

**SOPHIE SCHNEIDEMAN  
RARE BOOKS**



**KENNETH AUCHINCLOSS  
COLLECTION**

**PART FOUR – K TO Z**



THE  
KENNETH AUCHINCLOSS  
COLLECTION OF  
FINE PRINTING &  
PRESS BOOKS

CATALOGUE FOUR: K-Z

*Including books from the*

KAT RAN · KELLY-WINTERTON · KLEUKENS · LIBANUS  
MASON HILL · MERRYMOUNT · NONESUCH · OFFICINA  
BODONI · OLD SCHOOL · OLD STILE · PENNYROYAL  
PENTAGRAM · PETRARCH · RAMPANT LIONS · TUSCANY  
ALLEY · APPLETREE ALLEY · RAVEN · SHAKESPEARE HEAD  
SPIRAL · STANBROOK ABBEY · TERN · WEATHER BIRD  
WOOLLY WHALE *and* WHITTINGTON PRESSES *as well as*  
*several works by* RUDOLF KOCH & BRUCE ROGERS  
*amongst others*

SOPHIE SCHNEIDEMAN  
RARE BOOKS

LONDON

If you are interested in buying or selling rare books, need a valuation or just honest advice please contact me at:

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

Set in Palatino nova types. Printed in Great Britain.

Designed by Jerry Kelly.



# KENNETH AUCHINCLOSS

(1937–2003)

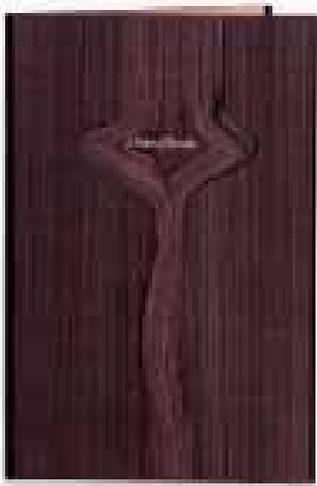
Ken Auchincloss came from a distinguished New York family. A distant uncle was Jackie Kennedy's stepfather, the writer Louis Auchincloss was a cousin. After graduating from Harvard and Balliol College, Oxford he worked for a while in the Kennedy administration, at Princeton and then started a glittering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

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

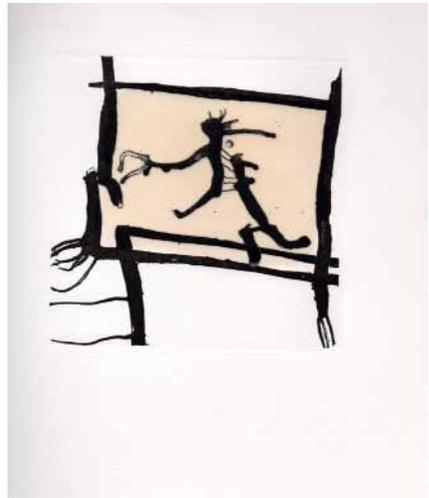
He was an energetic member of the Grolier Club and one of his final works was published under its imprint. Intended as a tribute to the city he was proud to call his home, Auchincloss wrote *New York Revisited* and exercised his natural editorial judgment when he chose the great wood engraver Gaylord Schanilec to illustrate and print the book. It was typical that he would have been one of the first to recognize a great talent and the book stands as a great testament to his impeccable taste, his love of fine press work and his ability as a writer.



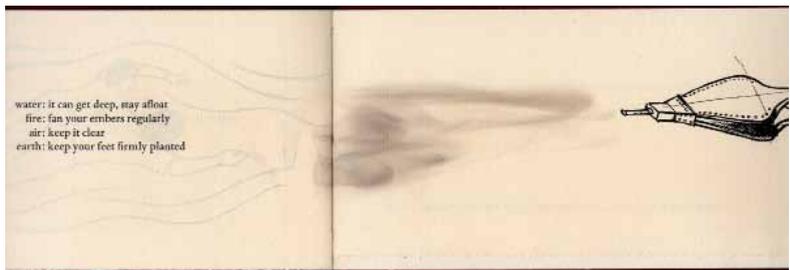
ITEM 1



ITEM 2



ITEM 4



ITEM 3

# KAT RAN PRESS

The Kat Ran Press was founded 1994 by Michael Russem in Syracuse, New York. The main focus was to combine classical typography and important contemporary art with the old ideals of fine printing.

‡ *A splendid book from the Kat Ran Press, delicately tracing the path of the poet's life through trees*

1. KAT RAN PRESS. EICHNER, Sara. ALVAREZ, Julia. *Seven Trees*. No. 4 of only 50 signed copies. 7 original lithographs by Sara Eichner printed on handmade Japanese paper, poems by Julia Alvarez. Printed on Velke Losiny paper, set in a Monotype cutting by the Bixlers of Eric Gill's Perpetua. Pp. [60]. Folio, bound at the Thistle Bindery in walnut brown handmade flax paper, gilt design on upper cover, housed in original green cloth clamshell box with flax paper spine label and inlaid board label on upper cover, both lettered in gilt. A fine copy, box faded at extremities. North Andover, Mass, 1998. £1200

The second publication by Kat Ran presents Julia Alvarez's seven autobiographical poems, in which trees, both literally and allegorically, represent different stages of life and development. Exquisite lithographs by Sara Eichner accompany every poem. Each one is meticulously drawn with tusche washes, capturing both the intimate structures and inner forms of trees.

Two copies of the prospectus laid in plus a t/s from Michael Russem to Auchincloss with two pieces of 'Seven Trees' ephemera in the original envelope.

‡ *One of only 35 copies with one of Gohde's carbon process 'smoke' drawings*

2. KAT RAN PRESS. GOHDE, Kurt. BARBER, Robin. *A Year of Smoke*. No 4 of only 35 signed copies. Original smoke drawing by Kurt Gohde. Printed from Dante types cast by the Bixlers. 8vo., bound by David Bourbeau with his gold thistle blocked on the colophon, in black morocco backed patterned paper covered fold-over boards, silver lettering on spine and upper cover, Gohde's drawing is on

the inner board. An exceptional copy in the original Khadi paper folded packaging. North Andover, Mass. 1999. £450

Robin Barber's remarkable prose poem examines her past and is evocatively illustrated with Gohde's carbon-process 'smoke drawing'. A superb book.

¶ *One of 75 copies, this with a group of Kat Ran Press ephemera*

3. KAT RAN PRESS. GOHDE, Kurt. SPRENGNETHER, Kate. BENLISA, Helen S. *Elements*. One of 75 signed copies. 4 drawings by Kate Sprengnether and Kurt Gohde. Text hand printed from Dante type. Pp. [16]. 20.5 x 10 cms. Crimson paper wrapper with title in gilt on upper cover. A fine copy. North Andover, Mass, Kat Ran Press. 1999. £140

Together with 4 pieces of Kat Ran Press ephemera:

1. 'A Specimen of Columna'. 2002. 4 pp, folded. 1 of 100 copies. Printed in red and black for the Veatches Art of the Book.
2. Prospectus for 'Overpass'. 4pp. folded with print by Jennifer Hill on upper cover. c.2001
3. An excerpt from Herman Melville's 'Tartarus of Maids' - keepsake for the Mortimer Rare Book Room, Smith College. 4pp. folded, printed in Baskerville type on pre-War handmade paper. 2001
4. 'Many Bottles of Champagne on the Floor'. 4pp. folded. New Year card consisting of original Kat Ran Champagne label - all that remained of the champagne they ordered from France as New Year gifts so the customer could "appreciate champagne... typographically"

¶ *One of only 30 copies, an excellent example of typographic design by Jocelyn Webb with calligraphy by Jerry Kelly*

4. KAT RAN PRESS. WEBB, Jocelyn Sarah. HAVIARAS, Stratis. *Duty Free Desiderata*. No. 29 of only 30 copies. 7 drawings printed from magnesium plates and coated with beeswax by Jocelyn Webb. Poems by Stratis Haviaras. Printed in Bembo types on Arches paper. Calligraphy to the title page and cover by Jerry Kelly. Pp. [60]. 4to., bound in vellum spine over cream paper boards. As new, unopened. Aurora, New York, Printed at the Kat Ran Press for Sierras Press. 2000. £750

The five prose poems in this volume first appeared in Haviaras's poetry collection, 'Millennial Afterlives' (Wells College, 2000) and were chosen for this edition by the artist, whose dramatic illustrations accompany each poem.

## KELLY-WINTERTON PRESS

Jerry Kelly and Stephen Winterton were college classmates who started a small press in 1977. After several years Winterton's career took him elsewhere, but Kelly has kept the press going, albeit the output has been small.

¶ *One of 99 copies, and a superb example of typography design and expert printing*

5. KELLY-WINTERTON PRESS. ZAPF, Hermann. *Poetry Through Typography*. One of only 99 copies, of which 60 copies were for sale. Introduction by Walter Schmiele and Hermann Zapf. Folding title page on exquisite 'alphabet' paper made by Jim Yarnell. 12 poems and the introduction each printed separately, accordion-fold. Housed in original grey cloth tray case, gilt lettering to spine, made by Willy Pingel. New York, 1993. £600

Designed by Hermann Zapf, but printed at 7 different presses across the world, the printers being: Martino Mardersteig, Jerry Kelly, Sebastian Carter, Klaus Hoffmann, Ludwig Oehms, Walter Hamady, Jim Yarnell.

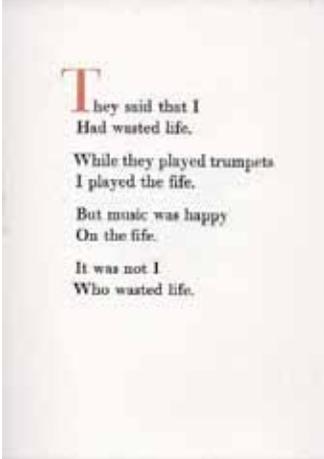
The broad selection of important poems are printed in a variety of typefaces including Dante Roman, Bembo Roman, Hunt Roman and Smaragd, Zapf Civilité, Schneidler Mediaeval, Poliphilus Roman, Optima and Walbaum, Renaissance Roman, Palatino and Bulmer Roman and Italic, Centaur Roman, Codex Roman and Michelangelo and Emerson Roman. As Zapf notes in his introduction, the selection of typefaces and typographic arrangements serve as a visual translation of each poet's intentions and a reflection of the ideas behind the poem.



ITEM 5

¶ *One of only 60 copies, together with 4 other  
Kelly-Winterton Press books*

6. KELLY-WINTERTON PRESS. STILLINGER, Jack. *Wordsworth's Shaggy Dog*. One of only 60 copies. Printed in Caslon type by Jerry Kelly. Pp. 10 [4]. 8vo., original brown paper boards, paper title label to spine, fore and lower edges uncut. A fine copy. New Rochelle, James L. Weil Publisher. 2001. £180



ITEM 6

Stillinger prepared this text for the occasion from his article 'Wordsworth, Coleridge and the Shaggy Dog: The Novelty of Lyrical Ballads (1798)'.

Together with 4 other publications from The Kelly-Winterton Press:

1. 'The Shepherd and the Sea', Jean de La Fontaine, 1988. 16mo., printed in Garamond and Zapf Civilité types on English handmade paper. 1/90 copies.
2. 'The Fife', William Bronk, 2002. 16mo., printed from Walbaum and Bodoni types to celebrate in memoriam the poet's 84th birthday. 1/50 copies.
3. 'The Odes to Nea', Thomas Moore, 1985. 12mo., printed from Garamond types on Fabriano Ingres. 1/108 copies.
4. 'Places', Kenneth A. Lohf, 1992. 8vo., printed in DeRoos type on English handmade paper. 1/100 copies.

## GERMAN PRINTING

KLEUKENS-PRESS · KLINGSPOR · RUDOLF KOCH  
FRITZ KREDEL · ERNST LUDWIG PRESSE  
RUDOLFINISCHE DRUCKE

## KLEUKENS-PRESSE & BINDERY

The Kleukens-Presse, and then the bindery under Ernst Rehbein, was founded in April 1919 by Christian Heinrich Kleukens and Rudolf Binding. Kleukens had learned his trade under his brother's guidance at the Ernst Ludwig Presse in Darmstadt. Later, in 1927, Kleukens took over as head of the Mainzer Presse cementing his place as the most productive printer of the inter-war book arts movement.

7. KLEUKENS-PRESSE. KLEUKENS, Christian H. THUCYDIDES. *Rede Des Perikles Für Die Gefallenen*. No. 26 of 225 copies on hand-made paper. Translated by Rudolf G. Binding. Pp. [22]. 4to., original cream paper covered boards, gilt lettering to spine, gilt colophon of Kleukens Presse to upper cover. Short tear to tail of spine, mild wear along rear joint, spine and edges a little darkened, otherwise good. Frankfurt am Main. 1920. £180



Pericles's Speech for the Fallen translated into German from the second book on the Peloponnesian war by Thucydides and a very good example of Kleukens's balanced typography. From the library of Rudolf Schwabe, with his bookplate. Rodenberg: Kleukens-Presse 5, p.104.

*g Bound by the Kleukens Bindery*

8. KLEUKENS-PRESSE. KLEUKENS, Christian H. PETRARCA, Francesco. *Sonetti. Seguiti Dalle Traduzioni Dei Poeti Romantici Tedeschi / Sonette. In Nachdichtungen Deutscher Romantiker*. No. 35 of 250 copies. Text in Italian and German. The German translations were collected by Karl Vietor. Printed in red and black. Pp. [84]. 4to., bound by the Kleukens-Binderei with their stamp on the lower turn-in, in original vellum covered boards with gilt borders, spine lettered and ruled in gilt, gilt inner dentelles and edges. Some soiling to binding with a small mark to top left hand corner of front cover, corners gently bumped, small stain on colophon but generally a good copy. Frankfurt am Main. 1923. £400



A beautifully produced and bound volume of Petrarch's sonnets, printed in both Italian and German. Rodenberg 104-105.

¶ Beautifully printed at the Kleukens-Press with dramatic woodcut title and initials, bound in Berlin

9. ERNST LUDWIG PRESSE. GOETHE, Johann Wolfgang von. *Faust. Eine Tragödie von Goethe*. Two volumes bound in one by Alfred Hüter of Berlin, with his binding label. Woodcut titles and initials. Printed in red and black in Kleukens-Antiqua type at the Kleukens Presse. Pp. 214, [3]; 328. 4to., full vellum binding over stiff boards with calligraphic title in black ink on spine. 4pp prospectus inserted loose. Slight wear to the lower sewn headband, first gathering a little shaken, few small marks to lower cover, but generally a very handsome volume. Darmstadt, Printed by the Kleukens-Press in Frankfurt am Main for the Ernst Ludwig Presse. 1922-3. £1250



ITEM 9

Two volumes of three, the last being published in 1924 being a small volume entitled 'Urfaust & Paralimpomena' The colophon declares that two Frankfurt men, Moritz Freiherr von Bethmann and Hans von Pasavant paid for the paper on the understanding that the Kleukens Presse would repay the same amount to the Goethe Museum in Frankfurt.

The dramatic full page opening initial I is reminiscent of the Doves Bible. Indeed, the great German book and type designer and printer Christian Kleukens was influenced by Cobden-Sanderson.

The Ernst Ludwig Presse was founded in 1907 as private printing company for the learned Grand Duke Ernst Ludwig von Hessen, with the great typographer and printer Friedrich Wilhelms Kleukens as its director. From the beginning it displayed the superb typefaces of Friedrich and his brother Christian who later joined the Press as compositor and pressman, taking over as director in 1914. In fact there were four types which were created by Friedrich Kleukens for the press, namely Kleukens-Antiqua, Kleukens-Fraktur, Ingeborg-Antiqua and Helga-Antiqua. As one of the first German private presses, the Ernst Ludwig press followed English examples of the Arts and Crafts movement, such as the KelmScott Press and the Doves Press. In 1919 Christian Kleukens with Rudolf G. Binding founded the Kleukens-Press in Frankfurt am Main which became affiliated with his Ernst Ludwig Presse, hence this 'joint' production. Kleukens also founded the Kleukens-Binderei in 1919 under Ernst Rehbein which moved to Frankfurt am Main from Leipzig three years later.

Rodenberg, Deutsche Pressen, 81

# RUDOLF KOCH, THE KLINGSPOR TYPE FOUNDRY & FRITZ KREDEL

Koch (1876-1934) was a remarkable and important German type designer, typographer and calligrapher, who produced typefaces for the Klingspor Type Foundry. Perhaps his most famous amongst his many typefaces are Koch-Antiqua, Neuland and Kabel.

Fritz Kredel (1900-1973) learned his trade as an assistant to Koch, in the Offenbach Klingspor Foundry during the 1920s. He was a prolific illustrator whose versatile works included drawings, water-colours, type design, book illustrations, maps, political cartoons, paper dolls and the presidential seal for John F. Kennedy's inauguration.

10. KLINGSPOR. *Klingspor-Kalender* für das Jahr 1920, 1922, 1925 through to 1941. 20 volumes in total. Various sizes from 12mo., to thin 8vo. Illustrated both in colour and black and white by



ITEM 10

mainly by Willi Harwerth but also by Fritz Kredel, Heinrich Holz Ernst Weiss, Printed in several types including types mainly by Rudolf Koch, with a few by Walter Tiemann, all on Zerkall paper. Mainly in the original decorated boards but 5 are in the original decorated wrappers.

On the whole the condition is remarkably good with some wear to a very few of the spines. Offenbach am Main, Gebr. Klingspor. 1920-1941. £1000

Most of the numbers are exquisite examples of delicate illustration and fine typography. A really charming set.

11. KOCH, Rudolf. *Die blaue Blume, eine Sage in Bildern von Rudolf*



Koch. 10 large prints by Koch all with his monogram in the print. Folio, loose as issued in the original colour printed wrappers by Koch. Slight creasing to edges and a tiny bit of wear to very top of the spine, otherwise extremely good. Berlin, Verlag von Fischer und Franke. [1902]. £350

A splendid set of prints telling the story of The Blue Flower, a romantic folk tale, which dates from the early part of Koch's career and includes his lettering as well as the images.

ITEM 11

¶ Koch's first typeface in a book designed and ornamented by him

12. KOCH, Rudolf. *Gudrun; ein deutsches Heldengedicht*. One of 200 copies. Ornaments by Rudolf Koch. Printed in black and red in Koch's Deutsche-Schrift typeface. Pp.253. 8vo., original printed paper covered boards with coloured patterned endpapers. A bit dusty with a little marking to spine, otherwise good. Berlin, Julius Bard. 1910. £180

Koch's first typeface which two publishers were keen to use and asked him to design books for them. This was one; the other was the Four Gospels issued by Diederichs (see below).



ITEM 12



ITEM 13

13. KOCH, Rudolf. *Die vier Evangelien Markus, Lukas, Matthaus und Johanne* in der Übersetzung von Martin Luther. One of 1000 copies on handmade paper. Printed in red and black in type by Rudolf Koch. 4to., original vellum covered wooden boards with designed blocked in gilt on upper cover and vellum and metal clasps, spine lettered in gilt, patterned endpapers. Upper hinge a little worn, ownership inscription on title worn away but generally a handsome copy. Jena, Eugen Diederichs. 1910. £220

g Koch's printing of the Four Gospels in a suitably grand binding.

14. KOCH, Rudolf. *Der Nieblunge Noth*. One of 200 copies. Ornaments and initials by Koch who designed the book. Printed in red and black in Koch's Deutsche-Schrift. Pp. 343. 8vo., original white buckram with designs by Koch on the spine and upper cover, edges blue, corners rounded. A very good copy. Berlin, Julius Bard. 1911. £200

This was a companion volume to Koch's edition of the Gudrunsliede which he designed and supervised.



15. KOCH, Rudolf. RUDOLFINISCHE DRUCKE. RÜCKERT, Friedrich. *Gerharnischte Sonette*. No. 113 of 300 copies. Printed in red, blue and black in Cicero half-bold and Old Stratford designed by Koch. The titles are from an Uncial type by Otto Hupp. Pp. [62]. 8vo., original full limp vellum with vellum strips through the covers and a design by Koch blocked in gold on the upper cover. Some inherent variations in tone and creasing to the slightly lower grade vellum used by the press but otherwise a very good copy. Offenbach am Main, Rudolfinische Drucke. 1913. £180



ITEM 13



Koch and Kredel. Book design by Rudolf Koch. Hand coloured woodcuts by Fritz Kredel. 8vo., original brown morocco with blind border and device in gilt on upper cover, spine lettered in gilt, in the original card slipcase with lettering on the spine. Slipcase rather worn, otherwise good. Offenbach Am Main, printed by Wilhelm Gerstung for The Limited Editions Club. 1931. £150

A really charming book typically well designed by Koch with Kredel's delightful hand-coloured woodcuts.



ITEM 18

19. KOCH, Rudolf. HAUPT, Georg. *Rudolf Koch der Schreiber*. First edition. 64 plates plus illustration in the text. Printed in Koch's Jessen Schrift by Poeschel & Trepte. 8vo., original blue morocco backed boards, spine lettered in gilt. Slight wear to foot of spine and very corners with mild fading to very top edge of upper board, otherwise a very good, attractive copy. Weimar, Gesellschaft der Bibliophilen. 1936. £150

A very well-printed survey of all aspects of Koch's work in calligraphy, type design, metal work, ecclesiastical art, book design &c. with very useful check-list bibliographies.



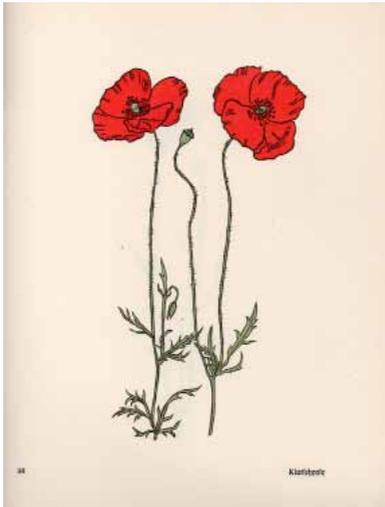
ITEM 19

*g Handcoloured woodcuts by Kredel after drawings by Koch*

20. KOCH, Rudolf. KREDEL, Fritz. *Das Blumenbuch*. 80 hand-coloured woodcuts of flowers after Koch by Fritz Kredel. Sm. folio, original vellum backed, silk covered boards, spine lettered in gilt, in the original card slipcase. Slipcase with some rubbing to extremities, otherwise extremely good. Leipzig, Insel-Verlag. 1942. £260

A selection of woodcuts from the great Koch-Kredel masterpiece published in 3 volumes 1929-1930, also by Insel-Verlag in Leipzig. The inspira-

tion for the Blumenbuch was a trip Koch took with his children to gather wildflowers. He drew them and then got his assistant Fritz Kredel to make woodcuts from the drawings. Here we have 80 of the original 250 images.



ITEM 20



ITEM 21

21. KREDEL, Fritz. HAMMER, Victor and Jacob. OWENS, Harry J. *Doctor Faust*. A Play – Based Upon Old German Puppet Versions. One of 350 copies. Woodcuts by Fritz Kredel. Printed in Koch's Jessen, with Civilité used on the title page, in red and black by Victor and Jacob Hammer. Pp. [72]. 8vo., bound by Elizabeth Kner in beige cloth over blue patterned paper boards, the devil's pitchfork printed in gilt to cover, gilt lettering to spine, t.e.g, others uncut. Slight darkening to spine, mild rubbing to boards. Chicago, The Hammer Press for the Caxton Club.1953. £120

The text is based on an old German puppet version of the Faust legend, this version drawn from one published in 1950 by the Bauerschen Giesserei in Frankfurt am Main.

An Introduction to Victor and Carolyn Hammer, p. 63.

§ 24 hand coloured botanical illustrations by Kredel

22. KREDEL, Fritz. SALTER, George. *Am Wegesrand* [At the Edge of the Road]. No. 61 of 150 copies, signed by the calligrapher and art-

ist. 24 hand coloured botanical plates by Kredel with calligraphic quotations by George Salter. 4to., original parchment backed green silk boards, spine lettered in gilt in the original card slipcase. Light fading to slipcase, otherwise a very bright, crisp copy. Frankfurt am Main, Der Goldene Brunnen. 1961. £1000

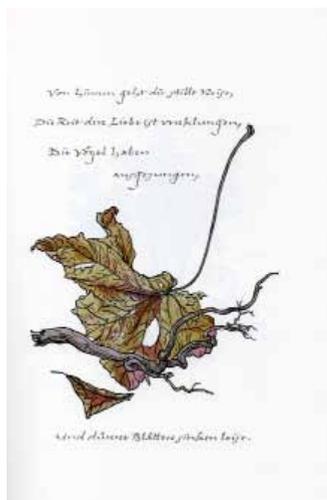
The images are immaculate and as vibrant as one might expect from Kredel. The accompanying texts are all by important German poets including Silesius, Goethe, von Eichendorf, Hölderlin, Heym etc.



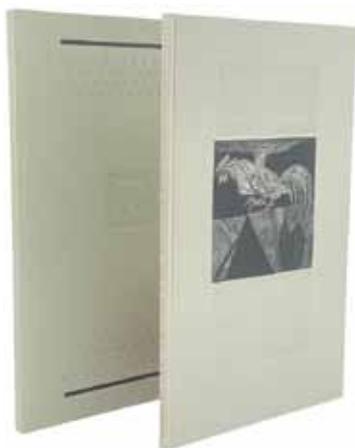
*g With Rohse's exceptional wood engravings and in an attractive binding using wood engraving and blind embossing*

23. ROHSE, Otto. MELVILLE, Herman. *Cock-a-doodle-doo! Or the Crowing of the Noble Cock Beneventano*. 12 wood engravings by Otto Rohse. One of 150 copies, this no. 106, signed by the artist. The 19th printing of the Otto Rohse Press. Handset in Lettergieterij Amsterdam Garamont. Pp. 42. 4to., bound by Christian Zwang in original beige paper covered boards, wood engraving and blind embossed lettering to covers, titles printed in orange to spine. Housed in the original decorated slipcase. A bright, fresh copy. Hamburg, Otto Rohse Press. 1986. £250

One of the best of German printers during the second half of the 20th century, Rohse illustrated his own remarkable fine press books with wood and copper engravings.



ITEM 22



ITEM 23

# LANSTON MONOTYPE CORPORATION

The British branch of the America Lanston Monotype Machine Company which was established in London in 1897 and which was known for its artistic quality and fine typefaces mainly owing to the work of Stanley Morison and Beatrice Warde

24. LANSTON MONOTYPE. MEYNELL, Gerard T. *Pages from Books*.



ITEM 24

Special edition on handmade paper and in a special binding. 92 illustrations of pages printed using 'Monotype'. Includes specimens of Baskerville, Bodoni, Fournier, Plantin and Poliphilus, among others, together with several decorative borders and ornaments. Printed at the Westminster Press. First edition. Pp. 94. 4to., original half vellum over blue buckram boards, decorative design and titles in gilt to upper cover and spine, t.e.g, in the original blue dust jacket. Housed in the original worn and darkened blue patterned slipcase. Jacket is faded and worn at spine, otherwise a very good copy. London, 1927. £120

On the dust jacket is the publisher's note: "The pages appearing in this volume have been chosen almost entirely by the publishers of the books themselves. All the leading publishers were asked to send what they considered the best produced books they had issued in recent years. A choice was then made, leaving out pages that were too similar for our purpose..."

*g With specimen pages and 19 samples of patterned papers using printers' ornaments*

25. LANSTON MONOTYPE. WARDE, Frederic. *Printers Ornaments Applied to the Composition of Decorative Borders, Panels and Patterns*. With 62 specimens of ornamental borders and panels plus 19 sheets of patterned printed from ornaments on various coloured

paper. Pp. [4] 67 [1]. 4to., original red cloth, gilt lettering and decoration to upper cover and spine. Some bumping to edges, head and tail of spine and corners, otherwise good and bright. London, 1928. £250

A lavish compendium showcasing specimens of Lanston printers' ornaments, decorations, panels and borders, produced using the Monotype machine.



ITEM 25

## LIBANUS PRESS

In 1975 Michael Mitchell, one of the leading typographers of his day, was offered an old Albion press and some type by Richard Shirley Smith, the painter and wood engraver. As a result he founded his Libanus Press in 1979. He gained a reputation as one of the best fine press printers in England.



