

The logo for Oak Knoll Books & Press is written in a white, serif font at the top of the page. It is framed by a decorative border of green pine branches, red berries, and silver and red ornaments.

Oak Knoll Books & Press

ABAA Boston Holiday Virtual Book Fair

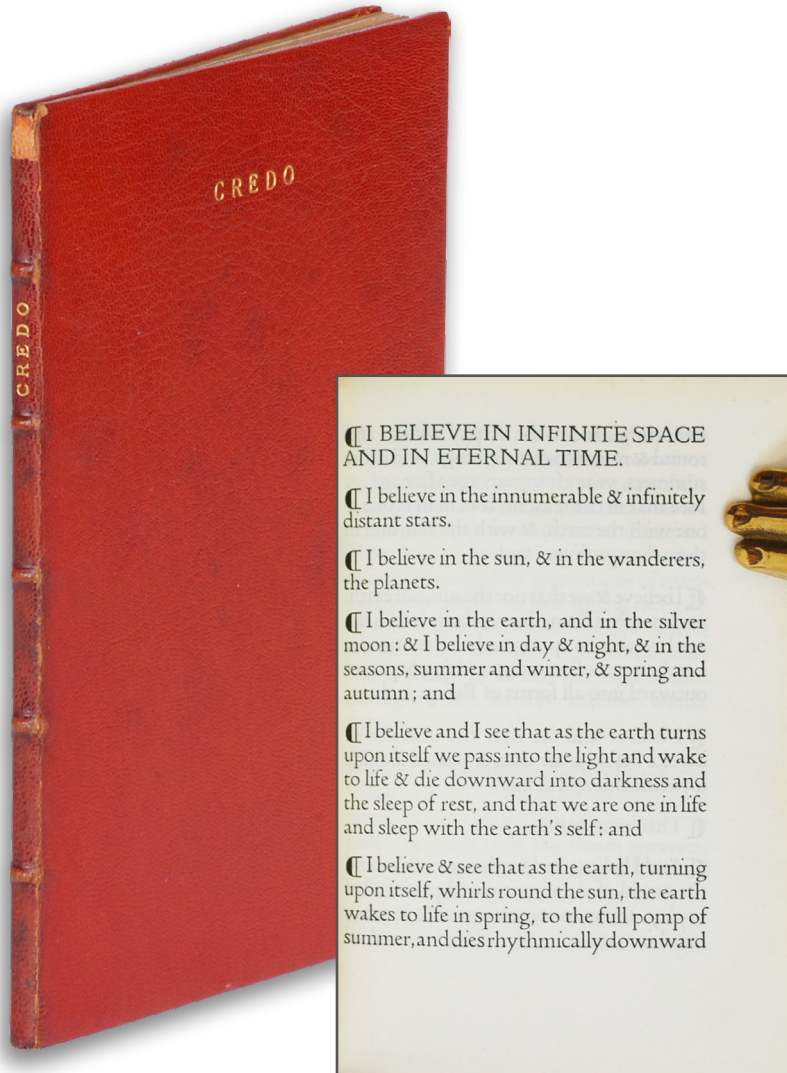
**Thursday, December 8
12:00pm EST
until Saturday, December 10
7:00pm EST**

A decorative border at the bottom of the page, mirroring the top border, featuring green pine branches, red berries, and silver and red ornaments.

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302-328-7232



Doves Press

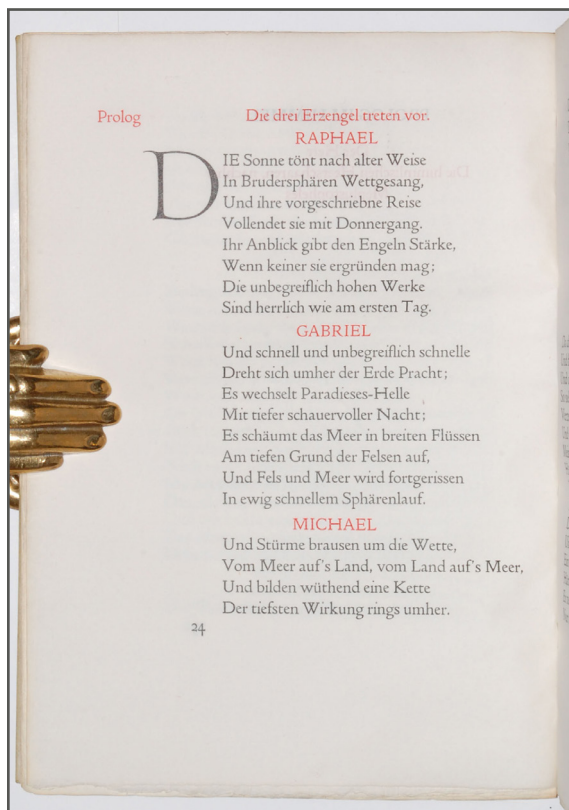
CREDO

PLENI SANT COELI ET TERRA

The Doves Press: Hammersmith, United Kingdom; 12mo., full leather, five raised bands, by the Doves Bindery and signed “The Doves Bindery” with the only decoration being the title on the front cover and on the spine, all edges gilt; (8) pages. \$1,250

Limited to 250 copies printed on paper and 12 on vellum of which this is one of those printed on paper (Catalogue Raisonne p.23). Leather chipped at the head of spine. Covers showing the slightest hint of staining to the front boards. Leather turn-ins have caused darkening to the paper on both the front and rear free endpapers. Else a lovely copy. Tidcombe describes one Doves Bindery binding on this title. Tidcombe notes that Cobden-Sanderson’s bindings on the paper copies of 1908 bear simply the title, without the circular ornamental wreath [Tidcombe DPE 89].

After establishing the Doves Bindery in 1893, Thomas James Cobden-Sanderson partnered with Emery Walker to found the Doves Press in 1901. Alongside the Kelmscott, Ashdene and Vale presses it is considered one of the cornerstones of the Golden Age of Private Press, drawing heavily on the spirit of the Arts & Crafts Movement that flowered at the turn of the century. The two partners, along with Sydney Cockerell, created type based on Nicolas Jenson’s Roman type (1470s), named the ‘Doves Type.’ Unfortunately, the relationship between the two partners deteriorated, resulting in said type being famously dumped in the Thames, where it languished until 2014, when it was rescued and subsequently digitalised. [Book # 41577]



Doves Press

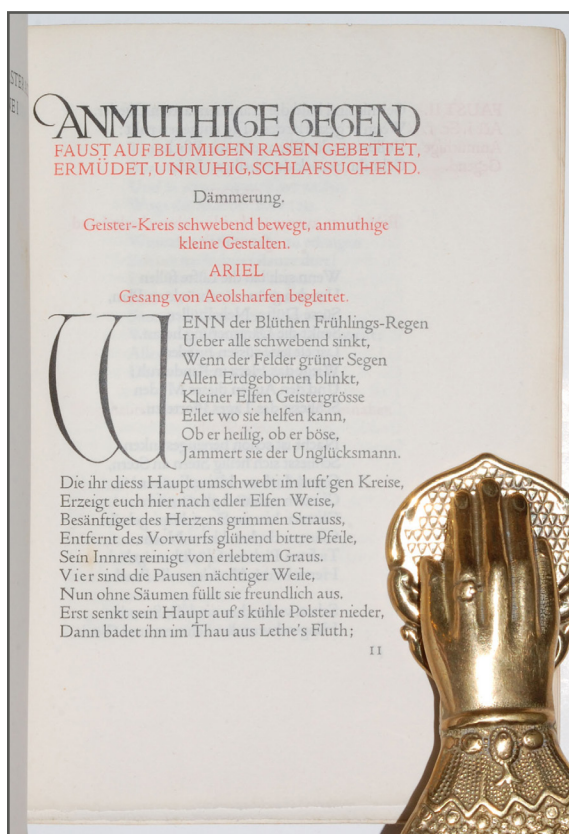
FAUST EINE TRAGOEDIE VON GOETHE
(PARTS ONE AND TWO)

by Johann Wolfgang von Goethe

The Doves Press: Hammersmith, 1910; 2 volumes, 8vo., original limp vellum, custom slipcase; 260, (1); 373, (1) pages. **\$3,000**

First edition (first part, one of 300 copies on paper; second part, one of 250 copies on paper). From the library of bibliophile and long-standing Grolier Club member David Allen Fraser (1911-2003). Spine of Part Two lightly age darkened. Some discoloration to vellum, as usual. Housed in a finely-crafted custom cloth slipcase with leather fore-edges to protect both volumes. Overall a near fine set of this increasing scarce publication. Tidcombe DP10 and DP20; Tompkinson pp. 55-56, 10 and 20. Bound by The Doves Bindery, with ticket on rear pastedown.

Printed by T.J. Cobden-Sanderson and Emery Walker in black and red from the 1887 and 1889 Weimar Editions. After establishing the Doves Bindery in 1893, Thomas James Cobden-Sanderson partnered with Emery Walker to found the Doves Press in 1901. Alongside the Kelmscott,



Ashdene and Vale presses it is considered one of the cornerstones of the Golden Age of Private Press, drawing heavily on the spirit of the Arts & Crafts Movement that flowered at the turn of the century. The two partners, along with Sydney Cockerell, created type based on Nicolas Jenson's Roman type (1470s), named the 'Doves Type.' Unfortunately, the relationship between the two partners deteriorated, resulting in said type being famously dumped in the Thames, where it languished until 2014, when it was rescued and subsequently digitalised. . [Book # 136907]

Doves Press

KEATS

by John Keats

The Doves Press: London, Hammersmith, 1914; 8vo., limp vellum, spine titled in gilt, later slipcase; 203 pages. \$3,000

Selected Poems. Selected and Arranged by Thomas James Cobden-Sanderson.

Limited to 212 copies, of which this copy is one of 200 on paper. (Catalogue RAISONNE, p.22; Tidcombe DP36; Tomkinson p. 58.). With bookplate, "J. W. R. Brocklebank." The vellum has darkened, albeit naturally. A tight, bright, and unmarred copy. Printed in red & black by T.J. Cobden-Sanderson at The Doves Press, and bound by The Doves Bindery, with bookbinder's ticket on rear pastedown.

