Gonin consisting of 47 compositions in colour, including seven full page plates, two of which are SIGNED by Schmied. And with the separate sets of Suite D'Etats and Suite en Noir included in only the first 25 copies. 8vo, loose as issued in original wraps and foldover, in the original publisher's cloth covered chemise and buckram slipcase with printed label on buckram, now protected and housed in a handsome clamshell box. 36 ff, including blanks. With searate sets of SUITE D'ETATS and SUITE EN NOIR. The leaves and plates and original wrappers are all

as new and pristine, the slipcase and chemise only with some light expected wear or mellowing.

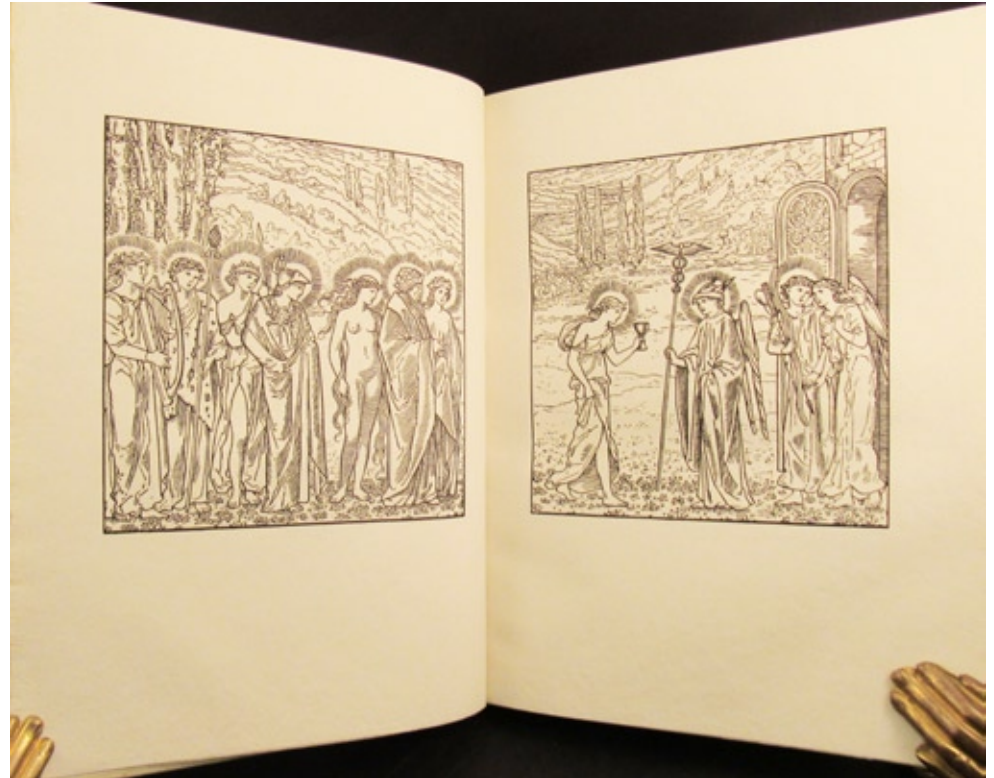
VERY RARE, AND THIS AN IMPORTANT COPY. WITH TWO PLATES SIGNED BY F. L. SCHMIED AND BEING NUMBER ONE OF ONLY 25 COPIES TO CONTAIN THE TWO ADDITIONAL SUITES AND ONE OF TWENTY SPECIALLY NUMBERED AND SIGNED. The Suite en Noir, with the woodblocks printed in black and the Suite D'Etats which contains 12 plates of one image, each one at one of the twelve stages of the printing process.

This is a rare and especially fine example of the skills of both Swiss Art Deco illustrator F. L. Schmied and printer Gonin.

See this online at www.buddenbrooks.com/pages/books/23466
\$28,500.

The Gregynog Press *Eros and Psyche* The Magnificent Woodcuts of Sir Edward Burne-Jones

7. Burne-Jones, Edward: Bridges, Robert. *EROS AND PSYCHE. A Poem in XII Measures* (Newtown, Montgomeryshire: The Gregynog Press, 1935) First Printing of the Gregynog Press Edition, LIMITED TO ONLY 300 COPIES. With 24 beautiful woodcut engravings from designs by Edward Burne-Jones and initials in three colors all throughout designed by Graily Hewitt. And with Hewitt's designed typeface, which was used only for this one Gregynog volume. Folio, in the original gilt stamped cream pigskin featuring a large circular central gilt device on the upper cover, the spine with gilt trimmed flat bands and gilt lettering, now with an attractive clamshell box. 141pp. The very fine and attractive soft pigskin with a few spots of age as is normal on an otherwise pristine and perfect copy.



ONE OF THE GREGYNOG PRESS' MOST BEAUTIFUL PRODUCTIONS. The woodcuts were made from Burne-Jones' pencil drawings and were cut at the Ruskin Drawing School of Oxford. Burne-Jones was a highly respected painter and stained glass artist, who studied under the tutelage of Dante Gabriel Rossetti. His illustrations also grace the greatest landmark of the Private Press Movement; the Kelmscott Press Chaucer. The illustrations for this work were all previously unpublished drawings found within some papers at the Ruskin School and then cut by Loyd Habery and R.J. Beedham.

The drawings had been originally made for William Morris' narrative poem, Cupid, but had not been used in that earlier publication. For this work Poet Laureate Robert Bridges' narrative poem with strong romantic and tragic themes is used instead. Bridges' Eros and Psyche retells the Cupid and Psyche myth first recorded by Lucius Apuleius in his book The Golden Ass. He received great critical acclaim for it; Coventry Patmore was of the opinion that Bridge's version would become the standard form of the Apuleius myth. Of this he was largely correct until the publication of Robert Graves' version appeared in 1951.

See this online at www.buddenbrooks.com/pages/books/29716
\$2450.

Nonesuch Dickensiana - Fine Condition
Retrospectus and Prospectus of the Great Collection

8. [Dickens, Nonesuch]. NONESUCH DICKENSIANA: Retrospectus and Prospectus, [with] THE NONESUCH DICKENS: Specimen Pages (Bloomsbury, London: The Nonesuch Press, 1937) First edition. With the prospectus leaves and the publisher's order form included. With reproductions of sample pages and bindings throughout, title leaves printed on orange papers. 4to, publisher's original blue cloth lettered in gilt with a gilt pictorial publisher's device on the upper cover. 134 pp. An especially fine copy, as pristine and essentially mint.

FIRST EDITION. AN INTRODUCTORY TEXT TO THE FAMED NONESUCH EDITION OF DICKENS' COMPLETE WORKS. The volume begins with an introductory essay on Charles Dickens and his illustrators by Arthur Waugh (past president of the Dickens Fellowship and Deputy-Chairman the board of Chapman and Hall at the time of publication); the next section presents a bibliographical list of the original illustrations to Dickens' works that were made under his supervision, compiled for the first time by Thomas Hatton, co-author of the standard reference work for Dickens' periodical writings. In the "Retrospectus," past editions of Dickens' works are reviewed and sample pages are reproduced, and in the "Prospectus" appears a description of forthcoming Nonesuch Dickens, published later that year. The Nonesuch Dickens is regarded as the definitive collected edition of the Dickens' works, with illustrations from the original plates that appeared in the first editions of Dickens' works.

See this online at www.buddenbrooks.com/pages/books/30441
\$75.

The Doves Press English Bible
The Masterpiece of the Press - A Fine Copy Indeed
One of the Grandest Accomplishments of the Press Movement

9. [Doves Press], [The Holy Bible; Fine Press]. THE ENGLISH BIBLE containing the Old Testament and the New translated out of the original tongues by Special Command of His Majesty King James the First and now reprinted with the text revised by a collation of its early and other principal editions and edited by the late Rev. F. H. Scrivener... (Hammersmith: The Doves Press, 1903-1905) 5 volumes. Limited edition of 500 copies printed on fine white paper with characteristic Doves Press watermark. With fine calligraphic initial letters executed in hand in red ink by Edward Johnstone. Each volume with title and colophon. Large 4to, bound by the Doves Bindery in original limp vellum, the spines lettered and numbered in gilt. Housed in a two piece morocco edged blue slipcase. 394; 518; (2), 15-391; (2), 15-301; 307 pp. A beautiful and very fine set, a very few gatherings lightly spotted as is usual. The vellum bindings in very beautiful condition, the leaves crisp and bright and clean.



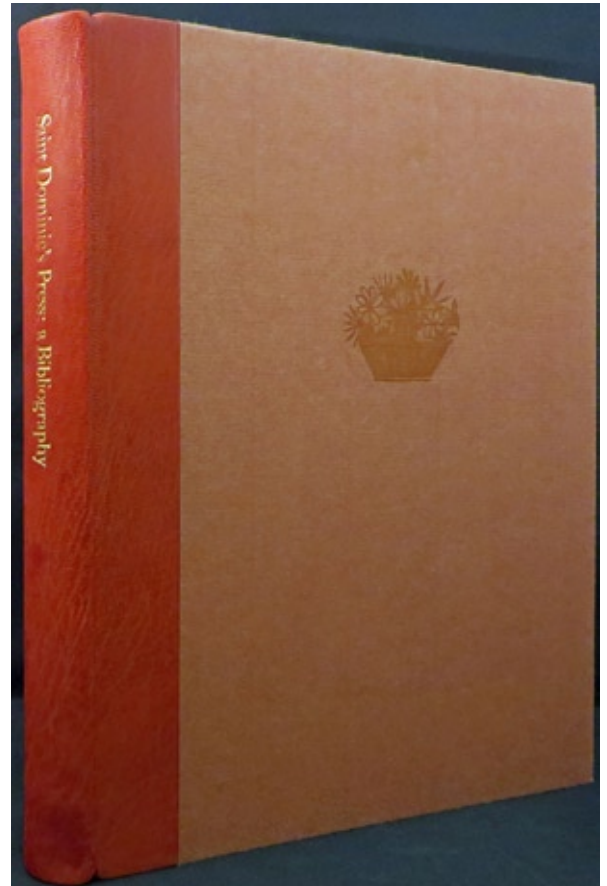
FIRST EDITION OF THE GREATEST BOOK OF THE DOVES PRESS, HIGHLY IMPORTANT AND VERY SCARCE. Considered the major book of this Press, the opening page to Genesis is critically acclaimed as one of the finest pages printed, certainly of modern production. Roderick Cave, in his THE PRIVATE PRESSES, has said, "Johnston's masterly calligraphic initials...were a perfect example of how to marry calligraphy and typography, and [the pressman] J. H. Mason's setting was full of those almost invisible refinements that only another printer can recognize" (p. 122). Ransom described the distinctive red initials by Edward Johnstone as "a pattern for all time of complexity reduced to the minimum of simplicity."