ITEM 26

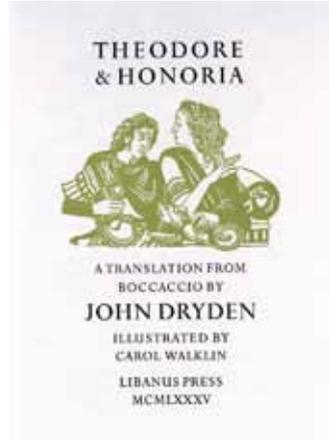
g "The prettiest love letters in the world"  
(Lord Byron)

26. LIBANUS PRESS. SMITH, Richard Shirley. *Messer Pietro Mio The Letters Between Lucrezia Borgia and Pietro Bembo 1503-1519*. No. 46 of 135 signed copies, there were also 15 special copies. 17 wood engravings by Richard Shirley Smith. Printed in Monotype Bembo on Barcham Green paper. Pp. [2] 46 [68]. 8vo., bound by Smith Settle in original quarter tan morocco, marbled paper boards, gilt design by the artist on upper cover, lettering in blind on spine, lower edge uncut, housed in original tan cloth slipcase. A very good copy. Marlborough, 1985. £220

Beautifully and delicately illustrated, this is the first English translation of the letters between Lucrezia Borgia and Cardinal Bembo, which record their brief and intense love affair, as well as their subsequent friendship.



ITEM 27



ITEM 28

¶ *One of only 75 copies*

27. LIBANUS PRESS. ELLIS, E.N. *An Alphabet*. No. 40 of 75 signed copies. 27 engravings by E.N. Ellis. Printed on Velin d'Arches paper and bound by Tessa Fantoni. Pp. [32]. 18mo., original ochre cloth spine over ochre patterned paper boards, printed spine label. Housed in original ochre card slipcase. A fine copy. Marlborough, 1985. £150

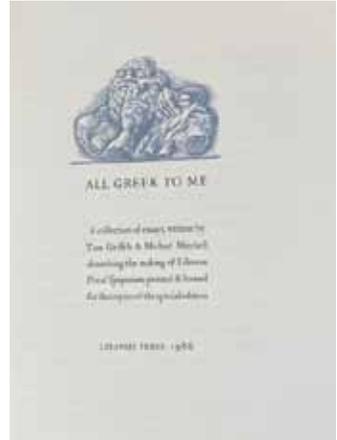
A charming series of engravings by E.N. Ellis depicting each letter of the alphabet accompanied by an animal, bird, fish or insect including a kangaroo, zebra and newt all perfectly entwined and moving around the letter.

¶ *One of 50 deluxe copies*

28. LIBANUS PRESS. WALKIN, Carol. DRYDEN, John. *Theodore and Honoria*. No. 35 of 50 deluxe copies. 6 wood engravings printed in black, green and red by Carol Walkin. Printed in Gill Perpetua type on Velin Arches rag paper. Pp. [24]. Tall 4to., original quarter green morocco, marbled paper boards, gilt border and lettering to spine, fore and lower edges uncut. Spine very slightly faded, otherwise a very good copy. Marlborough, 1985. £150

A free rendering into heroic verse by Dryden of the story found in Boccaccio's 'Decameron', which was first published in 1700 as a section from John Dryden's 'Fables Ancient and Modern'.

¶ *One of only 40 special copies, with an extra volume*



ITEM 29

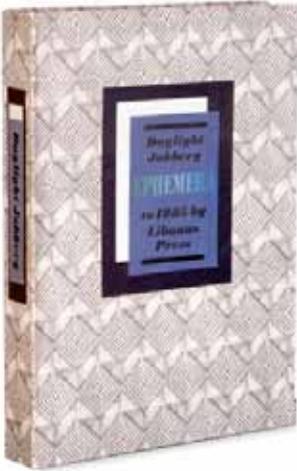
29. LIBANUS PRESS. FORSTER, Peter. VAN KRIMPEN, Jan. *Symposium of Plato*. No. V of XL special copies, of an edition of 355. Two volumes with *All Greek to Me*, printed and bound for the special edition. Wood engravings by Peter Forster, translated by Tom Griffith and signed by both on the colophon. Greek text set in Antigone, English in Monotype Lutetia, printed on Vélin d'Arches rag paper. Large 8vo., both volumes bound by Smith Settle: *Symposium* in full grey morocco, Greek titles blind-stamped to upper cover, gilt lettering to spine; *All Greek to Me* in quarter grey morocco, blue paper boards, titles in gilt to spines, top edges gilt and lower edges uncut, both housed in original grey card slipcase. Spines and edges of slipcase faded, otherwise a very good copy. Marlborough, 1986. £650

Very handsomely produced edition of Plato's *Symposium*, and a fine example of Jan Van Krimpen's typographic design. With Peter Forster's attractive Hellenic-style engravings in blue accompanying the text throughout.

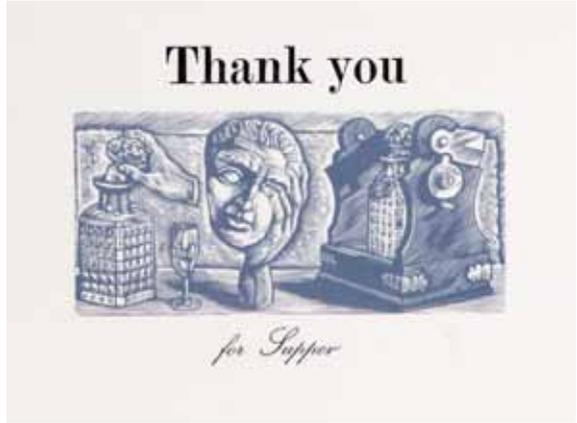
The separate volume, 'Greek to Me', is a collection of essays by Tom Griffith and Michael Mitchell (the printer), describing the production, together with a commentary on Greek typefaces and Van Krimpen's 'Antigone'.

¶ *A superb collection of typographic ephemera*

30. LIBANUS PRESS. *Daylight Jobbery – Ephemera to 1985*. One of 75 copies. 57 examples of ephemeral printing tipped onto 26 card sheets. With a single sheet limitation and index to ephemera, printed in Monotype Joanna. Erratum & Substitutions laid in. Housed in original patterned paper solander box made by Smith Settle, the box labels printed in Bodoni Ultra italic and Bodoni Condensed. Upper joint of box slightly bumped, otherwise fine. Marlborough, 1986. £220



ITEM 30



A wonderful collection of ephemeral printing, including invitations, broadsides, exhibition notices, type specimens, menus and letterheads by Libanus Press, with numerous examples of typefaces such as Bembo, Palatino, Gill, Poliphilus, Lutetia, Perpetua, Garamond and Bodoni among others on various papers. Many of the examples also feature wood engravings by Richard Shirley Smith, Peter Forster, Helen Knapp, E.N. Ellis and John Wijngaard.

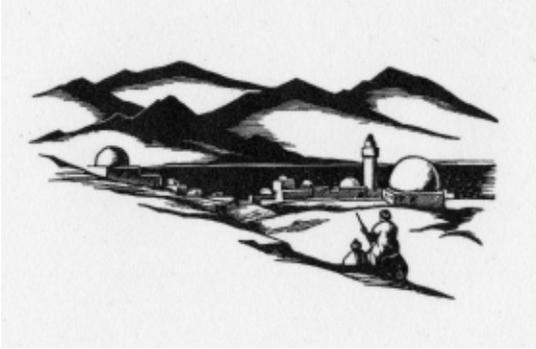
¶ *One of only 60 sets - the second collection of Libanus ephemera*

31. LIBANUS PRESS. *More Daylight Jobbery 1986-1990*. One of 60 copies. 75 examples of ephemeral printing tipped onto 28 card sheets. With the envelope, 'A Surprise Packet', enclosing a further 6 examples, either recently produced by the press or only available in fewer numbers than the sixty copies of this edition. Housed in the original green cloth and cream paper solander box, paper labels to upper cover and spine. Contents fine, spine label on box slightly toned, some occasional rubbing to cloth. Marlborough, 1990. £250

The second collection of ephemera from the commercial printings of Libanus Press, including prospectuses, business cards, invitations, broadsides, type specimens, menus and letterheads. Examples of typefaces include Garamond, Gill, Bell, Bodoni and Romulus on papers such as Conqueror, Zerkall and Vélin Arches. There are also engravings and border designs by Richard Shirley Smith, Peter Forster, Fiona MacVicar, John

Lawrence, Ian Beck, Llewellyn Thomas and M.C. Escher.  
Among the additional examples in the envelope 'A Surprise Packet' is a lovely 4 page booklet reprinting Francis Bacon's essay 'On Gardens'.

ITEM 32



¶ *One of 50 deluxe copies, with an extra suite of wood engravings by Gibbings*

32. LIBANUS PRESS. GIBBINGS, Robert. KINGLAKE, Alexander William. *A Portrait of Lady Hester*. No. 39 of 300 copies, this being one of 50 deluxe copies. 10 wood engravings with an extra loose suite of 8 of the wood engravings by Robert Gibbings printed on Japanese paper. Printed in Monotype Bodoni italic on BFK Rives rag paper. Pp. 31 [1]. Tall 8vo., bound by Smith Settle in quarter black morocco, patterned paper covered boards, silver lettering to spine, lower edge uncut, housed in the original black card slip-case with the prints in black paper chemise. Fine. Marlborough, 1987. £250

Alexander William Kinglake's portrait of Lady Hester Stanhope, originally published as a chapter in 'Eothen'. Lady Hester went to the Middle East in 1810, where she led an archaeological expedition to Ashkelon in 1815, the first modern excavation in the history of Holy Land archaeology. She died a recluse, residing in a ruined monastery in Djoun, Lebanon.

With Gibbings superb wood engravings which were originally created for a Kynoch Press publication in the 1940s.

Kirkus, Robert Gibbings Bibliography, 19.



‡ 20 handcoloured illustrations by Ian Beck

33. LIBANUS PRESS. BECK, Ian. COATTS, Margot. *Edible Architecture*. No. X of 300 signed copies, this one in the quarter morocco rather than linen binding. 20 hand-coloured illustrations by Ian Beck. Printed in Monotype Bodoni on Vélin d'Arches rag paper. Pp. [2] 38 [4]. 8vo., quarter tan morocco binding over Ian Beck's patterned paper boards, lower edge uncut. Some fading to spine, otherwise a very good copy. Marlborough, 1987. £180

A delightful history of decorative jelly moulds, tracing their development from the 18th century through to the present. Coatts includes classic jelly recipes, alongside her own playful inventions, together with suggested accompaniments and helpful hints, each chapter delicately illustrated by Ian Beck with a selection of rather eccentric jelly moulds.

34. LIBANUS PRESS. SMITH, Richard Shirley. *The Testament of Charlotte B.* Edited and introduced by Marius Kociejowski. No. 69 of 220 copies. 7 illustrations and cover design by Richard Shirley Smith. Illustrated by Richard Shirley Smith. Printed in Monotype Garamond on thick handmade Amatruda paper. 8vo., bound by Smith Settle in original quarter grey cloth over illustrated paper boards, spine lettered in silver, lower edge uncut, in the original mauve thin card slipcase (slightly faded with tiny tear). Slight fading to spine, otherwise very good. Marlborough, 1988. £130
- The fascinating 18th century letters of Charlotte Biggs, in which she relates stories of love, intrigue, abduction and rape.

*g* A second collaboration between Ian Beck  
and Margot Coatts

35. LIBANUS PRESS. BECK, Ian. COATTS, Margot. *Portable Pleasures – Picnics for All Seasons*. No. 110 of 250 copies, this in the quarter morocco rather than the linen binding. 20 hand-coloured illustrations by Ian Beck. Printed in Fournier type on Vélin Arches rag paper. 8vo, bound by Smith Settle in quarter green morocco over Ian Beck's patterned paper boards, printed green paper label to cover, gilt lettering on spine, lower edge uncut. Some darkening to spine, otherwise fine. Marlborough, 1992. £120

A delicious guide to British picnicking throughout the year, with numerous recipes for salads, soups, sandwiches, breads, cakes, tarts, meat and fish dishes and drinks for each season, accompanied throughout by Ian Beck's charming illustrations. Coatts also writes about the history of the picnic, from its origins in France to its popularity during the Victorian and Edwardian eras through to the present day.

36. LIBANUS PRESS. BARRETT, Angela. VOLTAIRE. *Candide, or Optimism*. No. 52 of 125 copies. 14 full page illustrations, numerous decorative chapter headings and vignettes by Angela Barrett printed in black and cream. Text in French and English. Trans-



ITEM 35



ITEM 36

lated by Christopher Thacker. Printed in Fournier Monotype on Lana Royal paper. Sm. folio, bound in original vellum-backed spine over cream paper boards, title design in blue and brown to upper cover, gilt titles to spine, t.e.g. original brown paper and cloth slipcase. A fine copy. Marlborough, 1996. £250

A beautifully produced edition of Voltaire's magnum opus being satirical tales involving political, literary, religious and philosophical matters in 18th century Western Europe, 'an awesome summary of the multitudinous horrors Voltaire had experienced and learnt about in his lifetime' (from Christopher Thacker's introduction). With Angela Barrett's richly allusive and witty illustrations.

Translated and with a preface by Hugh Shankland. With the original prospectus inserted loose.

## MASON HILL PRESS

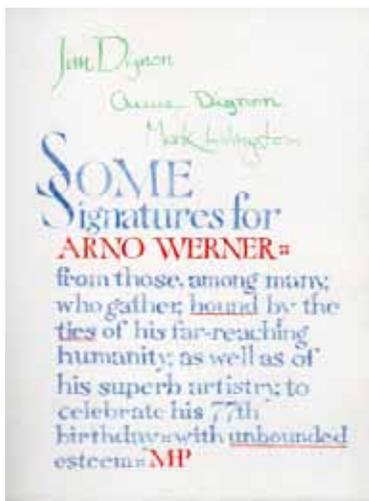
James Dignon's press which produced around 10 impressively designed and printed titles, mostly being selections from the Bible and embellished with calligraphic initials by Dignon and Mark Livingston.

*g With full-page signed calligraphic presentation to master bookbinder, Arno Werner, on his 77th birthday*

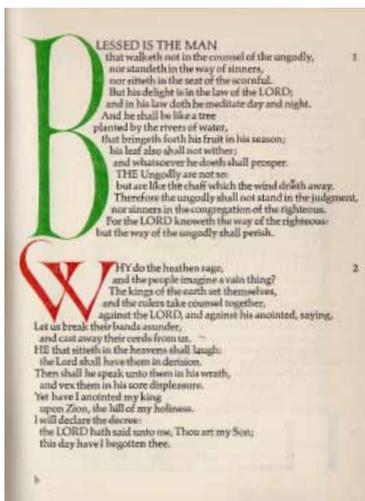
37. MASON HILL PRESS. ARNO WERNER, binder. *Joel*. One of only 75 copies. 3 large illuminated hand-coloured woodcut initials and 8 hand-coloured smaller initials by Mark Livingston. Printed by James M. Dignon Mark Livingston. Pp. [16]. 16mo., original cream paper wrappers, printed title label to cover, edges uncut. Sewn and in a portfolio and box by Arno Werner with his binder's ticket, grey and marbled paper portfolio with ties and in a pale green morocco and cream cloth clamshell box with title in gilt on spine. Slight fading to spine but generally a very good copy. [Pownal, Vermont], 1976. £350

The prophecy of Joel from the Old Testament in the King James version of the Bible of 1611.

From the library of German-born master bookbinder Arno Werner. Werner was the chief bookbinder of rare editions at the Harvard University's



ITEM 37



ITEM 38

Houghton Library. The final page has a calligraphic presentation to him on his 77th birthday in blue and red ink signed by Jim and Anne Dignon and Mark Livingston of the Mason Hill Press.

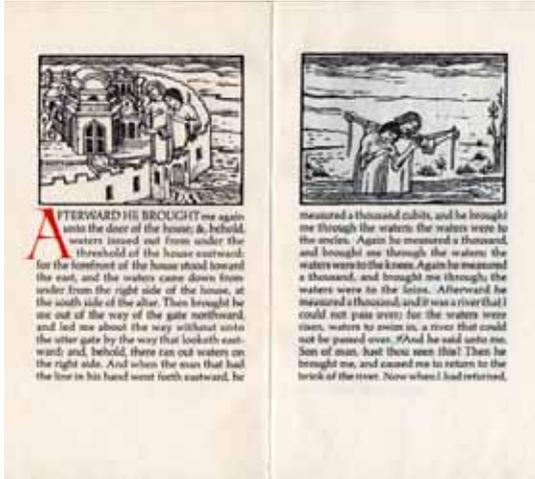
¶ *Large calligraphic initials in colours throughout*

38. MASON HILL PRESS. *The Psalms*. One of 175 copies. Dramatic calligraphic initials engraved in wood by Mark Livingston and printed in red, green, blue. Printed by James M. Dignon, Mark Livingston, Billy Hardison and Nelson E. Ogert. Pp. [178]. 4to., original quarter brown morocco over tan buckram, titles in blind to spine. Slight darkening to spine, otherwise a very good copy. Pownal, Vermont, 1978. £400

This text from the translation commanded by King James I, first printed in 1611, with the spelling modernised and the lines reformed into verse by reference to the Hebrew of R. Kittel's 'Biblia Hebraica', 1950.

¶ *One of only 35 privately printed copies*

39. MASON HILL PRESS. *Ezekiel 47:1-12*. 4 woodcuts by James M Dignon. Initial printed in red with one verse break in green ink. Pp. [14]. 135 x 215 mms. 8vo., original green paper boards, gilt lettering to cover and spine, fore and lower edges uncut. Fading



ITEM 39



ITEM 40

to spine and mildly along edges, otherwise very good. [Pownal, Vermont], 1979. £120

The first twelve verses of Ezekiel, chapter 47. An attractive, very well balanced and accomplished piece of printing.

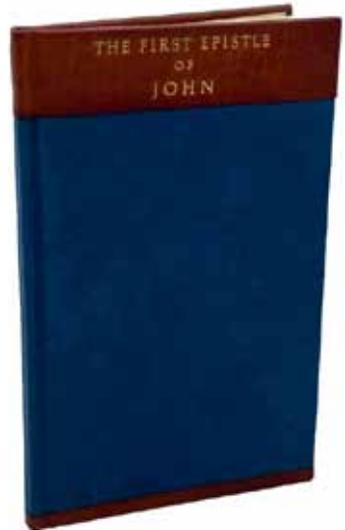
¶ *Many calligraphic initials in red, blue and green and 25 woodcuts*

40. MASON HILL PRESS. DIGNON, James. *The Revelation of John the Divine*. One of 135 copies. 25 woodcuts by James Dignon. Type set and printed by James Dignon and Nelson Ogert, calligraphic initials printed in red, blue and green, printed in red, black, green and blue throughout. Pp. [8] 62 [6]. 4to., bound by Tara Devereaux in original black cloth in bands at top and bottom with central red calf band lettered in gilt, fore and lower edges uncut. Mild fading to spine, occasional rubbing to covers, otherwise very good. Pownal, Vermont, 1983. £350

The Book of Revelation, as taken from the Geneva Bible edition of 1560, privately printed & bound at the Mason Hill Press & Bindery during the summer of 1983.

¶ *One of only 50 copies*

41. MASON HILL PRESS. DIGNON, James M. *The First Epistle of John*. One of only 50 copies. Colour frontispiece and initials cut on wood by James M. Dignon. Type set and printed by Nelson E. Ogert. Pp. [18]. Small 8vo., bound by Tara Devereaux in original quarter niger morocco in bands at top and bottom with blue paper covered central band. In later cream paper wrapper, handwritten titles to spine. [Pownal, Vermont], 1984. £300  
The first letter of John the Apostle privately printed by the Mason Hill Press shortly before Whitsuntide in 1984.  
This was the last publication of Dignon's press.



ITEM 41

## J.H. MASON

¶ *A fine example of private printing by J.H. Mason, illustrated with Vivien Gribble's distinctive woodcuts*

42. MASON, J.H. GRIBBLE, Vivien. APULEIUS. *Cupid and Psyche*. No. 57 of 130 copies. 12 woodcuts by Vivien Gribble. Printed by J.H. Mason and A.J. Cullen on a hand press. Pp. [12] 41 [7]. Large 8vo., bound in linson vellum, gilt decoration and lettering to upper cover and spine, fore and lower edges uncut. Mildly darkened along edges, otherwise a very good copy. London, Privately Printed by J.H. Mason. 1935. £380  
Soon after he began to work for the Doves Press, Mason conceived a desire to print a book of his own work. He undertook the Latin translation of *Cupid and Psyche*, which he completed in 1928, however he continued to make corrections and alterations up until the final printing in 1933. Even then, the book was withheld until the 1935 exhibition of the Arts and Crafts Exhibition Society, the title page accordingly bearing this latter date,

the lamp and grasped the knife firmly, and was as bold as a daring man. ¶ Then as the lamp illumined the secrets of her couch, she saw revealed the greatest secret treasure, the little lovely Love-god



lying there. The lamp's light danced to on his beauty, and the blade repeated its name only. Psyche, amazed, became faint and pale and sank down trembling, & tried to hide the weapon in her own breast.

ITEM 42

while a second title page bears the imprint: 'London: privately printed by J.H. Mason, 1928'. The colophon further details the delays Mason experienced, accounting for the book's somewhat erratic printing history – 'Work undertaken for Count Kessler at the Cranach Press occupied J.H. Mason for a considerable time and caused delay. Later he was further hindered by cataract in both eyes and loss of sight'.

Owens, J.H. Mason, p.153.

## MERRYMOUNT PRESS

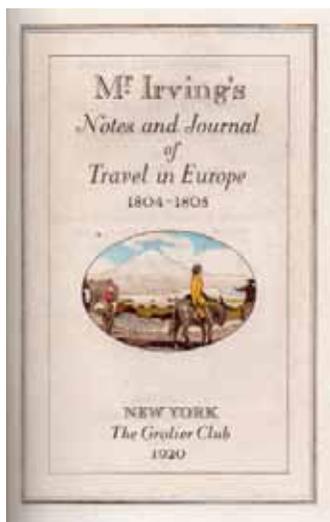
The Merrymount Press was founded by Daniel Berkeley Updike in Boston in 1893 and it came to represent the flowering of the Arts and Crafts movement in America. Beginning as a disciple of William Morris, Updike had a vision of the 'scholar-printer' and soon developed his own remarkable style which had an elegant readability and clarity of design based upon his use of a few carefully selected type faces and immaculate press work.

### ¶ *With aquatints by Ruzicka*

43. MERRYMOUNT PRESS. GROLIER CLUB. RUZICKA, Rudolph. IRVING, Washington. *Notes and Journal of Travel in Europe 1804-1805*. One of 257 sets. Title-page aquatint vignettes and 3 aquatint plates by Rudolph Ruzicka. Printed on rag paper by Updike at the Merrymount Press. Three volumes. 12mo., original blue cloth, decorative gilt borders to covers, gilt lettering and decoration to spines, t.e.g. Spines very slightly faded, occasional rubbing to extremities, otherwise a handsome set. New York, The Grolier Club. 1921. £200

With an introduction by William P. Trent, discussing the literary merits of the work. Irving's account of his earliest visit to Europe, with notes on Italy, France, Switzerland, Brussels, and the Netherlands.

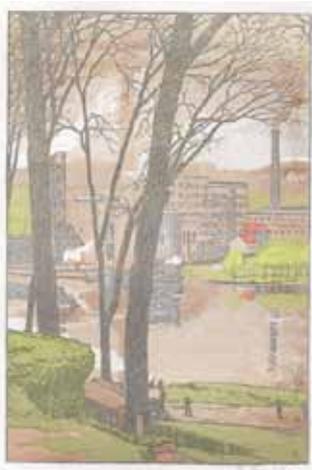
Smith 542.



ITEM 43

g *With 5 colour wood engravings, specially printed and signed by Ruzicka*

44. MERRYMOUNT PRESS. UPDIKE, Daniel Berkeley. RUZICKA, Rudolph. EATON, Walter Prichard. *Newark*. A Series of Engravings on Wood by Rudolph Ruzicka with an Appreciation of the Town. No. 110 of 200 copies. 5 full page colour wood engravings, each one signed by the artist in pencil, together with 17 wood cuts in the text by Rudolph Ruzicka. The 5 colour wood cuts were printed by Ruzicka in New York, the other illustrations and text printed by Updike at The Merrymount Press. Pp. xvi, 53 [1]. 4to., original yellow cloth backed marbled paper boards, gilt lettering to spine, fore and lower edges uncut, a largely unopened copy with remnants of original slipcase. Some minor rubbing to edges of boards, a few faint spots to spine and top edge, otherwise good. Newark, New Jersey, The Carteret Book Club. 1917. £700



ITEM 44

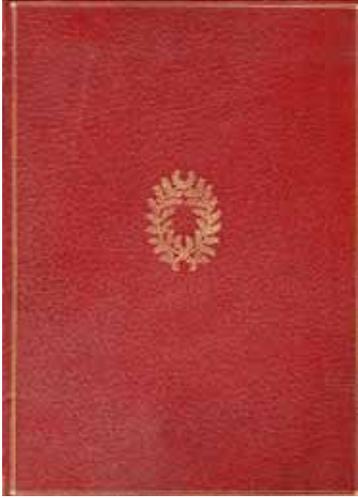
A beautiful production, considered one of the best of The Carteret Book Club commissions and perhaps Merrymount Press's finest volume from the second decade of the 20th century. Updike and Ruzicka were aesthetically well suited to one another and 'Newark' is a fine example of their collaboration. Ruzicka's muted colours and delicate lines in his splendid colour wood engravings also appeared in his earlier work for the Grolier Club 'New York' which inspired Auchincloss and Gaylord Schanilec's great collaboration of 2002 'New York Revisited'.

Smith 460.

g *Printer's copy, with The Merrymount Press booklabel and in a very handsome red morocco binding*

45. MERRYMOUNT PRESS. UPDIKE, D.B. *An Account of the Dedication of The West Window of St. John's Church, Beverly Farms, Whitsunday, May 31st 1925*. Printer's copy, with 'Printer's copy: Not in Edition' stamped on the colophon and booklabel of the Merrymount Press to front pastedown. 130 copies of this vol-

ITEM  
45



ume were privately printed by D.B. Updike. Pp. [10] 21 [5]. 4to., full red morocco, double gilt fillet borders to covers, gilt device to upper cover, spine titled in gilt, double gilt borders on turn-ins, top edge gilt, others uncut. Upper joint starting slightly at spine ends, mild wear to corners, slight offset from turn-ins, otherwise a good, handsome copy. Boston, The Merrymount Press. 1925. £180

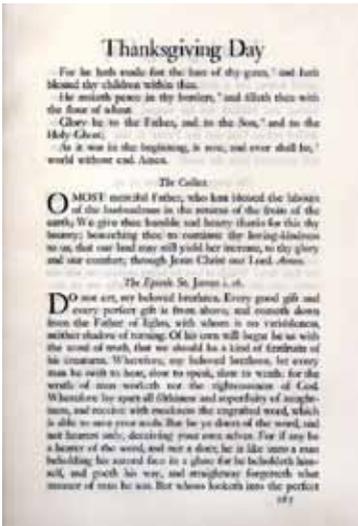
The dedication of the west window of St. John's Church, finely printed by Updike, and with a plate, diagram and explanation of the symbolism of the window.

With the booklabel of the Merrymount Press on the front pastedown Smith, 620.