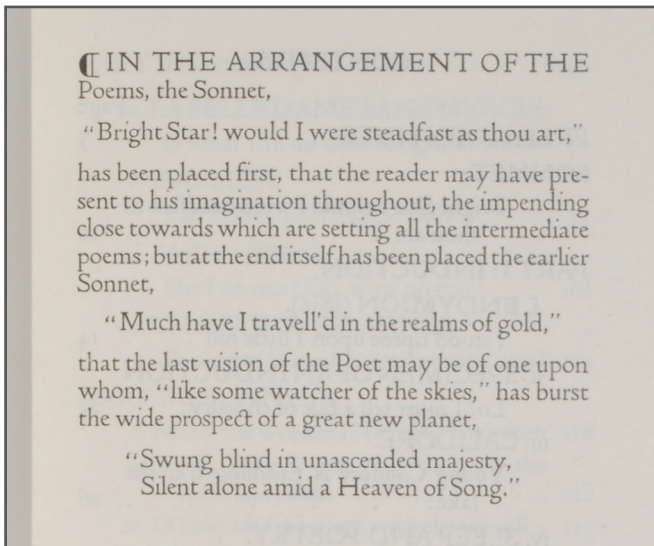
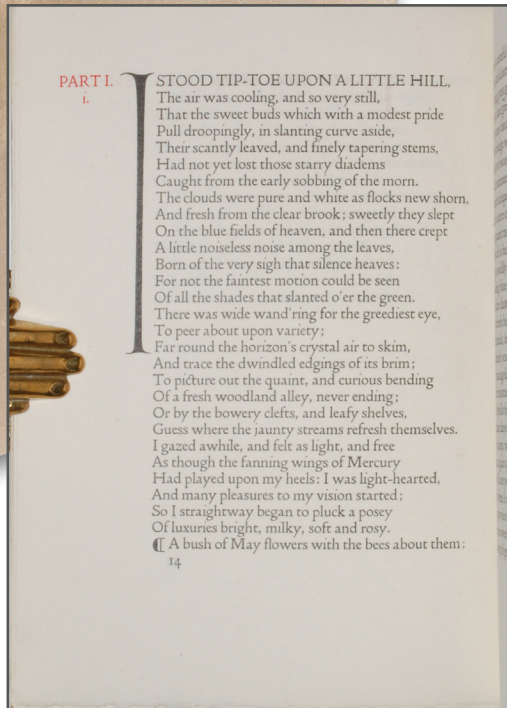
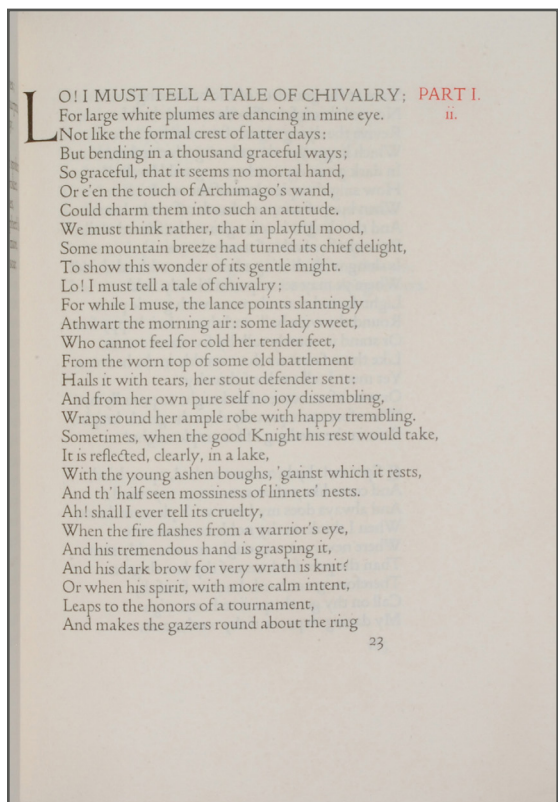
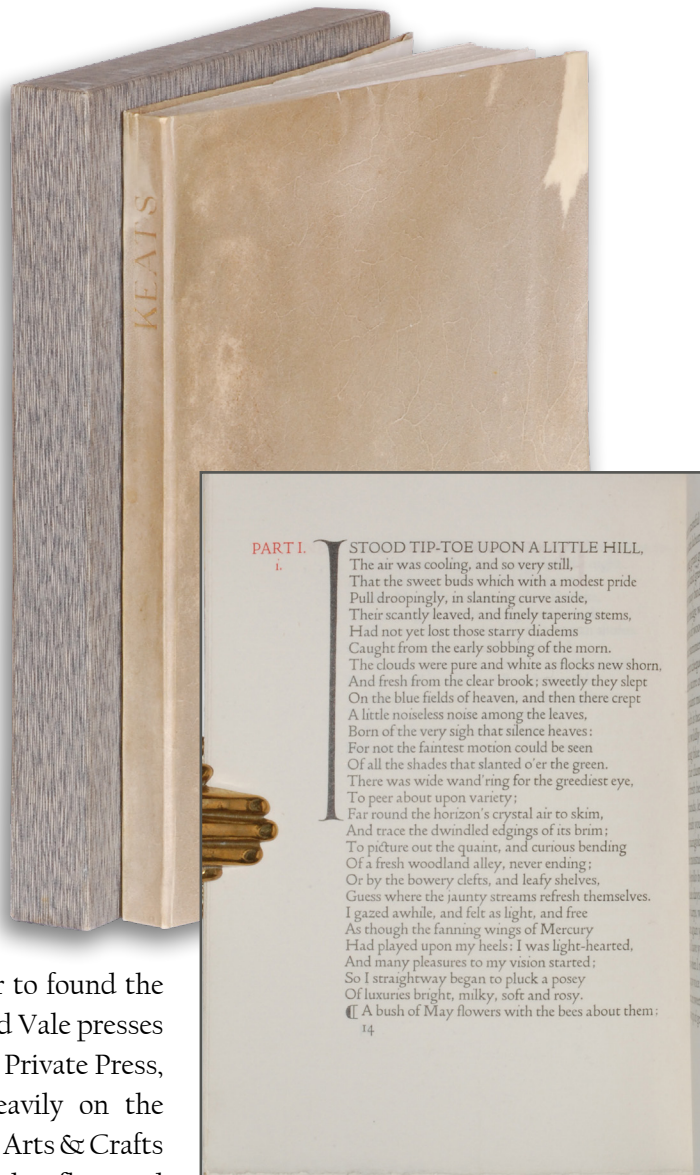
Cobden-Sanderson first considered a selection of Keats' poetry for the Doves Press in 1913. It was announced in December 1914 for publication in January 1915.

After establishing the Doves Bindery in 1893, Thomas James Cobden-Sanderson partnered with Emery Walker to found the Doves Press in 1901. Alongside the Kelmscott, Ashdene and Vale presses it is considered one of the cornerstones of the Golden Age of Private Press,

drawing heavily on the spirit of the Arts & Crafts Movement that flowered

at the turn of the century. The two partners, along with Sydney Cockerell, created type based on Nicolas Jenson's Roman type (1470s), named the 'Doves Type.' Unfortunately, the relationship between the two partners deteriorated,

resulting in said type being famously dumped in the Thames, where it languished until 2014, when it was rescued and subsequently digitalised. [Book # 137995]



Essex House Press

BOOK OF COMMON PRAYER

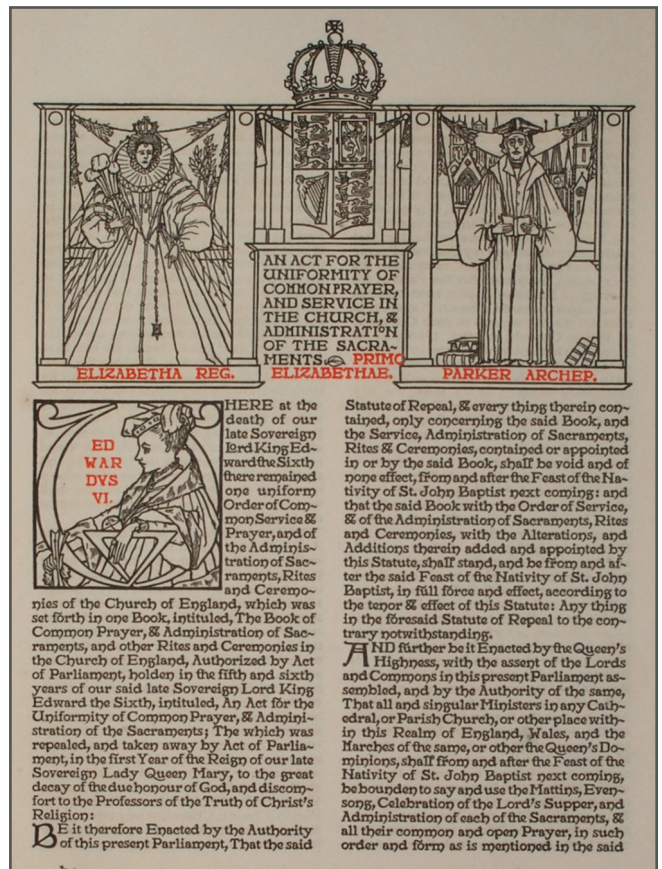
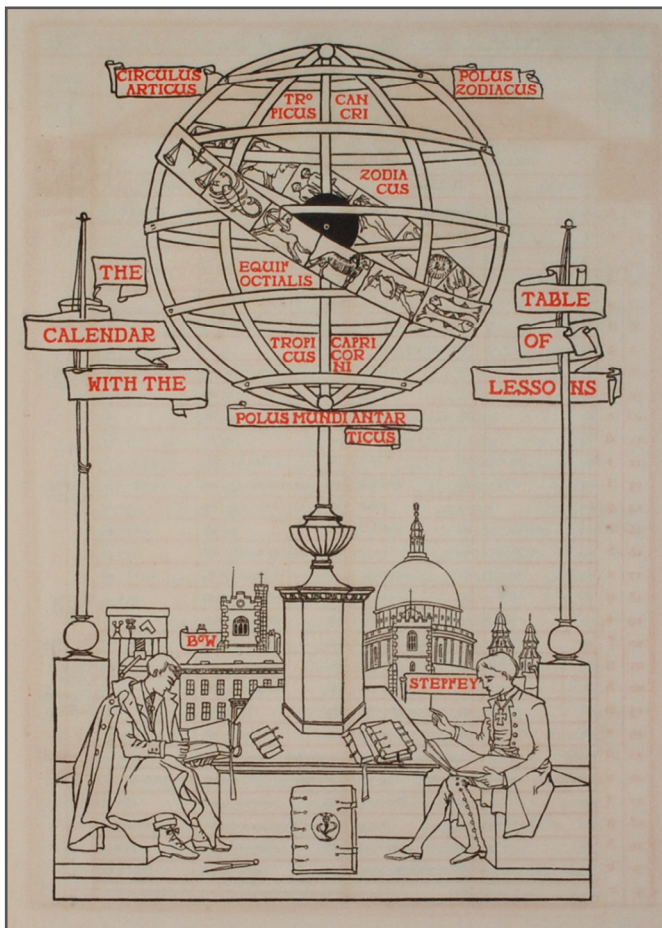
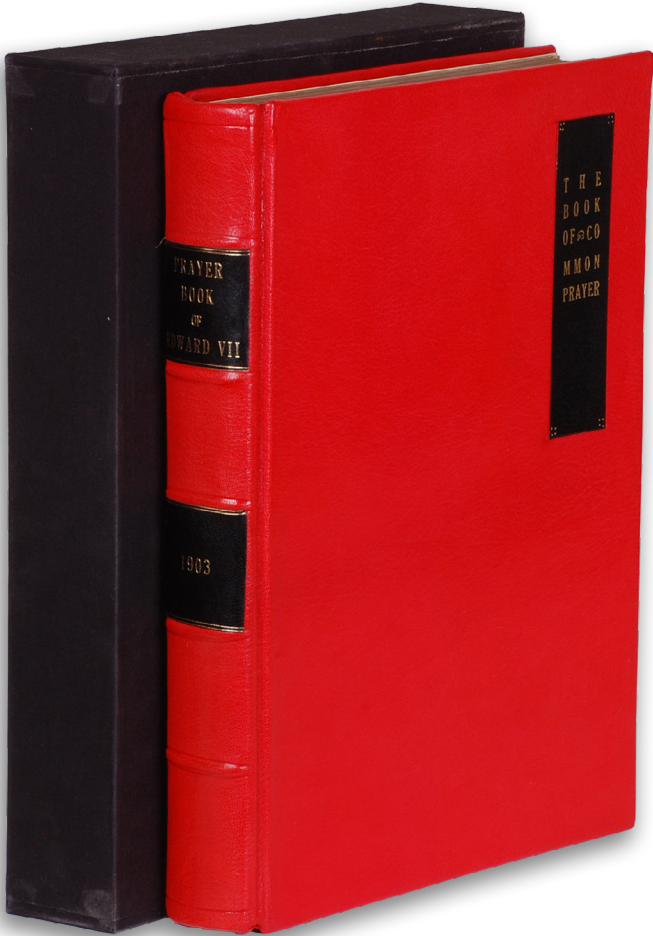
by C.R. Ashbee