THE HOLY BIBLE was an all-together perfect choice to be the masterwork of this press. To again quote Roderick Cave, "[T]he Doves Press was a religious activity; its discipline one of prayer rather than of chorus girl....Books could reduce God to a page of visible type, as

sunlight on a still morning showed the river in His form; and that was the reason for making a book with immense care, and making it beautiful." Thus the greatest of all books became the most splendid offered in the press' wonderfully elegant format of clean, pure and understated simplicity. *Cave, The Private Presses; Franklin: pp.117-118; Clark Library, pp. 90-92; Huntington Library, Great Books in Great Editions, 7; Ransom, Private Presses, p. 251, no. 6; Tomkinson, p. 54, no. 6.* See this online at www.buddenbrooks.com/pages/books/29706 \$25,000.

**One of Only 100 Deluxe Copies of the First Edition
The Beautiful Bibliography of the Saint Dominic's Press
Exquisitely Printed and Presented in Fine Bindings**

10. [Fine Press; Private Press]; Taylor, Michael and Sewell, Brocard. SAINT DOMINIC'S PRESS A Bibliography 1916-1937. With a Memoir by Susan Falkner, an Introduction by Brocard Sewell, a Preface by Michael Taylor and an Appendix by Adrian Cunningham (Herefordshire: The Whittington Press, 1995) LIMITED FIRST EDITION, SIGNED by Sewell, Taylor and Falkner, one of only 100 deluxe copies to be specially bound and housed in a fine case, and presented with a very limited reprinting of DAISY AND MARGUERITE (100 copies only) and with a portfolio containing a bifolium from 'Horae Beatae Virginis' printed at Saint Dominic's Press. This copy further with an autograph letter and a typed letter, both signed, from Michael Taylor to the original owner and a signed autograph letter from the Whittington Press to the original owner. Including the non-deluxe issue, only 400 copies of the work were printed. With plates in both colour and black and white and with 12 finely produced tipped-in reproductions of printing examples. 4to, in the special deluxe binding of quarter Oasis morocco over paper-covered boards, the portfolio of matching paper backed in cloth. The DAISY AND MARGUERITE reproduction bound tan paper-covered boards backed in buckram as the original, all contained in the original paper and cloth covered printer's slipcase. 181pp; 23 pp; portfolio. A copy of this special issue in extremely fine condition, mint and completely as originally issued from the press.



FIRST EDITION, THE MOST LIMITED AND MOST DELUXE ISSUE OF THE DEFINITIVE TEXT ON THE SAINT DOMINIC'S PRESS. Taylor and Sewell provide a most comprehensive bibliography with ample additional material and a very generous number of illustrations and sample pages. The facsimiles provided were produced by letterpress at the Whittington Press and are of far better quality than could be produced by photolithography. The portfolio specimen is an original Saint Dominic's Press printed sheet. A painstakingly produced book based on both extensive research and firsthand accounts. See this online at www.buddenbrooks.com/pages/books/28177 \$975.

**Four Wood Engravings Made by Eric Ravilious
One of Only 120 Sets Pressed From the Artist Original Blocks
Very Finely Printed at the Fleece Press**

11 [Fleece Press; Wood Engraved Prints]; Ravilious, Eric. FOUR WOOD ENGRAVINGS MADE BY ERIC RAVILIOUS IN 1933 FOR THE GOLDEN HOURS PRESS' FAMOUS TRAGEDY OF THE RICH JEW OF MALTA ([West Yorkshire]: The Fleece Press, [1998]) A LIMITED PRINTING OF ONLY 120 SETS. RARE in the marketplace. Four prints pressed from the original 1933 woodblocks by artist Eric Ravilious, and with a leaf of text additional. 10.5" x 8" leaves, laid into a portfolio of cream paper printed in red and black. A pristine set, as perfect and mint.

FIRST EDITION AND ONE OF ONLY 120 SETS PRODUCED, PRINTED FROM THE ORIGINAL 1933 WOOD-BLOCKS FROM THE ESTATE OF THE ARTIST. Ravilious engraved more than 400 illustrations and drew over 40 lithographic designs for books and publications during his relatively short lifetime. His first commission, in 1926, was to illustrate a novel for Jonathan Cape. He went on to produce work both for large companies such as the Lanston Corporation, but less commercially he was noticed by several of the Private Presses and produced small-run editions for publishers such as the Golden Cockerel Press (for whom he illustrated an edition of *Twelfth Night*), the Curwen Press, the Cresset Press, and the Golden Hours Press, whose *RICH JEW OF MALTA* was printed in a run of only 250 copies. In 1942, while serving as a war artist, he died when the aircraft he was in was lost in the North Sea.

See this online at www.buddenbrooks.com/pages/books/28129
\$750.

First Edition of an Eric Gill Rarity
***Id Quod Visum Placet* - A Practical Test of the Beautiful**
One of 150 Copies Only - Signed by Gill

12 [Golden Cockerel Press] Gill, Eric. *ID QUOD VISUM PLACET*. A Practical Test of the Beautiful (Waltham St. Lawrence: Privately printed for the Author by Robert Gibbings at the Golden Cockerel Press, 17 September, 1926) SCARCE LIMITED EDITION of only 150 copies hand-numbered and signed by Eric Gill at Capel-Y-Ffin, this copy being number 18. With a wood engraved title and two fine copper-engraved plates by the author, Eric Gill. 8vo, printer's original buff boards backed in buckram, upper board with paper lettering label printed in black, edges untrimmed. [vi], 20pp. Internally quite fine, and a well preserved copy with light mellowing to the paper and the spine. A very presentable and quite handsome copy.

QUITE SCARCE, ONE OF ONLY 150 COPIES PRINTED FOR THE AUTHOR AND SIGNED AND NUMBERED BY HIM.

The title of Gill's essay is the definition of beauty as given by St. Thomas Aquinas, "that which pleases by being seen". Gill writes in the form of a philosophical argument, also much in the style of Aquinas. It was written while in Wales, when Gill was a member of the Order of St. Dominic. Gill 11.

See this online at www.buddenbrooks.com/pages/books/25119
\$650.

The Golden Cockerel Masterpiece - *The Canterbury Tales*
Eric Gill's Finest Collaboration - Limited to Only 485 Copies
One of the Great Books of the Private Press Movement



13 [Golden Cockerel Press] Chaucer, Geoffrey. *THE CANTERBURY TALES* Edited by Walter Skeat, M.A. (Birkshire: Golden Cockerel Press, 1929-1931) 4 volumes. Limited to 485 copies on Batchelor handmade paper, out of total edition of 500 copies, this is no. 92. Illustrated by Eric Gill with one full-page illustration, twenty-nine half-page illustrations, numerous decorative borders, tailpieces and line-fillers, and sixty-one initial letters printed in red and blue, all wood engraved by Gill. Folio, in the fine original bindings for the publisher by Sangorski & Sutcliffe in quarter niger morocco over patterned paper-covered boards. The spines with blind ruled raised bands and gilt lettering in two compartments, t.e.g., others uncut. Housed in a cloth slipcase. A beautiful set of this fine and impressive work, the original bindings very handsome and attractive with corners just a little bumped and with very light rubbing to edges in a few

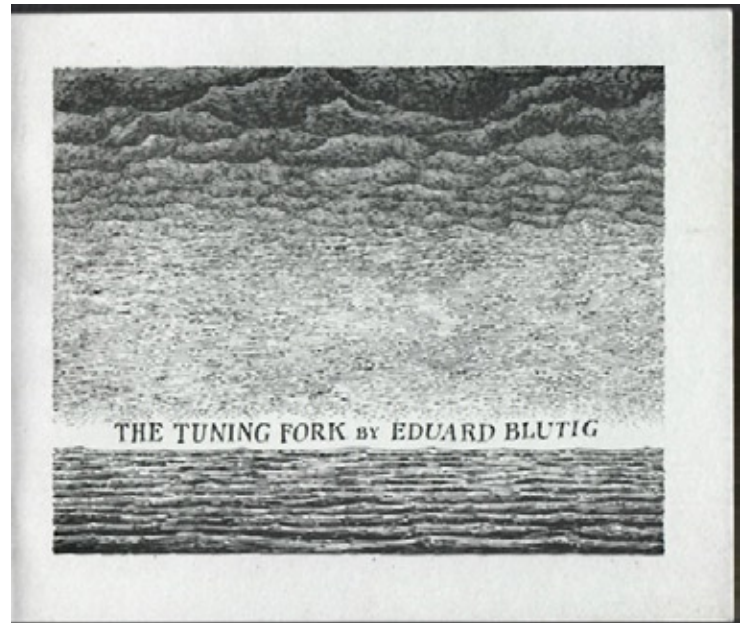
places, internally pristine.

FIRST EDITION OF ONE OF THE GREATEST BOOKS DESIGNED AND ISSUED BY GOLDEN COCKEREL PRESS AND ONE OF THE GREAT BOOKS OF THE ENTIRE PRIVATE PRESS MOVEMENT. *The volumes were printed by Robert and Moira Gibbings. The whole of the collaborative effort, the Gibbings, Eric Gill and the binding firm Sangorski and Sutcliffe is quite remarkable; "author, artist and printer have shared one concept and expressed it" Colin Franklin. One should also not be some overtaken with the design that one overlooks the substance; the Canterbury Tales is a foundational work of English literature. The text here is that of the Reverend Walter Skeat, still considered to be one of the best renditions available. Chanticleer 63; Franklin 307; Gill 281.*

See this online at www.buddenbrooks.com/pages/books/29702
\$13,850.

***The Tuning Fork - One of Only 500 Copies Printed
Signed by Edward Gorey as "Mrs Regera Dowdy"***

14 [Gorey, Edward]; Blutig, Eduard. THE TUNING FORK: Eduard Blutig's Der Zeitirrtum in a Translation by Mrs Regera Dowdy with the Original Pictures by O. Müde ([New York]: The Fantod Press, 1990) SIGNED AND HAND-NUMBERED LIMITED EDITION, one of only 500 copies and the first separate edition of the title. The book is SIGNED BY EDWARD GOREY as Mrs Regera Dowdy, a pseudonym. With a full page illustration on the recto of each page by "O. Müde", another of the three pseudonyms being used by Edward Gorey in this single work, the text appearing on the versos. 16mo, in the original blue/gray stiff paper wrappers with decorative illustrations on both front and back cover by Gorey, staple bound as issued. [32pp.], unpaginated. An as mint copy, very fine and pristine.