*g* With an original leaf printed on vellum, inscribed by the author to Kenneth Auchincloss

46. MERRYMOUNT PRESS. HUTNER, Martin. *The Making of The Book of Common Prayer of 1928.*

ITEM  
46



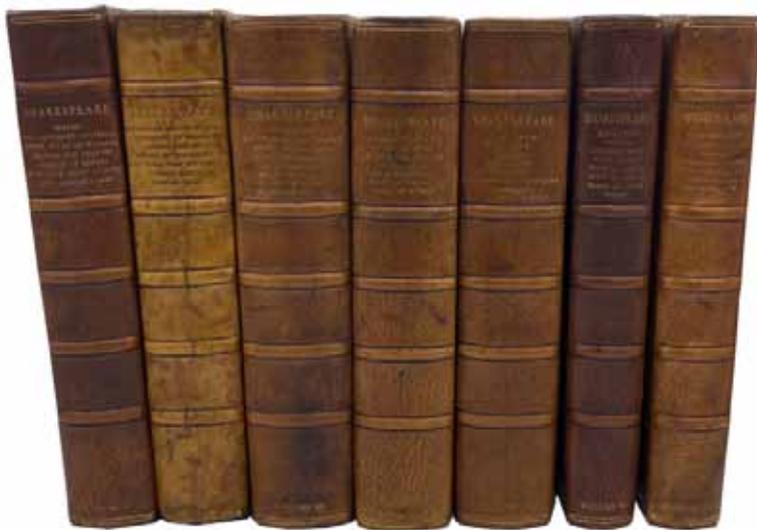
One of 285 copies. With an original leaf printed on vellum and 24 facsimile illustrations printed in red and black. Typography by Jerry Kelly. Pp. xvi, 75 [1]. Folio, original beige linen cloth, red morocco spine label lettered in gilt, fore-edge uncut. Original beige cloth and card slipcase. A fine copy. Southbury, Connecticut, Chiswick Book Shop. 1990. £400

With the original prospectus loosely inserted. Warmly inscribed by Martin Hutner to "my fellow Grolierite" Ken Auchincloss on the first blank.

A chronicle of the production of the famous 1928 Book of Common Prayer designed and printed by Updike as a commission for J.P. Morgan; the book would become Updike's magnum opus. The vellum leaf is the text for 'Thanksgiving Day', with The Epistle of St. James i. 16 and The Gospel of St. Matthew vi. 25.

## NONESUCH PRESS

The Nonesuch Press was founded in 1922 by Francis Meynell, his wife Vera and their friend the bookseller David Garnett, beginning in the basement of Garnett's Soho bookshop. Over the years it produced more than 140 books all of which were designed on a small hand press and then handed over to commercial printers such as the Kynoch Press for the actual printing. The idea was to produce fine press quality books at prices the reading public could afford. In his 1983 article in the Princeton Journal Ashley Montagu describes this perfectly: "in the design of books Meynell set out to make the machine the ally of art".



ITEM 47

47. NONESUCH PRESS. SHAKESPEARE, William. FARJEON, Herbert, [editor]. *The Works of William Shakespeare*. The text of the First Folio with Quarto variants and a selection of modern readings. Seven volumes. No. 587 of 1600 sets. Printed by Cambridge

University Press in Monotype Fournier type with specially shortened capitals on Pannekoek mould-made paper. 8vo., handsomely bound in original full niger morocco with some slight natural colour variations, gilt borders and titles to covers and spine, t.e.g, others uncut. Some marking and rubbing to covers, irregular darkening to spines of volumes I and VI and lightening of II, otherwise a good set. London & New York, The Nonesuch Press & Random House. 1929-1933. £1000

A very handsome edition being designed by Francis Meynell, printed by Walter Lewis, printer to the Cambridge University Press, and bound by A.W. Bain. Probably the finest 20th century edition of Shakespeare both in terms of text and quality of production.

Nonesuch, 58.

48. NONESUCH PRESS. PLUTARCH. NORTH, Thomas. *The Lives of the Noble Grecians and Romanes* compared together by that

grave learned philosopher and historiographer Plutarke of Chaeronea. Five volumes. No. 293 of 1550 copies. Decorative portrait illustration for each life by T.L.Poulton printed by the Curwen Press. Printed in Monotype Fournier on Arches paper. 4to., original brown buckram over bevelled boards, printed paper spine labels with spares on lower pastedowns, top edges gilt, others uncut. Darkening to endpapers, mild spotting to



ITEM 48

edges, some occasional rubbing to boards and spine labels, label on vol I rather chipped, upper cover of vol II slightly bubbled, but still a handsome set. London, 1929. £350

Thomas North's translation of Amyot's French version of Plutarch's *Lives* printed from the first edition of 1579 with the addition of 15 lives from the 3rd edition of 1603.

A serious and elegant printing of a great and readable work.

Nonesuch, 63.

¶ *With ownership inscription of Alfonso Ossorio*

49. NONESUCH PRESS. HOMER. POPE, Alexander. KOCH, Rudolf. *The Iliad and The Odyssey*. No. 342 of 1450 copies and 365 of 1300 copies. Ornaments designed, engraved and composed by and under supervision of Rudolf Koch, assisted by Fritz Kredel. Greek and English text printed by Johannes Enschedé en Zonen in the Greek type of J. van Krimpen and Monotype Cochin. Pp. 929; 761. 8vo.,



ITEM 49

original full niger morocco with gilt borders to covers and gilt lettering on the spine, t.e.g, others uncut. *Odyssey* housed in slightly rubbed original marbled paper covered slipcase, *Iliad* lacking slipcase. Some marks and rubbing to covers, the *Iliad* being strongly marked, otherwise good copies. London, 1931. £1000

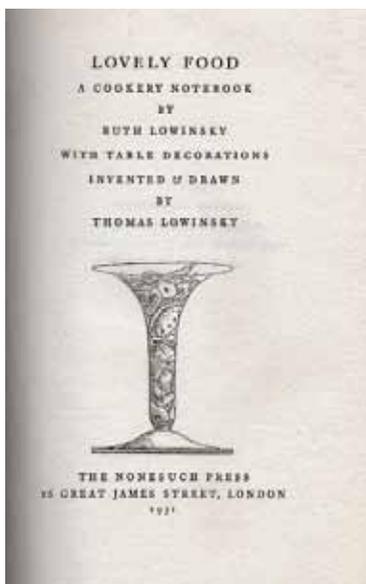
The Greek text is from the Oxford Classical Texts by Oxford University Press and the English is printed from the first 1715 edition of Pope's Homer. Pope's translations of Homer have been described as a 'great example of the energy and resource of the English language'.

*Odyssey* with the book label of William and Margaret Mears and with the interesting ownership inscription of Alfonso Ossorio, Cambridge Mass, 1936. Ossorio was an American abstract expressionist artist originally from the Philippines and educated for a time in the UK and who spent time studying with Eric Gill in Ditchling.

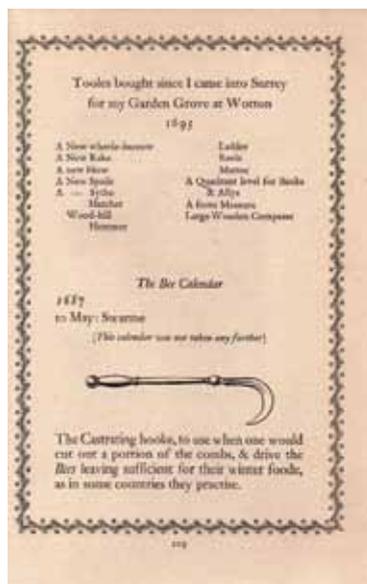
Nonesuch, 72 and 78.

¶ *One of 500 special copies*

50. NONESUCH PRESS. LOWINSKY, Ruth & Thomas. *Lovely Food. A Cookery Notebook* by Ruth Lowinsky with table decorations invented & drawn by Thomas Lowinsky. No. 142 of 500 special copies, there was also an unlimited edition on wove paper. 11 decorative drawings by Thomas Lowinsky. Set in Caslon type on Batchelor Kelmscott handmade paper and printed at the Fanfare Press. Pp. 128. 8vo., original quarter brown buckram over red cloth boards, gilt lettering and spotted decorative design to spine and covers, edges un-



ITEM 50



ITEM 51

cut, in original cream dust wrapper printed in brown. A handsome copy with just a few faint spots to edges, dust jacket with slight chipping to very edges. London, 1931. £250

A practical manual of delicious and unusual gastronomic delights, dedicated by the Lowinskys to “each other and our greedier friends”.

g “an epitome of Evelyn’s gardening knowledge”

51. NONESUCH PRESS. EVELYN, John. *Directions for the Gardiner at Says-Court But which may be of use for other gardens*. Edited by Geoffrey Keynes. No. 282 of 800 copies. Each page surrounded by specially cut Monotype flower borders. Evelyn’s representation of a ‘castrating hooke’ for bees redrawn and printed from a line block. Handset in Janson types and printed on grey Van Gelder paper at the Fanfare Press for the Nonesuch Press. Pp. 112. 8vo., original green marbled paper boards, green morocco label lettered in gilt to spine, t.e.g, others uncut, in original bright orange dust wrapper. A very handsome copy, a few tape repairs to jacket only noticeable from the rear plus some wear to the top joint. London, printed at The Fanfare Press. 1932. £120

Evelyn took possession of Says Court in 1653, and during the 17th century was considered the authority on gardening. Here he recommends what to grow each season and gives advice on how to best cultivate plants, trees, fruit and vegetables.

Booklabel of American typographer Lester Douglas.

Nonesuch, 82.

52. NONESUCH PRESS. HERODOTUS. LAWRENCE, A.W. *The History of Herodotus of Halicarnassus*. The translation of G. Rawlinson revised & annotated by A.W. Lawrence. 9 wood engravings by V. Le Campion and 9 tipped in maps by T. Poulton. No. 186 of 675 copies. Printed in Monotype Nonesuch Plantin, Perpetua and Felicity on wove paper. Pp. 778. Thick 4to., original blue quarter vellum decorated in gilt with wavy lines, spine lettered in gilt, blue-green cloth sides, t.e.g, others uncut. Spine faded, rubbing and scuffing to cloth and edges darkened. London, 1935. £750

The Nonesuch Press accorded Herodotus, 'the father of History', one of its most glorious productions. The dyed blue vellum binding is extremely handsome and the book's solid presence accentuates the weight of the words within.

A noted British classicist, A.W. Lawrence was the younger brother of T.E. Lawrence.

Nonesuch Bibliography, 102.



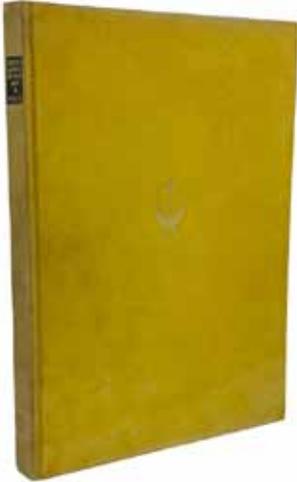
ITEM 52

## OFFICINA BODONI

Established in Montagnola, Switzerland by the then Hans Mardersteig in 1922. As Giovanni Mardersteig, the great typographer and printer moved his Officina Bodoni to Verona in 1927. One of the greatest printers of the twentieth century, Mardersteig became known for his immaculate typographical work, type design and for perfect fine printing on excellent paper. He printed around 200 books and pamphlets under his own Officina Bodoni imprint as well as for other publishers such as Duval and Hamilton and Faber & Faber. Mardersteig also set up a more commercial press called Stamperia Valdonega.

¶ *Michelangelo's poems taken from the original manuscripts*

53. OFFICINA BODONI. BUONARROTI, Michelagnolo. *Poesie*. One of 175 copies, there were also 5 special copies. Original Italian text in the form prepared for publication by Michelangelo. Pp. [8] 121 [11]. 4to., original yellow vellum, yapp edges, stamp of the Officina Bodoni bindery on the rear turn-in, black morocco title label printed in gilt to spine, all edges uncut. Spine faded spine, with the remnants of the worn original slipcase. Montagnola, 1923. £400



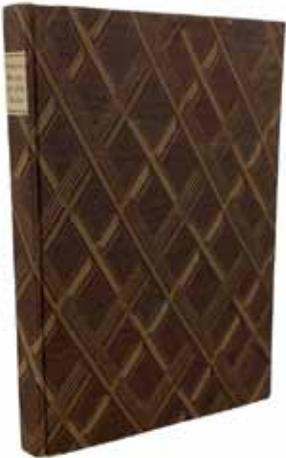
ITEM 53

Mardersteig's second publication at the Officina Bodoni. 100 poems made by Michelangelo during his lifetime and prepared for printing, but unpublished. Here the 21 sonnets, 3 epigrams and 76 madrigals are reassembled from the manuscripts and printed with his original spelling.

Mardersteig, *Officina Bodoni: An Account of the Work of a Hand Press* 2.

¶ *One of 250 copies*

54. OFFICINA BODONI. WALPOLE, Horace. *Hieroglyphic Tales*. One of 250 copies. Original English text of the six tales, with a preface and postscript by the author and his notes from the first edition of 1785. Printed in Cuneo type and hand-printed at the Officina Bodoni, Montagnola. Pp. [4] 85 [7]. 8vo., original brown trellis patterned paste paper boards, paper label to spine, fore and lower edges uncut, largely unopened. Slight offsetting to endpapers, occasional faint foxing, otherwise a handsome copy. London, printed for Elkin Matthews, 1926. £150



ITEM 54

After the first edition of only 6 copies which were printed at the author's house Strawberry Hill in 1785. Mardersteig, *Officina Bodoni: An Account of the Work of a Hand Press* 18.



g One of 200 copies

55. OFFICINA BODONI. NEW DIRECTIONS. GIDE, Andre. CAMPIGLI, Massimo. *Theseus*. 11 of 12 lithographs by Massimo Campigli, pulled from stone by Piero Fornasetti in Milan, (lacking the two-colour inserted lithograph signed by the artist). With a reproduction of a pen drawing by Campigli to the title page. No. 46 of 200 copies. Translated from the French by John Russell. Set in Garamond types and handprinted by Mardersteig on Magnani handmade paper at the Officina Bodoni. Pp. [4] 97 [11]. 4to., original cream cloth over patterned paper boards, printed title label to spine, housed in original grey slipcase, with printed title label to cover. Slight darkening to spine, otherwise a handsome copy in the remains of the slipcase. New York, New Directions, printed in Verona at the Officina Bodoni. 1949. £500

Gide's interpretation of the legend of Theseus, and his final work.

Mardersteig, *Officina Bodoni: An Account of the Work of a Hand Press* 89.

g One of 225 copies

56. OFFICINA BODONI. BOCCACCIO, Giovanni. DI GIOVANNI, Bartolommeo. KREDEL, Fritz. *The Nymphs of Fiesole*. 23 wood cuts by Bartolommeo di Giovanni reassembled and recut by Fritz Kredel. With a postscript containing a heliogravure facsimile of the title page of the original English edition. No. 78 of 225 copies. Printed in Griffo type on handmade Fabriano paper. Pp. 130. 8vo., original quarter vellum over attractive purple paste paper boards



ITEM 56

designed by Ugo Zovetti, t.e.g, others uncut. Housed in original card slipcase. Vellum spine very mildly darkened, a few spots to fore edge and endpapers, otherwise a handsome copy in a very slightly rubbed slipcase with a small split to top. Verona 1952. £900

English prose translation by John Goubourne, based on Antoine Guerin's French version of 1556. Edited by R.H. Boothroyd from the only surviving copy of the edition of 1597, published in London. The woodcuts were originally created for a lost Quattrocento edition but were used to illustrate various later texts. It was the great Bernard Berenson who attributed the woodcuts to Bartolomeo di Giovanni.

Mardersteig, *Officina Bodoni: An Account of the Work of a Hand Press* 102

g "Of bodies chang'd to various forms, I sing." With the Limited Editions Club monthly newsletter for August 1958 and original prospectus inserted loose.

57. OFFICINA BODONI. OVID. ERNI, Hans. *Metamorphoses*. 15

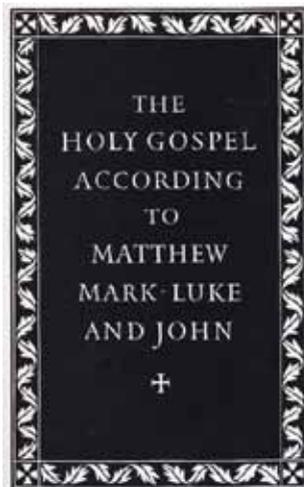


ITEM 57

etchings by Hans Erni. No. 792 of 1500 copies, signed by the artist and the printer. Set in Centaur and Arrighi types and printed by Giovanni Mardersteig at the Officina Bodoni for members of the Limited Editions Club. The text is the 'Garth' translation: a collection of translations by Dryden, Pope, Congreve, Addison, Garth and others. Collated and edited by Sir Samuel Garth in 1717. Pp. [2] lvi [2] 519 [7]. 8vo., original cream linen spine over green patterned paper boards, green title label lettered in gilt to spine, fore and lower edges uncut. Spine and edges of boards darkened, spine label a little frayed at edges, a few spots to the linen. Verona, for the Limited Editions Club. 1958. £120

¶ *With the original prospectus inserted loose.*

58. OFFICINA BODONI. STONE, Reynolds. *The Holy Gospel According to Matthew, Mark, Luke & John*. No. 4 of 320 copies. Title page wood engraving by Reynolds Stone, 114 woodcut illustrations recut by Bruno Bramanti after the original illustrations of 1495 'Epistle et Evangelii' by Bartolomeo di Giovanni. Hand-printed in Giovanni Mardersteig's Zeno type on Fratello Magnani paper. Folio, original deep red morocco with title in a decorative device blocked in gilt on the upper cover, spine lettered in gilt, top edge gilt, others uncut, in the original patterned paper covered slipcase. Spine and a couple of small areas on the covers a little darkened, in rubbed slipcase, but still a very handsome book. Verona, 1962. £1400



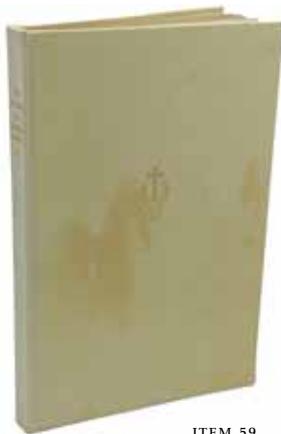
ITEM 58

This illustrated printing of the King James version of the New Testament is one of Mardersteig's greatest pieces of work.

Mardersteig, *Officina Bodoni: An Account of the Work of a Hand Press* 126.

¶ *One of 175 copies*

59. OFFICINA BODONI. CAVALCANTI, Guido. *Le Rime di Cavalcanti*. Edited with an essay by Gianfranco Contini. No. 14 of 175 copies (including 6 on vellum and 4 on japanese vellum). Text in Italian. Title and delicate initials printed in red, Cavalcanti arms on title-page in red, light and dark grey. Set in Arrighi-Vincentino and Centaur types and printed on Fabriano paper. Pp. 114. 8vo., original full vellum, Bodoni device and lettering in gilt to upper cover and spine, t.e.g, others uncut, red headbands. Housed in original grey paper slipcase. Covers slightly darkened in places, one or two spots to fore edge, otherwise a handsome copy in a very good slipcase. Verona, 1966. £900



ITEM 59

With the original prospectus, in Italian, inserted loose.

An exquisite and perfectly balanced printing of Cavalcanti's 13th century 'dolce stil novo' (sweet new style) of Tuscan poetry. He was a friend and mentor to Dante Alighieri and much light is thrown on their relationship in Gianfranco Contini's excellent essay at the end of this edition.

Mardersteig, *Officina Bodoni: An Account of the Work of a Hand Press* 142.

¶ *One of 190 copies, signed by Pound*

60. OFFICINA BODONI. NEW DIRECTIONS. POUND, Ezra. *Ezra Pound's Cavalcanti Poems*. No. 29 of 190 copies, signed by Pound on the limitation page. Printed by Giovanni Mardersteig on Magnani paper at the Officina Bodoni. Poems set in 14 point Dante italic with initials in 36 point, porse in 12 point Dante, roman and italic. Pp. 108. 4to., original quarter vellum over yellow Roma paper boards, Pound's monogram and titles in gilt to upper cover and spine, t.e.g, others uncut. Housed in original grey paper slipcase, printed title label to cover. An excellent copy in a very slightly edge toned slipcase. New York, Printed in Verona at the Officina Bodoni for 'New Directions'. 1966. £1600



ITEM 60

Ezra Pound's English translation of the sonnets and ballads of 13th century Italian poet, Guido Cavalcanti, together with the writer's notes, his introduction to his 1912 translation and two other essays. Cavalcanti was an 13th century Italian poet of the Tuscan poetic movement 'dolce stil novo' ('sweet new style') and a friend and mentor to Dante Alighieri.

Mardersteig, *Officina Bodoni: An Account of the Work of a Hand Press* 144.

¶ *Mardersteig's exceptional facsimile of Bodoni's rare 1788 type specimen*

61. OFFICINA BODONI. BODONI, Giambattista. *Manuale Tipografico 1788*. Facsimile of Bodoni's 'Manuale' of 1788 with an introduction by Giovanni Mardersteig and a frontispiece portrait in heliogravure; with a reprint of Bodoni's preface to his 'Saggio

tipografico' of 1771. No. 107 of 180 copies, with the English translation of the introduction (xx pages) in wrappers, loosely inserted at rear. Folio, original hand-stained orange/brown Linson boards, printed title label to spine, all edges uncut, hand-stitched head and tail pieces, in the buff dust jacket with printed title. Housed in original green cloth slipcase. A fine copy with the original prospectus inserted loose. Verona, 1968. £2000

Giambattista Bodoni began his 1788 *Manuale Tipografico* with the words: "This essay is the fruit of many years assiduous labour – a real labour of love – in the service of the art of printing." This is such a rare specimen that Updike wrote that he had never seen it and probably fewer than 50 quarto copies and 100 8vo copies were printed. It comprises 155 typefaces in roman and italic, together with a series of Greek alphabets and consists of a series of sentences about Italian towns, one for each size of type, in Italian for the roman and in French for the italic, ending with 'Saluces ma chere patrie' for the largest, 'Papale', size.

Mardersteig printed these facsimile pages from line etchings on dampened paper and any small imperfections on the etchings were worked over with a graver. His impressive facsimile also includes an example of the 'Trieste' type, which had been omitted from the original for political reasons, which was printed from a surviving proof.

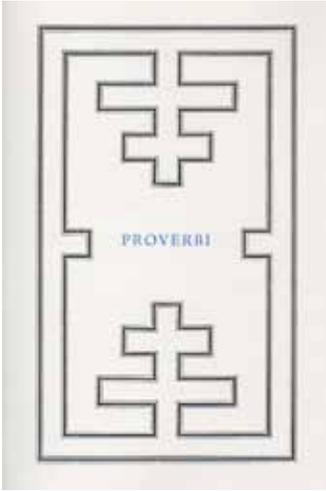
Mardersteig, *Officina Bodoni: An Account of the Work of a Hand Press* 156.



ITEM 61

¶ *The collected writings of Petrarch's great grandfather*

62. OFFICINA BODONI. RONZINI, Ada. *Le Rime di ser Garzo Dall'Incisa*. No. 125 of 150 copies. Poems in the original Italian, edited and with a postscript by Ada Ronzini. Variants of the ornamental title page border recur on the three part titles, which are printed in green, blue and red as are certain displayed letters, lines and musical staves. Set in Zeno and Dante types and printed on Magnani mould-made paper. Pp. [4] 126 [6]. 8vo., original tan buffalo leather over brown paper patterned boards with gilt borders, red morocco title label lettered in gilt to spine, t.e.g. others uncut.



ITEM 62

Mardersteig, *Officina Bodoni: An Account of the Work of a Hand Press* 179

Housed in the original tan cloth slipcase. Slight fading to the spine and rubbing to the slipcase, otherwise a handsome copy with the original prospectus inserted loose. Verona, 1972. £650

The Italian poet Ser Garzo dall'Incisa, is a mystery. Opinion is divided as to his actual identity, though one fairly plausible explanation is that he was the great-grandfather of Petrarch. This edition brings together his collected writings for the first time: the 'Proverbs', the 'Leggenda di Santa Caterina' and the 'Laude'. The 'Laude' were often sung in church and their melodies have been preserved in several manuscripts. In recognition of this, the first two verses of the hymn 'Altissima luce' have been printed in red and black with a melody taken from the Codez Cortonese.

*g With splendid Delphic inscriptions by Mardersteig*

63. OFFICINA BODONI. MARDERSTEIG, Giovanni. *The Sayings of the Seven Sages of Greece*. No. 5 of 160 copies. With a heliogravure reproduction of a marble inscription and other illustrations. 7 Delphic inscriptions drawn by Mardersteig after Greek lettering on an inscription of 408-407 BC and printed in black on terracotta ground within meander borders. With the original Greek text based on those cut in 1494 by Griffio, edited with a translation into English by Betty Radice from the version of Joannes Stobaeus, and with a note on the history of the text and early Greek letter forms by Mardersteig. Printed on Magnani mould-made paper. Pp. [4] 87 [5].



ITEM 63

8vo., original quarter vellum over grey Ingres paper boards with terracotta geometric pattern, gilt lettering to spine, t.e.g, others uncut. Housed in the original grey cloth slipcase. A very good copy with the original prospectus inserted loose. Verona, 1976. £700

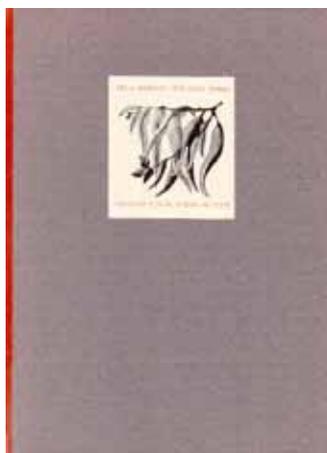
The sayings of Cleobulus, Solon, Chilon, Pittacus, Thales, Bias and Perian-der – who lived between the 7th and 6th centuries – belong to the begin-nings of pre-Socratic philosophy. According to tradition, they once met at Delphi and each dedicated one of their maxims to Apollo, carving it on his temple. Although many of their sayings are well known and oft-quoted, there appears to be no earlier collected edition published in English.

Mardersteig, *Officina Bodoni: An Account of the Work of a Hand Press* 196.

## OFFICINA BRINDABELLA

Alec Bolton was a creative force in Australian publishing for almost half a century. He founded the small but renowned literary press, *Officina Brindabella* (later *Brindabella Press*), in 1972.

64. OFFICINA BRINDABELLA. MURRAY, Les A. ATKINS, Rosalind. *The Idyll Wheel. Cycle of a Year at Bunyah, New South Wales, April 1986 – April 1987*. No. 274 of 290 copies, signed by the poet and the printer on the colophon. 7 wood engravings by Rosalind Atkins. Designed and printed by A.T. Bolton at the Officina Brindabella in Mono-type Perpetua. Pp. [36]. Large 8vo., bound by Robin Tait in original quarter rust morocco over grey paper boards, printed paper label to upper cover printed in red and black, the endpapers made of grass fibre by Katharine Nix. A fine copy. Canberra, 1989. £400



ITEM 64

A lovely example of Australian Alec Bolton's fine printing combined with the natural wood engravings of the Australian artist Rosalind Atkins.

## OLD SCHOOL PRESS

One of Britain's most important scholar-fine printers, Martyn Ould produces beautifully wrought books on various subjects including Italy, printing history, colour and some poetry.



Wakelin. Set in Bulmer types on hand-made paper by Frances McDowall. Pp. 57 [3]. Folio, bound by The Fine Bindery in original cream paper boards, black lettering to spine, edges uncut. Housed in original russet folding slipcase. A fine copy in a very slightly rubbed slipcase. Monmouthshire, 1998. £150



ITEM 66

First published in London in 1594, where it appeared anonymously when Barnfield was just twenty years of age. Overtly homoerotic dealing with the 'Complaint of Daphnis for the love of Ganymede – Barnfield later excuses this by declaring he was imitating Virgil. Hicks-Jenkins's extraordinary large-scale bold, yet intricate images were produced using a variant of the 19th century printmaking technique known as 'cliché-verre' using glass and a layer of pigment.

67. OLD STILE PRESS. BARNFIELD, Richard. HICKS-JENKINS, Clive. *Sonnets*. Illustrated with bold two-colour lithographs by Clive Hicks-Jenkins. No. 16 of 200 copies, signed by the artist. Set in Perpetua and printed on Somerset Printmaking. Oblong 4to., bound by The Fine Bindery in original illustrated blue paper boards, lettering in silver to spine, patterned endpapers, fore and lower edges uncut. Housed in original green cloth slipcase, lettered in black and with a cut-out revealing the cover illustration. A fine copy. Monmouthshire, 2001. £170



ITEM 67

These sonnets by Richard Barnfield (1574-1627) were first published in 1595 – one year after his 'The Affectionate Shepheard' – in a volume entitled 'Cynthia. With certaine Sonnets and Legend of Cassandra'.