M. Walter Dunne: New York, 1904; folio, bound in full red leather, black leather gilt cover title label, leather paste-downs and endpapers, in black cloth slipcase; (xvi), 386, (2) pages with a laid in supplement of viii pages. \$700

and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the Use of the Church of England: Together with the Psalter or Psalms of David; Pointed as they are to be sung or said in Churches (of King Edward VII.)

First North American edition published with the express permission of the Essex House Press and printed in America by the Plimpton Press. (see Ashbee p.73). In a lovely professional re-binding in full red leather. Minor mildew spotting to the final few leaves not affecting the text. Very minor moisture stain only affecting the first two blanks of the textblock. A lovely copy.

Partially printed in the Endeavour type (as well as in the great primer type) specially designed for this book by Ashbee and also known as the Prayer Book type. Illustrated throughout with designs by Ashbee. A fine production printed in red and black throughout. [Book # 105384]



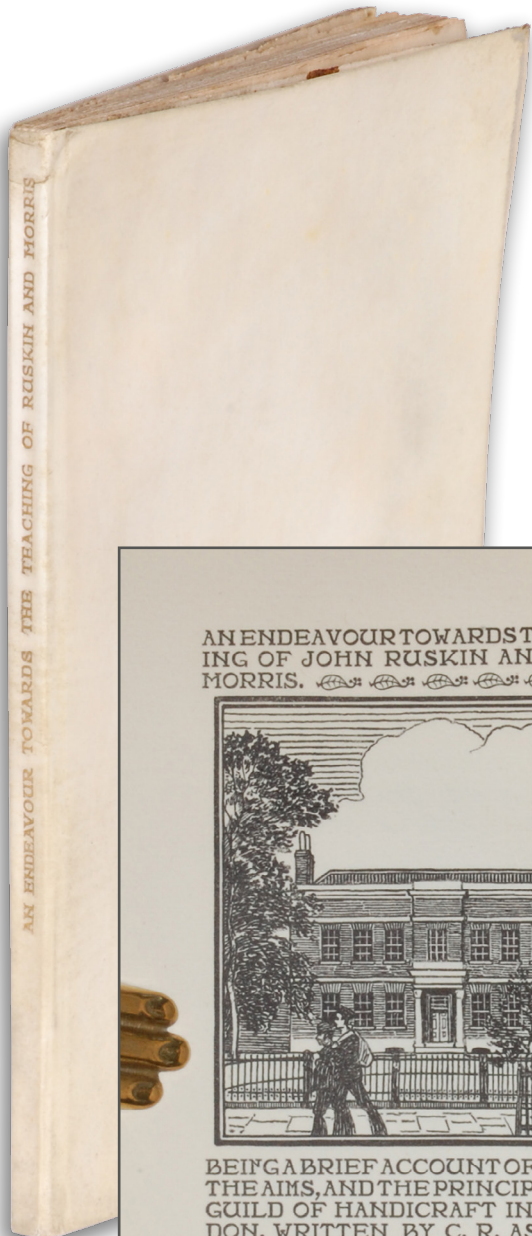
Essex House Press

ENDEAVOUR TOWARDS THE TEACHING OF JOHN RUSKIN AND WILLIAM MORRIS

by C.R. Ashbee

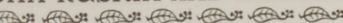
Edward Arnold: London, 1901; 8vo., full vellum, gilt on spine; (vi), 52, (1) pages. \$450


One of 350 numbered copies. Essex House Press Bibliography, p. 68. Evidence of a bookplate removal "Exlibris Arthur B..." on front pastedown. Else near fine. The blocks and cuts are by George Thomson. The first book printed in Ashbee's new pica type, known as 'Endeavour' type. [Book # 22620]

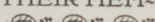



I. THE FIRST BEGINNINGS OF THE GUILD AND SCHOOL OF HANDICRAFT IN EAST LONDON. 

DERHAPS AS THE GUILD of Handicraft has now been in existence for some twelve years, it may not be inexpedient to give some account of it in writing. No record, either of its work & progress, or of the ideas upon which it was founded, has ever yet been given, & I am anxious in reply to the many requests received at Essex House to offer something that may meet this want.

AN ENDEAVOUR TOWARDS THE TEACHING OF JOHN RUSKIN AND WILLIAM MORRIS. 

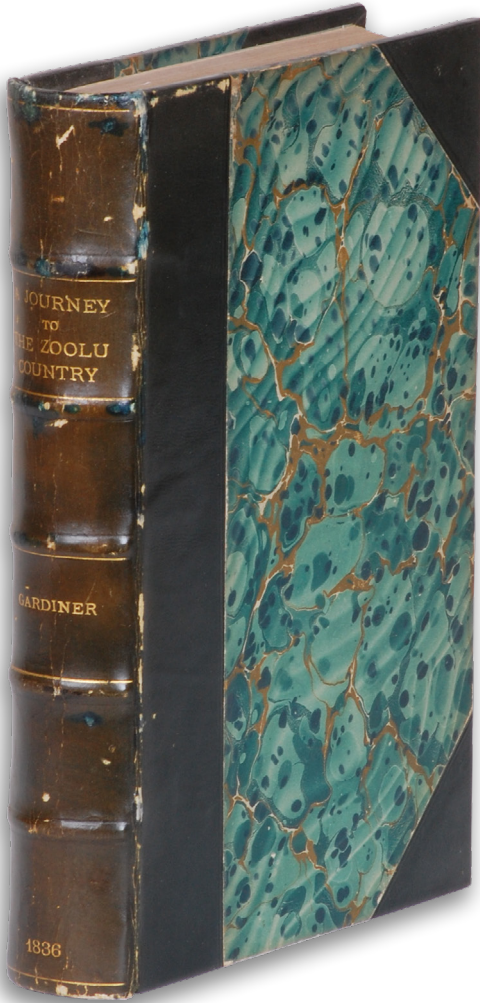


BEING A BRIEF ACCOUNT OF THE WORK, THE AIMS, AND THE PRINCIPLES OF THE GUILD OF HANDICRAFT IN EAST LONDON, WRITTEN BY C. R. ASHBEE, AND DEDICATED BY HIM LESS IN THE WRITING, THAN IN THE WORK THE WRITING SEEKS TO SET FORTH, TO THEIR MEMORY. AN. DOM. MDCCCXI. 

II. THE SCHOOL OF HANDICRAFT. 

THE history & development of the School of Handicraft was described in a pamphlet issued in 1895, 'A nine years experiment in technical education: being the last report of the School of Handicraft, Essex House, 1895,' when, owing to the failure of the Technical Education Board of the London County Council to keep its word with the School Committee, & the impossibility of carrying on costly educational work in the teeth of state aided competition, it was considered advisable to close the school. The position then was briefly this. The school was costing about L.300 a year. This amount was found in part by voluntary contribution and in part by the Guild or productive society which was practically its financial guarantor. When the negotiations with the Technical Education Board of the London County Council for the support of the school fell through, the Guild found itself a creditor of the school to the extent of about L.400. With any reasonable prospect of a healthy continuance of the educational work there would have been no great harm in letting this go on, but the action of the Board was so discouraging that both the School Committee & the Committee of the Guild felt that the wisest course was to close the school. This was done, and the debt of L.400 has, in the course of the last four years, been gradually cleared off. It was finally

5



Africa

NARRATIVE OF A JOURNEY TO THE ZOOLU COUNTRY

IN SOUTH AFRICA

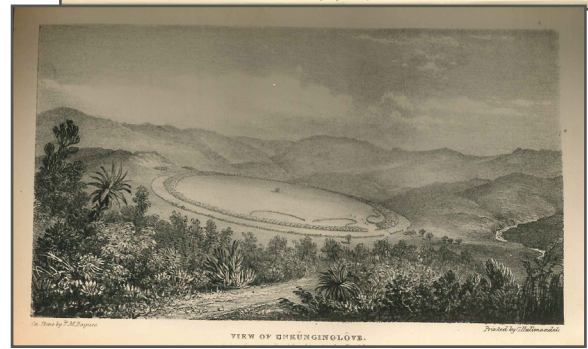
by Allen Francis Gardiner

William Crofts: London, 1836; 8vo., half leather over marbled paper boards, all edges marbled, five raised bands, gilt on spine, blue coated pastedowns and endpapers; 412 pages, with 26 lithograph plates (2 of which are in full color and four in two-color), including two large folding maps at rear. **\$500**

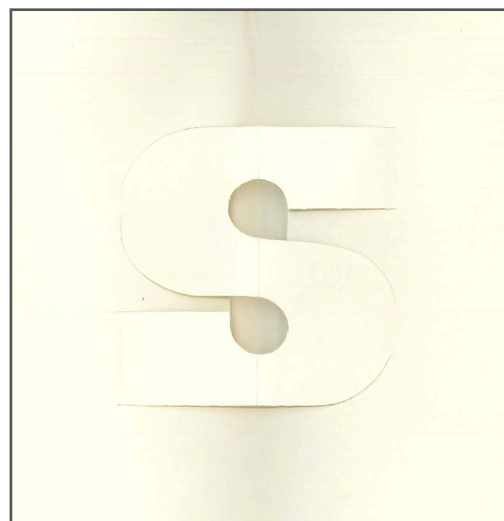
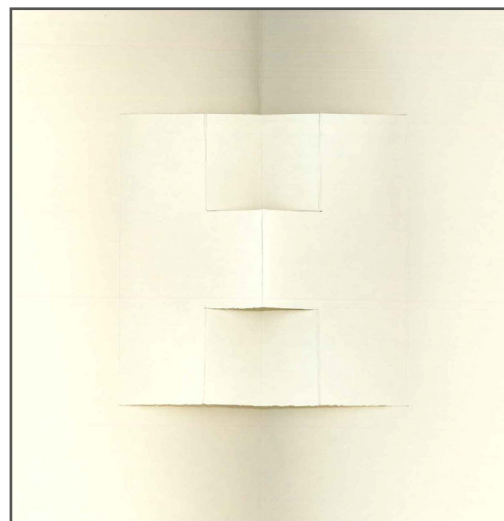
First edition. Mendelssohn, I, pp. 587-8; Theal, Catalogue of Books and Pamphlets relating to Africa south of the Zambesi in the Collection of George McCall Theal, 1912, p. 112. Michal Lesniewski, *The Zulu-Boer War 1837-1840*, 2021. Ownership name in ink on second free endpaper. "Putnam, Boston" stamps on title page. Rubbing to edges and hinges. Frontispiece has been professional reattached near gutter. Marginal foxing to a few leaves. One tipped-in errata slip at end of preface. A lovely copy.