FIRST, SIGNED AND LIMITED EDITION BY EDWARD GOREY, a work in which he employed three pseudonyms as author Eduard Blutig, translator Regera Dowdy, and illustrator O. Müde are in fact all one person; Edward Gorey. The book was produced by his own press, the Fantod Press, which he founded in 1962. The Fantod Press produced only 28 highly limited titles.

The only earlier appearance of THE TUNING FORK was in the 1983 AMPHIGOREY ALSO. It was the only work in that collection to have been published there for the first time. It is a wonderful display of Gorey's rather oddball talent both as a artist and as writer.

See this online at www.buddenbrooks.com/pages/books/30306
\$250.

***James Joyce - Tales Told of Shem and Shaun - 1929
Forerunner to Finnegans Wake - Limited to Only 500 Copies
First Edition - With Illustration by Brancusi***

15 Joyce, James. [Brancusi illust.]. TALES TOLD OF SHEM AND SHAUN: Three Fragments From Work In Progress (Paris: Black Sun Press, 1929) First edition, LIMITED. One of 500 numbered copies on Holland Van Gelder Zonen of a total edition of only 650, this being copy 205. With a preface by C. K. Ogden. With an original etched abstract portrait frontispiece by Constantine Brancusi, it is the only artwork done for a book illustration by the famous sculptor, with tissue guard. Printed in red and black throughout. 8vo, publisher's original cream paper wrappers printed in red and black, in the original gilt leafed red paperboard slipcase. xv, 55 [2] pp. A fine copy, internally prisitine, a upper hinge with small slit at the gutter, the slipcase a bit worn and lacking the back strip.

SCARCE FIRST EDITION LIMITED OF THE SECOND SEPARATELY PRINTED PORTION OF FRAGMENTS

OF "A WORK IN PROGRESS", AND WHAT WOULD ULTIMATELY BECOME FINNEGANS WAKE. FINNEGANS WAKE is perhaps the most ambitiously conceived novel of all time and is the pinnacle of the Modernist movement in literature. Joyce began working on FINNEGANS WAKE shortly after the 1922 publication of Ulysses. By 1924 installments of Joyce's new avant-garde work began to appear, in serialized form, in Parisian literary journals *Transatlantic Review* and *transition*, under the title "fragments from Work in Progress". The actual title of the work remained a secret until the book was published in its entirety, on 4 May 1939.

See this online at www.buddenbrooks.com/pages/books/29728
\$3850. Nett

**The Magnificent Basilisk Press *Kelmscott Chaucer*
"One of the Great Books of the World" ... "Its Splendor...Hardly...Matched"
A Brilliant Copy of the Finest Facsimile - Limited to 515 Copies
With Companion Volume of Original Drawings by Burne-Jones**



16 [Kelmscott Press; Basilisk Press] Chaucer, Geoffrey. THE WORKS OF GEOFFREY CHAUCER. [Together With,] A COMPANION VOLUME TO THE KELMSCOTT CHAUCER by Duncan Robinson (London: The Basilisk Press, 1974, 1975) 2 volumes. FIRST BASILISK PRESS EDITION, A LIMITED EDITION, AND THE FINEST FACSIMILE PRODUCTION OF THE GREAT KELMSCOTT PRESS CHAUCER. This being one of only 515 copies printed. The Chaucer is illustrated just as the original with 87 wood-engravings after Sir Edward Burne-Jones, redrawn by Robert Catterson-Smith and cut by W.H. Hooper, wood-engraved title page, fourteen large woodcut borders, eighteen different woodcut frames around the illustrations, twenty-six nineteen-line initial words, and numerous three-line, six-line and ten-line woodcut

initial letters, and woodcut printer's device, all designed by William Morris and cut by C.E Keates, W.H. Hooper, and W. Spielmeyer, with shoulder and side titles. Printed in red and black in Chaucer type, the titles of longer poems printed in Troy type. Text in double columns. The companion volume is illustrated with two tipped in portraits and 85 tipped in plates reproduced from the original pencil drawings by Burne-Jones and with several other illustrations within the text. Large folios (423 x 292 mm), uniformly bound in the original floral patterned red and tan 'Larkspur' patterned cloth, designed by William Morris in 1874, with gray paper spine labels lettered in black. The two volumes housed together in a fine slipcase of hard boards covered in blue paper. A set of extra labels tipped in. [4], ii, [2], 554, [1]; 146, [2] pp. An absolutely pristine and as mint set, both volumes perfect in all regards. The slipcase very handsome, strong and solid with only the lightest evidence of age.

THE MAGNIFICENT AND BEST FACSIMILE OF THE KELMSCOTT CHAUCER, "the most famous book of the modern private press movement, and the culmination of William Morris's endeavor" -(The Artist and the Book).

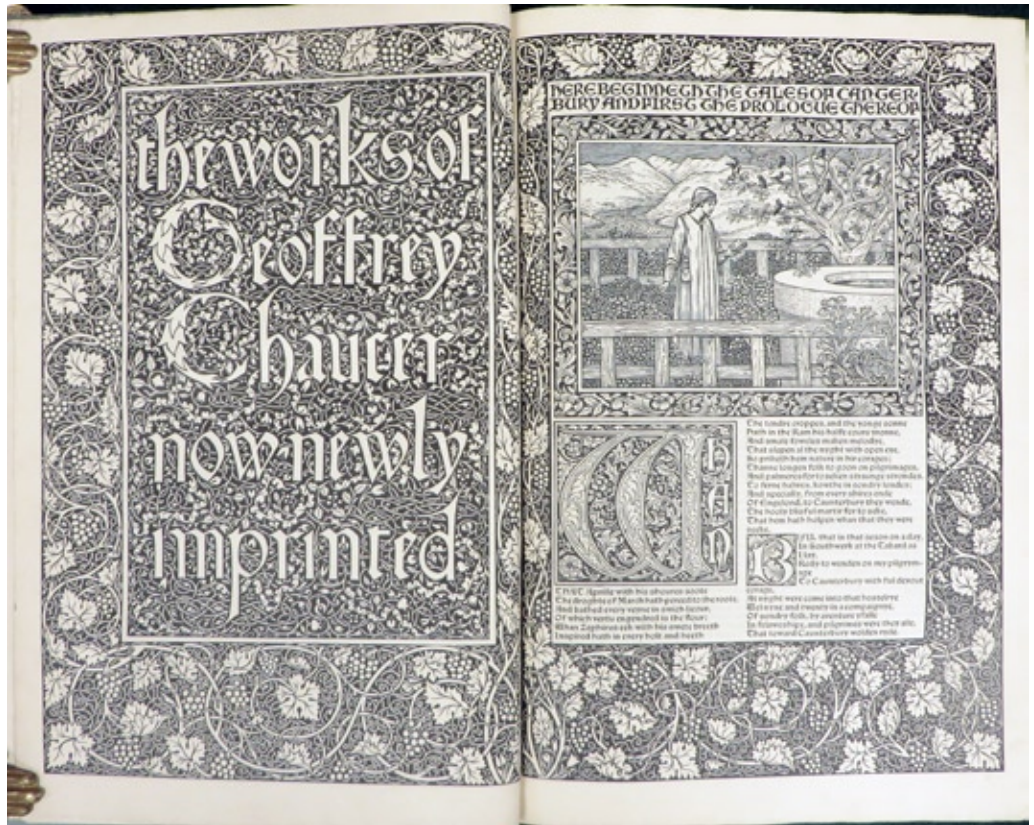
This fine and full-size facsimile was printed for The Basilisk Press, London, by The John Roberts Press in Clerkenwell and completed on the 31st day of December, 1974. The blocks made by John Swain and Son, London. The paper specially made at Saint Cuthbert's Mill at Wells in Somerset by The Inveresk Paper Group. The cloth printed by Liberty of London, and the binding executed by A.W. Lumsden in Edinburgh from designs by and under the direction of, Peter Guy.

Much has been written of the famed Kelmscott Chaucer, considered by many to be the most beautiful book produced in the English language.

See this online at www.buddenbrooks.com/pages/books/29589
\$3250.

**The Exquisite *Kelmscott Chaucer* - A Copy With Provenance
The Most Beautiful Printed Book in the English Language
Magnificently Created by William Morris
With Superb Designs by Sir Edward Burne-Jones**

17 [Kelmscott Press] Chaucer, Geoffrey. THE WORKS OF GEOFFREY CHAUCER. From the Ellesmere manuscript of The Canterbury Tales and Professor W. Walter Skeat's editions of the other works [edited by F.S. Ellis, printed on the colophon leaf] (Hammersmith: Kelmscott Press, 1896) One of 425 copies of a total edition of 438. With FINE PROVENANCE, having been owned by George Abrams, "Master of Typefaces", an artist and type designer whose distinctive logotypes spelled out household names like B. Altman and Godiva Chocolates. With 87 wood-engravings designed by Sir Edward Burne-Jones, cut by W.H. Hooper after drawings by Robert Catterson-Smith,



superb wood-engraved title page, fourteen very fine large borders, eighteen different woodcut frames around the illustrations, twenty-six nineteen line woodcut initial letters, and numerous initials, decorative woodcut printer's device all designed by William Morris and cut by C.E. Keates, Hooper and W. Spelmeyer, with shoulder and side titles. Printed in red and black in Chaucer type, double column, headings to the longer poems in Troy type. Folio (424 x 289 mm), original Holand linen-backed blue paper boards, paper label on the spine, housed in a cloth case. iv, 556pp. A very handsome copy, the text is especially clean, crisp, fresh and bright, the binding with some professional and expert refurbishment.

A VERY SPECIAL COPY, WITH PROVENANCE, OF THE FIRST EDITION AND A HANDSOME COPY OF WHAT IS CONSIDERED TO BE THE MOST BEAUTIFUL PRINTED BOOK IN THE ENGLISH LANGUAGE. *The Kelmscott Chaucer* is "the most famous book of the modern private press movement, and the culmination of William Morris's endeavor" (*The Artist and the Book*). "[F]rom first appearance, the Chaucer gained a name as the finest book since Gutenberg. It has held its place near the head of the polls ever since... The terms which critics used in the eighteen-nineties to welcome it simply show us what an impression Morris's printing made upon late Victorian bookmen" (Colin Franklin, *The Private Presses*, p. 43). Evidence of the esteem in which the book has been held lies in the fact that after the Second World War, during the rebuilding of Japan and its libraries, a copy of the *Kelmscott Chaucer* was the first book presented to the Japanese people by the British Government on behalf of the English nation.