¶ *One of only 150 copies*

68. OLD STILE PRESS. WORDSWORTH, William. McDOWALL, Nicolas. *Lines composed a few miles above Tintern Abbey, on revisiting the Banks of the Wye during a tour: July 13th, 1798*. No. 33 of 150



ITEM 68

copies, signed by Frances and Nicolas McDowall. Illustrated with images derived from photographs taken by the printer near his residence at Tintern. Set in Bulmer types and printed by Nicolas McDowall in two different colours of ink on Frances McDowall's handmade paper. Folio, bound by The Fine Bindery in original quarter blue morocco over illustrated paper board, silver lettering to spine, edges uncut. A fine copy with the original prospectus inserted loose. Tintern, 2002. £140

## PAPER

¶ *"This is a catalogue of the finest printing and art papers in the world" (introduction)*

69. STEVENS-NELSON PAPER CORPORATION. *Specimens*. A Stevens-Nelson Paper Catalogue. A superb catalogue illustrated with 106 fine paper specimens. Frontispiece of watermarked handmade paper, revealing an image of mother and child when held up to the light. Designed and printed by Rogers, Goudy, Rudge, Marchbanks, Uppdike and Dwiggin, among others. 4to., in an unusual binding of quarter tan morocco over paste paper patterned boards, gilt lettering to spine, housed in the original mildly worn black slipcase.



ITEM 69

Hinges starting but a strong copy with only slight fading to the spine, some slight fading to spine, book label of Tycho Weil. New York, The Stevens-Nelson Paper Corporation. [1953]. £200

A collaboration of more than 150 designers, paper makers and other participants, in ten countries. With contributions by numerous fine presses, including Thistle Press, Curwen Press, Fanfare Press, Anthoensen Press, Cambridge University Press, Lakeside Press, Spiral Press, Officina Bodoni, Stempel and Jon. Enschedé en Zonen, among many others. A remarkable production.

¶ *An invaluable reference work for the art of marbled paper*

70. MARBLED PAPER. WOLFE, Richard J. *Marbled Paper Its History, Techniques, and Patterns*. First Edition. 350 colour and 80 black and white illustrations including 192 colour images of different marbled papers. Pp. xvi 245 [1]. 4to., original dark blue cloth, gilt lettering to spine, in original dust jacket. A fine copy. Philadelphia, University of Pennsylvania Press. 1990. £180

Rare book librarian and practising marbler Richard Wolfe reconstructs the rise and fall of the craft, the result of 25 years of research and practical experience. With 350 colour and 80 black and white illustrations.



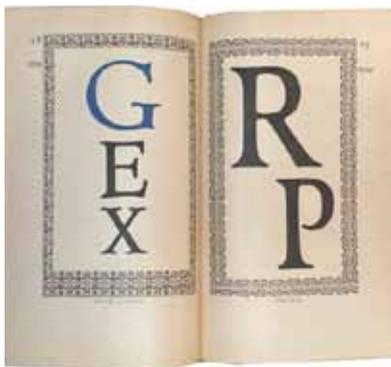
ITEM 70

## PELICAN PRESS

¶ *A pioneer specimen book from the Pelican Press*

71. PELICAN PRESS. MEYNELL, Francis. *Typography*. Compiled and written by Francis Meynell. Folding title page. Profusely illustrated with typographic specimens, borders and ornaments, with 2 folding pages of initial and imprint device examples. With a glossary of printer's terms. 8vo., original blue cloth, printed title label. Fading to spine, mild rubbing to cloth, slight toning to page edges. London, Pelican Press. 1923. £180

The book was for the most part written by Francis Meynell, the typographer of the Pelican Press, poet and printer/owner at The Nonesuch Press. Its aim was to increase the appreciation of good printing and to "give the non-printer a technical apparatus of criticism by which he may distinguish the good from the bad." With the book label of George R. Barnes.



ITEM 71

# PENNYROYAL PRESS & BARRY MOSER

In 1967 Barry Moser was introduced to the great Leonard Baskin. Walking into the pressroom of Baskin's Gehenna Press he said was "like walking into another age, to a former life". The effect was such that Moser convinced the administration at Williston where he was teaching that the school needed a printing press. They acquired a 12 x 18 Chandler Price clamshell press, that came with a run of Goudy Oldstyle. A corner room of the old Easthampton railroad station was given over to set up Williston's Castalia Press and there Moser printed his first letterpress, limited edition book, *The Red Rag* in 1969.

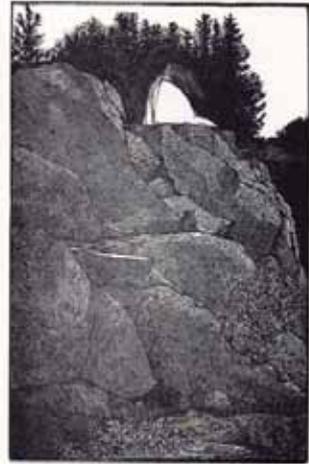
In the spring of 1969 Moser was commissioned to illustrate a trade book, *The Flowering Plants of Massachusetts* (Vernon Ahmadjian, University of Massachusetts Press, that was not published until 1979). He became fascinated with plants and plant lore and as a result named his press Pennyroyal (*Mentha pulegium*).

That same year Moser began graduate studies in printmaking at the University of Massachusetts at Amherst where he studied with Jack Coughlin and Fred Becker. On the verge of giving up his quest to master that famously difficult medium of wood engraving, Becker, a master wood engraver himself, encouraged Moser to persist. Under his tutelage Moser produced a group of engravings to accompany Greek epigrams from the Greek Anthology. It was called *Bacchanalia*, and was the first Pennyroyal book to use wood engravings as illustrations. Pennyroyal continued to produce a few small books over the next nine years.

In 1977 Moser met Andrew Hoyem, who asked Moser to illustrate his Arion Press's forthcoming *Moby-Dick*, which was eventually published to great fanfare. This had profound ramifications for Pennyroyal Press because, as Moser reasoned in retrospect, he could certainly design a book as well as Hoyem, and Harold McGrath, who was widely considered as the finest letterpress printer in America at the time, was certainly as good a pressman as any of Hoyem's. And so Moser, McGrath, and Jeff Dwyer, their

business manager and partner, determined to produce something that was much grander than any of the previous Pennyroyal books. Thus began the large-scale Pennyroyal books beginning with the fine 1982 edition of Lewis Carroll's *Alice's Adventures in Wonderland...*

72. PENNYROYAL PRESS. MOSER, Barry. *Wood Engraving. Notes on the Craft*. 11 wood engravings, including 3 full page plates by Barry Moser. No. 161 of 350 copies, signed by the engraver. Dedicated to the printer, Harold McGrath. Paragraph marks printed in black and red. Pp. 27 [13]. 8vo., original white card covers in blue printed dust jacket, darkened at spine and slightly faded along edges. Northampton, Massachusetts, Pennyroyal. 1979. £120

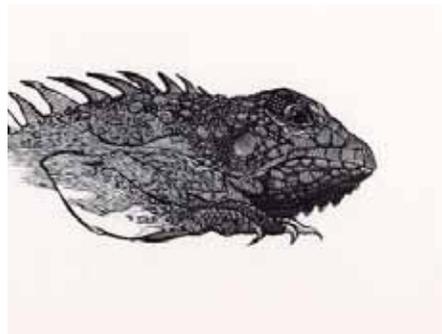


ITEM 72

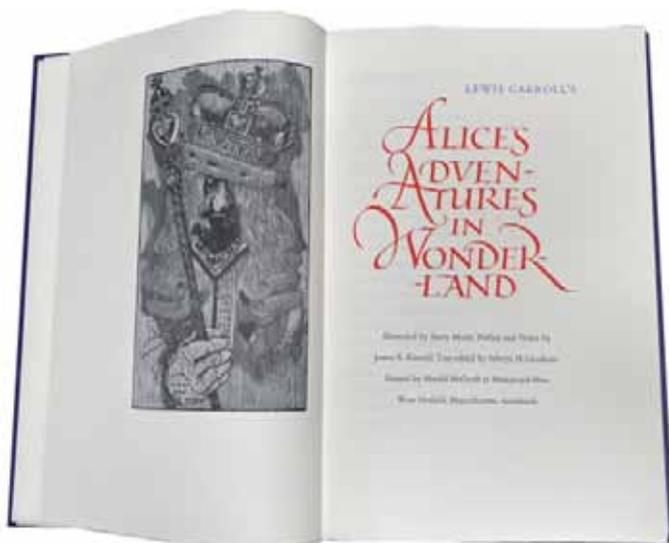
"Two graphic notions are important to me: tension and surface....It is with tension that an engraving begins - with the play back and forth between opposing extremes: the tensions between black and white, simple and complex, large and small, concave and convex, controlled and accidental, deliberate and spontaneous." An inspiring text.

*g With seven rich engravings by Barry Moser*

73. PENNYROYAL PRESS. MOSER, Barry. SMYTH, Paul. *The Cardinal Sins: A Bestiary*. 7 wood engravings by Barry Moser. No. 74 of 100 copies, signed by the author and illustrator. Set in George Trump's Medieval and John Peter's Castellar types and printed by Harold McGrath on Arches paper at Pennyroyal. Oblong 8vo. original red morocco backed marbled paper covered boards by Gray Parrot. Small tears to the paper covered boards, rubbed at extremities. Otherwise good. Northampton, Massachusetts, Pennyroyal. 1980. £120



ITEM 73



g With the extra suite of initialled engravings

74. PENNYROYAL PRESS. CARROLL, Lewis. MOSER, Barry. *Alice's Adventures in Wonderland*. 75 wood engravings by Barry Moser, with an extra suite of initialled prints, housed in a folding linen portfolio. No. 141 of 350 copies, signed by the artist. With a preface and notes by James R. Kincaid, the text edited by Selwyn H. Goodacre. Title page calligraphy and the versal 'A' of the first chapter opening by G.G. Laurens. Set in Bembo, Condensed and Castellar types cast by the Bixlers. Printed by Harold McGrath in 5 colours on Pulegium paper, specially produced for Pennyroyal by the Strathmore Paper Company. Folio, bound by Gray Parrot in original half imperial purple morocco over purple marbled boards, lettering in gilt to spine, illustrated endpapers. All housed together in the original quarter imperial purple morocco and linen clamshell case (spine slightly faded), otherwise an excellent copy. West Hatfield, Massachusetts, Pennyroyal Press. 1982. £4500

Pennyroyal's lavishly produced 'Sesquicentennial Edition' of 'Alice's Adventures in Wonderland', which one the National Book Award for best illustrated book in 1982. The text was based on Carroll's corrections to his text. It is a scarce book and one of Moser's most important works.



g *The superb companion edition to the press's 'Alice's Adventures in Wonderland'.*

75. PENNYROYAL PRESS. CARROLL, Lewis. MOSER, Barry. *Through the Looking-Glass and What Alice Found There*. 95 wood engravings by Barry Moser, with an extra suite of initialled prints, housed in a folding linen portfolio. No. 141 of 350 copies, signed by the artist. With a preface and notes by James R. Kincaid, the text edited by Selwyn H. Goodacre. Title page calligraphy by G.G. Laurens. Set in Bembo, Condensed and Castellar types set by the Bixlers. Printed in blue, red and black by Harold McGrath on Pulegium paper, specially produced for Pennyroyal by the Strathmore Paper Company. Folio, bound by Gray Parrot in original half burgundy morocco over grey and black patterned paper boards, decorative design and lettering in gilt to spine, grey endpapers. All housed together in the original quarter burgundy morocco and linen clamshell case. An excellent copy with the original prospectus inserted loose. West Hatfield, Massachusetts, Pennyroyal Press. 1982. £4500
- Pennyroyal's continuation of its 'Sesquicentennial' celebration of the birth of Lewis Carroll,

*g With an additional suite of initialled prints*

76. PENNYROYAL PRESS. MOSER, Barry. SHELLEY, Mary. *Frankenstein; or, the Modern Prometheus*. 52 wood engravings by Barry Moser, 5 printed from two or more blocks and one heightened by hand, with an extra suite of initialled prints, housed in a folding maroon linen portfolio. No. 141 of 350 copies, signed by the artist. Essays by Ruth Mortimer, Emily Sunstein, Joyce Carol Oates and William St. Clair. Calligraphy to spine by Yvette Rutledge. Set in Poliphilus, Blado and Wilhelm Klingsporschrift types cast by the Bixlers and printed on Pulegium paper, the first to bear the Pennyroyal watermark, by Harold McGrath. Folio, bound by Sam Ellenport at the Harcourt Bindery in original quarter tan morocco over maroon cloth boards, red morocco title label lettered in gilt



ITEM 76

to spine, black endpapers. Both the book and portfolio housed together in the original maroon linen slipcase. Slipcase very slightly rubbed, otherwise a handsome copy with the original prospectus inserted loose. West Hatfield, Massachusetts, 1983. £2800

A remarkable illustrated edition of *Frankenstein* with Barry Moser's haunting wood engravings.

The text for the Pennyroyal 'Frankenstein' was based on the copy of the 1818 edition, held in the Smith College Library. The text is accompanied by four critical essays comprising one on William Godwin, Mary Shelley's father, and his cultural and political milieu by William St Clair; Emily Sunstein, biographer of Mary Shelley's mother Mary Wollstonecraft, on the biographical aspect of the novel; Joyce Carol Oates, on the work from the perspective of contemporary literature; and the renowned book historian Ruth Mortimer on the history of the publication and illustration of *Frankenstein*.

*g With an additional suite of Moser's remarkable prints for this Centenary Edition*

77. PENNYROYAL PRESS. MOSER, Barry. TWAIN, Mark. *Adventures of Huckleberry Finn*. 49 wood engravings by Barry Moser, with an extra suite of prints housed in a folding linen portfolio. No. 157

of 350 copies, signed by the artist. Foreword by Henry Nash Smith. Calligraphy on the title page by Yvette Rutledge. Set in Centaur and Arrighi types cast by MacKenzie & Harris, San Francisco and printed by Harold McGrath. Folio, bound by Gray Parrot in full green morocco, gilt borders and lettering to covers and spine, orange patterned endpapers. Both the book and portfolio housed together in the original linen slipcase. Slight stain to lower edge of slipcase, otherwise an excellent copy. West Hatfield, Massachusetts, Pennyroyal Press. 1985. £2000

Published to mark the centenary of Twain's classic. Moser's prints are intensely dramatic and demonstrate his astonishing mastery of the wood engraving. The portraits of Twain and the characters of the novel are particularly arresting, looking squarely at the viewer, Moser's dark shadows and flowing lines giving a 3-dimensional quality to the faces he imagines for the characters.



ITEM 77

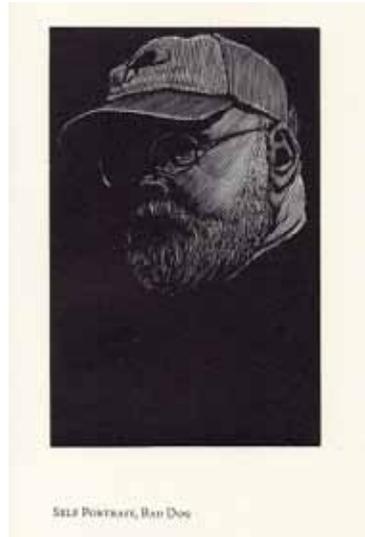
¶ *One of the greatest illustrated bibles with over 200 astonishing 'relief engravings' by Barry Moser*

78. PENNYROYAL CAXTON PRESS. MOSER, Barry. *The Holy Bible*. Containing all the books of the Old and New Testaments. Two Volumes. Illustrated with more than 200 'relief engravings' by Barry Moser, from the resin blocks cast by Richard Woodman. No. 28 of 400 copies. Typefaces used are Galliard, Mantinia and Mantinia Greek, designed by Matthew Carter and based on models by Robert Granjon and Andrea Mantegna. Carter also designed the Hebrew types. The hand lettering for the rubrics 'God', 'Christ' and 'Amen' created by John Benson. Printed on custom-made Zerkall paper by Bradley Hutchinson. Folio, bound by Claudia Cohen and Sarah Creighton in original full vellum, lettered in gilt to upper covers and spines. Both volumes housed in their original oatmeal cloth clamshell cases, printed title labels to spines. An excellent set with the original 16pp prospectus. North Hatfield, Massachusetts, Pennyroyal Caxton Press. 1999. £7800

Moser's superbly produced, dramatic and atmospheric illustrated interpretation of the King James Bible. He used a new technique called Resingrave - a cast, white polymer resin. Resingrave was invented by Richard Woodman in California in response to a worldwide shortage of high quality engraving blocks. Barry Moser enjoyed the new medium for its feel and its stamina on the press, preferring to call them 'relief engravings'. The text follows Frederick Scrivener's 1873 critical edition of the King James Bible and is the only 20th century Bible with illustrations for every book of both the Old and New Testaments.



ITEM 78



ITEM 79

79. [PENNYROYAL PRESS]. MOSER, Barry. *No Shortcuts*. *An Essay on Wood Engraving*. 16 full page black and white wood engravings and numerous red engraved ornaments in the text by Barry Moser. No. 67 of 320 copies, signed by the engraver. Set in Dante and Castellar types cast by the Bixlers and printed on Domestic Etch paper. Pp. [6] 33 [34]. Large 8vo., bound by Larry Yerkes in original crimson silk, printed title label to spine. A fine copy. Iowa City, University of Iowa Center for the Book. 2001. £150

Includes some of Moser's most noted works from *The Pennyroyal Alices* and the *Wizard of Oz* amongst others. With a very interesting and informative essay about his work and process.

## PENTAGRAM PRESS

ITEM 80



g *An excellent portfolio of typographic ephemera*

80. PENTAGRAM PRESS. TARACHOW, Michael. *The Glint Ornaments at Work and Play*. Portfolio of 17 colour printing specimens of poems, epigrams, quotations and typographic designs and ornaments on various paper textures. Without a limitation but one of a very small number. All loose as issued in original brown silk folder, black morocco title label lettered in gilt to upper cover, lined with black paper. A few very faint spots to one specimen sheet, otherwise an excellent collection. Rockport, Massachusetts, Pentagram Press. 2001. £200

## PETRARCH PRESS

The Petrarch Press was founded in Northern California by the self-taught printer Peter Bishop with the aim of producing important world literature in fine hand-printed editions, inspired by the work of Joseph Blumenthal and Mardersteig. The Press soon moved with its printer to New York and then returned to California in 1995.

g *One of 120 copies, the first major publication of the Petrarch Press*

81. PETRARCH PRESS. *The Gospel According to Saint Thomas*. One of 120 copies. Handset in Dante type and printed in black and red on Rives paper. Pp. [12] 19 [5]. 8vo., original Roma handmade

paper boards, printed title label to spine. A very good copy with the original prospectus inserted loose. [California], 1986. £150  
An extremely elegant printing.



ITEM 81



ITEM 82

¶ *Duino Elegies in German and English*

82. PETRARCH PRESS. RILKE, Rainer Maria. *The Duino Elegies*. One of 200 copies, there were also 60 special copies. Illustration of Duino Castle by Liza Casey. Text in German and English, the translation by Stephen Garmey and Jay Wilson. Designed by Joel Friedlander. Set in Van Dijk and Lutetia types and printed on Rives paper. Pp. xi [2] 74 [5]. 8vo., original beige cloth, lettering in gilt to upper cover and spine, fore edge uncut, original cream paper slipcase. An excellent copy with the original 4 pp folded prospectus inserted loose. New York, 1987. £650

Garmey also translated Rilke's letter to his Polish translator for this edition, in which the poet describes some of the perceptions that lie behind the creation of his 'Elegies'.

¶ *With a wood engraving by John DePol*

83. PETRARCH PRESS. DePOL, John. PETRARCH. *Ascent of Mount Ventoux*. Wood engraving by John DePol. No. 95 of 180 copies, signed by the artist. Translated from the Latin by James Harvey Robinson. Set in Centaur and Arrighi types and printed on all-

cotton Arches paper. Pp. [14] 11 [7]. 8vo., original blue cloth, printed paper title label to spine, fore edge uncut. Very slightly faded at spine, otherwise a handsome copy with the original 4 pp prospectus inserted loose. New York, Petrarch Press. 1989. £120

Petrarch's account of his ascent to the summit of Mount Ventoux, near his home in the South of France, written in the form of a letter and describing his experience of the climb and subsequent meditations.



ITEM 83

84. *g* A very handsome small edition of the *Enchiridion* PETRARCH PRESS. EPICETUS. *Enchiridion of Epictetus*. No. 160 of 160 copies, of which 100 copies were privately commissioned. Set in Dante type and printed on all-cotton Arches paper. Translated from the original Greek by Elizabeth Carter. Pp. [60]. 16mo., original full tan morocco, lettering in gilt to spine, marbled endpapers. A fine and handsome copy with the original prospectus. New York, 1989. £150



ITEM 84

Walt Whitman wrote "I have carried this Epictetus with me for many years...(It) is the foundation on which I build - it is the source of my great peace". This is the perfect edition to carry around.

85. *g* "Love is not love which alters when it alteration finds..." PETRARCH PRESS. SHAKESPEARE, William. *Sonnets*. No. 49 of 175 copies, there were also 14 special copies printed on sheepskin parchment. Set in Emerson, Forum and Goudy Oldstyle types and printed on all-cotton Lana Royal paper. Pp. [96]. 8vo., original Italian bright red linen, lettering in gilt to spine, housed in the original red cloth and grey card slip-case. A fine copy with the announcement sheet and prospectus, housed in an envelope, inserted loose. New York, 1990. £250

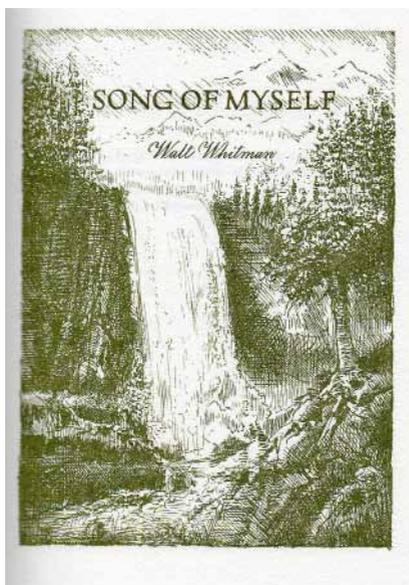


ITEM 85

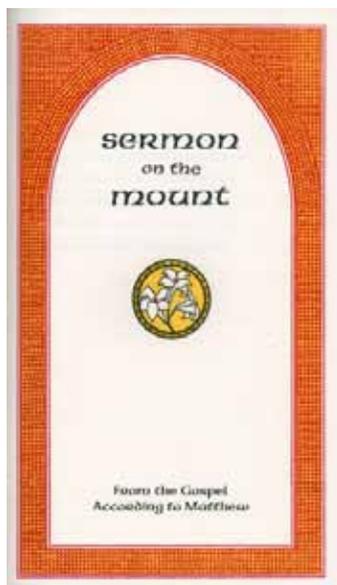
Printed by Peter Bishop and Peter Cohen at the Petrarch Press.

86. PETRARCH PRESS. WHITMAN, Walt. TINGAUD, Jean-Pierre. *Song of Myself*. Illustrations by Jean-Pierre Tingaud. No. 112 of 120 copies. Designed by Peter Cohen. Set in Bembo type and printed on Johannot paper. Pp. [94]. 8vo., original green cloth, lettered in gilt to spine, superb green and gilt leaf-patterned endpapers. A fine copy., Petrarch Press. 1992. £140  
The text is from Whitman's 1892 Deathbed Edition of Leaves of Grass.

- Printed to celebrate Petrarch Press's 10th year of publishing
87. PETRARCH PRESS. *Sermon on the Mount*. From the Gospel According to Matthew. No. 46 of 130 copies, there were also 20 special copies. Title page in orange, yellow and red, with red marginal decorations. Designed by Peter Cohen. Handset in American Uncial type and printed on all-cotton Magnani by Peter Bishop. Pp. [42]. Sm. 8vo., original blind stamped orange Japanese silk cloth, printed title label lettered in gilt to spine, patterned endpapers. With a matching paper patterned bookmark. A fine copy with the original folded 4 pp prospectus inserted loose. Oregon House, California, 1995. £175



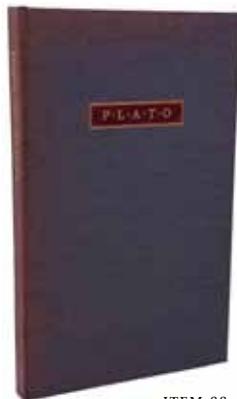
ITEM 86



ITEM 87

88. PETRARCH PRESS. PLATO. *Voyage of the Soul. Five Tales from Plato*. No. 98 of 125 copies, there were also 25 special copies. Title page illustration, 'Hermes Conducting a Soul to the Afterworld', is from a vase painting by the Phiale Painter. Designed by Peter Cohen with an introduction by Mark Smith. Set in Dante type and printed on mouldmade Johannot paper with title and initials in blue. Pp. [14] 51 [7]. 8vo., bound by the Apollo Bindery in original blue/purple silk, red calf title label lettered in gilt to upper cover, gilt lettering to spine, patterned endpapers. A fine copy. [California], 1996. £140

The tales beautifully printed here are *The True Earth, The Charioteer, The Cave, The Naked Soul* and *The Tale of Er*.



ITEM 88

## PRESS IN TUSCANY ALLEY

¶ *With nine poems by Stevenson not published in prior editions*

89. PRESS IN TUSCANY ALLEY. WILSON, Joyce Lancaster. STEVENSON, Robert Louis. *A Child's Garden of Verses*. 10 colour wood cuts, 36 decorative initials and other typographic ornaments by Joyce Lancaster Wilson. No. 241 of 500 copies, signed by the artist and printer. Introduction by Janet Adam Smith. Set in Centaur and Arrighi types and printed by Adrian Wilson on Arches paper. Pp. 114. 8vo., bound by the Schuberth Bindery in the original quarter green silk cloth over pictorial green paper boards, printed title label to spine, fore edge uncut. Very slightly darkened at spine, otherwise a very good copy. San Francisco, 1978. £225

A really charming, decorative edition. With the original 4 pp prospectus, with one sample illustrative leaf, inserted loose.



ITEM 89

## PRESS OF APPLETREE ALLEY

The Press of Appletree Alley was founded by Bernard Taylor in Lewisburg and connected to Bucknell University, with the aim of printing experimental designs, particularly in terms of size, illustrations and paper quality.

¶ *One of 150 copies, with engravings by John DePol*

90. PRESS OF APPLETREE ALLEY. DEPOL, John. LAWRENCE, D.H. *The Man Who Loved Islands*. Wood engravings and cover design by John DePol. No. 134 of 150 copies. Foreword by Hayden Carruth, with an afterword by Mary Chenoweth. Set in Centaur and Arrighi types and printed on Rives mould-made paper with a hand cylinder press at The Press of Appletree Alley. 8vo., bound by Pam and Don Rash in original green cloth over green floral patterned paper boards, printed title label to spine. A fine copy with the original prospectus inserted loose. Pennsylvania, Ellen Clarke Bertrand Library Limited Editions Bucknell University. 1986. £140



ITEM 90

sign by John DePol. No. 134 of 150 copies. Foreword by Hayden Carruth, with an afterword by Mary Chenoweth. Set in Centaur and Arrighi types and printed on Rives mould-made paper with a hand cylinder press at The Press of Appletree Alley. 8vo., bound by Pam and Don Rash in original green cloth over green floral patterned paper boards, printed title label to spine. A fine copy with the original prospectus inserted loose. Pennsylvania, Ellen Clarke Bertrand Library Limited Editions Bucknell University. 1986. £140

Lawrence's short story was printed for this special Centenary Edition from his hand-written manuscript in the Special Collections of the Ellen Clarke Bertrand Library at Bucknell University and is accompanied here by DePol's fine engravings, evoking the atmosphere of the islands off the beautiful west coast of Scotland.

Lawrence's short story was printed for this special Centenary Edition from his hand-written manuscript in the Special Collections of the Ellen Clarke Bertrand Library at Bucknell University and is accompanied here by DePol's fine engravings, evoking the atmosphere of the islands off the beautiful west coast of Scotland.