First edition of Gardiner's well-illustrated account of his travels in Zululand, during which he brokered a treaty between the Zulu chief Dingane and the residents of Port Natal (modern-day Durban) regarding land rights and the status of refugees. This "interesting description of the country" (Mendelssohn) contains "much information... concerning missions in Kaffirland and early events in Natal" (Theal).

Dingane "threatened to attack Port Natal if the settlers did not stop accepting fugitives and did not hand over those whom they already granted a safe haven... The hunter-traders understood that they needed to cooperate if they wanted to face Dingane. The situation convinced the settlers to send A. F. Gardiner with a mission to the Zulu king. Gardiner declared that from that time on they would not accept further fugitives from the Dingane kingdom and promised to return them in return for the safety of the Port Natal residents including those runaways who came before the treaty. The negotiations were short as the Zulu ruler was also interested in agreement... This understanding was short-lived and lasted less than two months. A. F. Gardiner was unable to control the settlers, and they were unable and unwilling to stand by the treaty" (Lesniewski, p. 59). One year later, Gardiner returned to England in 1836 to petition the government to colonize Port Natal, but they refused to act; instead, Gardiner returned to Zululand with the assistance of the Church Missionary Society. Here Gardiner received another warm reception from Dingane, but when the chief ordered the Piet Relief Delegation massacre, Gardiner saw the region as too volatile for successful missionary work and left for South America.



Captain Allen Francis Gardiner (1794-1851) travelled the world as a Royal Navy officer, all the while nurturing an interest in missionary work that was not realized until he set foot in South Africa in 1834 (leaving aside his *Outlines of a Plan for Exploring Australia* (1833) after landing at Sydney in ill health). [Book # 137913]



Circle Press

ALPHABETA CONCERTINA

by Ronald King

Circle Press: (Guildford, Surrey), 1983; 16mo., paper-covered boards, accordion fold, with publisher's acrylic slipcase; unpaginated. \$75

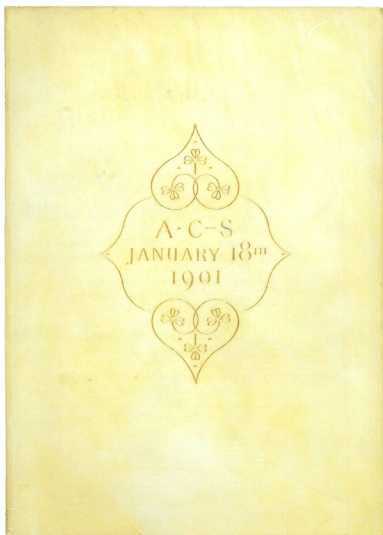
First edition limited to 1000 copies. Double-sided concertina with 26 pop-up capital letters. The book was cut and creased onto Heritage Book paper and glued to Heritage Museum board (both acid-free stocks) supplied by Atlantis Paper Co., Wapping; the press work and collation carried out by Bantingford Ltd. of Woking, Surrey. The design of the book was financially assisted by the Crafts Council, London. [Book # 107262]

Doves Press

THE DOVES PRESS

by Marianne Tidcombe

The British Library & Oak Knoll Press: New Castle, DE, 2002; small 4to., cloth, dust jacket; 272 pages. \$400

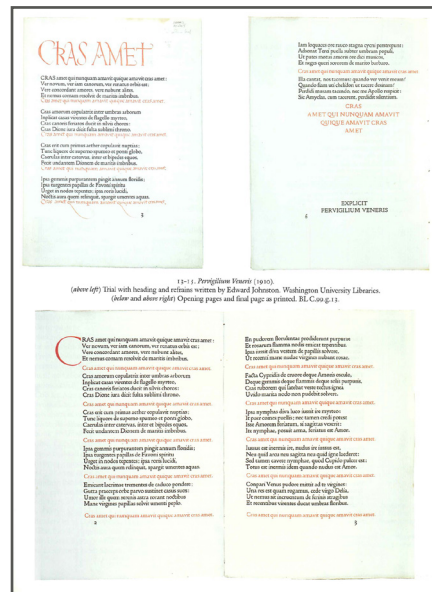
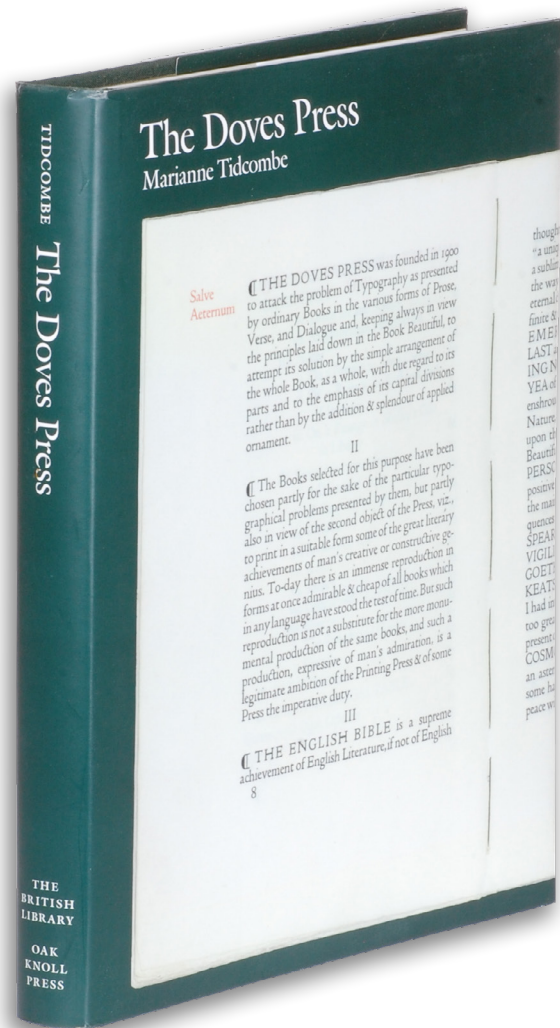


1. Titmus, *Agriola* (1900). The first copy of the first Doves Press book, presented to Annie Cobden-Sanderson, Washington University Libraries.

First edition. Fine in near fine jacket. This highly-researched work is the most authoritative account of the first and most famous private press of the 20th century - The Doves Press. Starting its operation in the wake of William Morris, the Doves Press became a major influence in the development of modern book design. Marianne Tidcombe reveals the intriguing story of the cutting of the famous Doves Type, the printing of *Paradise Lost*, *Paradise Regained*, and *The English Bible*. Also included is the

saga of Cobden-Sanderson's short and stormy partnership with Emery Walker. Recounted in detail, this blustering relationship ultimately lead to a final episode where Cobden-Sanderson throws the Doves type into the River Thames to prevent it from falling into Walker's hands after his death. A detailed, descriptive bibliography of all the books and papers printed at the Doves Press along with a list of all ephemeral items is provided. Richly illustrated with 18 color and 124 black-and-white illustrations.

Marianne Tidcombe has spent over thirty years researching the Doves Press. She is also the author of *Women Bookbinders 1880-1920* (Oak Knoll Press 1996). [Book # 72642]



Doves Press

PARADISE LOST, A POEM IN XII
BOOKS WITH PARADISE RE-
GAINED A POEM IN IV BOOKS TO
WHICH ARE ADDED SAMSON
AGONISTES & POEMS BOTH EN-
GLISH AND LATIN COMPOS'D
ON SEVERAL OCCASIONS

by John Milton

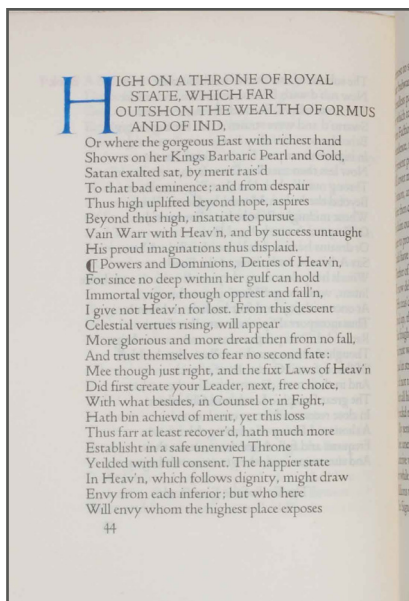
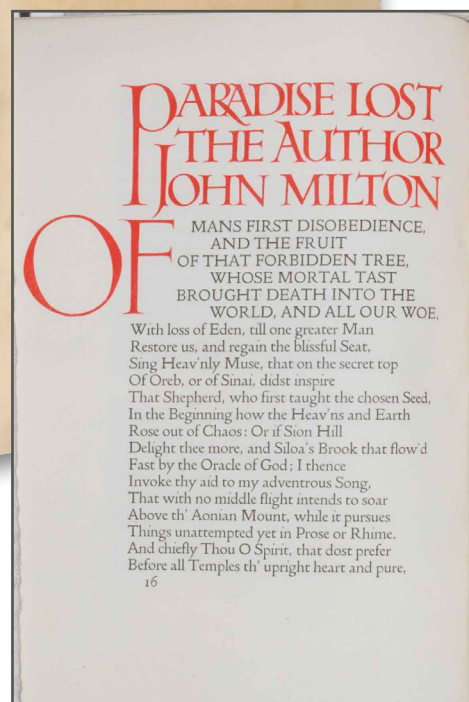
The Doves Press: Hammersmith, 1902; 8vo., full limp vellum, gilt, later paper covered boards slipcase; 386, (3) pages. \$3,950