The *Kelmscott Press* produced forty-eight books in its brief life. Morris had toyed with the idea of a *Shakespeare* in three folio volumes; a suggestion for a *King James* version of the Bible was in his pending file; and preliminary work had begun on editions of *Froissart* and *Malory*, both of which would have formed a triumvirate with the *Chaucer*. But on October 3, 1896, Morris died, and for all intents and purposes the *Kelmscott Press* died with him, the *Froissart* and *Malory* unfinished. The *Chaucer*, regretfully, remained the only "titan" among *Kelmscott* books.

Morris dedicated his life to poetry and the decorative arts, but he did not exhibit an active interest in the design and production of books until he was fifty-five years old. He died eight years later, but in that brief fragment of time he established a standard and prestige that still make him one of the most powerful and pervasive influences in book design in the English-

speaking, English-reading world.

This is George Abrams' copy, with his bookplate on the front pastedown. Mr. Abrams and his company, Alphabets Inc., worked with many of the largest advertising and printing agencies. Among his type designs are three known as Abrams Venetian, Abrams Augereau and Abrams Caslon. He created the cover logos for a number of popular magazines, notably the original one for *Sports Illustrated* in 1954. Others he designed included those for *Newsweek* (1968), *The Saturday Evening Post* (1965) and *House Beautiful* (1949). He was a bibliophile with a large collection of rare books and manuscripts, ranging from incunabula to the Russian avant-garde. He was active in the Grolier Club and the New York Typophiles, and was a fellow of the Pierpont Morgan Library and an honorary fellow of the London Society of Typographic Design. His brother was Harry N. Abrams, founder of the art books publisher by that name.

There is earlier provenance of Robert Heysham Sayre, who was vice president and chief engineer of the Lehigh Valley Railroad. He was also vice president and general manager of Bethlehem Iron Company, precursor of Bethlehem Steel Corporation. The town of Sayre, Pennsylvania is named in his honor. Abbey/Hobson 119; *The Artist and the Book*, 45; Sparling 40; Peterson A40.

See this online at www.buddenbrooks.com/pages/books/27259
\$105,000.

A Foundational Text of the Arts and Crafts Movement *The Nature of Gothic* - The Kelmscott Press Edition - 500 Copies



18 [Kelmscott Press]; Ruskin, John. *THE NATURE OF GOTHIC*. A Chapter of the *Stones of Venice* with a Preface by William Morris (Hammersmith: Kelmscott Press, 1892) One of only 500 copies on paper. The Wilfred Merton copy with his tasteful 1923 bookplate. Golden type on Batchelor hand-made paper, one full page woodcut border, and numerous woodcut initials. 8vo, original full stiff vellum, with green ochre ties; title gilt on spine. (4), v, 128 pp. A fine and beautiful copy, essentially without flaw.

RUSKIN'S PHILOSOPHICAL WRITINGS ARE A CLASSIC PRODUCTION BY THE KELMSCOTT PRESS AS 'THE STONES OF VENICE' WAS A MAJOR INSPIRATION FOR THE IDEALS OF THE ARTS AND CRAFTS MOVEMENT. A chapter from that book, "The Nature of Gothic," was singled out by William Morris, who saw it as the core principle of the book. As Morris states in his preface, "The Chapter which is here put before the reader can be well considered as a separate piece of work, although it contains here and there references to what has gone before in The Stones of Venice. To my mind, and I believe to some others, it is one of the most important things written by the author, and in future days will be considered as one of the very few necessary and inevitable utterances of the century."

Ruskin also considered this to be the most important chapter of the original book.

See this online at www.buddenbrooks.com/pages/books/29713
\$4850.

The Beautiful Kelmscott Press Limited Edition of 1895
The Poetical Works of Percy Bysshe Shelley
Designed and Printed by William Morris

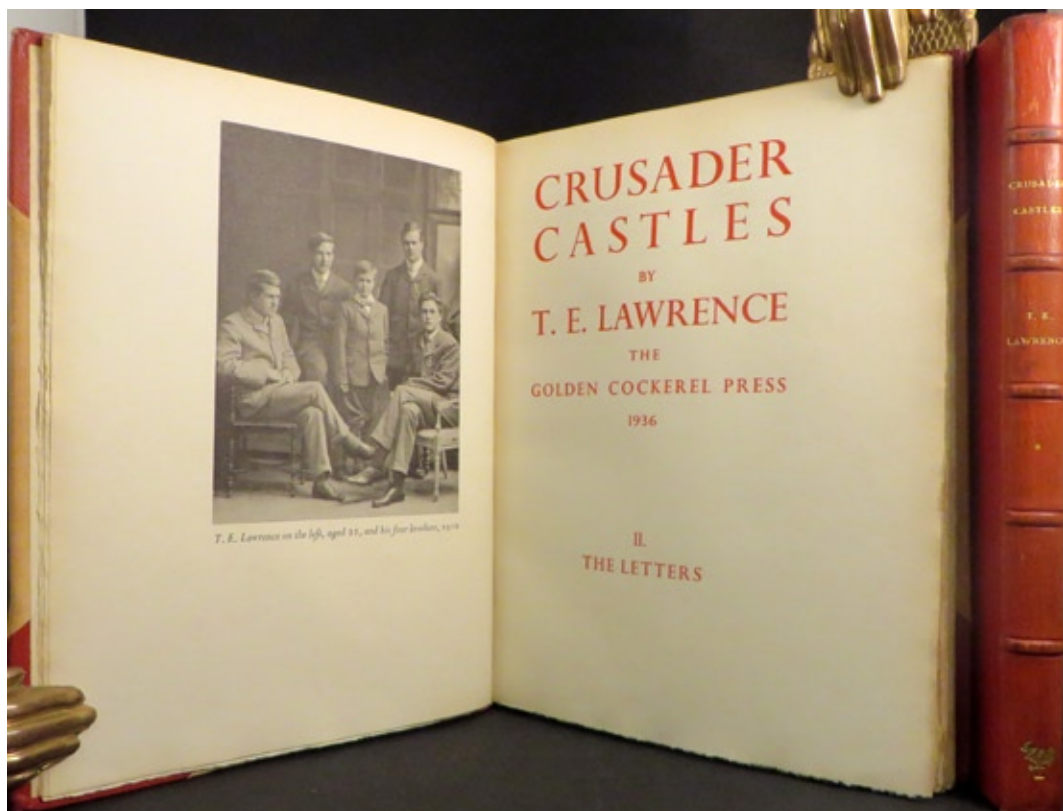
19 [Kelmscott Press]; Shelley, Percy Bysshe. THE POETICAL WORKS (Hammersmith: By William Morris at the Kelmscott Press, 21 August, 1895) 3 volumes. Limited Edition, of which only 250 copies printed on paper. Beautifully printed in William Morris' 'Golden' type, one of the tree typefaces he designed himself, a stunning double-page title with wood-cut border designed by Morris, numerous and large woodcut initials, some quite ornate, printing in red and black, all in the finest of the Kelmscott Press' style on fine hand-made paper with the Flower watermark. Tall thick 8vos, in the original bindings of full limp vellum with yap edges and green silk bands, gilt lettered on the spines. Now housed in sturdy and very attractive half green morocco foldover clamshell case. 399; 412; 421 pp. A fine and beautiful set.

FIRST EDITION IN ESPECIALLY FINE CONDITION AND AN EXQUISITE PRINTING FROM WILLIAM MORRIS AT HIS KELMSCOTT PRESS. The text, edited by F.S. Ellis from the best former editions, is set in Morris' fine Golden Type, one of the three he designed himself. The type was cut by Edward P. Prince in an exhausting effort that took nearly a year to complete. 399; 412; 421 pp.

See this online at www.buddenbrooks.com/pages/books/29700
\$13,750.

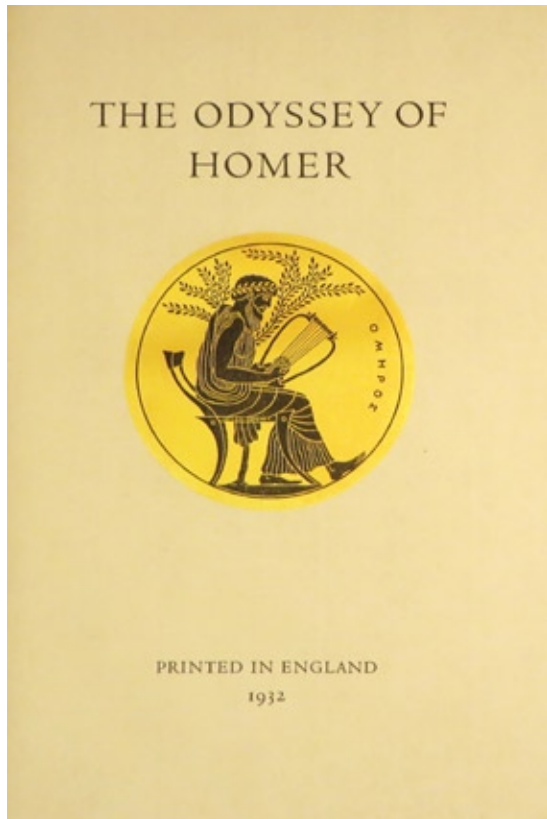
***Crusader Castles* - A T.E. Lawrence Masterwork**
Profusely Illustrated - Two Volumes - First Edition
Printed by the Golden Cockerel Press - Bound by Sangorski

20 Lawrence, T. E. CRUSADER CASTLES (London: Golden Cockerel Press, 1936) 2 volumes. One of 1000 numbered copies. Title pages printed in red, illustrated throughout with drawings and photographs, many full page, folding maps housed in a protective envelope at rear. 4to, original three-quarter terra cotta-orange crushed morocco over light tan cloth by Sangorski and Sutcliffe, lettered in gilt on the spines, t.e.g. [70], 62 pp. A fine set, bright, clean and very well preserved, the bindings and text-blocks, illustrations and maps all in very pleasing condition, only light mellowing due to age.



FIRST EDITION OF THIS IMPORTANT TEXT ON THE CRUSADER CASTLES AND THEIR IMPORTANCE BOTH STRATEGICALLY IN THE HISTORY OF MILITARY ARCHITECTURE. Lawrence wrote the volumes while still a student at Oxford. The work, submitted as his thesis earned him first-class honours. Volume I contains The Thesis, Volume II, The Letters. One of the scarcer Lawrence items, it remains important to this day because of the author's seminal views on the subject at hand.
See this online at www.buddenbrooks.com/pages/books/29641
\$2150.