¶ *Printed from Shewring's original manuscript*

91. PRESS OF APPLETREE ALLEY. SHEWRING, Walter. *Saint Paul The First Hermit: His Life by St. Jerome in the Translation of 1630*. No. 27 of 110 copies. Edited by Walter Shewring, with a foreword by Brother Daniel Burke. Handset in Centaur and Arrighi types and printed on Rives mould-made paper. With Gill style red initials, page numbers in red. Pp. [6] 43 [10]. 8vo., bound by Don and Pam Rash in original beige fold-over paper wrappers, lettering in red to spine, fore and lower edges uncut. A fine copy. Pennsylvania, 1986. £120

Shewring's manuscript was given to an American GI who regularly visited Eric Gill and Shewring, Thomas Barry. Barry returned to the States and a career as a printer in New Jersey. He worked for a while with John Anderson at the Pickering Press who started printing the manuscript but didn't finish it, he then suggested Appletree Alley continue the project.

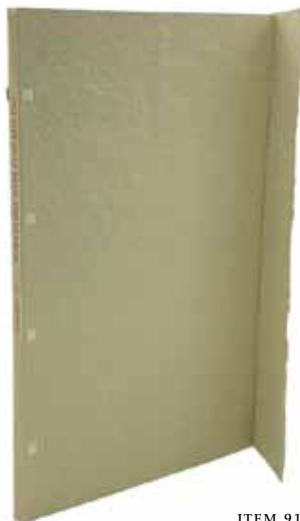
g *Bound in Morris's Willow pattern fabric*

92. PRESS OF APPLETREE ALLEY. MORRIS, William. SHAW, Bernard. YEATS, Elizabeth. *Printing as Art. William Morris & His Circle of Influence*. 11 wood engravings by Linda Holmes. No. 89 of 150 copies. Handset in monotype Van Dijck and printed on Rives mould-made paper. Edited by Mary Chenoweth Stratton. Pp. 44 [4]. 8vo., bound by Don Rash in Liberty Willow pattern fabric designed by Morris, black morocco title label lettered in gilt to spine, fore and lower edges uncut. A handsome copy with the original 4 pp prospectus inserted loose. Pennsylvania, 1994. £120

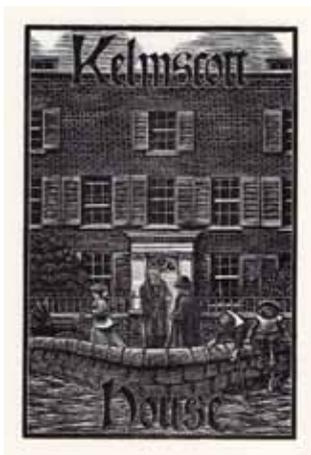
Letters by Morris and Elizabeth Yeats concerning their respective Kelmscott and Dun Emer (later Cuala) Presses, together with an essay on fine printing by Shaw, which concludes that 'well-printed books are just as scarce as well-written ones'.

g *Signed by Philip Roth*

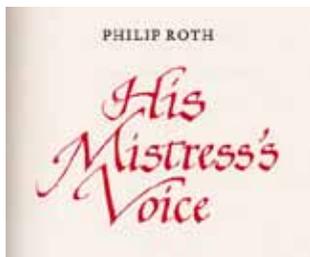
93. PRESS OF APPLETREE ALLEY. ROTH, Philip. *His Mistress's Voice*. No. 54 of 195 copies, signed by Roth. Designed by Barnard Taylor. Set in Garamond and Arrighi types and printed on Arches cream paper. Additional type was composed by Dan Carr at the Golgonooza Letter Foundry. Pp. [4] 58 [6]. 8vo., bound by Don Rash and Nicolyn Rosen in original quarter brown



ITEM 91



ITEM 92



ITEM 93

morocco backed silk cloth boards, lettering in gilt to spine, fore and lower edges uncut, original red silk cloth slipcase. A fine copy with the original 4 pp prospectus inserted loose. Pennsylvania, Press of Appletree Alley for Bucknell University Fine Editions. 1995. £500

The first appearance in book form of Roth's story, which was originally published in 1986, in the 'Partisan Review'.

The first book from the Bucknell University Fine Editions Series in Contemporary Fiction edited by John Wheatcroft.

## PRESS OF THE INDIANA KID

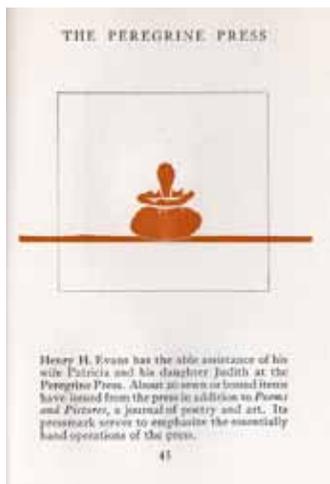
Set up by James Lamar Weygand in Nappanee Indiana in 1943 when he acquired a 3 x 5 inch Kelsey Press, the Press of the Indiana Kid produced over 36 books and several miniatures. He was also well known as a skilled papermaker which he used in many of his books.

94. PRESS OF THE INDIANA KID. WEYGAND, James Lamar. *A Collection of Pressmarks Gathered from America's Private Presses and from Others Not so Private; A Second Book of Pressmarks; A Third Book of Pressmarks*. 3 volumes. Over 270 pressmarks printed in colour, each with a brief explanation of the printer by Weygand.

Volume 1 one of 165 copies, volumes 2 and 3 each one of 250 copies. Handset in Caslon type and printed by James Lamar Weygand. 8vo., original orange, maroon and teal cloths, printed title label to spine of volume 1, gilt designs and lettering to upper covers and spines of volumes 2 and 3, fore edges uncut. Very slightly rubbed at extremities, title label to volume 1 mildly toned, otherwise a bright set. Nappanee, Private Press of the Indiana Kid. 1956; 1959; 1963. £300

Volume 3 with the book label of Frank and Phyllis Thomas.

Very scarce but a really interesting collection with excellent summaries of the obscure and not so obscure presses included.



ITEM 43

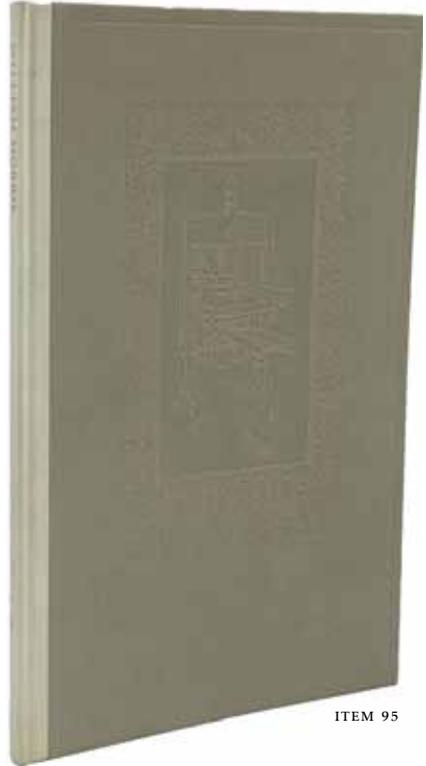
# PRESS OF THE WOOLLY WHALE

Founded by Melbert B. Cary Jr who wanted to produce fine editions of overlooked works. He was also known for importing numerous typefaces from Europe, including Kabel and Eve, and in helping Fritz Kredel emigrate from Germany to America in the 1930s.

g Hand printed on William Morris's 'Chaucer' press

95. PRESS OF THE WOOLLY WHALE. MORRIS, William. *Some Thoughts on the Ornamented Mss. of the Middle Ages*. A memorial volume, printed to commemorate the one-hundredth anniversary of the birth of William Morris. The first book to be hand printed on Morris's Kelmscott 'Chaucer' press by the Press of the Woolly Whale. One of 'a modest number', there were also 4 copies printed on vellum. Handset in the original English Caslon Old Face type and printed damp on Arnold Unbleached paper by George W. Van Vechten, Jr. Pp. 20. 8vo., original quarter vellum over brown paper covered boards, image of a printing press enclosed within a decorative border blind embossed to upper cover, lettering in gilt to spine, t.e.g, others uncut. A very good copy. New York, Press of the Woolly Whale. 1934. £180

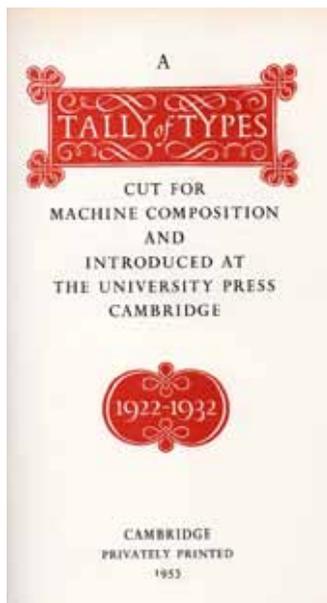
Originally printed by Morris on his Albi-on Press, with an account of its travels following the closure of the Kelmscott Press in 1898 written by Melbert Cary who acquired it from the Aries Press in 1932, who in turn had got it from Frederic Goudy who had bought it from James Guthrie of the Pear Tree Press in the UK.



ITEM 95

# PRINTING HISTORY

96. MORISON, Stanley. *A Tally of Types Cut for Machine Composition and Introduced at the University Press Cambridge*. One of 450 copies, printed at Christmas for presentation by the University Printer, Brooke Crutchley, to his friends in printing and publishing, and with his preface and post script. Pp. vii [1] 101 [3]. Large 8vo., original russet cloth, lettered in gilt to spine. Spine very slightly faded, some minor wear to head of spine, owner inscription to front pastedown, a good copy, lacking slipcase. With the prospectus for the 1973 collector's edition loosely inserted. Cambridge, Privately Printed at the University Press. 1953. £190
- Morison's fascinating account of 17 typefaces, and why they were cut at his instigation and under his supervision by the Monotype Corporation between 1922 and 1932.

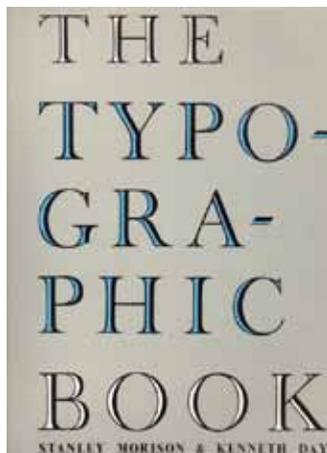


ITEM 96

From the library of Robert L. Leslie, American doctor, graphic designer and typologist, with his bookplate to front pastedown.

*g* With many fine examples of typography

97. MORISON, Stanley. DAY, Kenneth. *The Typographic Book 1450-1935. A Study of Fine Typography Through Five Centuries*. First edition. 377 plates of books dating from 1450 to 1935. 2 wood engraved title pages and engraved initial by Reynolds



ITEM 97

Stone. Introductory essay by Stanley Morison. 4to., original black cloth lettered in gilt, grey endpapers, in original printed dust jacket. Housed in original brown textured paper slipcase. Small tear to the jacket spine and a mark to rear panel otherwise a bright, fresh copy in a worn slipcase. London, Ernest Benn. 1963. £150  
A superb and important examination of typography.

ITEM 98



g A complete set of both the original and the new series of  
*Signature*

98. SIMON, Oliver. *Signature*, *A Quadrimestrial of Typography and Graphic Arts*. Original Series, Numbers 1-15, New Series Numbers 1-18. 33 volumes, a full set of both series, all printed letterpress. Edited by Oliver Simon. Profusely illustrated with tipped-in examples, page samples, type and ornament specimens, drawings, engravings, lithographs by important illustrators, typographers and printers of the time, several of which are printed in colour. Original series printed at the Curwen Press, with many of the collotype plates printed at the Chiswick Press. Sm. 4to., original paper wrappers, all volumes of the New Series with the glassine wrappers, with the exception of Numbers 1 and 9. Slight darkening and occasional chipping to some of the heads and tails of spines, otherwise an excellent bright, internally clean set. The New Series is housed in 2 black slipcases. London, Published by Signature. 1935-1940, 1946-1954. £1500

One of the most important periodicals of the 20th century devoted to typography and graphic arts, with contributions and original illustrations and specimens by Paul Nash, Edward Bawden, Barnett Freedman, Eric Ravilious, Stanley Morison, Desmond Flower, Graham Sutherland (his original etching and aquatint Clegyr-Boia is the frontispiece to no.9), John Piper, Michael Ayrton, Lucian Freud, Nicolette Gray, Stanley Morison Paul Beaujon (Beatrice Warde), Francis Meynell, Lynton Lamb, Paul Standard, John Dreyfus, Reynolds Stone, Jan Tschichold, Ruari McLean, John Buckland Wright, Carl Purington Rollins, John Berger and Edward Ardizzone, amongst many others. The publication of 'Signature' was suspended from 1940 to 1946, due to both the war effort and the fact that the Curwen Press suffered a direct bomb hit during the printing of Number 15 of the original series.

g *Representative fine printing in the American Printing History Association's 20th year*

99. STINEHOUR PRESS. AMERICAN PRINTING HISTORY ASSOCIATION. KELLY, Jerry. PEICH, Michael. *A Type Miscellany. Twentieth Anniversary Broadside Portfolio*. 29 broadsides of quotations relating to printing and typography, printed by various contributors, several with wood engravings by John DePol. One of 200 copies printed for the American Printing History Association's [APHA] 20th anniversary. Introduction by editor Michael Peich. Designed by Jerry Kelly. Title page, introduction and contributor list printed at the Stinehour Press. Folio, preliminary pages and broadsides housed in original grey linen clamshell box, red morocco title label lettered in gilt to upper cover. A very good copy. American Printing History Association. 1994. £450



"A shared interest in type has brought together this collection of broadsides; for, without type, there would obviously be no American Printing History Association....the group assembled here nicely represents the current state of fine printing in APHA's twentieth year" (Michael Peich). Contributing printers include Press of the Nightowl, Michael and Winifred Bixler, Harold Berliner, Lowell Bodger, Haybarn Press, Michael Tarachow, Bowne & Co. Stationers, Aureole Press, Stone House Press, Oliphant Press, Sun Hill

ITEM 99

Press, Kelly/Winterton Press, Coffee House Press, Red Hydra Press, Robert Minsky, Bird and Bull Press, Cary Library Press, Aralia Press, Bullnettle Press, Irish Pig Press, Turkey Press, Brevier Press, Midnight Paper Sales, Yellow Barn Press, Greenwood Press, Stinehour Press, Pentagram Press, W. Thomas Taylor and Greenhouse Review Press.

## ROBERT PROCTOR & 'OTTER' GREEK TYPE

The Otter Greek type designed by Robert Proctor and cut by Edward Prince was based on the celebrated Alcala typeface of 1514, which was cut by order of Cardinal Ximenes for use in the New Testament of the great Complutensian polygot Bible. Proctor, who was a bibliographer at the British Museum, died before his Otter type was used in print. He bequeathed the type to Emery Walker and Sydney Cockerel who printed a beautiful edition of the *Oresteia* in 1904 and gave permission for it to be used in two later books.

¶ *The first book to be printed with Robert Proctor's superb Greek typeface*

100. PROCTOR, Robert. AESCHYLUS. *Oresteia*. Aeschylus's trilogy of Greek tragedies, set in Proctor's splendid 'Otter' type, the first book to be set in this typeface. Printed in red and black. One of 225 copies. Pp. 194. 4to., later half black morocco over paste paper boards, gilt lettering to spine. An excellent and handsome copy in a black cloth clamshell case. London, Published by Emery Walker, Sydney Carlyle Cockerell and Alfred William Pollard. Printed by Charles Whittingham & Co at the Chiswick Press. 1904. £950



ITEM 100



ITEM 101



ITEM 102

101. PROCTOR, Robert. HOMER. *Odysseia. Homer's Odyssey*, set in Proctor's splendid Otter Greek type, the second book to be set in this typeface. Printed in red and black. Text is that of David Binning Monro, first issued in 1896. One of 225 copies. 4to., later half black morocco over paste paper covered boards, gilt lettering to spine, housed in a very slightly rubbed black cloth clamshell case. A very handsome, crisp copy. Oxford, Printed by Horace Hart at the University Press. 1909. £1000
102. PROCTOR, Robert. *The Four Gospels in the Original Greek*. Set in Proctor's splendid 'Otter' Greek type, printed in red and black. Pp. 307. 4to., [21.5 x 30 cms], later half black morocco, blue paste paper covered boards, rather inaccurate lettering to spine, housed in a slightly edged faded navy cloth clamshell case, spare original spine label tipped in at the end. Book label of Dr. Weidman on first blank, a handsome and bright copy. Oxford, Clarendon Press. 1932. £1000

# RAMPANT LIONS PRESS

Founded by Will Carter in 1924, the Rampant Lions Press in Cambridge, England, established itself as one of the leading letterpress workshops in the decades after the Second World War. Will was joined by his son Sebastian in the 1960s, and the business became known and respected worldwide for its remarkable craftsmanship and design skills.

¶ *One of only 100 special copies.*

103. RAMPANT LIONS PRESS. MILTON, John. *Areopagitica*. A Speech of Mr John Milton for the Liberty of Unlicensed Printing to the Parliament of England. One of only 100 special copies, this no. XVII, from a complete edition of 500 copies. Introduction by Isabel Rivers. Designed by Sebastian Carter and printed on Barcham Green mould-made paper by Will Carter at the Rampant Lions Press. Set in Palatino and Plantin types, with the initials in Grot R designed by Michael Harvey. Pp. 50. Folio, bound by John P. Gray and Son in original full black morocco, gilt lettering to spine, t.e.g, others uncut. Housed in the original, slightly rubbed and faded, purple cloth covered slipcase. Extremely good copy. Cambridge, Deighton, Bell & Company. 1973. £350



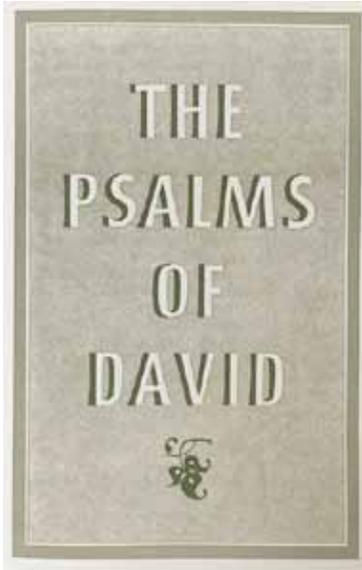
ITEM 103

The most widely read of Milton's prose works, his famous defence of the freedom of the press, written in opposition to the parliamentary order that all books must be licensed and approved before being printed. First published in 1664, this edition is a fine example of printing and letter design.

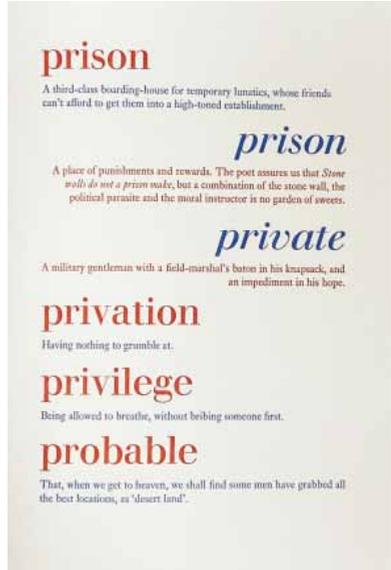
104. RAMPANT LIONS PRESS. *The Psalms of David*. One of 315 copies, this no. 62. Set in Eric Gill's 18 point roman type, originally designed for the Golden Cockerel Press's edition of the 'Four Gospels', and printed on Barcham Green mould-made paper by Sebastian Carter at the Rampant Lions Press. Pp. 152. Folio, bound by George Miller in the original quarter vellum over Sebastian

Carter's patterned paper covered boards, gilt rules and lettering to spine, t.e.g, others uncut. An extremely good copy. Cambridge, Designed by Sebastian Carter and printed at the Rampant Lions press for William Dawson & Sons. 1977. £250

The text is the *Book of Common Prayer* Coverdale version. With the book label of Robert Wayne Stilwell, together with a photocopy of the prospectus and a letter from the publisher addressed to Stilwell, inserted loose.



ITEM 104



ITEM 105

105. RAMPANT LIONS PRESS. CARTER, Sebastian. *A Printer's Dozen*. 11 double-page spreads from unrealised books designed and printed at the Rampant Lions Press, each one accompanied by a title page and commentary. One of 200 copies, this no. 70. Introduction by Sebastian Carter. Large 4to., original quarter blue cloth over marbled paper covered boards, black morocco title label lettered in gilt to spine. A handsome copy, housed in the original slipcase. Cambridge, Rampant Lions Press. 1993. £150
- The 11 unrealised projects were *Arabian proverbs*, *Four Gospels* and *Aesop's Fables*, together with works by Dante, Philip Sidney, Ambrose Bierce, Shakespeare, Lewis Carroll, Arthur Rimbaud and Malcolm Lowry.

106. RAMPANT LIONS PRESS. ELIOT, T.S. *Four Quartets*. One of 200 copies, this no. 117, there were also 26 special copies. Set in Hunt Roman, Sistina and Walbaum types. Designed and printed by Sebastian Carter. Folio, bound by The Fine Bindery in original quarter brown buckram over Victoria Hall's specially designed patterned paste paper boards, black morocco title label lettered in gilt to spine. An excellent copy, housed in the original, very slightly rubbed, ochre paper covered slipcase. Cambridge, Rampant Lions Press. 1996. £580

A very handsomely produced edition of Eliot's poems: 'Burnt Norton', 'East Coker', 'The Dry Salvages' and 'Little Gidding'.



ITEM 106

## RAVEN PRESS

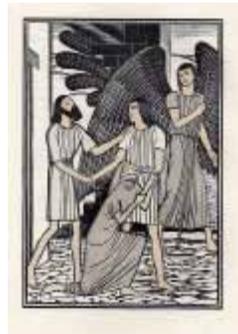
After working together at the Gregynog Press from its beginnings, in the 1930s Maynard and Bray set up the Raven Press in Harrow Weald.

### ¶ *The first book produced by the Raven Press*

107. RAVEN PRESS. BRAY, Horace Walter. *The Book of Tobit* from the *Apocrypha*. Hand coloured wood engravings by Horace Walter Bray. One of 275 copies, this no. 43. Printed by Robert Ashwin Maynard and Horace Walter Bray at the Raven Press. Pp. 34. 8vo., original quarter vellum over marbled paper covered boards, gilt raven design to vellum, lettering in gilt to spine, t.e.g, others uncut. A few faint spots to vellum, very slight offsetting to endpapers, but still an attractive copy, housed in the original slightly rubbed, marbled paper covered slipcase. Harrow Weald, Raven Press. 1931. £350

*The Book of Tobit* combines Jewish piety and morality with oriental folklore in a fascinating story.

Tobit, a devout and wealthy Israelite living among the captives deported to Nineveh from Israel in 721 B.C., suffers many reverses and is finally blinded. He begs the Lord to let him die but recalling the large sum he



ITEM 107

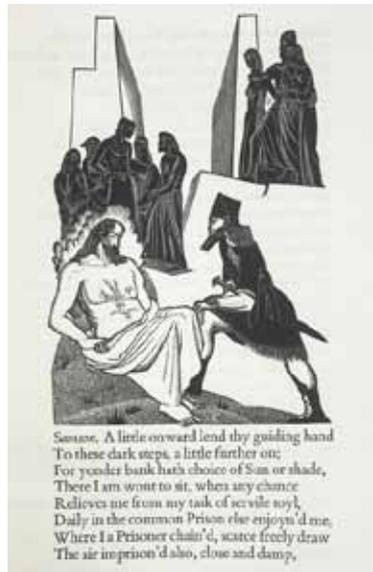
had formerly deposited in far-off Media, he sends his son Tobiah there to bring back the money. In Media, at this same time, a young woman, Sarah, also prays for death, because she has lost seven husbands, each killed in turn on his wedding night by the demon Asmodeus. God hears the prayers of Tobit and Sarah and sends the angel Raphael in disguise to aid them both...

108. RAVEN PRESS. BRAY, Horace Walter. SHAKESPEARE, William. *Venus and Adonis*. 8 wood engravings by Horace Walter Bray. One of 275 copies, this no. 98. Printed by R.A. Maynard and H.W. Bray at the Raven Press. Pp. 44. 4to., original marbled cloth boards, gilt raven to upper cover, red morocco spine label lettered in gilt to spine, t.e.g, others uncut. Mildly faded at spine with a tiny hint of bowing to boards, still a very good copy in the original slightly worn marbled paper covered slipcase. Harrow Weald, Raven Press. 1931. £150

Produced after their time at the Gregynog Press, this is a lovely example of the work of Maynard & Bray, with Bray's expressive wood engravings beautifully evoking Shakespeare's romantic and erotic poem.



ITEM 108



ITEM 109

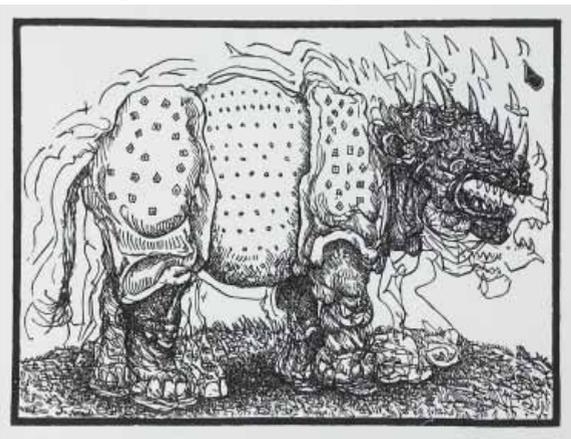
109. RAVEN PRESS. MAYNARD, Robert Ashwin. MILTON, John. *Samson Agonistes*. A dramatic poem by John Milton. 10 wood engravings plus title vignette and decorated initial by Robert Ashwin Maynard. One of 275 copies, this no. 118. Printed in Bembo type on handmade paper. Tall 4to., original quarter vellum, black cloth covered boards, raven device and lettering in gilt, t.e.g, others uncut. A very handsome copy with a mild hint of offsetting to endpapers, in a faded and slightly worn slipcase. Harrow Weald, printed by R.A. Maynard and H.W. Bray at the Raven Press. 1931. £300

An attractive and pleasing printing of the tragic dramatisation in verse drawn from the story of Samson from the Old Testament after the hair-cutting, blinding and his capture by the Philistines.

## RED HOWLER PRESS

‡ *One of only 75 copies*

110. RED HOWLER PRESS. MOYER, David. HEINZE, Gretchen. *Daniel's Dream*. 7 wood engravings by David Moyer inspired by the apocalyptic visions described in the seventh chapter of the Book of Daniel in the Old Testament, and printed from end grain maple blocks. One of only 75 copies, this no. 13 signed by the artist. Preface by Gretchen Heinze. Set in Fette Fraktur type and printed on Somerset Satin paper by Kevin Auer of Portland, Maine. Folio, very slightly rubbed in the original full black cloth, titles in gilt to upper cover. Red Howler Press. 2000.



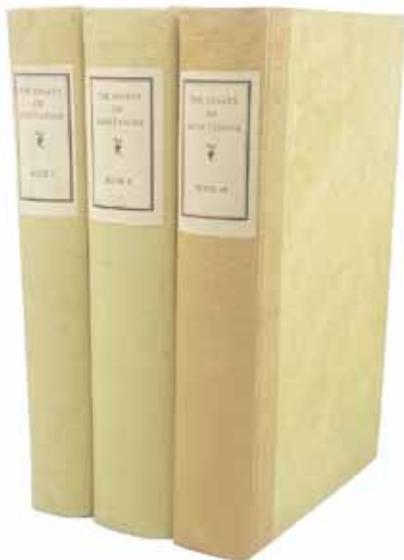
£200 ITEM 110

## BRUCE ROGERS

Bruce Rogers (1870-1957) was one of the greatest of all American book designers. He first started work in Cambridge, Massachusetts in 1895 designing for the Riverside Press and there cut his first typeface 'Montaigne' (see item below). He then moved to New York working for the Metropolitan Museum and it was for their publication of de Guerin's *The Centaur* that he cut his famous typeface 'Centaur' in 1915 which he later used in his renowned edition of TE Lawrence's translation of the *Odyssey* (see item 121). He worked extensively designing for Rudge's Mount Vernon Press and was typographic adviser to Lanston Monotype. His magnum opus was the Oxford Lectern Bible which was commissioned by Oxford University Press and took 6 years to complete (see item 123).