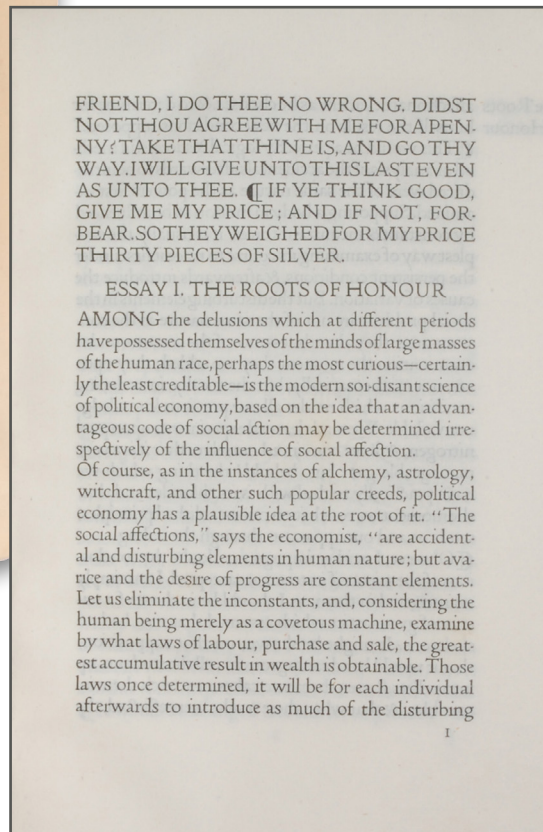
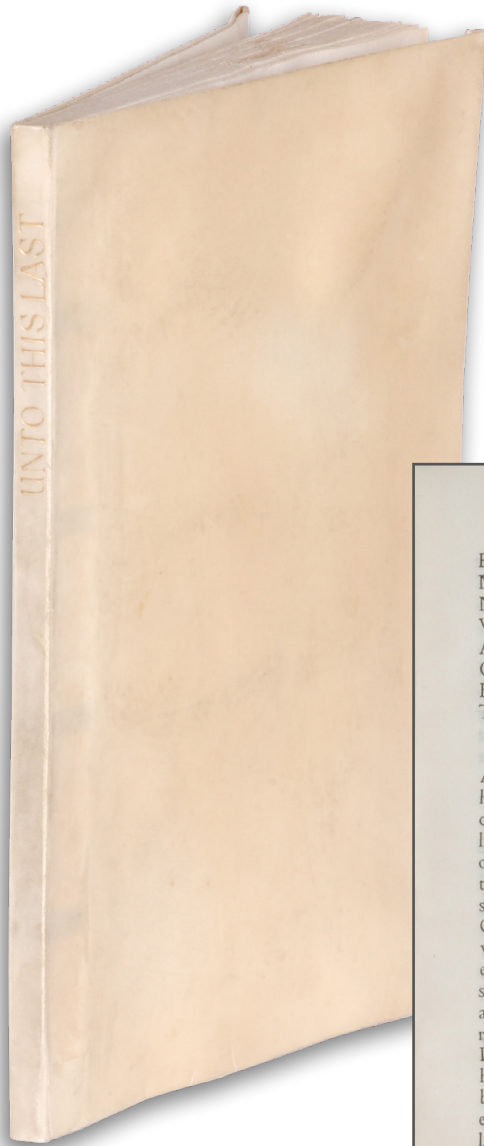
Limited to 325 copies printed by T.J. Cobden-Sanderson (Marianne Tidcombe, The Doves Press, 37-42, Catalogue Raisonne p.20; Ransom no.5&7). Extremely minor and common foxing along the few of the rear signatures. Some minor cracking to the outer edges of the vellum covers, else tight, bright, and unmarred housed in a later slipcase. Title and margin notes in red. Initials designed by Grayley Hewitt and Edward Johnston. The present work is one of Walker and Cobden-Sanderson's earlier productions, and certainly one of the highlights of the Doves Press. Bound by The Doves Bindery, with bookbinder's ticket on rear pastedown.

After establishing the Doves Bindery in 1893, Thomas James Cobden-Sanderson partnered with Emery Walker to found the Doves Press in 1901. Alongside the Kelmescott, Ashendene and Vale presses it is considered one of the cornerstones of the Golden Age of Private Press, drawing heavily on the spirit of the Arts & Crafts Movement that flowered at the turn of the century. The two partners, along with Sydney Cockerell, created type

based on Nicolas Jenson's Roman type (1470s), named the 'Doves Type.' Unfortunately, the relationship between the two partners deteriorated, resulting in said type being famously dumped in the Thames, where it languished until 2014, when it was rescued and subsequently digitalised.

By 1909, Walker and Cobden-Sanderson were embroiled in a long and bitter dispute involving the rights to the Doves Type as they dissolved their partnership. In the dissolution agreement, all rights to the distinctive typeface were meant to pass to Walker upon the death of Cobden-Sanderson. But on Good Friday of 1913, Cobden-Sanderson destroyed the matrices by casting them off Hammersmith Bridge and into the Thames. He began destroying the types in August of 1916, and apparently completed the task in January 1917. Indeed, over the course of about 170 trips, Cobden-Sandersa small, frail, seventy-six year old man managed to carry more than a ton of type from 15 Upper Mall to the Thames. In 2015, designer Robert Greenwith help from the Port of London Authority was able to recover 150 pieces of the original type from the waters near Hammersmith Bridge. [Book # 49646]





Doves Press

UNTO THIS LAST

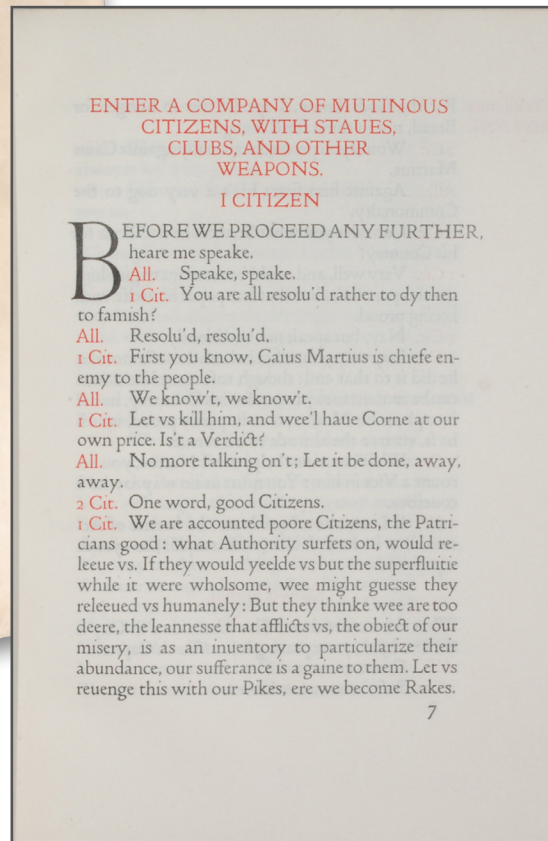
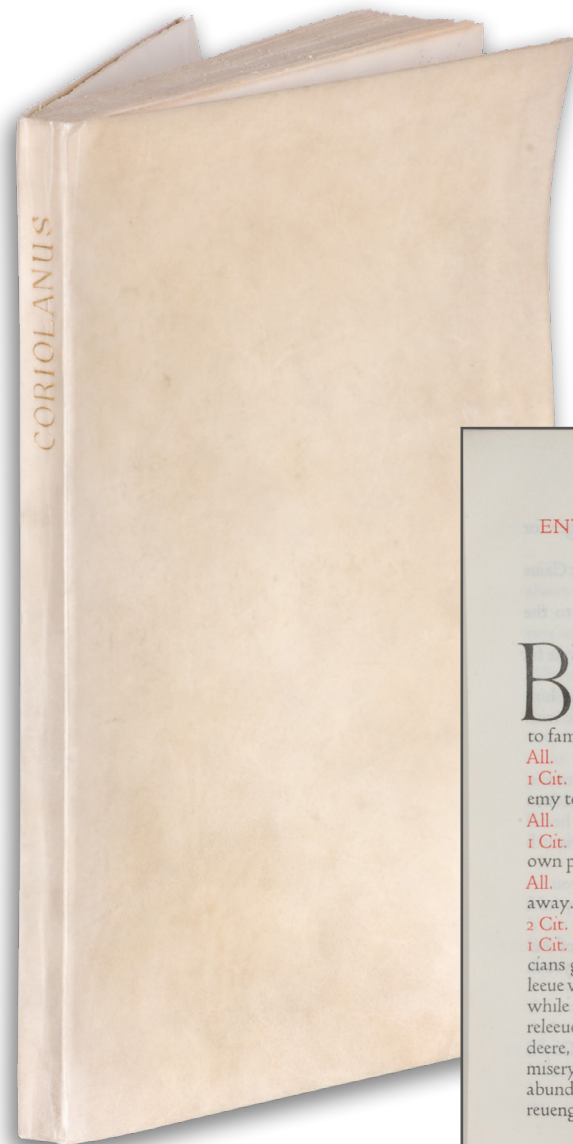
by John Ruskin

Doves Press: Hammersmith, 1907; 8vo., limp vellum; 120 pages. \$1,000

Four Essays on the First Principles of Political Economy by John Ruskin.

Limited to 325 copies of which this is one of 300 printed on paper. (Catalogue RAISONNE, p.22; Tomkinson, Ransom no.11). A tight, bright, and unmarred copy. Bound by The Doves Bindery, with bookbinder's ticket on rear pastedown.

After establishing the Doves Bindery in 1893, Thomas James Cobden-Sanderson partnered with Emery Walker to found the Doves Press in 1901. Alongside the Kelmescott, Ashdene and Vale presses it is considered one of the cornerstones of the Golden Age of Private Press, drawing heavily on the spirit of the Arts & Crafts Movement that flowered at the turn of the century. The two partners, along with Sydney Cockerell, created type based on Nicolas Jenson's Roman type (1470s), named the 'Doves Type.' Unfortunately, the relationship between the two partners deteriorated, resulting in said type being famously dumped in the Thames, where it languished until 2014, when it was rescued and subsequently digitalised. [Book # 43990]