**A Fine Copy of a Work of Genius - A Masterpiece of Printing
T.E Lawrence's Translation - *The Odyssey of Homer* - 1932
Created by Emery Walker, Wilfred Merton and Bruce Rogers**



21 [Lawrence, T. E., translator] Homer. THE ODYSSEY (London: Emery Walker, Wilfred Merton and Bruce Rogers, 1932) First Edition, One of 530 copies only specially printed and bound. This copy with the Original Prospectus including the Announcement For the Book and an Example of a Page of the printing, and with a Copy of the Prospectus for the trade edition published by Oxford University Press in 1935, the first unlimited issuance of the book. Illustrated with 26 decorations of Homeric figures in black on roundels of gold, printed in Rogers' beautiful Centaur type. 4to, publisher's original black morocco, titled in gilt on the spine panel between raised bands. A lovely copy of an extraordinary work.

FIRST EDITION, LIMITED ISSUE, WITH A COPY OF THE ORIGINAL PROSPECTUS AND ANNOUNCEMENT, AN EXAMPLE OF A PAGE TO BE PRINTED, AND A PROSPECTUS FOR THE TRADE EDITION PUBLISHED BY OXFORD.

The edition was 530 copies and sold at publication price for \$60.00. The cordial relations between Bruce Rogers and T. E. Lawrence were documented in LETTERS FROM T. E. SHAW TO BRUCE ROGERS and its companion, MORE LETTERS.... Rogers was responsible for suggesting the translation to Lawrence, as well as for the design of the book, so one of the copies given by him to Rogers is a remarkably pertinent association. It was said of the book, that it was a work of genius, that in its design, Rogers had created a masterpiece and that the book ranks "among the most beautiful ever produced."

See this online at www.buddenbrooks.com/pages/books/29045
\$6850.

***The Wood Engravings of Eric Ravilious*
Handsomely Produced For the Lion and Unicorn Press
A Fine Press Gem and A Superb Catalogue Raisonné**

22 [Lion and Unicorn Press] Ravilious, Eric. THE WOOD ENGRAVINGS OF ERIC RAVILIOUS [Introduction by J. M. Richards] (Kensington: The Lion and Unicorn Press, Royal College of Art, 1972) First edition, LIMITED, number 80 of the second issue, which was limited to 500 copies. With 113 leaves displaying over 400 of Eric Ravilious' engravings, each leaf printed one side only, with fold-out index leaves. The title-page, front free-fly and colophon page also decorated with Ravilious engravings. Tall folio, in the original binding by Henry Brooks Ltd. of course gray cloth with a large woodcut block on the upper cover in black, the spine lettered in gilt, decorated endpapers. 19pp., 113 ff., 4 ff. index, 2ff. pp. A fine copy, the boards very slightly bowed and with trivial aging, internally very fine and as new.

FIRST EDITION AND AN IMPORTANT CATALOGUE RAISONNÉ OF ENGRAVER ERIC RAVILIOUS AND ARGUABLY THE MOST IMPORTANT WORK OF THE PRESS. Six of the over 420 engravings here were reproduced from Ravilious' original blocks, the others (for which the blocks likely no longer existed) were painstakingly reproduced from other sources, all are in their original size and the collection comprises all of his engraved works which could be found and should be considered as complete as could be made possible. The print work was beautifully done by the Curwen Press on Grosvenor Chater's Basingwerk parchment.

Ravilious engraved most of these illustrations for books and other publications. His first commission, in 1926, was to illustrate a novel for Jonathan Cape. He went on to produce work both for large companies such as the Lanston Corporation and the smaller, less commercial "Fine Presses", such as the Golden Cockerel, the Curwen Press and the Cresset Press. A handful of the engravings included here were never previously published.

Ravilious' career was cut tragically short when, while working as a War Artist, the RAF patrol he was flying on failed to

return. After four days of searching, he and the plane's four crewmen were declared lost in action. See this online at www.buddenbrooks.com/pages/books/28192 \$1195.

The Beautiful Nonesuch Holy Bible A Fine Set - The Old Testament - Original Bindings

23 [Nonesuch Press, Bible], (Old Testament). THE HOLY BIBLE. The Authorized or King James Version of 1611... Volume I: Genesis to Kings; Volume II: Chronicles to Malachi (London: The Nonesuch Press, 1963) 2 volumes. First edition, limited, of the octavo printing designed by Francis Meynell. Profusely illustrated with reproductions of the fine 16th century woodcuts of Bernard Salomon. Tall 8vo, original fine green linen decorated in gilt on covers and spines. xxvii, 700; iv, 806. A very pleasing set, with just the lightest touch of wear to the tips and edges.

A very appealing version of the Bible--the traditional King James text finely printed in single column, and with the addition of Salomon's woodcuts, which lend a historical feel to the volumes. It was designed by Sir Francis Meynell to be an exceptional combination of handiness, legibility and beauty. The set is printed on a fine India paper made especially for this edition to Sir Meynell's specifications and bound in a fine green linen also produced especially for Meynell. See this online at www.buddenbrooks.com/pages/books/24978 \$95.

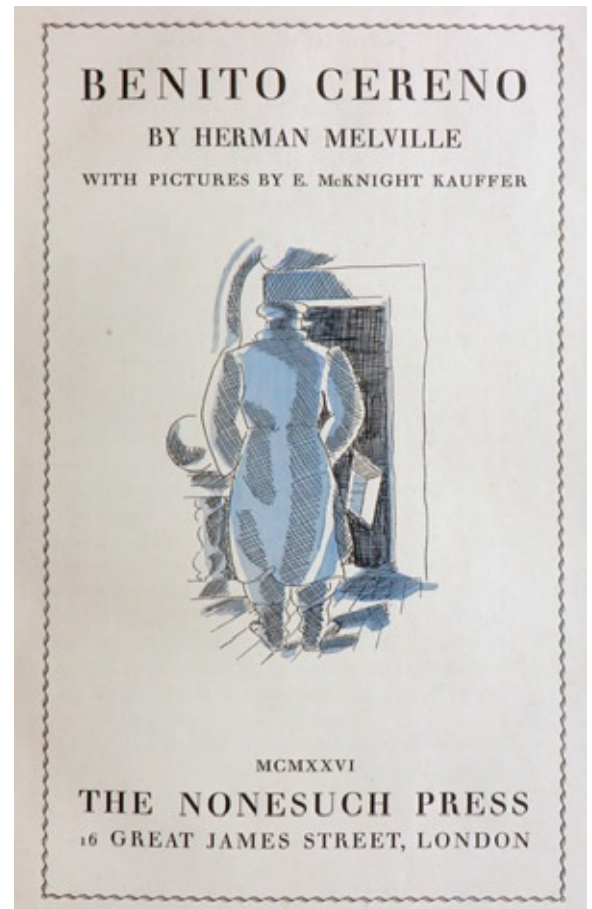
First Nonesuch Edition - Limited and Numbered Herman Melville - Benito Cereno - 1926

24 [Nonesuch Press] Melville, Herman. BENITO CERENO (London: The Nonesuch Press, 1926) FIRST NONESUCH EDITION, LIMITED EDITION, one of 1650 hand-numbered copies. Illustrated by Edward McKnight Kauffer with a frontispiece and six plates, all hand coloured with the use of stencils. 4to, publisher's original red buckram, gilt lettered on the spine, and in the original dustjacket of gray Ingres paper lettered by stencil in blue. 124, [1] pp. A very fine copy, the book essentially pristine, the scarce jacket in excellent condition with just a bit of the most minor unobtrusive edge wrinkling or evidence of shelving.

FIRST NONESUCH PRINTING AND A VERY HANDSOMELY ILLUSTRATED LIMITED EDITION. The printing of Melville's still much-debated novella of a black slave revolt aboard ship. The fine quality production features text, reproduced from the 1856 first edition of The Piazza Tales, printed in the Walbaum type on gray Van Gelder paper at the Curwen Press. American artist Edward McKnight Kauffer's frontispiece and six plates were printed on the same paper with the pictures hand-coloured through stencils. Kauffer was noted for his avant garde graphic design and poster art, especially the 140 posters that he produced for London Underground.

In writing the novella Melville drew almost exclusively on the memoir of the real Captain Amasa Delano, whom Melville depicts as the main protagonist and focal character. Delano recounts how in 1805, his vessel 'Perseverance' encountered the Spanish 'Tryal', a ship whose slaves had overthrown the Spanish sailors. Melville's narrative closely follows the actual event.

See this online at www.buddenbrooks.com/pages/books/26778 \$275.



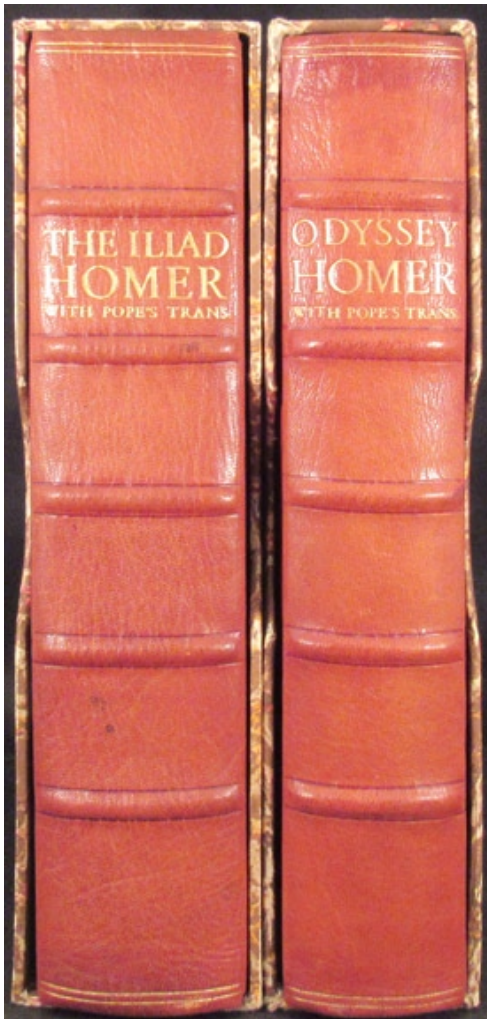
The Very Beautiful Nonesuch Press Herodotus
The History of Herodotus of Halicarnassus - A Fine Copy
Printed in Nonesuch Plantin with Perpetua and Felicity Types

25 [Nonesuch Press], Herodotus. THE HISTORY OF HERODOTUS OF HALICARNASSUS. The Translation of G. Rawlinson Revised and Annotated by A. W. Lawrence...To which is added a Life of Herodotus and the Behistun Inscription (Bloomsbury: The Nonesuch Press, 1935) LIMITED EDITION, one of only 675 numbered copies. Illustrated with 9 large wood-engravings by V. Le Campion, one colour plate, and 9 double-page maps by T. Poulton. Printed in Nonesuch Plantin with Perpetua and Felicity italic types. Folio, publisher's original half blue vellum over blue cloth, the spine lettered and elaborately decorated in gilt designs which follow to the turnovers, t.e.g. xxvi, 778 pp. A fine copy, internally very much so, clean and fresh and solid, the binding in excellent condition with just a hint of the age evidence or mellowing one expects with the blue vellum used in binding this title, but without any of the bowing typical to the book. An handsome and quite well preserved copy, near as pristine tight and without apparent use.