¶ *The first appearance of Bruce Rogers's first typeface 'Montaigne'*

111. ROGERS, Bruce. Montaigne, Michel de. *Essays of Lord Michael of Montaigne*. Three Volumes. Woodcut portraits, ornamental borders and initials. One of 265 sets, this no 102. Designed by Bruce



ITEM 111

Rogers and printed at the Riverside Press. Translated from the French by John Florio. Edited and with notes by George B. Ives. Extra spine labels tipped-in to rear of volumes 2 and 3 only. Folio, a largely unopened set in the original linen backed pale green marbled paper covered boards, printed title labels to spines, volumes 1 and 3 lacking the plain dust jacket. Each volume housed in publisher's green cloth boxes. All volumes very bright and fresh with a little darkening to the linen of the third volume, original rather soiled but sturdy boxes. Boston, Houghton Mifflin & Company. 1902-4. £850

Rogers's 'Montaigne' typeface was inspired by Nicholas Jenson's 15th century alphabets.

112. ROGERS, Bruce. BOCCACCIO, Giovanni. *Life of Dante*. Woodcut portrait. One of 265 copies, this no. 60. Translated from the Italian by Philip Henry Wicksteed. Decorative initials printed in red. Set in Montaigne type and designed by Bruce Rogers, with his printer's device. Pp. 74. Sm. Folio, original quarter parchment over brown paper covered boards, lettering in gilt to spine. Speckling to vellum, a touch of rubbing to extremities, a few small spots to endpapers, otherwise good. Boston, printed at the Riverside Press for Houghton Mifflin and Company. 1904.

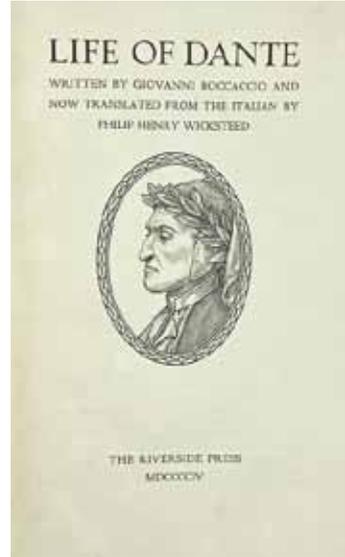
£150

¶ *One of Rogers's favourite books*

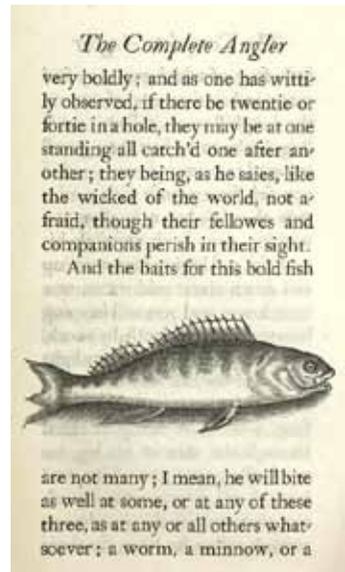
113. ROGERS, Bruce. WALTON, Izaak. *The Compleat Angler, or the Contemplative Man's Recreation Being a Discourse of Fish and Fishing not Unworthy of the Perusal of Most Anglers*. Vignette enclosed in a decorative border to title page, with music and wood cuts of fish in the text. One of 440 copies, this no. 185. Set in Riverside Caslon type and designed by Bruce Rogers and printed at the Riverside Press. Extra title label tipped-in at rear. Pp. 302. 12mo. original brown marbled paper covered boards, printed title label to spine, styled after the original edition. One or two central pages with a few spots, otherwise a very bright copy housed in the original but slightly worn slipcase. Boston, printed at the Riverside Press for Houghton Mifflin Company. 1909.

£200

Rogers's said of this edition: 'It carries the simplicity and naivete of Walton's prose – which the more elaborate editions do not'. With the original prospectus inserted loose.



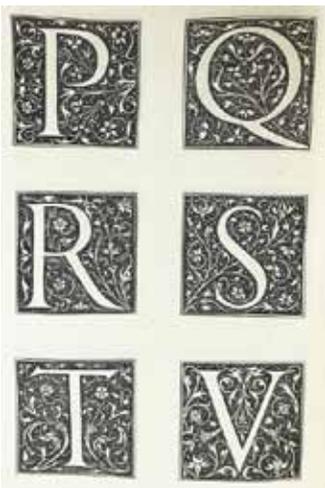
ITEM 112



ITEM 113

¶ One of Bruce Rogers's early masterpieces

114. ROGERS, Bruce. BERNARD, Auguste. *Geofroy Tory*. Painter and Engraver. First Royal Printer. Reformer of Orthography and Typography under François I. Profusely illustrated with reproductions of



ITEM 114

wood engravings, decorative borders, floriated initials, monograms and specimens of Greek and Latin alphabets. One of 370 copies, this no. 93. Designed by Bruce Rogers. Translated into English by George B. Ives. Pp. 332. 4to., original green paper covered boards, decorative design in gilt to covers, gilt lettering to spine. Rather stained with some wear to spine, endpapers a bit dampstained and edges darkened, but a good largely unopened copy internally. Cambridge, Riverside Press. 1909. £240

A fine example of Bruce Rogers's mastery of typography, design and illustration. For his design of Auguste Bernard's important work on Geofroy Tory – the great French engineer and fine Royal Printer under François I – Rogers re-engraved Tory's original designs and, with few exceptions, rendered them here in their original size.

With the book label of George Dillwyn Cross.

Hunter / Kelly 'Century for the Century' 7.

115. ROGERS, Bruce. LIVINGSTON, Luther S. *Franklin and His Press at Passy: An Account of the Books, Pamphlets and Leaflets Printed there, including the long-lost 'Bagatelles'*. Frontispiece medallion portrait of Franklin together with 42 other illustrations including several page reproductions and facsimile letters, a number of them folding. One of 300 copies. Printed on Van Gelder paper by Bruce Rogers with his printer's device stamped on the fi-



ITEM 115

nal page. Pp. 216. 8vo., original quarter black cloth over marbled paper covered boards, printed title label to spine. Some light rubbing to extremities, spine label and edges slightly darkened, a few spots to endpapers. New York, Grolier Club. 1914. £180

With the book label of Frederick Marquand Godwin.

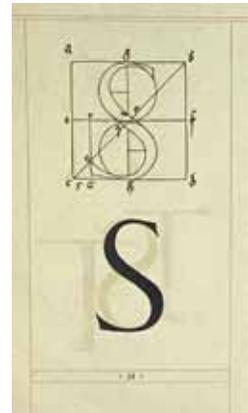
116. ROGERS, Bruce. DOWSON, Ernest. *The Pierrot of the Minute*. Dowson's dramatic fantasy in one act. One of 300 copies. Set in Deberny type with Fournier vignettes printed in red and black on antique laid paper by Bruce Rogers. Pp. 50. 12mo., original marbled paper covered boards, title label laid across spine from lower to upper cover, in the original mildly rubbed card slipcase. A very good copy with only very slight offsetting to endpapers and a hint of toning to title label. New York, Grolier Club. 1923. £140



ITEM 116

117. ROGERS, Bruce. DÜRER, Albrecht. *The Construction of Roman Letters*. Illustrated with specimens of Dürer's typographic designs. One of 350 copies. Designed by Bruce Rogers, with his printer's device to the title page, and printed at the press of William Edwin Rudge. Printed on grey Arches handmade paper, ruled in pale red. Pp. 39. Tall 12mo, a largely unopened copy in the original black paper covered boards, slightly rubbed at spine ends, marbled endpapers. Cambridge, Dunster House. 1924. £220

Dürer's Roman letters were printed from process blocks made by Emery Walker from a copy of 'editio princeps' in the British Museum. One of Bruce Roger's most balanced books with a beauty and simplicity of design.



ITEM 117

¶ *A superb example of Bruce Rogers's typography and book design*

118. ROGERS, Bruce. TORY, Geofroy. *Champ Fleury*. The first edition in English of Tory's famous book on letters and the French language, handsomely produced in the style in which it first appeared

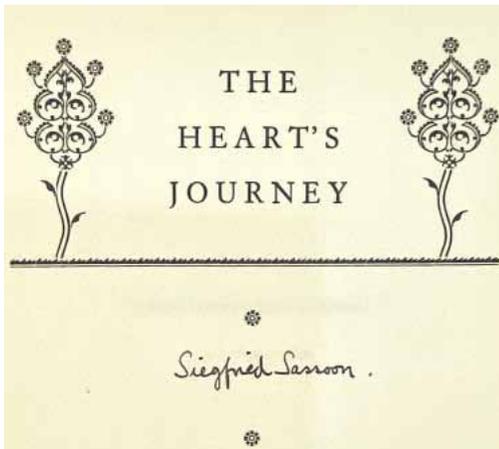
in 1529, with Tory's own woodcuts. One of 390 copies, printed on antique wove rag paper. Printed in Centaur type. Tory's original illustrations have been re-drawn by Bruce Rogers in line. Designed by Bruce Rogers with his printer's mark to the colophon and printed by William Edwin Rudge. Pp. 208. Sm. folio, original quarter parchment over 'fleur de lys' patterned paper covered boards, titles in gilt to spine. Some darkening and soiling to the spine, mild rubbing to boards, internally clean and bright. New York, Grolier Club. 1927. £300



ITEM 118

Some of Sassoon's finest poetry, signed by the poet

119. ROGERS, Bruce. SASSOON, Siegfried. *The Heart's Journey*. One of 590 copies signed by Sassoon on the title page.



ITEM 119

Typography by Bruce Rogers. Printed on rag paper by William Edwin Rudge. Pp. 28. 8vo., original quarter cream linen and blue paper covered boards, blue label to spine lettered in gilt. Slight darkening to spine, otherwise a good copy. New York/London, Crosby Gaige/William Heinemann, Ltd. 1927. £120

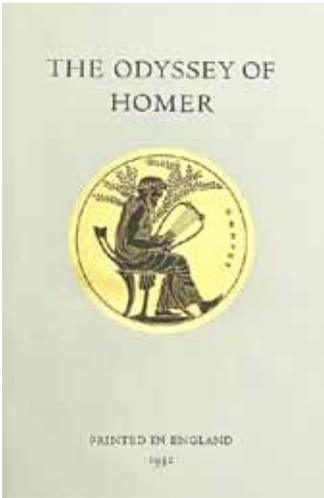
¶ *One of the triumphs of 20th century American fine printing*

120. ROGERS, Bruce. BOSWELL, James. *Private Papers of James Boswell* from Malahide Castle in the Collection of Lt-Colonel Ralph Heyward Isham. Twenty volumes. One of 570 copies, this set numbered 35, 68 and 69. Designed by Bruce Rogers. Illustrated with numerous facsimiles of Boswell's manuscripts printed in aquatone. Prepared for the press by Geoffrey Scott and Frederick A. Pottle. 'Index to the Private Papers of James Boswell', one of 1250 copies printed at the Clarendon Press, Oxford, 1937. 'Journal of a Tour of the Hebrides', no. 788 of 790 copies printed for The Viking Press, New York, 1936. Quarto and Folio. Original quarter red cloth with red paper covered boards, printed title labels to spines, several volumes largely unopened. Housed in worn and split slipcases. Fading to spines, tape repair to spine of volume 3, spine detached from volume 4, a few volumes with passages faintly underlined and with occasional notations in pencil, volume 10 with an early catalogue description of the set affixed to the rear endpaper. 'Index' and 'Hebrides' both with some slight foxing to endpapers, 'Hebrides' lacking the slipcase. Generally worn externally but internally bright and clean. New York, Printed by William Edwin Rudge. 1929-33. £500

Rogers's most significant contribution to neo-eighteenth century typography, consisting of 18 volumes of Boswell's papers, together with an Index and 'Journal of a Tour of the Hebrides'. Rogers had the work typeset in Baskerville with numerous typographic embellishments – adeptly evoking the era of Boswell's life and work. The facsimiles were published in both quarto and folio formats due to Colonel Isham's insistence that the manuscripts be reproduced in their actual size.

With the book labels of Roger H. West to several volumes.

121. ROGERS, Bruce. LAWRENCE, T.E. *The Odyssey of Homer*. Title page vignette and 25 other black and gilt rondels depicting Homeric figures, drawn by Rogers after Greek vase paintings. One of 530 copies. Translated by T.E. Lawrence (Lawrence of Arabia). Rogers's Centaur type printed on Barcham Green grey paper. 4to., original full black Niger morocco, lettering in gilt to spine, t.e.g., others uncut, in the original, worn and splitting slipcase. A touch of offsetting to endpapers from the turnins, lower corners mildly



ITEM 121

bumped, otherwise a very good copy. Clifford's Inn, London, Printed and published by Emery Walker, Wilfred Merton and Bruce Rogers. 1932. £4500

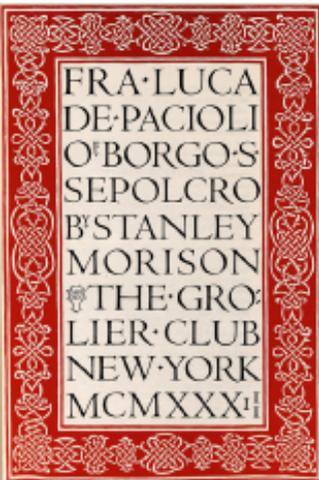
Of this superb example of fine printing, Joseph Blumenthal said: "In the 'Odyssey', with complete sincerity, without tricks or accessory decoration, with a classic austerity akin to the timeless proportions of the Parthenon, with only type and paper and ink, with consummate skill, Rogers created a masterpiece".

The decorative roundels were painstakingly printed in seven separate impressions.

With the book label of typographer and book designer Abe Lerner.

¶ *One of the most famous examples of 20th century fine printing - a splendid display reproducing Pacioli's alphabet in the original size*

122. ROGERS, Bruce. MORISON, Stanley. *Fra Luca De Pacioli of Borgo S. Sepolcro*. One of 390 copies, there were also 7 large paper copies. Preface by Stanley Morison, initialled by the author. Frontispiece portrait of Pacioli by Emery Walker. Remarkable title



ITEM 122

page in red and black by Bruce Rogers. Illustrations of the complete Pacioli alphabet and other plates of lettering by Tagliente, Palatino etc. Printed in Centaur type, with special characters cut and cast by Fred Goudy, on Bachelor's handmade paper. Printed in red and black. Designed and produced by Bruce Rogers at the University Press in Cambridge. Pp. vii [3] 105 [3]. 4to., bound by Smith & Son in original quarter vellum and patterned paper boards, spine titled in gilt, t.e.g, others uncut. Housed in the original board slipcase. An excellent copy in a mildly worn slipcase. New York, The Grolier Club. 1933. £1200

Loosely inserted is a note, limited to 150 copies, printed on the occasion of Robert Nikirk's address delivered at the Typophiles Christmas luncheon in 1983, together with the accompanying addenda note.

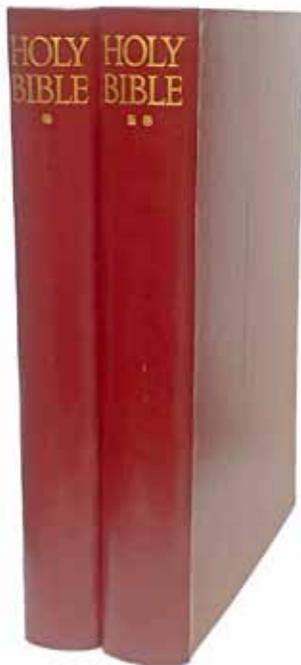
This magnificent collaboration between Rogers and Morison, commissioned by The Grolier Club, reproduces the Roman letters of Italian mathematician Pacioli's 'De Divina Proportione', first published in Venice in 1509.

The book was to be a companion volume to The Grolier Club's two earlier texts on alphabet construction: Dürer's 'Of the Just Shaping of Letters' (1917) and Geoffroy Tory's 'Champ Fleury' (1927).

*The magnificent Oxford Lectern Bible – “among the noblest works done since the invention of movable type”*  
(Blumenthal)

123. ROGERS, Bruce. *The Holy Bible* containing the Old and New Testaments. Translated out of the Original Tongues and with the former Translations diligently compared and revised by His Majesty's Special Command. Two volumes. One of 200 sets on large paper, without the limitation leaf, as usual. With half-titles. Typography and design by Bruce Rogers. Printed double column in Rogers's Centaur type by John Johnson at the University Press on linen rag handmade paper. Pp. xxii, 576; [iv], 577-1215. Folio, in the original blood red cloth, spines lettered in gilt. Housed in morocco backed, gilt titled slipcases and chemises. Slight rubbing to extremities and some mild marking to boards, internally a very good, fresh copy. Oxford, Printed at the University Press. 1935. £13,500

Bruce Rogers's magnum opus. "The Oxford Lectern Bible represents the full flowering of Bruce Rogers's genius as a designer of books. In the grandeur of its conception, in its classic severity without ornamentation, in the smooth flow of words across the page, and in the mastery of the subtle depth of impression of type on paper, the Oxford Bible takes its place



ITEM 123

among the noblest works done since the invention of movable type." - Blumenthal - *Bruce Rogers: A Life in Letters*, p.159

Sold with:

1) A Prospectus Giving Particulars and Specimen Pages of the New Oxford Lectern Bible. Folio, 4 specimen pages in the original printed blue wrappers with printed paper label. A bit darkened and worn at edges, with label of John Kidd bookseller in Cincinnati.

2) ROGERS, Bruce. An Account of the Making of the Oxford Lectern Bible. A pamphlet printing Rogers's essay on the design and production of the Oxford Bible, with illustrations of specimen pages. Pp. 16. 4to., loose in the original blue printed paper wrappers, slightly faded along edges, some faint rust marks from staples, now removed. Philadelphia, PA, Lanston Monotype Machine Company c. 1935. With the publisher's notice, 'A Keepsake for Collectors of Rogersiana', inserted loose.

3) Article from the Washington Star, November 1935 about the Bible.

124. ROGERS, Bruce. VALÉRY, Paul. *Euclid. Elements of Geometry*

*Book I.* Title page decoration from a wood cut by Gordon Craig, together with numerous other geometric examples printed in various colours. One of 500 copies. Introduction from an essay by Paul Valéry. Designed by Bruce Rogers, with his printer's device stamped on the colophon, and printed at the press of A. Colish. 8vo., original blue cloth, lettering and decorative design stamped in silver to covers and spine. Mild rubbing to spine ends and corners, otherwise a bright copy of this handsomely designed book. New York, Random House. 1944. £400

A beautifully designed and printed edition of Euclid. Valéry's essay discusses the contribution of the Greeks to geometry.



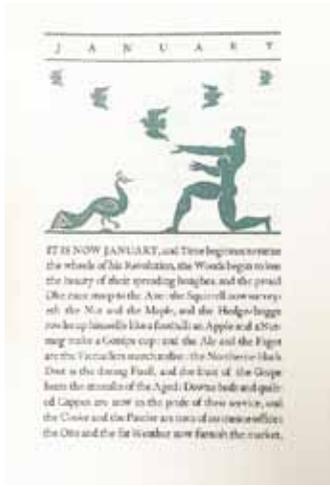
ITEM 124

¶ *One of only 100 deluxe copies.*

125. ROGERS, Bruce. BRETON, Nicholas. *The Twelve Moneths and Christmas Day* from 'Fantastickes'. One of only 100 deluxe copies signed by Bruce Rogers, of a complete edition of 1000 copies.

Illustrated with Howard Trafton's calendar cuts in pseudo-Greek style and other decorations printed in colour by Rogers. Designed and handset in Caslon type by Bruce Rogers and printed at the Thistle Press. 8vo., [16 x 23 cms], bound by Frank Fortney in original full navy morocco, decorative design and lettering in gilt to upper cover and spine, t.e.g. Minor offsetting from booklabel and slight glue marks to front endpapers, occasional rubbing to extremities, spine slightly faded. New York, Clarke and Way. 1951. £150

The only book handset by Rogers and the first to be printed at the Thistle Press. With the booklabel of Kenneth Auchincloss



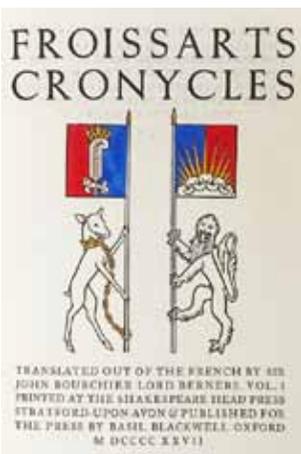
ITEM 125

## SHAKESPEARE HEAD PRESS

Initially established by the Shakespeare scholar A.H. Bullen in Stratford-upon-Avon in 1904 in order to produce a good edition of Shakespeare's work, following the example of William Morris, indeed one of the presses and some of the frames and typesets came from the Kelmscott Press. When he died in 1920 the press was acquired by the Oxford bookseller Basil Blackwell, amongst others, and continued to be directed by the typographer Bernard Newdigate who produced fine editions of some of the most important books in the canon.

¶ *One of the major and most attractive works of the Shakespeare Head Press*

126. SHAKESPEARE HEAD PRESS. FROISSART, Jehan. BOURCHIER, Sir John. *Froissart's Cronycles*. Eight volumes. One of 350 copies, this no. 147. Illustrated with more than 600 hand coloured wood cuts of coats of arms of English, Scottish and Irish knights, heraldic head- & tailpieces and 6 hand coloured maps, drawn by Paul Woodruffe. 4to., original holland-backed blue paper covered boards, printed paper labels to spines (with the extra spine labels



tipped-in at the rear of each volume), fore and lower edges uncut. Some darkening and creasing to spines, otherwise a handsome set with the prospectus inserted loose. Stratford-upon-Avon, Published for the press by Basil Blackwell. 1927.

£1500

Arguably the masterpiece from the Shakespeare Head Press, and a superb example of Bernard Newdigate's printing using Sir John Bouchier, Lord Berners's translation from the French, printed from Richard Pynson's edition which was first printed in 1523.

ITEM 126

127. SHAKESPEARE HEAD PRESS. CHAUCER, Geoffrey. LAMB, Lynton. *The Works of Geoffrey Chaucer*. Eight volumes. One of 375 copies, this no. 172. Figures of the Canterbury pilgrims drawn and hand-coloured by Hugh Chesterman from those in the Ellesmere manuscript of 'The Canterbury Tales', together with several other illustrations throughout drawn and hand-coloured by Lynton Lamb from 16th century woodcuts. Lettering for the title pages and headings designed by Joscelyne Gaskin. Printed by Bernard Newdigate. 4to., original quarter beige linen over blue paper covered boards, printed title labels to spines, fore and lower edges uncut. With the spare spine labels inserted loose at rear of each volume. Largely unopened. Some slight toning to spines, boards very bright but with some occasional rubbing, two volumes

with hinges starting, but a bright, strong and clean set. Oxford, Basil Blackwell for Shakespeare Head Press. 1928-29. £1000

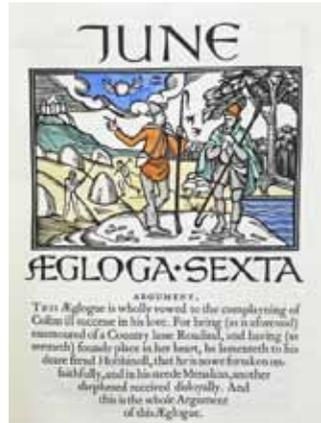
Includes Chaucer's Canterbury Tales (3 volumes), The Parson's Tale, Boecii de Consolacione Philosophie, Troilus and Criseyde, The House of Fame, The Romaunt of the Rose and other minor poems.



ITEM 127

g A typographically handsome, delicately decorated printing of Spenser

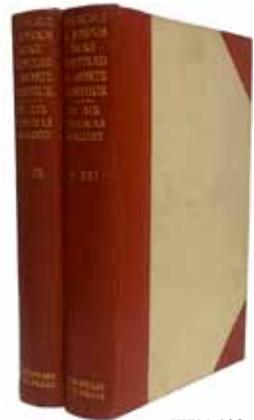
128. SHAKESPEARE HEAD PRESS. SPENSER, Edmund. *The Works of Edmund Spenser*. Eight volumes. No. 268 of 375 copies. Hand coloured wood engravings throughout by Hilda Quick. Initial letters, title page lettering and headings engraved from designs by Joscelyne Gaskin printed in red, blue and black. Double page engraved map and title for A Vewe of the Present State of Ireland by Macdonald Gill. Printed on Batchelor's Shakespeare Head handmade paper in 16 pt. Caslon. Edited by W.L. Renwick. 4to., original quarter green morocco over marbled green boards with vellum tips, gilt lettering on spines, fore and lower edges uncut, a largely unopened set. Spines a little darkened with some slight rubbing, boards with some rubbing and scratching, internally bright and clean. Oxford, Published for the press by Basil Blackwell. 1930-32. £1000



ITEM 128

With full and splendid printings of The Shepheard's Calendar and The Faerie Queen, together with shorter works including Daphnida, Epithalamion, Astrophel, Colin Clouts Come Home Againe and A Vewe of the Present State of Ireland.

129. SHAKESPEARE HEAD PRESS. MALORY, Thomas. *The Noble and Joyous Boke Entytled Le Morte Darthur*. One of 370 copies, this no. 212. Two volumes. Printed in red and black and illustrated with wood cuts from the 1498 edition, reproduced here in the complete series for the first time. 4to., original half red morocco with cream buckram sides, lettering in gilt to spines, top edges gilt, others uncut, red marbled endpapers. A very clean, bright set with a little very mild rubbing to extremities. Oxford, Published for the press by Basil Blackwell. 1933. £600

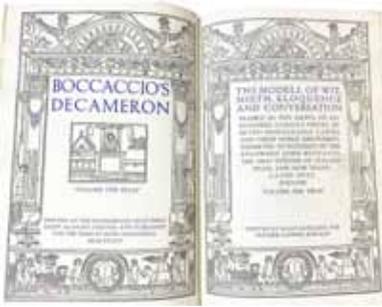


ITEM 129

The text is from the only surviving copy, printed by Wynkyn de Worde at Westminster in 1498, now held at

the John Rylands Library at Manchester. A very handsome printing with striking paragraph rubrication and lettering.

130. SHAKESPEARE HEAD PRESS. *Boccaccio's Decameron*. No. 90 of 325 copies. Two volumes. Printed in blue and black with wood engravings cut by R.J. Beedham and E. Joyce Francis from those in the edition of the 'Decameron' printed by the Brothers Gregorii at Venice in 1492. Decorative initial letters, capitals and headlines, mostly printed in blue, are in part after the Hypnerotomachia Poliphili. Large 4to., original half blue morocco with cream buckram sides,



ITEM 130

spine lettered in gilt, top edges gilt, others uncut, with blue marbled endpapers, some rubbing and bumping to extremities, hinge of volume one splitting but still strong, a touch of soiling to cloth, otherwise a good set. Oxford, Basil Blackwell for Shakespeare Head Press. 1934-1935. £280

The text is from the English translation printed by Isaac Jaggard for Mathew Lownes in 1625.

## SLOW LORIS PRESS

131. SLOW LORIS PRESS. *Alphabets and Others*. 22 wood type alphabet specimens printed in several colours, together with 6 examples of printed ephemera housed in the rear pocket. One of 125 copies, this no. 105, signed by the printers Walter Clement and Ian Robertson, who also wrote the introduction. Text and descriptions in Caslon Oldface type. Printed at the Armstrong Press and the Slow Loris Press. With the small orange printed erratum slip inserted loose. Oblong 4to., original red cloth, printed title label to upper cover. A very good copy. Fairhope, Alabama, Slow Loris Press. 1988. £320



ITEM 131

A very attractive and fun specimen book printed on several presses - an R. Hoe Washington super royal handpress (1853) a 12 x 15 Bobcat wooden handpress, a 10 x 15 (handfed) Kluge and an 8 x 12 Peerless (1895). The text was printed on a model 31 Linotype.

# SPIRAL PRESS

Set up in 1926 by Joseph Blumenthal and George Hoffman, whilst at the Marchbanks Press in New York, as an 'after-hours' press it later became under the eye of Blumenthal alone. Much printing work was done for museums, libraries, foundations and educational institutions but the press also produced fine press books under its own and other imprints and used some of the finest illustrators including Ben Shahn, Antonio Frasconi, Eichenberg, Fritz Kredel and Leonard Baskin. Blumenthal was a superb designer and printer but was very modest merely saying "the first thing we recognise in a well-produced book is a certain tone or quality which is as difficult to define as it is unmistakable when in evidence".