Doves Press

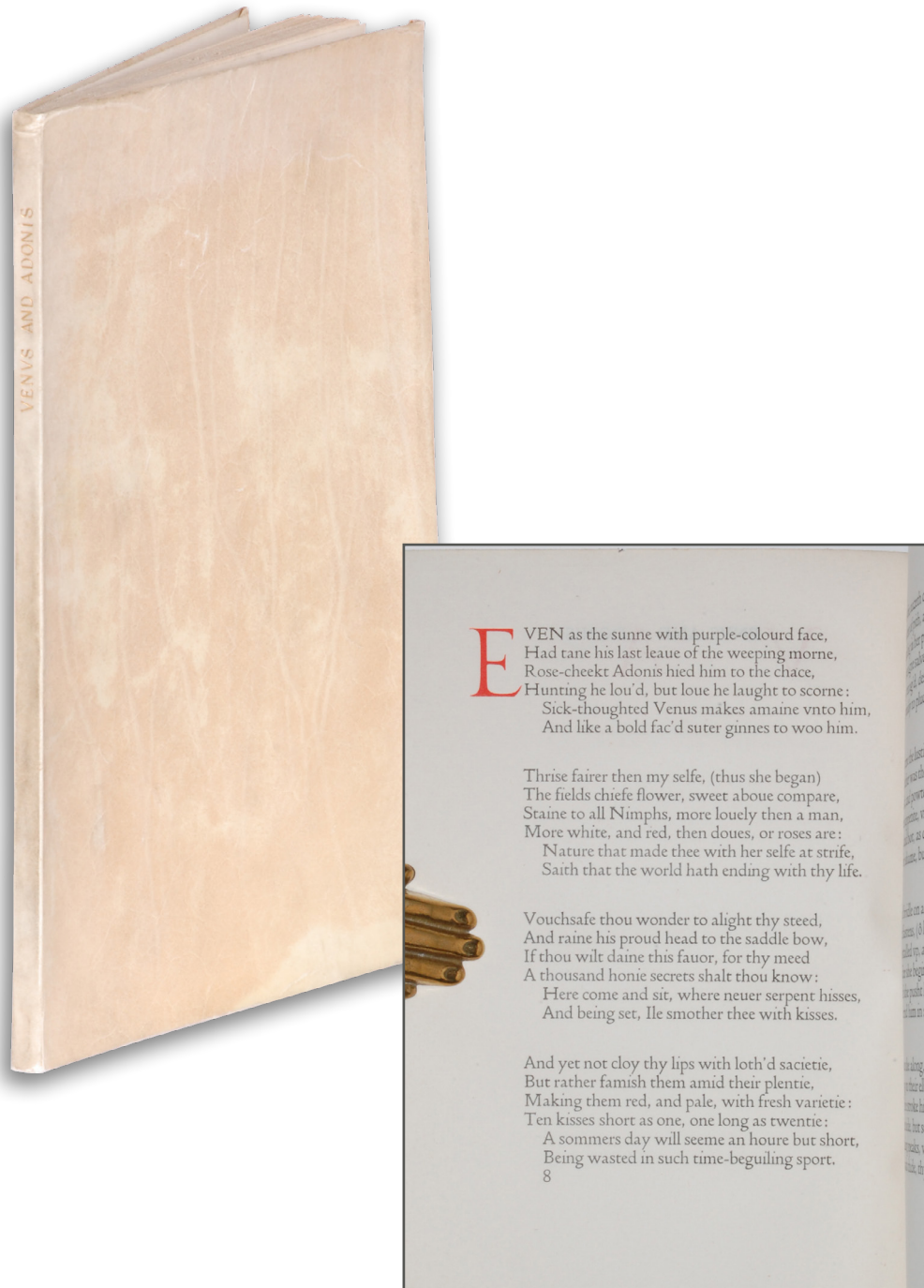
THE TRAGEDY OF CORIOLANUS

by William Shakespeare

The Doves Press: Hammersmith, England, 1914; 8vo., stiff vellum; 155, (8) pages. \$1,250

Limited to 200 copies printed by hand by T.J. Cobden-Sanderson and Emery Walker of the Doves Press. A fine copy. Printed in red and black throughout. Bound in full vellum by The Doves Bindery, with the Binder's ticket on the rear pastedown.

Originally written in 1623 by Shakespeare, Tidcombe notes: "*Coriolanus* was first mentioned in 'Shakespeare's Plays and Poems', 1912, and in the leaflet 'Catalogue Raisonne' of April 1913 it was announced for publication in September or October. The book was about half printed when Cobden-Sanderson's illness intervened, but he continued to work on revising the text and compiling the errata while he convalesced at a nursing home in October. A special Notice issued in September 1913 stated that publication of *Coriolanus* would be postponed until February or March 1914." [Book # 134845]



Doves Press

VENUS AND ADONIS

by William Shakespeare

The Doves Press: (Hammersmith, October, 1912); small 4to., original limp vellum; (x), 59, (8) pages. \$2,750

Printed in an edition limited to 200 copies. (Ransom no.32, Tidcombe 30). The smallest bump to the head of the spine, else a tight, bright, and unmarred copy. From the Text of the First Edition, 1593. Finely printed in black and red. Bound by The Doves Bindery, with the binder's ticket on the rear pastedown. Even though the book was dated in 1912, it was actually not ready when promised and a backlog at the bindery resulted in most being delivered in early 1913. With corrections laid out in a page of errata opposite the colophon.

[Book # 69755]

*Doves Press***SEVEN POEMS AND TWO TRANSLATIONS**

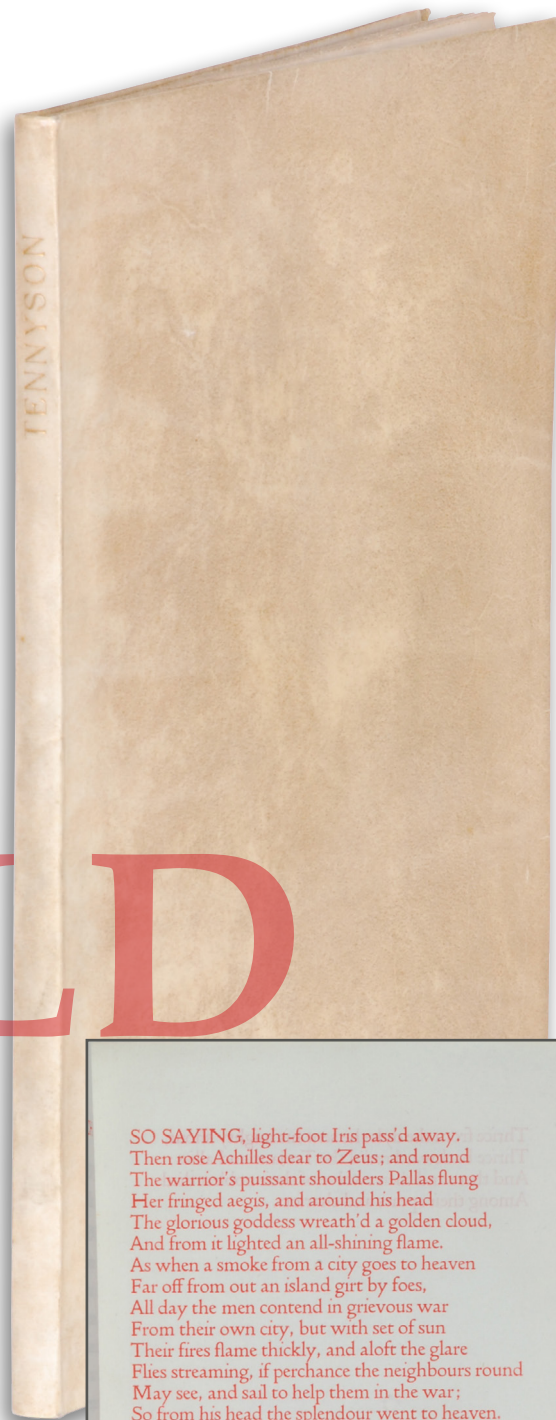
by Alfred Lord Tennyson

The Doves Press: Hammersmith, England, 1902; 8vo., Publisher's limp vellum by the Doves Bindery, flat spine with gilt titling, stamped 'The Doves Bindery' on rear pastedown; 55 pages. \$1,250

Limited to 325 copies of which this is one of 300 copies to be printed on handmade paper. (catalogue RAISONNE p.22; Ransom and Tomkinson no.4; Tidcombe DP-4). A fine copy, the vellum leaves smooth, creamy, and bright, and the binding free of any blemishes. Bound by The Doves Bindery, with bookbinder's ticket on rear pastedown.

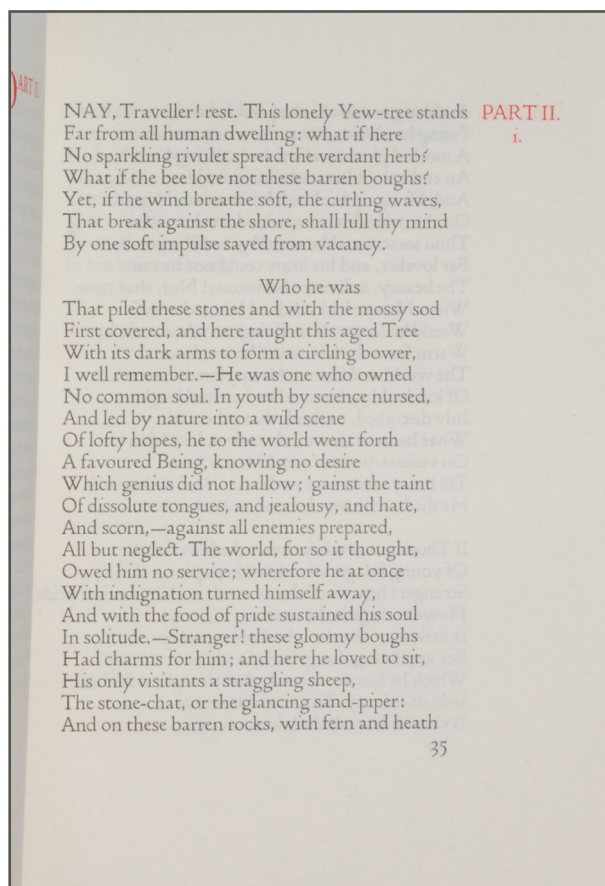
Using the infamous Doves Type which sparked a bitter feud between the two men; the unique type's matrices and punches subsequently being thrown into the River Thames by Cobden. The two translations from Homer are printed in red, and Tennyson's poems are printed in black.

The fourth publication of the Doves Press, gathering a number of poems by Tennyson written at various times in his long life, all of them reflecting his abiding interest in Homer and Greek myth. In contrast to Kelmscott Press founder William Morris' proclivity toward the Baroque, Thomas J. Cobden-Sanderson, the Doves Press founder (along with Emery Walker), demonstrated that printing with plain type (designed by Walker) that is well set and with good margins could produce notable work. As Cave says, the Doves Press books, "completely without ornament or illustration, . . . depended for their beauty almost entirely on the clarity of the type, the excellence of the layout, and the perfection of the presswork." For Cobden-Sanderson, who took up printing late in life, the elegant simplicity of the Doves books was intended to be in harmony with the works of God in creating the beauty and mystery of the universe. Nowhere does the simple splendor of Walker's typography appear to more perfection than in the sought-after vellum printings of Doves books. As with all other aspects of production, Cobden-Sanderson was fastidious about the quality of the vellum used, as can be seen in the bright, buttery-soft leaves here. The selections in this volume are framed by two short translations of passages from Homer's "Iliad," both featuring images of fire and, appropriately, printed in red. Two other poems concern the tragic figure of Oenone, the first love of Paris; two are inspired by the "Odyssey"; and the other three treat, in turn, the figure of the Theban seer Tiresias; Tithonus, lover of the goddess of Dawn; and the myth of the theft of Persephone by Death. [Book # 137968]

**SOLD**

SO SAYING, light-foot Iris pass'd away,
Then rose Achilles dear to Zeus; and round
The warrior's puissant shoulders Pallas flung
Her fringed aegis, and around his head
The glorious goddess wreath'd a golden cloud,
And from it lighted an all-shining flame.
As when a smoke from a city goes to heaven
Far off from out an island girt by foes,
All day the men contend in grievous war
From their own city, but with set of sun
Their fires flame thickly, and aloft the glare
Flies streaming, if perchance the neighbours round
May see, and sail to help them in the war;
So from his head the splendour went to heaven.
From wall to dyke he stept, he stood, nor join'd
The Achaeans—honouring his wise mother's word—
There standing, shouted, and Pallas far away
Call'd; and a boundless panic shook the foe.
For like the clear voice when a trumpet shrills,
Blown by the fierce beleaguers of a town,
So rang the clear voice of Aeakidēs;
And when the brazen cry of Aeakidēs
Was heard among the Trojans, all their hearts
Were troubled, and the full-maned horses whirl'd
The chariots backward, knowing griefs at hand;
And sheer-astounded were the charioteers
To see the dread, unweariable fire
That always o'er the great Peleion's head
Burn'd, for the bright-eyed goddess made it burn.