LIMITED EDITION, AND ONE OF THE MOST BEAUTIFUL MODERN PRINTINGS of the Greek historian. This is very pleasing copy: the gilt is brilliant, the boards are not bowed as is usual, and the volume is clean throughout. In all likelihood this particular copy has never been read.

Herodotus, the Greek historian was often called the "father of history" due to his systematic collection of sources and his attempt at intellectual rigor. His merits were "...the diligence with which he collected his materials, the candour and impartiality with which he has placed his facts before the reader, the absence of party bias and undue national vanity, and the breadth of his conception of the historian's office." His work represents the first significant Greek writing and covers the struggle between Asia and Europe, ending in the Persian invasion of Greece (490 to 479 BC).

See this online at www.buddenbrooks.com/pages/books/26859
\$1950.



The Nonesuch Press Iliad and Odyssey
Pope's Translation Finely Printed in English and Greek
A Beautiful Set in the Original Morocco Bindings

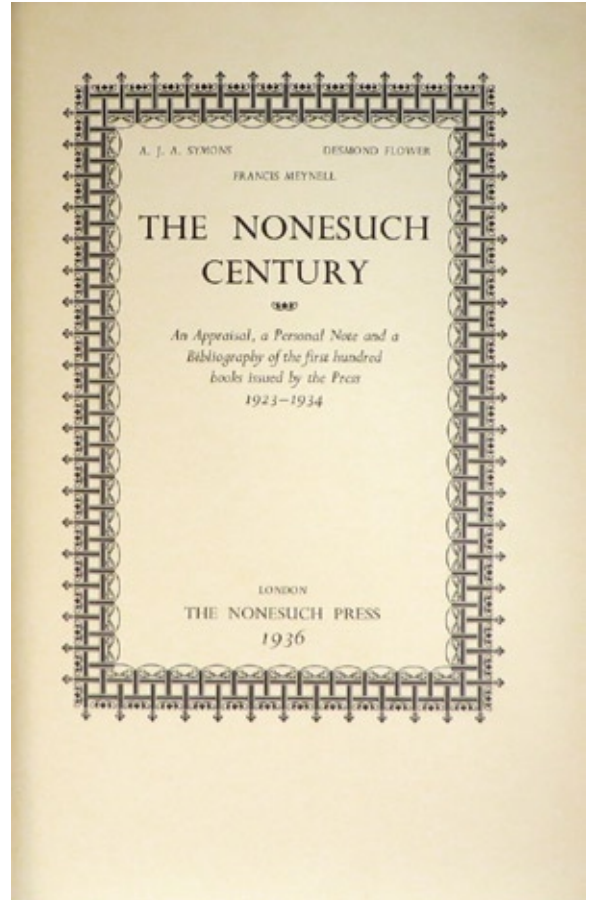
26 [Nonesuch Press]; Homer, [Fine Press]. THE ILIAD [with] THE ODYSSEY [Alexander Pope's translation] (London: Nonesuch Press, 1931) Together 2 volumes. One of 1450 copies and 1300 copies respectively, from the first edition (1715) of Alexander Pope's translation. Parallel text in Greek and English, the Greek type that of J. van Krimpen. Engraved ornaments by Rudolph Koch in the Iliad and by Koch and Fritz Kredel in the Odyssey. Tall 8vo, in the original full crushed terra cotta Niger morocco, lettered in gilt on spines between tall blind-ruled raised bands, double gilt ruled borders on covers and again at the spine tips, t.e.g., all others untrimmed and in the original marbled paper boards slipcases. 926; 759 pp. A very fine and handsome set, the text pristine and appearing as mint, the morocco very well preserved and clearly always protected by the complete and solid slipcases which show only very minor rubbing or evidence of age. An excellent example of this fine work of the Press.

FIRST EDITIONS AND AN ESPECIALLY FINE AND ATTRACTIVE SET. One of the most appealing printings of Pope's Homer and a fine example of the Nonesuch Press' artistic abilities. Nonesuch co-founder Richard Garnett, whose own works included many translations from the Greek, said that Pope's translation of Homer "...neither should, nor can, sink into oblivion; it will always live as a great example of the energy and resource of the English language." Nonesuch designed both books on their small Albion hand press, but had them printed in Holland by Joh. Enschede.

See this online at www.buddenbrooks.com/pages/books/30058
\$2850.

The Nonesuch Century - The First 100 Books of the Press
A Fine Copy of this Limited Edition Bibliographic Prize

27 [Nonesuch Press]; Symons, A. J. A.; Flower, Desmond; Meynell, Francis. *THE NONESUCH CENTURY: AN APPRAISAL, A PERSONAL NOTE AND A BIBLIOGRAPHY OF THE FIRST HUNDRED BOOKS ISSUED BY THE PRESS, 1923-1934* [With the Original Bound Sales Prospectus and a Copy of the Nonesuch News announcing publication of the book] (London: The Nonesuch Press, 1936) First edition, LIMITED, one of only 750 copies for sale, this copy being number 155. Included with this copy is the publisher's original sales prospectus which features two tipped in leaf reprints. Also included is a copy of the Autumn 1935 Nonesuch News letter which also announces this work along with other famous Nonesuch printings such as the Nonesuch Herodotus. Wonderfully illustrated, with an engraved portrait of Francis Meynell by Eric Gill, three pages of printer's devices, six photogravure plates of bindings, 52 pages reproducing text and title pages, and 45 inserts of flawlessly reprinted leaves from the original works tipped on sturdy gray stock, many of which are bifolia. Folio, in the publisher's original polished green buckram with a black morocco spine label gilt lettered and tooled, and in the rare original dust jacket. xi, 80, [20], [54], [45] pp. A very fine copy, the jacket has done its job properly and the green cloth which is almost always found faded is bright and fresh with only the slightest touch of mellowing only just at the very tips of the spine, very unusual thus, internally very fine, the prospectus and news letter fine as well, the jacket handsome and well preserved with some very minor rubbing or shelf-wear at the edges and folds.



FIRST EDITION AND AN UNCOMMONLY BRIGHT AND APPEALING COPY OF THIS IMPORTANT WORK ON THE NONESUCH PRESS. The appraisal is by A. J. A. Symons, publisher, biographer and bibliographer. The Personal note is by France Meynell who co-founded and was the primary printer for the Nonesuch Press. The Bibliography is by Desmond Flower, noted publisher, book-collector, scholar and writer. The inserted printed leaves from the various publications are of highest interest in the work and are perfect in their execution.

The Nonesuch Press was founded in 1922 by Francis Meynell, his second wife Vera Mendel, and their mutual friend David Garnett. Their first book, a volume of John Donne's Love Poems was issued in May 1923. The press was at its peak throughout the 1920s and 1930s, but would remain operating through the mid-1960s and eventually produced over 140 books. But their finest and now most prized works are within the first 100 covered in this work.

See this online at www.buddenbrooks.com/pages/books/28098
\$1050.

Havelock Ellis in Appreciation - 1929 - First Edition
One of Only Fifty Copies Printed on Japan Vellum

28 [Oriole Press, Ellis, Havelock] Ishill, Joseph, Compiler and Editor. *HAVELOCK ELLIS IN APPRECIATION...* With an Unpublished Letter by Thomas Hardy to Havelock Ellis, and a Foreword by Isaac Goldberg... (Berkeley Heights, NJ: Privately Printed by the Oriole Press, 1929) LIMITED FIRST EDITION, One of only 50 copies on Alexandra Japan vellum, this is copy number 28. Of the plain paper issue, 450 copies were printed additionally. Illustrated with 15 plates from various sources, primarily portraits and reproductions. Also with embellishments such as initials and headpieces by Louis Moreau throughout. 8vo, in the printer's deluxe binding created only for this very limited issue, of vellum backed boards over paper handsomely designed and decorated in metallic colours, printed paper label on the spine, t.e.g. xlvi, 299, [1] pp. A well preserved and handsome copy of this rare limited issue, the Japan vellum with the lightest of the toning common to the material, the binding well

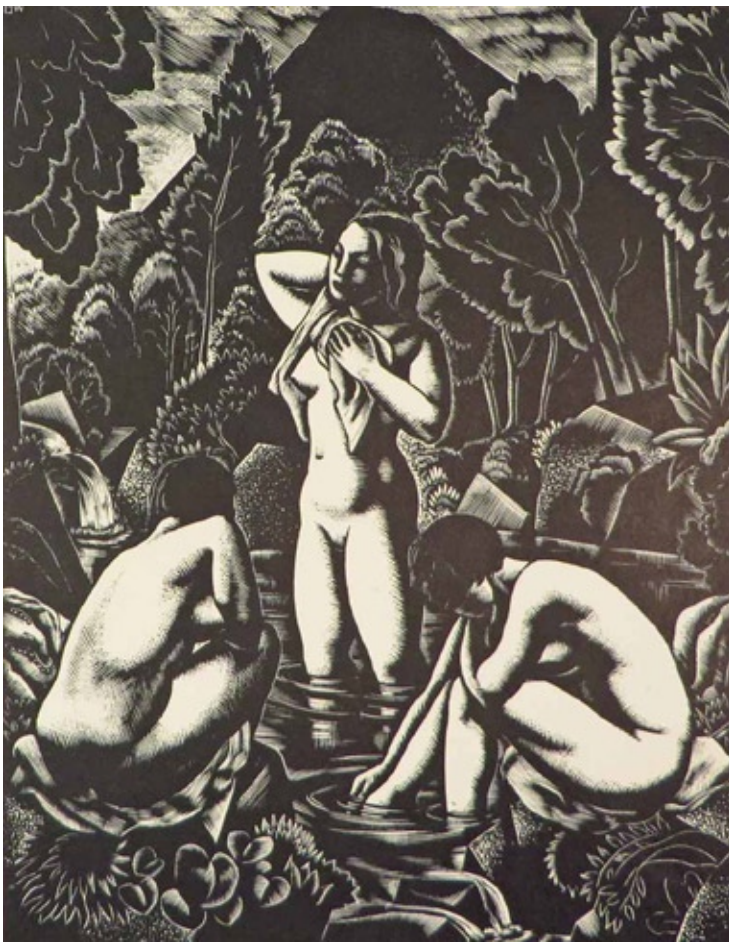
preserved with only minor expected age mellowing.