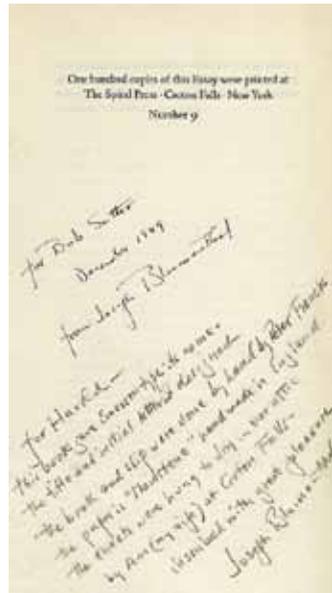
¶ *One of only 100 copies, warmly inscribed on two different occasions by Joseph Blumenthal*

132. SPIRAL PRESS. BLUMENTHAL, Joseph. EMERSON, Ralph Waldo.

*Nature*. No. 9 of only 100 copies. Set in Emerson type and printed on Maidstone handmade English paper at the Spiral Press. Pp. 28. 8vo., original brown buckram by Robert Franck, red morocco title label lettered in gilt to spine, fore and lower edges uncut, housed in original brown cloth and card slipcase. Slight rubbing to spine label and extremities of slipcase, spine mildly darkened, otherwise a good copy. Croton Falls, New York, Spiral Press. 1932. £250

With the book labels of Albert Parsons Sachs and Harold Corbin, and the tipped-in bookplate of Robert Sutter.

Inscribed on the colophon by Blumenthal twice, once 'for Bob Sutter, December 1949, from Joseph Blumenthal' in ink and once, 'for Harold', with details of the printing of this edition: 'this book gave Emerson type its name – the title and initial letter I designed – the book and slip were done by hand by Peter Franck. The paper is "Maidstone" and made in England by Am (Croy) at Croton Falls. Printed with great pleasure by Joseph Blumenthal'.



ITEM 132

handmade in England. The sheets were hung to dry in our attic by Ann (my wife) at Croton Falls – inscribed with great pleasure, Joseph Blumenthal’.

Cronenwett, *Spiral Press Bibliographical Checklist*, 38

§ *Inscribed by Joseph Blumenthal*

133. SPIRAL PRESS. FRASCONI, Antonio. *The Fables of Aesop*, Newly Narrated by Glenway Westcott. Illustrated with linoleum blocks by Antonio Frasconi. One of 975 copies, this no. 239, signed by Frasconi, Westcott and printer Joseph Blumenthal. Designed and printed by Joseph Blumenthal at the Spiral Press. Handset in Emerson type and printed on Rives mould-made paper. 4to., original quarter red cloth backed patterned paper covered boards, lettering in gilt to spine, original black slipcase with printed paper label (a little worn and rubbed to extremities). Spine mildly faded, small bookseller label to rear pastedown, otherwise a good copy. New York, The Museum of Modern Art. 1954. £160

The first of a series of limited editions published by The Museum of Modern Art under the direction of Monroe Wheeler. The fables include The Bee-keeper Robbed and Stung, The Ambitious Woman and the Fat Hen and The Stag in His Own Opinion.

Inscribed on the colophon by Joseph Blumenthal to poet Harold Corbin – ‘This is one of my favourite books’ – in April of 1990.

*Spiral Press Bibliographical Checklist*, 273



ITEM 133

134. SPIRAL PRESS. CALDER, Alexander. WILBUR, Richard. *A Bestiary*. Line drawings of animals and mythological creatures by Alexander Calder. No. 45 of 50 copies printed on Rives mould-made paper, of a complete edition of 825 copies, signed by the author and artist, lacking the accompanying original signed drawing by Calder. Designed and printed at the Spiral Press by Joseph Blumenthal. Pp. 74. 4to., original quarter red morocco over beige cloth, Calder illustration in gilt to upper cover, lettering in gilt to spine, lower edge uncut. Slight fading to spine, but a good copy in the original worn slip-case with the original printed label. New York, Pantheon Books. 1955. £260



ITEM 134

*Spiral Press Bibliographical Checklist, 305*

## STANBROOK ABBEY PRESS

The Press was founded in 1876 near Worcester, being run by the religious community there. It enjoyed a golden age under the direction of their printer Dame Hildelith Cummings who was printer there from 1955 until her death in 1991. With the help of Sydney Cockerell, Dutch typographer Jan van Krimpen and the British designer John Dreyfus, she developed a distinctive style using Krimpen's Cancelleresca Bastarda type, fine handmade paper and calligraphic decoration, most notably Margaret Adams.

¶ *The story of Sassoon's path to being received into the Catholic Church through his poetry*

135. STANBROOK ABBEY PRESS. SASSOON. Siegfried. *The Path to Peace*. *Selected Poems*. No. 35 of 500 copies. Handset in Jan van Krimpen's Romulus Cancelleresca Bastarda. Calligraphic initials in red ink by Wendy Westover, gilt initial by Margaret Adams. Gilt bird device on title, printed in blue and black on W.S.H. handmade paper. Pp. [14] 31 [7]. 4to., bound by George Percival and Rigby Graham in quarter vellum over handmade gilded paper,

spine lettered in gilt, lower edge uncut. A very handsome copy.  
Worcester, 1960. £220



ITEM 135

With the small grey paper printed broadside of Sassoon's poem, 'Awaitment', inserted loose with hand written initial in green ink. This separate printing came about as the poem was written after the book had been printed and it was decided to place it in every copy.

Sassoon had been introduced to the press by Sir Sydney Cockerell and he was so enthusiastic about their printing that the idea of *The Path to Peace* came into being. The idea was that drawing on his poetry, the book would form the story of his spiritual pilgrimage finishing with a short collection of un-

published poems written since he had been received into the Catholic Church in 1957. He wrote: "The book will be the most wonderful thing that has happened to my poems - typographically. But the glory of it for me, is that it is produced at Stanbrook and signifies the testimony of my conversion".

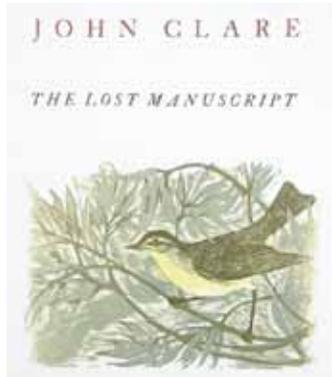
## TERN PRESS

Begun in 1973 in Shropshire by Nicholas and Mary Parry. In Matrix 5 Nicholas Parry outlined the aims of this very English press: "to relate each subject to a relative set of materials. To think of the book as an overall work of art, rather like an opera with a body (stage – props – paper – binding), intellect (thoughts – words – libretto), and feelings (music – colour – prints), to try, as in all art, to produce a form that lives and breathes...our books are not conceived, designed, produced through process, but are perceived, arranged and produced through craft".

136. TERN PRESS. CLARE, John. PARRY, Nicholas & Mary. *Birds Nesting. The Lost Manuscript*. 20 colour lino prints by Nicholas Parry. One of 90 copies, this no. 87, signed by the Nicholas and Mary Parry. Set in Baskerville type and printed on Zerkall paper. Edited by Eric Robinson. Pp. [60]. Folio, original blue and beige printed cloth illustrated with birds, leaves and branches, printed title label to spine, blue end-

papers. In later, slightly edge toned cream paper dust jacket. A lovely copy. Market Drayton, Shropshire. 1987. £250

Eric Robinson's transcription of the now-lost manuscript of John Clare's long poem (Ms. A 47 in the Peterborough Museum collection of John Clare's writings), which includes some of his very best verse on birds and their nests.



ITEM 136

137. TERN PRESS. WYCLIFFE, John. PARRY, Nicholas & Mary. *Saint Matheu*. 24 etched lino prints and mixed media illustrations in various colours, together with numerous hand-cut colour initials throughout. No. 26 of 140 copies, signed by Nicholas and Mary Parry. Transcribed, printed, illustrated and bound by the Parrys. Set in Baskerville type and printed on T.H. Saunders paper. Pp. 120. 4to., original white woven linen, printed title label to spine, blue endpapers, fore and lower edges uncut. Slight darkening to spine, otherwise an attractive copy. Market Drayton, Shropshire, Tern Press. 1988. £150



ITEM 137

Saint Matthew's Gospel as translated into Middle English by John Wycliffe, 1380.

138. TERN PRESS. CLARE, John. PARRY, Nicholas. *Trees, The Spirit of the Woods*. 21 colour lino prints by Nicholas Parry. One of only 100 copies, this no. 27, signed by Nicholas and Mary Parry. Edited by Eric Robinson. Set in Baskerville type and printed on T.H. Saunders paper. Printed and bound by the Parrys. Pp. 113. Folio, original Morris-designed green and blue floral patterned cloth, printed title labels to upper cover and spine, dark blue endpapers, fore and lower edges uncut. In later grey paper protective wrapper. A very good copy. Market Drayton, 1989. £200



ITEM 138

A thoroughly illustrated volume of 19th century poet John Clare's celebrated rural and nature poems, including one of his most famous, 'To a Fallen Elm'.

## THORNWILLOW PRESS

Published to commemorate the 40th anniversary of Donleavy's iconoclastic masterwork

139. THORNWILLOW PRESS. DONLEAVY, J.P. BANFIELD, Elliott. *The Lady Who Liked to Clean Rest Rooms. The Chronicle of One of the*



ITEM 139

*Strangest Stories Ever to be Rumoured About Around New York.* 8 original illustrations by Elliott Banfield. One of 175 copies, this no. 34. Signed by Donleavy on the title page, and by the artist and printer on the colophon. Designed and produced under the direction of by Luke Ives Pontifell. Set in Monotype Bulmer and printed on Cardinal Mill handmade paper. Pp. 114. 4to., original half black morocco with specially designed black and white patterned paste paper sides, gilt lettering to spine, t.e.g, others uncut, deer patterned endpapers, housed in the original black cloth clamshell case, with gilt lettering to spine. An excellent copy. New York, 1995. £380

A beautifully printed and presented book.

With the original 12 pp prospectus, with 2 samples of Banfield's illustrations tipped in, inserted loose.

## TRUCK PRESS

One of only 70 copies

140. TRUCK PRESS. GALLO, Philip. *The Broken G*: Entertainment with Deepdene Kennerly & Cloister Initials. One of only 70 copies. An alphabet of initial letters set in Goudy type and printed in colour. Conceived by Philip Gallo and designed by Dean Lind-

blad. Printed on Arches paper at the Hermetic Press, Minneapolis. Pp. [64]. Sq. 12mo., bound by Gallo in original quarter linen over brown paper covered boards, printed title label to spine. A handsome copy. St Paul, Truck Press. 1978. £290

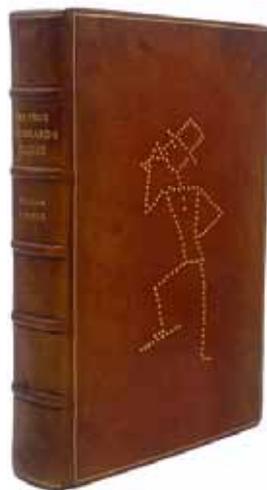
A really charming, colourful and attractive alphabet book.



## UNICORN PRESS

141. UNICORN PRESS. JUNIPER, William. *A True Drunkard's Delight*. Juniper's charming collection of writings – 'in gratitude for Bacchus bounty' – on drinking customs, toasts, liquors, drinking slang, notable drunkards, convivial songs, and cocktail recipes. Pp. xv [1] 375. 8vo., uniquely bound by Fahy in full niger, usually this appears in a Zaehnsdorf binding, gilt illustration of a top-hatted man drinking a martini to upper cover depicted in gilt dots, spine with five raised bands and lettering in gilt, t.e.g. pictorial endpapers. Spine panel very slightly darkened, otherwise a handsome copy. London, Unicorn Press. 1933. £320

A very handsome book to the glory of drinking.



ITEM 140

ITEM 141

## WEATHER BIRD PRESS

Begun by Vance Gerry as the Peach Pit Press in 1963 he changed the name to the Weather Bird Press in 1968 which he ran in California until his death in 2004, producing, as the Whittington Press have pointed out in their book on the press " some of the most understated, beautifully printed and ravishingly illustrated books from any private press, ever."

☞ "I am the enemy you killed, my friend"

142. WEATHER BIRD PRESS. OWEN, Wilfred. BARNHART, Dale. *Selected War Poems of Wilfred Owen*. 12 full page colour lin-



ITEM 142

cuts, portrait of Owen and title page vignette by Dale Barnhart. One of only 125 copies, this no. 72, signed by the artist. Presswork by Patrick Reagh. Pp. [40]. Folio, original quarter tan calf over green cloth boards, silhouette decoration enclosed in double gilt rules to upper cover, lettering in gilt to spine, in the original cream printed dust jacket. Slight rubbing to the jacket otherwise a fine copy. Pasadena, 1983.

£160

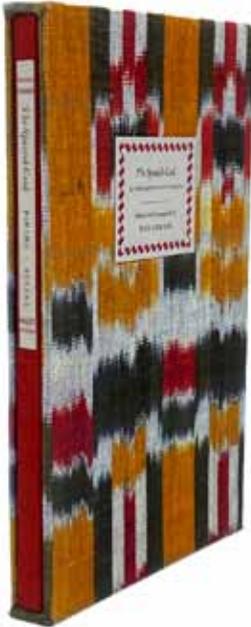
The chosen poems include Owen's most famous - Greater Love, The Parable of the Old Man and the Young, Anthem for Doomed Youth, Spring Offensive, Arms and the Boy, Dulce et Decorum Est, At a Calvary near the Ancre, Futility, The Next War, Mental Cases and Strange Meeting.

¶ *One of only 10 de luxe copies, with hand coloured illustrations.*

143. WEATHER BIRD PRESS. PINEDO, Encarnación. STREHL, Dan.

*The Spanish Cook.* A Selection of Recipes from Encarnación Pinedo's *El Cocinero Español*. 6 hand coloured linocut illustrations. One of only 10 de luxe copies, this no. 6. Signed by printer Vance Gerry on the colophon. Edited and translated by Dan Strehl. Presswork by Patrick Reagh. Pp. 32 [index]. 8vo., bound by Allwyn O'Mara in original crimson cloth, printed title label to spine, housed in the original grey, red and orange patterned cloth slipcase, printed title label to one side. Slipcase ribbon detached and inserted loose, otherwise a lovely copy. Pasadena, 1992. £280

Encarnación Pinedo's *El Cocinero Español* was first published in 1898. It was the first cookbook to be published in Spanish, in California, and the first with a significant number of Mexican and Latin American recipes and their preparation.



ITEM 143

# WHITTINGTON PRESS

It is impossible to overestimate the importance in the British and international fine press world of the Whittington Press, begun in 1971 by John and Rosalind Randle. It has produced so many superbly printed and illustrated fine press books as well as posters, ephemera and the famous and marvellous *Matrix: A Review for Printers and Bibliophiles*, now on its 36<sup>th</sup> edition. It continues to this day producing superb work and supporting the work of so many others in the Cotswold village of Whittington under the guidance of John and his son Patrick Randle.

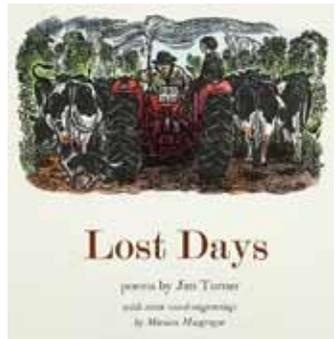
‡ *One of only 100 copies, with hand-coloured wood engravings*

144. WHITTINGTON PRESS. MACGREGOR, Miriam. TURNER, Jim. *Lost Days. Poems.* 7 charming hand-coloured wood engravings by Miriam Macgregor. No. 89 of 100 special copies, signed by the poet and artist, of a complete edition of 500 copies. Set in monotype Bell and printed at the Whittington Press on Zerkall mould-made paper. Pp. [32]. 4to., original cream floral patterned Laura Ashley cloth covered boards, printed title label to spine, housed in original ochre paper slipcase. Slipcase very slightly sunned at spine and along top edge, otherwise a fine copy. Gloucestershire, 1981. £200

A collection of 22 pastoral poems by Cotswold poet Jim Turner.

‡ *A beautiful journey achieved through excellent engravings and commentary by Craig*

145. WHITTINGTON PRESS. CRAIG, John. *The Locks of the Oxford Canal.* A Journey from



ITEM 144

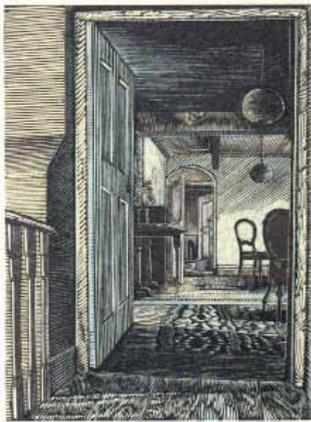


ITEM 145

*Oxford to Coventry*. 50 wood engravings by John Craig, together with a fold out, 'Working Through a Lock', tipped-in at rear. One of 300 copies, this no. 116, signed by the artist (there were also 50 special copies). Set in Monotype Walbaum and printed on Zerkall mould-made paper. 4to., bound by Woolnoughs in original full oatmeal canvas cloth, printed labels to upper cover and spine, illustrated endpapers. Fine. Gloucestershire, 1984. £280

John Craig's exquisite wood engravings illustrate every lock, or group of locks, on the Oxford Canal, one of Britain's earliest, which runs from Oxford to Hawkesbury near Rugby.

146. WHITTINGTON PRESS. PHIPPS, Howard. *Interiors*. 15 wood engravings, 5 of them in colour, by Howard Phipps. One of 140 copies, this no. 6, signed by the artist (there were also 35 special copies). Set in Cochin type and printed from the original wood engravings (the colours from linocuts) on Zerkall mould-made and Ingres papers. Pp. [20] French-fold leaves. 8vo., bound by Smith Settle in original Japanese-style grey paper wrappers, printed title label to spine, housed in the original black paper covered slipcase, printed title label to spine. A couple of stains to the spine, slipcase a little rubbed, otherwise a very good copy. Gloucestershire, 1985. £200



ITEM 146



ITEM 147

Phipps's poetically composed engravings showing interiors in Wiltshire, Sussex, Hampshire, Hampstead, Devon including one of the Everyman Bookshop in Salisbury and two of the Whittington Press and the neighbouring Whittington Court.

Printed mailing list request for the Whittington Press inserted loose.

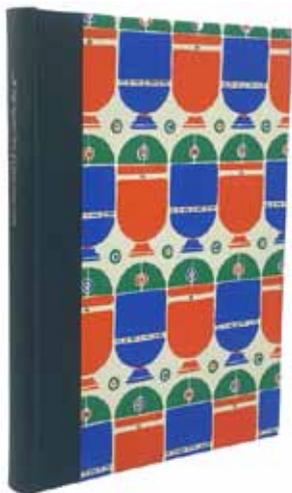
¶ *One of only 65 special copies, with an extra suite of signed engravings*

147. WHITTINGTON PRESS. PHIPPS, Howard. *Further Interiors*. 15 wood engravings, 4 of them in colour, by Howard Phipps. One of only XLV special copies, this no. XXXV, signed by the artist, from a complete edition of 300 copies. With an additional suite of 15 engravings, each signed in pencil by the artist, and housed in a folding black card portfolio. Set in Cochin type and printed from the original wood engravings (the colours mostly from linocuts) on Zerkall Rosa and Ingres papers. Pp. [20] French-fold leaves. 8vo., bound by The Fine Bindery Japanese-style in the original indigo silk sewn with black ribbon, printed title label to upper cover. Book and portfolio housed in the original black paper covered slipcase, printed title label to spine. Slipcase spine very slightly faded with a tiny bit of rubbing to extremities, otherwise a lovely copy. Risbury, Herefordshire, 1992. £350

This second volume of Phipps's intimate wood engravings include quintessentially English scenes in Wiltshire, and Gloucestershire (including Whittington Court), an image inside the Bronte Rectory in Haworth, as well as scenes in France and Spain.

¶ *A splendid collection of Curwen patterned paper specimens*

148. WHITTINGTON PRESS. MCKITTERICK, David. *A New Specimen Book of Curwen Pattern Papers*. 32 tipped-in patterned paper specimens by 16 artists, together with 8 plates. One of 250 copies, this no. 95, there were also 85 special copies. Set in Monotype Lutetia (kindly lent by Libanus Press) and



ITEM 148

printed at Whittington Court on Zerkall mould-made and Colour-plan papers. The plates and reprinted pattern papers were printed at the Senecio Press. 4to., bound by Smith Settle in original quarter green buckram over Curwen patterned paper, lettering in gilt to spine, and housed in the original slightly rubbed green paper covered slipcase. A handsome copy. Gloucestershire, 1987. £320

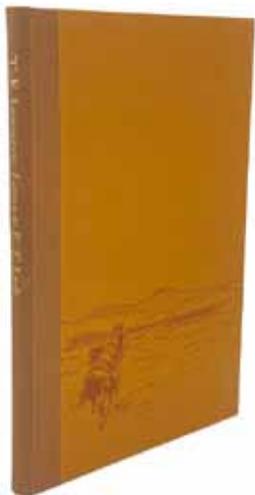
The patterned paper specimens are accompanied by brief biographies of the artists, including Paul Nash, Edward Bawden, Lovat Fraser, Elizabeth Friedlander, Thomas Lowinsky, Enid Marx, Eric Ravilious, Sarah Nechamkin, Michael Rothenstein, Albert Rutherston, Graham Sutherland, & Althea Willoughby.

g *“Petra, O Leeds, is the most wonderful place in the world...”*

149. WHITTINGTON PRESS. LAWRENCE, T.E. KENNEDY, Richard. *T.E. Lawrence: Letters to E.T. Leeds*, with a commentary by E.T. Leeds. Illustrated with 10 line drawings by Richard Kennedy and 24 half-tones of photographs, facsimile letters, drawings and documents. Tipped-in frontispiece photographic portrait. One of 650 copies, this no. 255, of a total edition of 750 copies. Edited and with an introduction by J.M. Wilson. Memoir of E.T. Leeds by D.B. Harden. Set in monotype Caslon and printed on Zerkall mould-made paper. Pp. xxii [2] 140. 4to., bound by the Fine Bindery in original quarter brown buckram over ochre illustrated boards, lettering in gilt to spine, housed in original ochre cloth and brown paper slipcase. Very slight rubbing to slipcase, otherwise a fine copy. Gloucestershire, 1988.

£140

A fascinating collection of 53 previously unpublished letters written by T.E. Lawrence to fellow archaeologist and close friend Edward Thurlow Leeds between 1909 and 1935, most of them composed during Lawrence's archaeological excavations at Carchemish. Leeds was Keeper of the Ashmolean Museum from 1928-1945.



ITEM 149

*g Pastoral beauty*

150. WHITTINGTON PRESS. HANSCOMB, Brian.  
*Sun, Sea and Earth.* 8 copper engravings  
by Brian Hanscomb, accompanying texts by  
Richard Jefferies, John Clare, Edward Thomas  
and the artist. One of 100 copies, this no. 20,  
there were also 25 special copies. Handset in  
Caslon type and printed on handmade paper  
at the Whittington Press. Pp. [12] French-fold  
leaves. 8vo., bound by The Fine Bindery in  
original Japanese-style blue paper wrappers,  
printed title label to upper cover, housed in  
the original black paper covered slipcase  
with a printed title label to the spine. Very slight fading to spine  
and along edges of wrappers, slipcase similarly faded at spine and  
with some very light rubbing. Andoversford, 1989. £180



ITEM 150

Each of these evocative copper engravings is accompanied by a pastoral poem or a short piece of lyrical prose by some of Britain's best known pastoral writers including Clare's "I am - yet what I am, none cares or knows..."

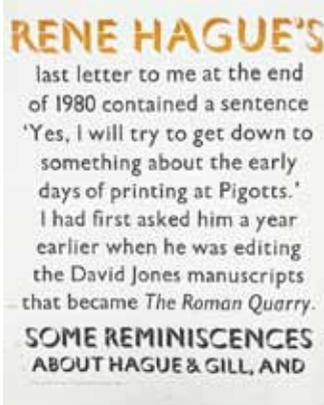
151. WHITTINGTON PRESS. O'CONNOR, John. O'CONNOR, Jeannie.  
*The Wood-engravings of John O'Connor.*  
Profusely illustrated with John O'Connor's  
superb wood engravings from 1935 to 1985.  
One of 300 copies, this no. 113, there were  
also 50 special copies. Commentary by Jean-  
nie O'Connor. Set in Bell type and printed on  
Tosa Butten and Zerkall mould-made papers.  
Pp. 79. Folio, bound by The Fine Bindery in  
original quarter red cloth over red floral de-  
corated paper covered boards, lettering in gilt  
to spine, housed in original red cloth edged  
paper slipcase. Fine. Gloucestershire, Whit-  
tington Press. 1989. £200



ITEM 151

g *An excellent collection of Monotype specimens*

152. WHITTINGTON PRESS. *A Miscellany of Type*. Specimens of 21 typefaces in several sizes, each one with a brief description and with 5 pages of specimen, there is also a tipped-in specimen of Centaur type. With wood engravings and other illustrations by various artists, including Miriam Macgregor, Howard Phipps, Gwenda Morgan, Robert Gibbings, Hellmuth Weissenborn and Edward Ardizzone. Introduction by John Randle. One of 460 copies, this no. 159, of a complete edition of 530 copies. Printed on Zerkall mould-made paper. Pp. 125. Folio, bound by The Fine Bindery in original



ITEM 152

quarter brown buckram over patterned paper covered boards, gilt lettering to spine, housed in the original brown buckram-edged tan paper slipcase. A very good copy. Gloucestershire, 1990. £200

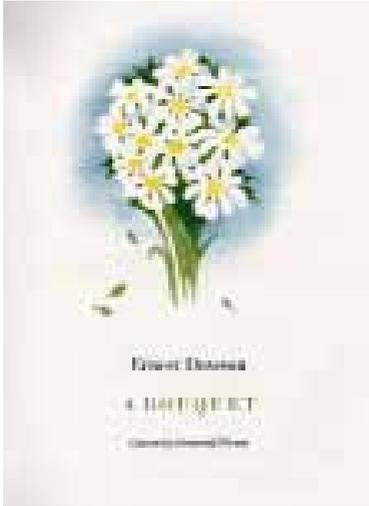
A superb and monumental production - the purpose of the book is to celebrate the typographical renaissance wrought by Stanley Morison and the show off the Monotype faces held at the Whittington Press - in 1986 the press had bought all the Monotype faces from OUP. The texts used to illustrate the type specimens are extracts from various books and articles published by the Whittington Press. The faces shown here are Baskerville, Bell, Bembo, Bodoni, Caslon, Centaur, Cochin, Fournier and Barbou, Garamond, Gill Sans, Goudy Modern, Lutetia, Modern, Perpetua, Plantin, Poliphilus and Blado, Romulus, Scotch Roman, Times Roman, Van Dijck and Walbaum.

g *One of 95 copies*

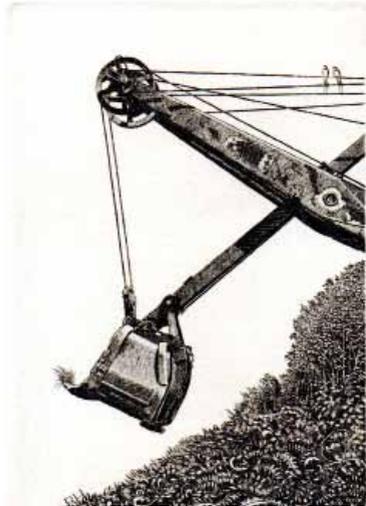
153. WHITTINGTON PRESS. DOWSON, Ernest. FLOWER, Desmond. MACGREGOR, Miriam. *A Bouquet*. Decorated with 9 pochoir illustrations of flowers by Miriam Macgregor. One of 95 copies, this no. 43, signed by Desmond Flower and Miriam Macgregor. Set in Bodoni type and printed on a stock of Sable and Watt handmade paper acquired from Oxford University Press. Folio, bound by The Fine Bindery in original quarter green morocco over green paper

covered boards, gilt lettering to spine, housed in matching green slipcase. Very slight fading to spines of book and slipcase, otherwise a good copy. Gloucestershire, 1991. £250

A collection of verse by Ernest Dowson, chosen from his two published volumes of poetry and his notebook by Desmond Flower.