5



Doves Press

A DECADE OF YEARS

by William Wordsworth

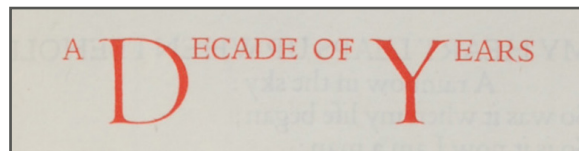
(Doves Press: Hammersmith), 1911; 8vo., full vellum, gilt on spine, house in a later slipcase; 230, (1) pages. \$1,750

Edited by Thomas James Cobden-Sanderson

Limited to 212 copies, of which this is one of 200 copies printed on paper. Tidcombe DP-25; Tomkinson, p. 56. With bookplate, "J.W.R. Brecklebank." A fine copy. Bound in vellum by The Doves Bindery, with the binder's ticket on rear pastedown. Printed in red and black. This is an excellent example of the fine printing produced by T. J. Cobden-Sanderson and Emery Walker at the Doves Press.

Reprinted from the 1850 first edition, which appeared some 45 years after Wordsworth's death.

After establishing the Doves Bindery in 1893, Thomas James Cobden-Sanderson partnered with Emery Walker to found the Doves Press in 1901. Alongside the Kelmscott, Ashdene and Vale presses it is considered one of the cornerstones of the Golden Age of Private Press, drawing heavily on the spirit of the Arts & Crafts Movement that flowered at the turn of the century. The two partners, along with Sydney Cockerell, created type based on Nicolas Jenson's Roman type (1470s), named the 'Doves Type.' Unfortunately the relationship between the two partners deteriorated, resulting in said type being famously dumped in the Thames, where it languished until 2014, when it was rescued and subsequently digitalised. [Book # 138038]



Essex House Press

THE PILGRIM'S PROGRESS FROM THIS WORLD TO THAT WHICH IS TO COME DELIVERED UNDER THE SIMILITUDE OF A DREAM

by John Bunyan

Essex House Press: London, 1899; small 8vo., original full vellum; (ii), 426, (4) pages. \$350

Wherein is Discovered the Manner of His Setting Out; His Dangerous Journey and Safe Arrival at the Desired Country.

Limited to 750 numbered copies. (Ashbee p.65; Ransom no.4). A fine copy. Edited from the earliest editions by Janet E. Ashbee and printed in Caslon in black and red. With a woodcut frontispiece by Reginald Savage. A most ambitious project by C.R. Ashbee and his Essex House Press. Asbee founded his press to continue the tradition of William Morris and was aided in his effort by two compositors and a pressman that came from the Kelmscott Press.

This 17th century Christian allegory is the third production of the press founded by C. R. Ashbee in 1898 as an addition to the several crafts practiced at his Guild of Handicrafts located at Essex House in London's Mile End Road. Ashbee purchased the presses and other production equipment (though not the type) formerly owned by the Kelmscott Press, which had shut down at the death of William Morris, and he printed books for 12 years with vellum, ink, and paper identical to that used by Kelmscott, in an effort to carry on the tradition Morris had established. But the Essex House Press, because it was conceived of and continued as part of a larger enterprise involving various artisans at work in a group of workshops, always had its own special identity, a fact which Cave reflects when he calls it the "Arts and Crafts press par excellence."

[Book # 36298]

THE PILGRIMS PROGRESS FROM THIS WORLD TO THAT WHICH IS TO COME. DELIVERED UNDER THE SIMILITUDE OF A DREAM. WHEREIN IS DISCOVERED THE MANNER OF HIS SETTING OUT; HIS DANGEROUS JOURNEY AND SAFE ARRIVAL AT THE DESIRED COUNTRY. BY JOHN BUNYAN.

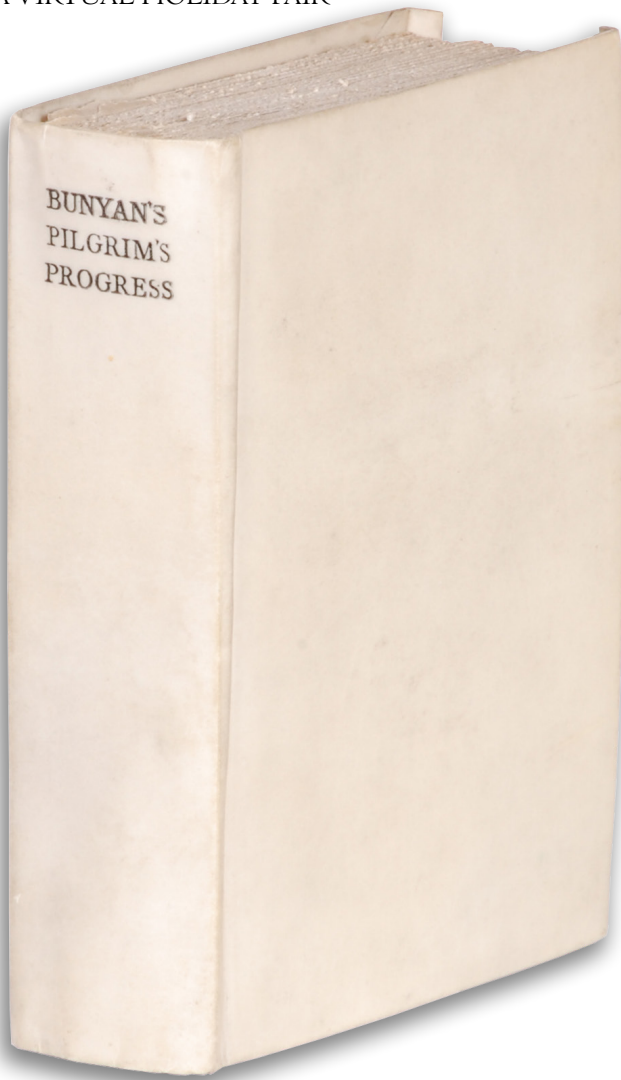
THE PILGRIMS PROGRESS IN THE SIMILITUDE OF A DREAM.

AS I walk'd through the wilderness of this world, I lighted on a certain place, where was a Denn; And I laid me down in that place to sleep: And as I slept I dreamed a Dream. I dreamed, and behold I saw a Man cloath-ed with Raggs, standing in a certain place, with his face from his own House, a Book in his hand, and a great burden upon his back. I looked, and saw him open the Book, and Read therein; &as he Read, he wept and trembled: and not being able longer to contain, he brake out with a lamentable cry; saying, what shall I do?

The goal

His Outcry

b i



Essex House Press

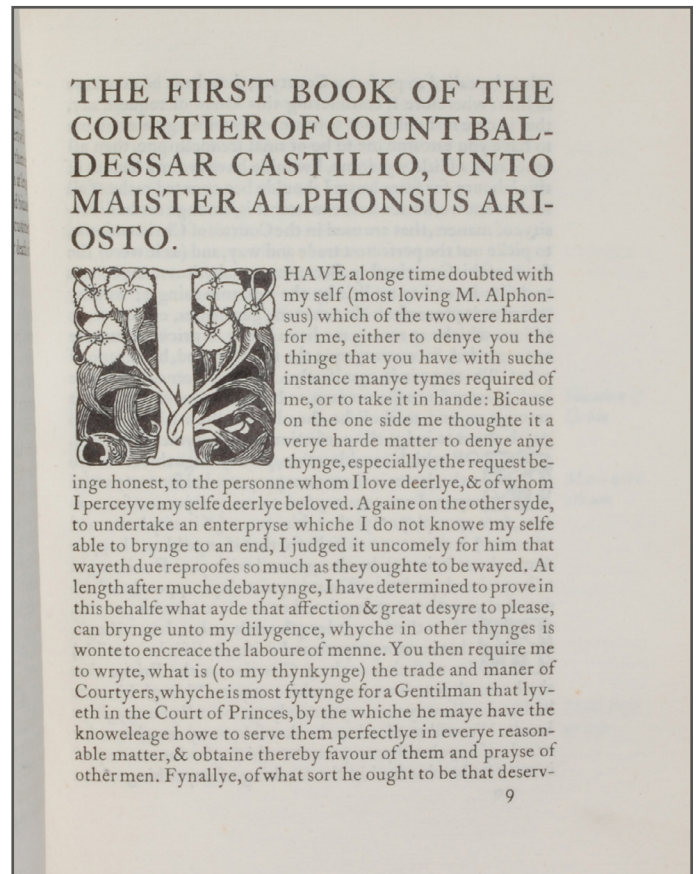
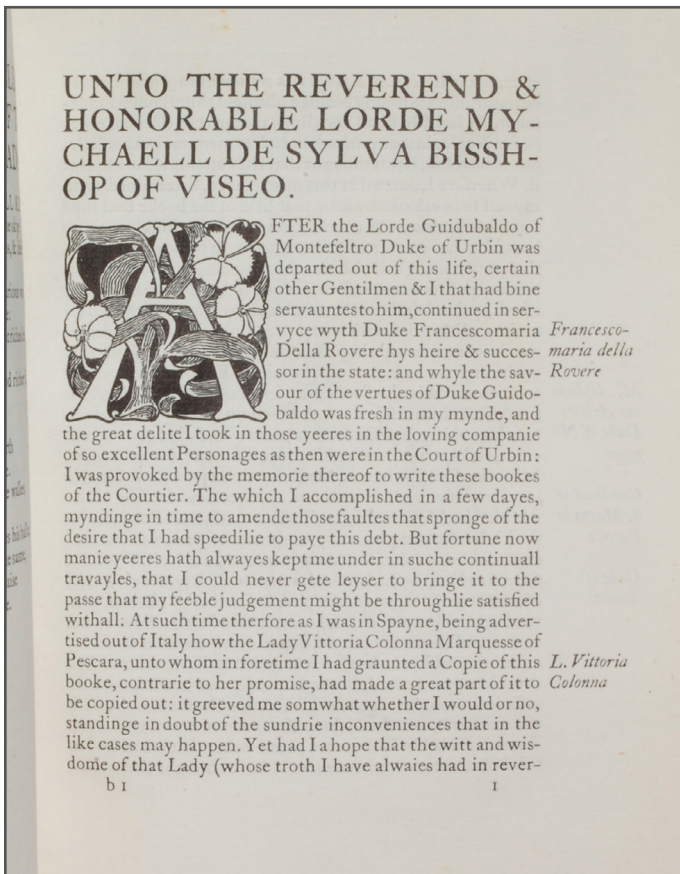
THE COURTYER OF COUNT BALDESSAR CASTILIO, DIVIDED INTO FOURE BOOKES VERY NECESSARY FOR YONGE GENTILMEN & GENTILWOMEN ABIDING IN COURT, PALAICE, OR PLACE, DONE INTO ENGLYSHE BY THOMAS HOBY
by Count Baldessar Castillo