FIRST EDITION QUITE RARE IN THIS SPECIAL LIMITATION ISSUANCE. We know of no other copies currently on the market. Havelock Ellis was a noted English physician, writer and social reformer but is best known for his pioneering works on Human Sexuality, which he studied as a science and attempted to bring out of the shadows and away from the period taboo and Victorian prudishness. Ellis viewed sexual activity as the healthy and natural expression of love, and he sought to dissipate the fear and ignorance that characterized many people's attitudes toward human sexuality.

This tribute includes contributions from over forty noteworthy persons including; Bertrand Russell, H. L. Mencken, Clarence Darrow, Horace Traubel and Margaret Sanger. There is also a significant glimpse at Ellis' life and works by Joseph Ishill, a reprinting of a letter in Ellis' defense by George Bernard Shaw and more.

See this online at [\\$1050.](http://www.buddenbrooks.com/pages/books/28100)

The Magnum Opus of Joseph Ishill
Free Vistas - The Oriole Press - Very Scarce Limited Printings
With Contributions by Noted Authors, Poets and Artists



29 [Oriole Press] Ishill, Joseph, Editor and Printer. FREE VISTAS An Anthology of Life and Letters [and] FREE VISTAS -Vol. II A Libertarian Outlook on Life and Letters (Berkeley Heights, NJ: Published Privately at the Oriole Press, 1933, 1937) 2 volumes. LIMITED FIRST AND ONLY EDITIONS, Volume I being one of only 290 copies, this being a rare out-of-series unnumbered copy. Volume II being one of 205 copies. The first volume beautifully decorated with woodcuts by John Buckland Wright as well as with prints, drawings, and engravings by, Maurice Duvallet, Bernard Sleigh, Albert Daenes, Frans Masereel, Albert Sterner, Walter Tittle and others. Many of the illustrations are tipped-in. The text is printed in a medley of types and colours and printed on a variety of fine papers in differing shapes and sizes. The second volume as the first with many woodcut decorations by most of the same artists. The text which is set uniformly in Garamond and Goudy Hadriano types and is printed on Arak Ash paper. Small 4to, uniformly bound in red fabric covered boards backed in black buckram, the spines each with the publisher's original single paper labels printed in red and black or blue and black. [ix], 374, [2] pp; 397 pp. Fine copies indeed, and very much so. The boards in each case near pristine, the text-blocks each appearing pristine. The text in Vol. I was printed on various papers.

FIRST EDITION AND A RARE SET OF WHAT IS

LARGELY CONSIDERED THE MAGNUM OPUS OF THE PRESS. FREE VISTAS is a treasure trove of libertarian philosophy, literature, and history, with illustrations by prominent artists.

The Oriole Press was a one-man operation. Ishill was typographer, printer, compositor, pressman, and sole proprietor. Apart from his wife's editorial assistance, he performed all the labors by himself, without outside help, from the most complex and demanding to the simplest of mechanical details. Ishill was always filled with a passion to create, and he derived incalculable pleasure from his work. All of his labors were performed with the same meticulous care.

These are the only two issues produced of what Ishill had hoped would be an annual volume, and these were printed a full four years apart. The contents, according to Ishill, give a clear idea of how he interpreted "anarchism and its esthetic value so neglected even by the most sincere precursors of this ideal." Among the contributors are: Rabindranath Tagore, Holbrook Jackson, Witter Bynner, Elie Reclus, Jacques Mesnil, Emma Goldman, Octave Mirbeau, Havelock Ellis, Romain Rolland,

R. Austin Freeman, Stefan Zweig, and a number of other important writers. Also included are excerpts from Tolstoy, Shaw, Mencken, Thoreau, Ruskin, Jefferson, Emerson, etc., etc., etc.

See this online at www.buddenbrooks.com/pages/books/28111
\$4500.

**The Shakespeare Head Press Limited Edition of Only 500 Copies
Plutarch's *Lives of the Noble Grecians and Romans*
A Classical Text, A Classic Translation - Superbly Illustrated**

30 Plutarch; Plutarchus, [Shakespeare Head Press]. THE LIVES OF THE NOBLE GRECIANS AND ROMANES, Compared Together by that Grave and Learned Philosopher & Historiographer, Plutarke of Chæronea: Translated out of Greek in to French by James Amyot...and out of French into Englishe by Thomas North (Stratford-Upon-Avon: The Shakespeare Head Press for Basil Blackwell, 1928) 8 volumes. FIRST SHAKESPEARE HEAD PRINTING, A LIMITED EDITION, and one of only 500 copies for sale, numbered by hand in Vol. I. Decorations throughout consisting of portraits within headpieces by Thomas Lowinsky. Large 8vo, publisher's original black cloth, the spines with gilt ruled bands as those on a leather binding, gilt lettering in three compartments, t.e.g. A very handsome, as pristine set in unusually fine condition, quite beautifully preserved, prelims with only a touch of the usual spotting and not even really worth mentioning. The cloth is vivid



dark black with bright gilt. Volume I with the Observer Sunday review for the edition dated November 11, 1928 neatly tipped to the front endleaves, and with the 1928 owner's neat calligraphed signature and bookplates to the free-fly. A superb set rarely found is such beautiful condition.

RARE FIRST EDITION, LIMITED ISSUE OF THE SHAKESPEARE HEAD PLUTARCH, ONE OF ONLY 500 COPIES SIGNED FOR SALE. This edition was printed from the first edition of 1579. Lowinsky's portrait head-pieces are taken so far as possible from authentic originals. A handsomely printed set of North's classic translation.

In this monumental historical work, Plutarch relates the lives of the historically important Greeks and Romans of ancient times. His studies are revered as among the most important and beautiful of all classical writings. The author's object is to bring out the moral character in each case, rather than to relate the political events of the time; in essence, at times he will distort the truth in order to exemplify virtue or vice. Nonetheless, he is as reliable as the sources he uses, and very valuable as a historical resource.

Thomas North's translation of Plutarch's LIVES is one of the most famous. His prose considered by many to be "incomparable... [his] achievement in narrative prose is only less signal than Shakespeare's in dramatic verse.

North's Plutarch is also well-known as a primary source for the plots of Shakespeare's classical plays and for numerous passages in the non-Roman ones, and he relied almost exclusively on it for the historical background of ancient Rome. Thus it is a very fitting work for the Shakespeare Head Press to have undertaken at Stratford-Upon-Avon.

Of this edition perhaps the contemporary review from the Observer sums it up best- "In its stately form and completeness of contents this edition stands alone in our generation. The posthumous vicissitudes of North's genius amongst the publishers make a singular episode in our bibliographical history... Mr. Blackwell gives us a great deal more of North than has been available to the general reader since Pepys's time..."

See this online at www.buddenbrooks.com/pages/books/25405
\$895.

Ezra Pound's *Imaginary Letters*
One of 300 Copies From the Black Sun Press

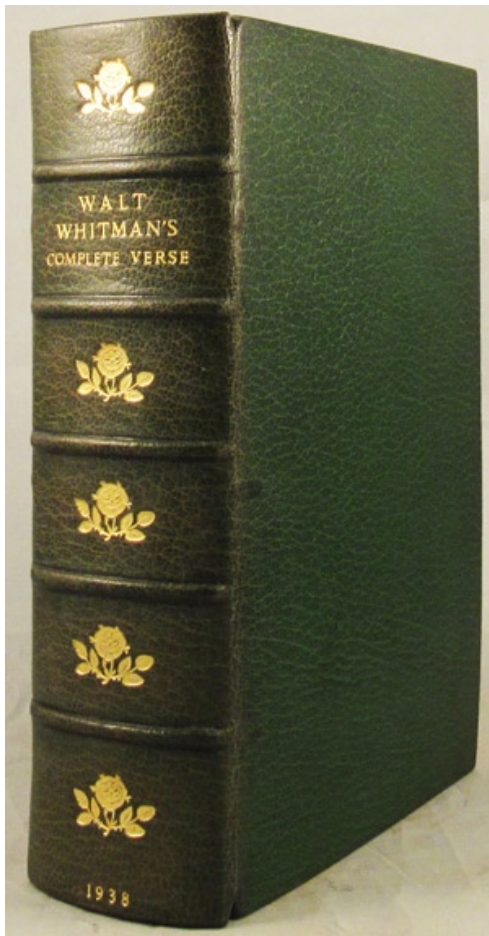
31 Pound, Ezra. *IMAGINARY LETTERS*. (Paris: Black Sun Press, 1930) First Edition, LIMITED to 300 copies on Navarre Paper. 8vo, original printed wrappers, uncut and preserved in the original glassine wrapper and publisher's cardboard slipcase. Original glassine is darkened at the spine and has a chip, but the book is very fine under the glassine and still in the original case which has some minor splitting.

ONE OF THE FINEST OF THE EXPATRIATE PRESSES FOUNDED IN PARIS DURING THE 1920s. Black Sun is noted for publishing the early works of many modernist writers, including D. H. Lawrence and Ernest Hemingway. They published exclusively limited quantities of meticulously produced, hand-manufactured books by a number of writers before they were well-known.

In spite of the Press' efforts IMAGINARY LETTERS is rarely found in such nice condition. The work consists of eight essays from the 'Little Review'. Gallup A32, Minkoff A38.

See this online at www.buddenbrooks.com/pages/books/27649
\$650.

"I Am Large, I Contain Multitudes"
Walt Whitman - *Leaves of Grass*
First Edition of the Nonesuch Press - A Very Fine Copy



32 Whitman, Walt. *COMPLETE POETRY & SELECTED PROSE AND LETTERS*. Edited by Emory Holloway. (London: The Nonesuch Press, 1938) First edition, first issue by the Nonesuch Press. Illustrated title-page. Thick 8vo, very handsomely bound in full green morocco by Bayntun-Riviere of Bath, the spine with raised bands, the compartments with central gilt tool, one compartment lettered in gilt, marbled endleaves, all edges gilt. xxxix, 1116 pp. A fine copy in excellent condition, extremely fresh for Depression era paper, the binding very well preserved with only very light mellowing to the green of the spine.