ITEM 153



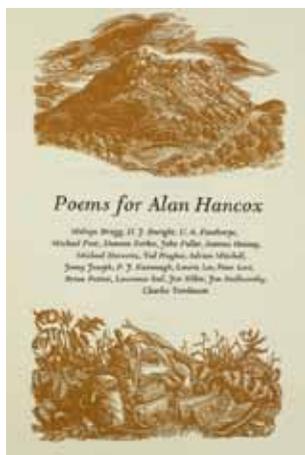
ITEM 154

154. WHITTINGTON PRESS. HANSCOMB, Brian. *Cornwall: An Interior Vision*. Written and with 9 copper engravings by Brian Hanscomb. One of 135 copies, this no. 22, signed by the artist. Handset in Caslon type and printed on F.J. Head handmade paper at Whittington Press. Folio, in a Japanese style stab sewn binding by The Fine Bindery with black ribbon over blue paper wrappers, printed title label to upper cover. An excellent copy housed in the original slightly spine faded and rubbed blue slipcase. Risbury, Herefordshire, 1992. £125

Hanscomb's minutely observed copper engravings, accompanied by his poetic texts, beautifully capture the intimacy of the Cornish landscape. One of only 50 special copies, signed by all the contributors, including Melvyn Bragg, Seamus Heaney and Laurie Lee, with separate proofs of the title page wood engravings.

155. WHITTINGTON PRESS. MACGREGOR, Miriam. BRAGG, Melvyn.

*Poems for Alan Hancox*. Title page wood engravings by Miriam Macgregor. One of only 50 special copies, this no. XLI, signed by all the contributors, and with separate proofs of the title page engravings by Miriam Macgregor, each signed by her on pencil and housed in the rear pocket. There were also 300 regular copies. Introduction by Melvyn Bragg. Assembled by Alan Tucker. Set in Goudy Modern type and printed on Zerkall mould-made paper. Pp. [48]. 4to., original quarter burgundy Oasis morocco over patterned paper covered boards, lettering in gilt to spine, housed in the original brown cloth-edged paper covered slipcase. A lovely copy. Risbury, Herefordshire, 1993. £600



ITEM 155

The poems and essays are contributed by Melvyn Bragg, Adrian Mitchell, U.A. Fanthorpe, D.J. Enright, Duncan Forbes, Michael Horowitz, John Fuller, Seamus Heaney, Ted Hughes, Jenny Joseph, Laurie Lee, Peter Levi, Peter Kavanagh, Brian Patten, Jon Stallworthy, Jon Silken, Charles Tomlinson, Lawrence Sail and Michael Foot.

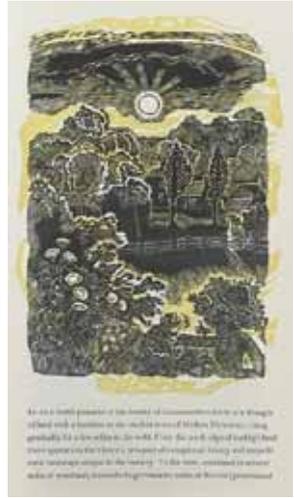
156. WHITTINGTON PRESS. TAYLOR, Michael. SEWELL, Brocard.

*Saint Dominic's Press A Bibliography 1916-1937*. Frontispiece reproduction from 'Libellus Lapidum' tipped in, together with 23 other illustrations including photographs, drawings and tipped-in page specimens. One of 400 copies, this no. 192. Compiled by Michael Taylor and Brocard Sewell, who also wrote the preface and introduction. With a memoir by Susan Falkner. Appendix by Adrian Cunningham. Printed in Caslon types on Zerkall and Ingres papers. Pp. 180. 4to., original rust coloured cloth over paper covered boards, gilt lettering to spine, housed in the original slightly rubbed cloth edged slipcase. Extremely good, fresh copy. Risbury, Herefordshire, 1995. £200



ITEM 156

157. WHITTINGTON PRESS. O'CONNOR, John. *Knipton: A Leicestershire Village*. Written and with 35 wood engravings by John O'Connor. One of 200 copies, this no. 27, signed by the artist. Set in Bell type and printed on Zerkall mould-made paper. Folio, original quarter grey cloth over ochre pictorial paper covered boards, gilt lettering to spine, housed in the original matching cloth-edged paper slipcase. A short tear and subsequent creasing to fore-edge of final blank, otherwise a very good copy. Risbury, Herefordshire, 1996. £150



ITEM 157

¶ *One of only 28 of the B de luxe copies, with an additional portfolio of ephemera*

158. WHITTINGTON PRESS. BUTCHER, David. RANDLE, John. *The Whittington Press. A Bibliography 1982-1993*. 42 mounted specimens of pages printed by Whittington Press, mostly from the original printing, together with a selection of other tipped-in examples in the text and numerous wood engravings throughout. 2 photographic plates. With a separate green cloth and paper portfolio housing 30 excellent specimens of Whittington Press ephemera. One of only 28 special copies, this no. VIII, of the B de luxe issue from a total edition of 380 copies. Compiled by David Butcher. Introduction and notes by John Randle. Set in Caslon type and printed at the Whittington Press on Zerkall mould-made paper. Pp. 179 [plus 42 leaves of specimens]. Folio, handsomely bound by the Fine Bindery in full dark green Oa-



ITEM 158

sis morocco, lettering in gilt to spine, spectacular marbled endpapers. Housed with the portoflio in a fine green clamshell box, with a full length dark green morocco gilt lettered panel to spine. Risbury, Herefordshire, 1996. £1200

The portfolio of ephemera is a treasure trove and includes signed wood engravings, specimens of text pages, proofs of line drawings, wood and vinyl engravings, typographic ornaments, invitations, press catalogues and prospectuses.

ITEM 159



g *One of 60 special copies, with an additional suite of engravings signed by the artist.*

159. WHITTINGTON PRESS. CRAIG, *John. Britten's Aldeburgh*. 81 engravings and 3 tipped-in folding two-colour linocuts by John Craig. With a separate cloth and paper portfolio housing 6 additional engravings each signed and dated by Craig. No. XIV of 60 special copies signed by the artist, of a complete edition of 440 copies. Set in Poliphilus and Blado types printed in ochre ink Zerkall mould-made paper at the Whittington Press. Pp. [72]. Folio, bound by the Fine Bindery in original half duck egg blue Oasis morocco over patterned paper covered boards, spine lettered in silver. Book and portfolio housed together in cloth and paper slipcase. Fading to book spine and fore edge of boards, as is usual with this shade of morocco, otherwise an excellent copy. Risbury, Herefordshire, 1997. £700

A biography of Benjamin Britten and his home with excerpts of his music printed in the text, accompanied by Craig's lovely landscape engraving

ings and descriptions of routes around Aldeburgh frequently walked by the composer. The positioning of the type and the engravings around it makes the book flow like Britten's music and the watery landscape.



ITEM 160

¶ *Pochoir illustration by Peter Allen*

160. WHITTINGTON PRESS. ALLEN, Peter. *Travels in the Cévennes*.

Written and with 40 pochoir illustrations, some with linocut key-lines, by Peter Allen. One of 150 copies, this no. 56, signed by the artist. Set in Cochin type and printed on Arches mould-made paper. Pp. [60]. 4to., bound by The Fine Bindery in original pochoir illustrated cream paper covered boards, title printed on wrap around band, housed in original cream paper slipcase. A very good copy. Risbury, Herefordshire, 1998. £160

A really charming and beautifully illustrated book inspired by Robert Louis Stevenson's *Travels with a Donkey in the Cévennes*.

¶ *One of 150 copies - with 4 original leaves from the Prayer book*

161. WHITTINGTON PRESS. FODEN, Peter. *The Fell Imperial Quarto Book of Common Prayer*. Illustrated with a selection of Fell ornaments and 4 original leaves from the Prayer book of 1913. An account of the Prayer book's production by Peter Foden, former Oxford University Press archivist. One of 150 copies, this no. 73, there were also 50 special copies. Set in Caslon type, from matrices originally in the possession of Oxford University Press, printed on Zerkall mould-made paper. Pp. 44. Folio, original half red cloth



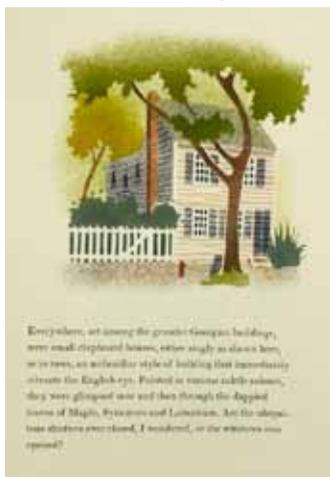
ITEM 161

over printed paper covered boards with Fell ornaments, gilt lettering to spine, housed in original red cloth-edged paper slipcase. Slight rubbing to slipcase, otherwise an extremely good copy. Risbury, Herefordshire, 1998. £150

An excellent bibliographic detective story begun when packets of unbound sheets of the Book of Common Prayer were found in 1989 when the OUP was closing down. 'In his fascinating account of this project... Foden addressed the problem of why there appeared to be no copies deposited in the copyright libraries, and why sheets of the book were still lying around apparently neglected so many years later' – John Randle

*One of only 100 'possible' copies*

162. WHITTINGTON PRESS. MACGREGOR, Miriam. *New Castle: A Brief Encounter*. 11 pochoir illustrations coloured through



ITEM 162

stencils in water colour by Miriam Macgregor. One of 100 'possible' copies, of which 25 were bound in vellum, this no. A11 signed by the artist. Set in Walbaum type and printed on Zerkall mould-made paper. Pp. [20]. 4to., bound by The Fine Bindery in original red decorated paper covered boards with a pattern cut in stencils by the artist, printed title label to spine, housed in the original red paper slipcase. Fine. Risbury, Herefordshire, 1998. £500

Macgregor's recollections from a day spent wandering around New Castle, Delaware, during an Oak Knoll fine press fest, accompanied by her enchanting pochoir illustrations.

*A fine collection of handmade paper specimens from Oxford University Press.*

163. WHITTINGTON PRESS. BIDWELL, John. *Fine Papers at the Oxford University Press*. 40 tipped-in specimens of handmade papers from the Oxford University Press collection. 2 plates of photographs of paper mills and techniques, and examples of watermarks. One of 300 copies, this no. 85. Set in Centaur type (from

matrices originally belonging to Oxford University Press) and printed at the Whittington Press on Zerkall mould-made paper. Pp. 85 [plus 40 leaves of specimens]. Folio, bound by the Fine Bindery in original half green cloth over green Fabriano Roma paper boards, housed in the original matching cloth and paper slipcase. A fine copy. Risbury, Herefordshire, 1999. £250



ITEM 163

With descriptions of each of the specimens, and the mills where they were produced, which include T.H. Saunders, Strathmore, Papeteries de Rives, Barcham Green and Batchelor & Sons, among many others.

¶ *One of 40 deluxe copies, with a separate portfolio of original prospectuses*

164. WHITTINGTON PRESS. BUTCHER, David.

*British Private Press Prospectuses 1891-2001.* No. viii of 40 de luxe copies. 16 plates,

7 illustrations in the text and 3 facsimile prospectuses for publications by the Kelmscott, Doves and Nonesuch Presses housed in the rear pocket. With a separate portfolio of 30 original private press prospectuses. Set in Poliphilus type and printed on Zerkall mould-made paper. The plates were printed by Premiere Press. Pp. 147. Folio, bound by The Fine Bindery in full peach/tan Oasis morocco, lettering in gilt to spine, with endpapers marbled



ITEM 164

by Christopher Rowlatt, portfolio bound in quarter yellow cloth over paper covered boards. Both volumes housed in the original yellow cloth clamshell case, full length morocco label lettered in gilt to spine. A fine copy. Risbury, Herefordshire, 2001. £850

The excellent portfolio of prospectuses includes specimens from the Kelmscott, Golden Cockerel, Nonesuch, Gregynog, Stanbrook Abbey, Rampant Lions, Whittington, Fleece, Libanus, Workshop, Inky Parrot, Previous Parrot, Old School, Incline, Tern, Celtic Cross, Cherub, Red Hen, Rhinoceros, September and Tabard Presses.



over Whittington marbled paper boards, gilt rule to covers, lettering in gilt to spine, housed in the original brown paper slipcase. Very slight rubbing and bumping to edges of slipcase, otherwise a fine copy. Wakefield, Simon Lawrence, printed at the Whittington Press. 1980. £400

A superb book with wood engravings by Simon Brett, John Craig, Gertrude Hermes, John Lawrence, Gwenda Morgan, Hilary Paynter, Monica Poole, David Gentleman, Joan Hassall, Blair Hughes-Stanton, Miriam Macgregor, Agnes Miller Parker, Reynolds Stone and Leo Wyatt, among many others. They all participated in tribute to Stanley Lawrence who had supplied all the major wood engravers of the twentieth century with boxwood blocks.

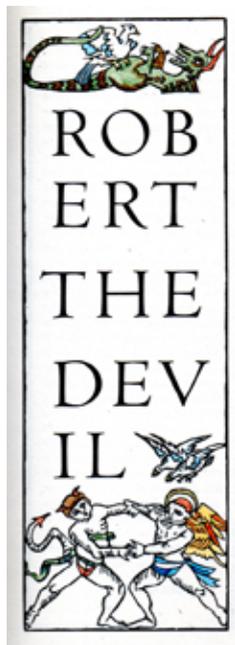
## WINDHOVER PRESS

Operated by the University of Iowa from 1967 under the direction of Kim Merker of the Stone Wall Press.

¶ *One of only 35 special hand-coloured copies*

167. WINDHOVER PRESS. MERWIN, W.S. SEXAUER, Roxanne. *Robert the Devil*. 11 hand coloured wood engravings and title page decoration by Roxanne Sexauer. One of only 35 special hand coloured copies (total edition of 310) signed by the translator and artist. Translated by W.S. Merwin from an anonymous French play of the XIV century. Set in Dante and Bembo types and printed on Windhover handmade paper. With the Erratum slip inserted loose at rear. Pp. 44. 4to., bound by the Black Oak Bindery in original full grey linen, printed title label to spine, fore and lower edges uncut, housed in the original matching, black cloth-edged slipcase. A fine copy. Iowa City, Windhover Press at the University of Iowa. 1981. £500

A medieval French play about sin, penitence and redemption, brightly illustrated with Sexauer's hand-coloured engravings.



ITEM 167

# WOOD ENGRAVING

¶ *One of 55 copies, with an additional portfolio of engravings*  
168. BRETT, Simon. O'MALLEY, Brian. *The Animals of Saint Gregory.*



ITEM 168

14 wood engravings by Simon Brett. No. 49 of 55 copies, of an edition limited to 80 copies, with an accompanying set of 14 proofs of the wood engravings printed on japon. The lettering for the title and chapter openings is reproduced from drawings by the great Michael Harvey. The text is printed offset-litho in 'Monophoto' Baskerville type and printed on Zerkall mould-made paper at the Paulinus Press. Pp. 97 [7]. 8vo., original quarter brown cloth over marbled paper boards, gilt lettering to spine, lower edge uncut, housed in the original tan and marbled paper slipcase. The set of engravings housed in a tan paper folder, very mildly toned along edges, with a print-

ed paper label to upper cover. A handsome copy in a very slightly rubbed slipcase. Rhandirmwyn, Paulinus Press. 1981. £150

Written by Brian O'Malley based on his reading of Saint Gregory the Great's 'Morals on the Book of Job', in which he every now and then using an animal or bird allegorically to illustrate the spiritual life. As O'Malley writes, "it was only a question of time before someone culled these beasts out of the pages so that they could become the inmates of an imaginary monastery with Saint Gregory as Abbot. So the chapters are based on quotations from the *Moralia* and include characters such as Brothers Cockerel, Camel, Sheep, Raven, Horse, Locust etc., all fantastically illustrated with large wood engravings by Simon Brett.

¶ *"no one in our time has succeeded better than Clare Leighton in penetrating the breath of the life of the earth on a scale so grand"* (Eric Gill)

169. LEIGHTON, Clare. *The Farmer's Year. A Calendar of English Husbandry.* Written with 31 wood engravings by Clare Leighton. First edition. Pp. [8] 54 [2]. Oblong folio original green cloth with

lettering and image by Leighton in gilt on upper cover, illustrated endpapers. Fading to spine and along lower parts of the boards, occasional rubbing to extremities, internally clean, without the dust jacket. London, Collins. 1933. £650

In her own words and spectacular large wood engravings, Leighton gives a monthly account of rural agricultural life in 1930s England from the perspective of farm workers. A remarkable and radical production in a time when farm labourers were in a period of low wages and depression. Leighton lived among the workers in Buckinghamshire in order to get as close as possible to their lives and present it the wider world in this impressive way.

In Gollancz's publicity for this work, Gill is quoted as writing "Bewick and Raverat have done little engravings that are big in spirit, but no one in our time has succeeded better than Clare Leighton in penetrating the breath of the life of the earth on a scale so grand."



ITEM 169

170. MACKLEY, George. McLEAN, Ruari. COLT, Ar-mida Maria-Theresa. *Engraved in the Wood*. Portfolio of 68 original individual wood engravings by George Mackley, printed from the original blocks. No. 157 of 300 copies signed by the artist. Designed and printed at the Rampant Lions Press. With the 18pp. book illustrated with vignettes in red, bound in wrappers, all housed in the original brown cloth clamshell box, handmade by Gray's at Cambridge. A very good, crisp set. London, Two-Horse Press. 1968. £600

A superb copy with an additional print of one of the blocks, number 22, "The Pump".

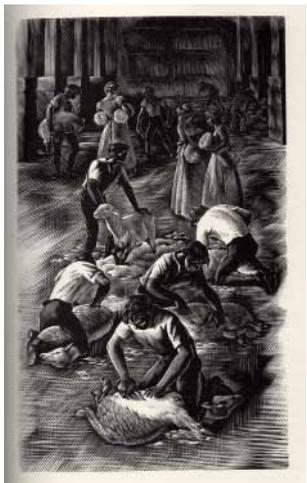
Mackley, one of the finest twentieth century white line engravers, is renowned for his richly toned and evocative landscapes and exceptional depiction of water on wood.



ITEM 170

*g* With an additional loose engraving signed  
by Agnes Miller Parker

171. MILLER PARKER, Agnes. HARDY, Thomas. *Far From the Mad-  
ding Crowd*. No. 542 of 1500 copies signed by the artist. 19 full page



ITEM 171

wood engravings and wood engraved vignettes by Agnes Miller Parker, with a separate signed engraving in original loose wrapper. Printed in Monotype Goudy Modern. Pp. xxii, 404. 8vo., original quarter natural sheepskin, Agnes Miller Parker patterned paper covered boards, gilt lettering on spine, in the original board slipcase with patterned paper. Very slight fading to spine, otherwise very good. Cambridge, Printed at the University Press for The Limited Editions Club. 1958. £180

With the monthly letter of The Limited Editions Club and original prospectus inserted loose.

Hardy's novel of courtship and passion set in the fictional Wessex and imbued with his evocative descriptions of rural life and landscapes, perfectly illustrated with Agnes Miller Parker's luminous engravings.

*A tribute to distinguished engraver John DePol  
by the Stone House Press*

172. STONE HOUSE PRESS. DEPOL, John. DIGBY, Joan & John. *From*

*Dark to Light*. 60 wood engravings by John DePol. No. 71 of 200 copies signed by artist, the authors and the printer. Essay by Joan and John Digby. Introduction by M.A. Gelfand. Set in Monotype Bembo by Out of Sorts Letter Foundry and printed on Mohawk Letterpress paper. Pp. 127. 8vo., bound by Alpha-Pavia in original quarter grey cloth over blue DePol patterned paper covered boards, gilt lettering to spine, blue endpapers, original acetate wrapper. A fine copy. Roslyn, New York, Stone House Press. 1988. £220



ITEM 172

A superb selection of engravings created by DePol for the Stone House Press since 1982 for various books, broadsides, keepsakes and other ephemera with a descriptive analysis of his work. Very beautifully printed at the press.

With the original prospectus inserted loose.

# WORKSHOP PRESS

Having retired to Thaxted in Essex, Mark Arman acquired an old Albion printing press and followed his great interest in Victorian fonts and printers' decorations, produced some beautiful books written, printed and bound by him.

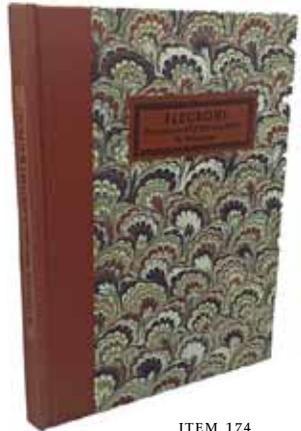
173. WORKSHOP PRESS. ARMAN, Mark. *A Diary of Engravings & Linocuts*. The author describes the circumstances in which the blocks were made over a period of forty years, and exploits an interest in typography for their presentation... Profusely illustrated with wood engravings and linocuts, many of them in colour including a frontispiece coloured by hand. One of 160 copies, this no. 129, signed by Mark Arman. Set in Perpetua types and printed by hand on Basingwerk paper. Pattern pages and engravings on pages 23 and 25 printed from line blocks, other engravings printed from the wood. Pp. 60. 4to., original quarter grey cloth over marbled paper covered boards, printed title labels to upper cover and spine. Slight rubbing to spine, otherwise a good copy. Thaxted, Essex, 1986. £150



ITEM 173

g *Numerous specimens of fleurons, ornaments, arabesques and decorative borders*

174. WORKSHOP PRESS. ARMAN, Mark. *Fleurons: Their Place in History and in Print*. Illustrated with 5 folding broadsides and numerous specimens of fleurons, floral ornaments, arabesques and decorative borders in the text. One of 170 copies, this no. 148, signed by Mark Arman. Handset in Caslon Old Face and Verona types and printed on a Farley 24 Proofing Press on Goatskin Parchment paper. Pp. 51. 4to., bound by the author in original quarter ochre cloth over marbled Cockerell paper covered



ITEM 174

boards, printed title labels to upper cover and spine. A very good, fresh copy. Thaxted, Essex, 1988. £150

175. WORKSHOP PRESS. ARMAN, Mark. *An Autobiography*. 10 tipped-in photographs and 1 folding broadside, 'A Specimen of Types', originally produced to accompany an article in issue 10 of 'Matrix', tipped-in at rear. One of only 50 copies, this no. 42, signed by Mark Arman. Set in Palatino type and printed on wove paper. Pp. 46. 4to., original quarter blue cloth over patterned paper covered boards, printed title labels to upper cover and spine. A very good copy. Thaxted, Essex, 1995. £150



ITEM 175

Arman's recollections of his life, from childhood through the Depression to the end of WWII, with a focus on his passions for painting, engraving, pottery and fine press printing.

## YOLLA BOLLY PRESS

The Yolla Bolly Press is run by Carolyn Robertson and publishes and prints superb illustrated fine press editions of modern literature in the mountains Mendocino County, California.

176. YOLLA BOLLY PRESS. MILLER, Joaquin. PEREZ, Vincent. *True Bear Stories*. 8 woodblocks by Vincent Perez. Foreword by William Emerson. One of 250 copies, this no. 83, signed by the Perez and Emerson. Edited by James Robertson. Number 4 in a series, California writers of the land. Set in Cochin type and printed on Curtis Rag paper. Pp. 80. 8vo., bound by The Schubert Bookbinding, San Francisco in original full limp California Latigo leather, illustration of a bear embossed to upper cover, housed in the original cream card slipcase, leather blind stamped title label to spine. A few tiny scratches to the leather, otherwise a very good copy. Covelo, California, Yolla Bolly Press. 1985. £150
- Inserted loose are 2 original 4 pp illustrated prospectuses for the book, one with the original order form and envelope, and a small single sheet prospectus for the press.



ITEM 176



ITEM 177

177. YOLLA BOLLY PRESS. WIKSTRÖM, Karin. DINESEN, Isak. *Babette's Feast*. 19 woodcuts by Karin Wikström, 2 printed in colours. Afterword by the important food writer Richard Olney. One of 250 copies, this no. 52, signed by Wikström and Olney. Set in Pegasus and Albertus types and printed in two colours on mould-made English Somerset paper. Pp. 51. 4to., original quarter dark blue cloth over purple printed paper covered boards with an onlaid turtle on the upper cover. Housed in the original, slightly edge-faded purple paper covered slipcase. A handsome copy. Covelo, California, Yolla Bolly Press. 1997. £450  
With the original prospectus inserted loose.



ITEM 178

## HERMANN ZAPF

*Zapf's landmark study of typographic design*

178. ZAPF, Hermann. *Manuale Typographicum*. No. 234 of 1000 copies. With the separate booklet 'Quoted texts of Manuale Typographicum in original or rendered English' in the rear pocket. Set in 16 languages with types of the D. Stempel AG at Frankfurt am Main and historic typefaces taken from that foundry's archives. Printed by Heinrich Egenolf at the House Printing-Office. pp. [6] 100 [10]. Oblong 4to., original quarter vellum over dark green vellum-tipped paper boards, blind-stamped letters to upper cover, gilt lettering to spine. A handsome copy in the original rubbed and splitting green card slipcase. New York, Museum Books Inc. 1954. £500

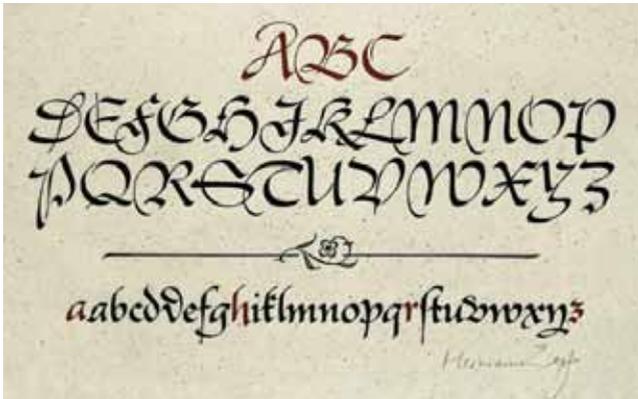
Zapf presents a spectacular array of 100 typographical examples consisting of quotations and alphabets printed in various types.

With Zapf's typed farewell notice from 1956 announcing his departure from D. Stempel and a typed Christmas / New Year greeting, both in German, inserted loose.

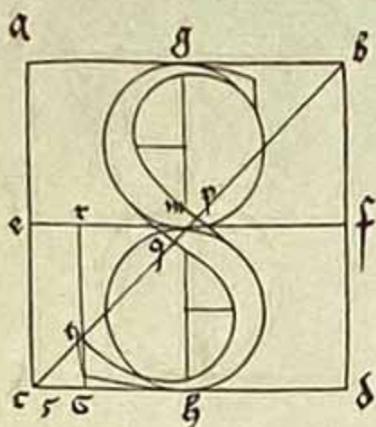
¶ One of only 35 special copies, with 5 original leaves signed by Zapf

179. ZAPF, Hermann. *August Rosenberger 1893-1980*. A tribute to one of the great masters of punchcutting, an art now all but extinct. No. 21 of only 35 special copies, there were also 75 regular copies. 5 original leaves from 'Feder und Stichel' and 'Das Blumen-ABC', four of which are signed by Zapf, in rear pocket. Other illustrations and typographic specimens in text including special print of the alphabet for the endpapers of 'Das Blumen-ABC', printed by Heinrich Egenolf using his 'secret' black ink recipe, initialled by Zapf and tipped into page 33. Set in Palatino roman and printed on Rives paper by David Pankow and Jerry Kelly. Duo-tone reproductions by The Stinehour Press. Pp. 33 [3]. 4to., original blue silk, gilt decorative design to cover, blue morocco title label printed in silver to spine, fore and lower edges uncut. Housed in original blue card slipcase. Spine slightly faded, otherwise a very good copy. Rochester, Privately Printed by the Melbert B. Cary, Jr. Graphic Arts Collection. 1996. £500

August Rosenberger was Zapf's punchcutter, cutting his Gilgengart Fraktur, Palatino and Optima types amongst others, but also cut many other typefaces including work for Koch and Warren Chappell's Trajanus, mainly for the D. Stempel AG type foundry in Frankfurt between 1927 and his retirement in 1962. Most of the illustrations of August Rosenberger's work were printed directly from his original metal engravings. He was one of the very last to engrave in type metal, including the masterpieces he en-



graved for *Feder und Stichel* (Pen and Graver) and *Das Blumen-ABC* which he engraved from Zapf's drawings.



S