VERY HANDSOME COPY OF THE FIRST NONESUCH WHITMAN IN A SELDOM ENCOUNTERED FINE BINDING. The text includes all the poems known down to date and adds the uncollected and rejected poems. In addition, over 300 pages of prose works have been included and a substantial body of the letters including many to his family and literary contemporaries. Holloway has added a preface and a substantial biographical and bibliographical chronology, but he considered the great worth of his work to be that he had created a compendious edition of Whitman's work, needed because Whitman did in fact contain "multitudes and was, himself, like his nation, constantly growing..." The COMPLETE WRITINGS, issued by Whitman's literary executors in 1902 was hardly complete, and so this volume to gather the "great mass of poetry and prose important to...tracing the evolution of America's great poet..."

*Copies of the first Nonesuch Edition are surprisingly rare, and due to the paper standards of the late 1930s are exceptionally so in this condition. See this online at www.buddenbrooks.com/pages/books/30005
\$895.*

Miriam Macgregor's Wonderful Pochoirs Hand-Coloured
One of Only 100 Copies Ever Produced

33 [Whittington Press] Macgregor, Miriam. *NEW CASTLE A Brief Encounter* (Risbury, Herefordshire: The Whittington Press, 1998) FIRST EDITION, SIGNED AND NUMBERED AND LIMITED, one of only 100 copies, and the only issue as no trade edition has been printed. With eleven beautiful hand stenciled pochoir illustra-

tions coloured in watercolours by artist Miriam Macgregor, and with one initial in colours. 4to, in the original binding by the Fine Bindery of artist designed brick-red paper over boards, hand-stenciled in a pattern resembling brick paving stones, in the original slipcase. 12 ff, unpaginated. A pristine and perfect as new copy of this lovely book.

FIRST EDITION, LIMITED AND SIGNED. A VERY BEAUTIFUL AND SCARCE CONTEMPORARY EX-AMPLE OF POCHOIR AND WATERCOLOUR ILLUSTRATION. Macgregor and the Whittington Press have jointed talents to produce a book that can stand proudly beside the wonderful art deco period productions of the Curwen Press. These lovingly hand-coloured pages capture Ms. Macgregor's impressions in both words and images of her brief visit to New Castle, Delaware, to attend the Oak Knoll Fest, a bi-annual celebration of book arts, fine press, and beautiful books.

The text was hand-set in 14 point Walbaum and was printed at Whittington on heavy Zerkall mould-made paper. Macgregor's eleven pochoir illustrations include four that are full page and one that is a two page spread.

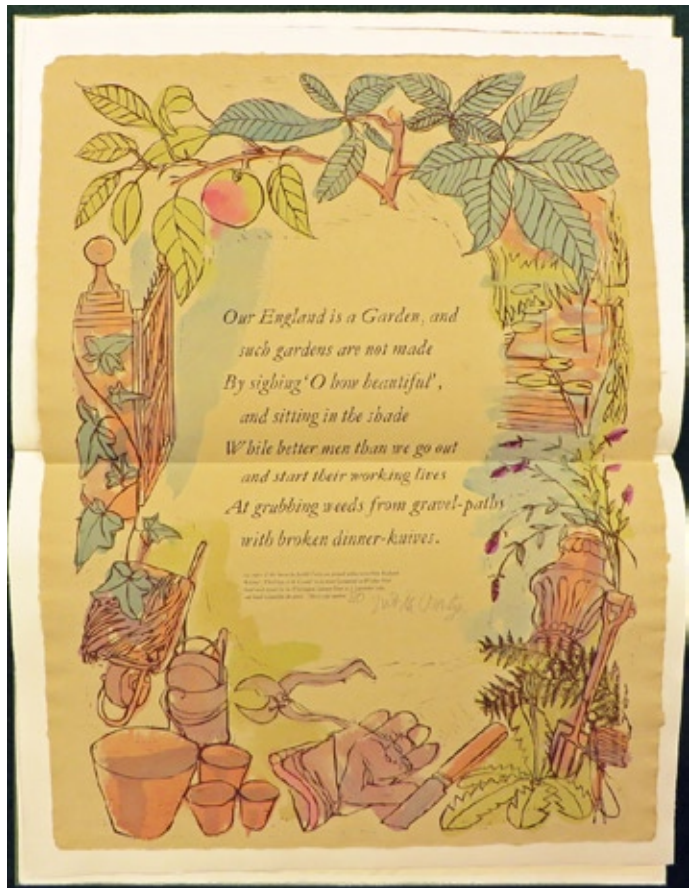
See this online at www.buddenbrooks.com/pages/books/28104

\$850.

A Book of Posters Printed at Whittington
This Being One of Fifty With 25 Original Posters Included
Limited to Only 50 Copies in Thus

34 [Whittington Press] Randle, John. A BOOK OF POSTERS PRINTED AT WHITTINGTON With an Introduction by John Randle (Risbury, Herefordshire: Whittington Press, 1996) 2 volumes. First Edition, LIMITED TO ONLY 50 HANDNUMBERED COPIES, the "B" collection numbered 51-100 and containing 25 tipped in posters. With wood engravings on the half-title and colophon by Hellmuth Weissenborn along with the 20 tipped-in posters on various papers, many of which printed in colours, many are large and fold out. Super folio, in the original binding by the Fine Book Bindery of half buckram over paper covered boards with woodblock on upper cover, coloured endpapers, contained in the original matching slipcase. 6, [1] + posters preceded by captioned leaves pp. A very fine copy, pristine and perfect. As mint.

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\$950.

Posters From Whittington Press - 1996 - 2013
One of Sixty Copies Only With 30 Posters Included
A Fine Press Gem of a Collection

35 [Whittington Press] Randle, John and Patrick, Compilers. POSTERS FROM WHITTINGTON 1996 - 2013 With an Introduction by John and Patrick Randle (Risbury, Herefordshire: Whittington Press, 2013) First Edition, ONE OF ONLY 60 COPIES WITH 30 POSTERS INCLUDED. Including the normal copies, only 140 HAND-

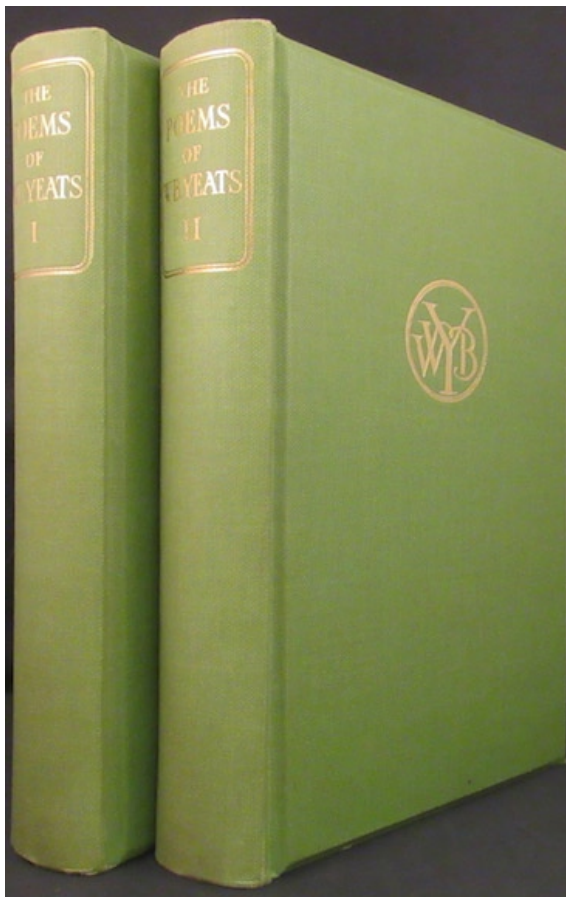
NUMBERED COPIES were issued. Included with this copy is also the publisher's large illustrated prospectus with tipped-in specimen sheet. With wood engravings on the half-title and colophon by Hellmuth Weissenborn along with the 30 tipped-in posters on various papers, many of which printed in colours, many are large and fold out. Super folio, in the original binding by the Fine Book Bindery of half buckram over paper boards with woodblock on upper cover, coloured endpapers, the book is contained in a folding chemise-style case with silk ties. 2 + posters preceded by captioned leaves pp. A very fine copy, pristine and as from the press.

A BEAUTIFUL PRODUCTION AND VERY SCARCE DUE TO THE VERY LIMITED NUMBER PRODUCED. The Whittington Press produces posters mostly as a form of distraction from their more complex projects and typically in very small numbers. Over time these have become an important tool for spreading word of the Press' activities and goals. In the eighteen years of printing and design represented in this collection the Press produced approximately 150 posters, but selected the 30 with the greatest variety of typefaces and papers to be collected here.

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\$1150.

Signed by the Poet and Limited to 375 Numbered Copies The Definitive Edition of William Butler Yeats' Poems



35 Yeats, William Butler. THE POEMS OF W. B. YEATS (London: Macmillan and Co. LTD, 1949) 2 volumes. FIRST SIGNED LIMITED EDITION, one of only 375 numbered sets SIGNED by William Butler Yeats, and THE DEFINITIVE EDITION of Yeats' collected poetic writings. Large paper 8vo, publisher's original polished green buckram, the upper covers with the WBY monogram in gilt, the spines gilt lettered, t.e.g., and in the original brown paper-covered stiff board slipcase. ix, 275; xii, 307 pp. A very fine set, the books are unopened and completely free of any evidence of use or handling, the cloth pristine but for the most minute mellowing of colour to the spines, essentially unnoticeable, a pristine set. The slipcase is strong and complete and shows a bit of wear to the paper primarily at the edges.

FIRST DEFINITIVE AND FIRST LIMITED EDITION SIGNED BY WILLIAM BUTLER YEATS, ONE OF ONLY 375 COPIES. The edition was actually finished in 1939 and the limitation leaves were all signed by the author just prior to his death. Because of the Second World War, publication of the books was delayed until 1949.

The two volumes are beautifully produced, printed on fine specially made Galstonbury Ivory Antique Laid paper. The text represents the definitive form of the poems. Volume I contains: The Wanderings of Oisín, Crossways, The Rose, The Wind Among the Reeds, The Old Age of Queen Maeve, Baile and Aillinn, In the Seven Woods, The Shadowy Waters, From 'The Green Helmet and Other Poems', and Responsibilities. In Volume II can be found: The Wild Swans at Coole, Michael Robartes and the Dancer, The Tower, The Winding Stair and Other Poems,

From 'A Full Moon in March, and Last Poems. Wade 209.

See this online at www.buddenbrooks.com/pages/books/30320

\$1150.

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