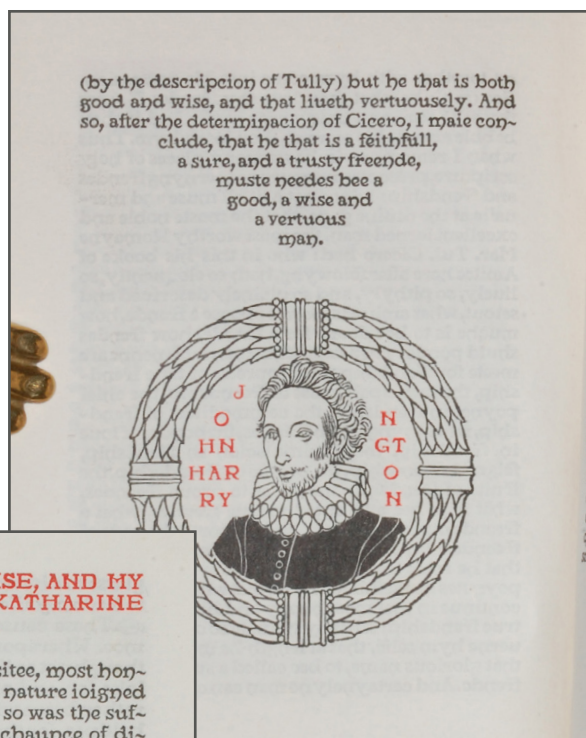
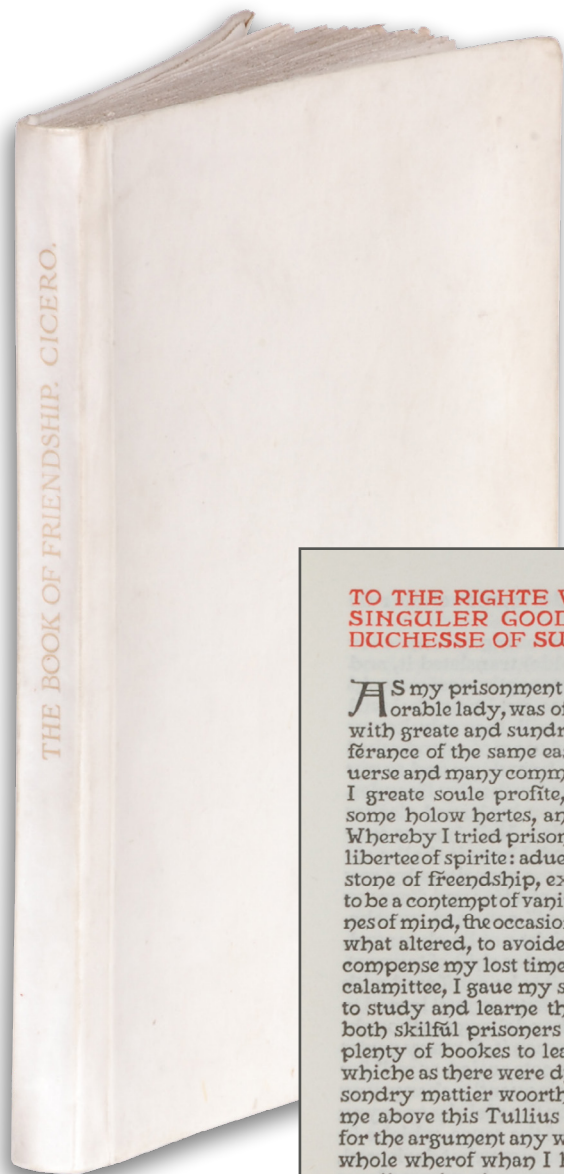
Edward Arnold: Strand, London, 1900; small 4to., full vellum; (x), 391, (vii) pages. \$325



Printed in an edition of 200 numbered copies. (Ransom, Tompkinson no.12). A handsome book in very good condition, with one of the four silk ties loosely inserted, , vellum slightly soiled. Done into Englyshe by Thomas Hoby. Edited from the Cambridge University Library copy of the "Editio Princeps" of 1561, by Janet E. Ashbee, and carried out under the supervision of C.R. Ashbee, from

whose hand is also the alphabet of bloomers. The predominant flower in the initials appears to be the same type of flower as the floral emblem of the Essex House Press, which appears on the colophon page. [Book # 44383]





TO THE RIGHTE VERTUOUSE, AND MY SINGULER GOOD LADY, KATHARINE DUCHESSE OF SUFFOLKE.

AS my prisonment and aduersitee, most honorable lady, was of their owne nature ioigned with greate and sundrie miseries, so was the sufferance of the same eased, by the chaunce of diuerse and many commoditees. For thereby founde I greate soule profite, a little minde knowlage, some holow hertes, and a few feithfull freendes. Whereby I tried prisonment of the body, to be the libertee of spirite: aduersitee of fortune: the touche stone of freendship, exemption from the world, to be a contempt of vanitees: and in the ende quietnes of mind, the occasion of study. And thus somewhat altered, to avoide my olde idelnesse, to recompense my lost time, and to take profite of my calamittee, I gaue my selfe among other thynges to study and learne the Frenche tonge, hauyng both skilful prisoners to enstruct me, and therto plenty of bookes to learne the language. Among whiche as there were dyuerse notable, & for their sondry mattier woorthy readyng, so none liked me above this Tullius booke of freendship, nor for the argument any with it to be compared. The whole wherof whan I had perused, and saw the goodly rules, the naturall order, and ciuile vse of freendship, where before I but liked, than was I rauished, & in a certaine wonder with the heathen lernyng, which chiefly for it selfe I phantasied, & for my state I deemed good to be embraced, as a

iii



Essex House Press

THE BOOKE OF FREENDESHIP OF MARCUS TULLIE CICERO

by Marcus Tullius Cicero

The Essex House Press: London, 1904; small 4to., full vellum; (viii), 51, (ii) pages. \$500

Translated into English by Sir John Harington, of Kelston. Edited by E. D. Ross. Two illustrated wood engravings designed by C. R. Ashbee and cut by Alec Miller.

Printed in an edition of 160 copies, of which this is thus one of 150 numbered copies. (Essex House Bibliography, p. 76). A handsome book in fine condition. Translated into original English by Sir John Harrynton, with the original Latin page-for-page. Printed under the supervision of C. R. Ashbee. Printed in black and red. [Book # 137865]

Essex House Press

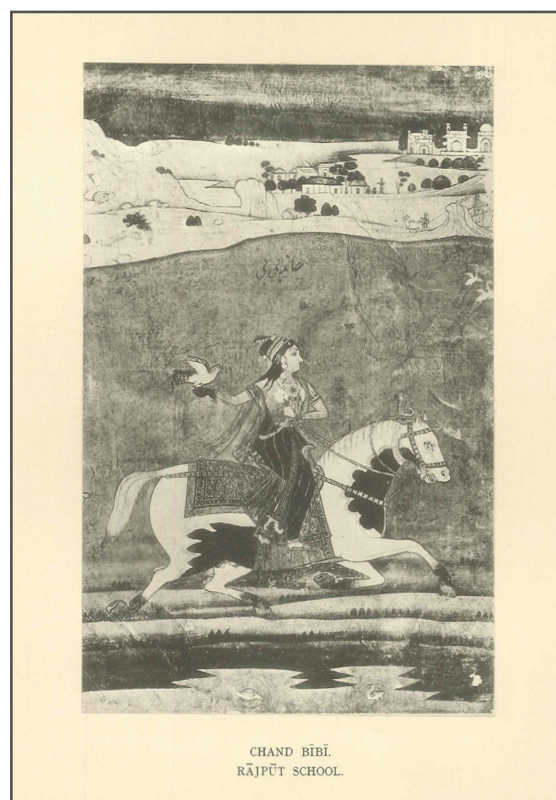
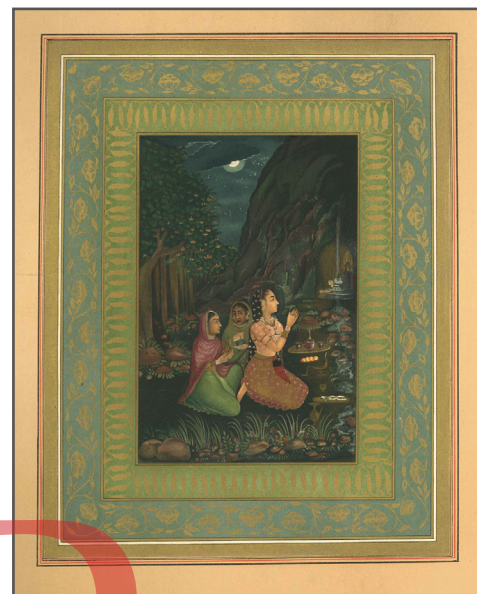
SELECTED EXAMPLES OF INDIAN ART

by Ananda Coomaraswamy

Essex House Press: Gloucestershire, 1910; folio, quarter cloth over holland backed boards; 19 pages, followed by 40 plates. \$500

First edition limited to 425 copies, of which this copy is not numbered. Some soiling and spotting on the front and rear holland backed boards. Minor soiling to cloth spine. Minor edge-wear. Both ties are present. Minor foxing along the edges of the covers of the text portion. Some soiling and foxing to pastedowns of the portfolio. Bookseller's ticket on front pastedown.

Sold for Mr. Bernard Quaritch, London. Contains 40 separate plates, six in full color. A very scarce production, especially complete such as this. [Book # 137920]



Essex House Press

NORMAN ARCHITECTURE IN ESSEX


by Ernest Godman

The author, sold by E. Stock: Banstead, Surrey, 1905; 8vo., bound in full vellum with green silk ties, gilt on spine, edges untrimmed, later slip-case; 50, (1 bibliographical note at rear) pages. \$200

Translated by Hugh E. Seebohm.

Limited to 300 copies, of which this copy is one of only a few copies bound in full vellum with four silk ties. Essex House Press Bibliography, page 78-79. Tomkinson, p. 77; Ransom, p. 269. Endleaves offset (from binder's glue), else a fine copy with all four silk ties. Caslon type, in black & red, on Batchelor handmade paper and with an initial 'W' by C. R. Ashbee, and cut by W. Hooper.

With 50 illustrations of buildings and architectural details, including one etched plate, two photographic plates, and 47 illustrations in the text, 32 of them full-page. This study of Norman architecture in the county of Essex is a result of Essex House Press founder C. R. Ashbee's deep and abiding interest in architecture and his involvement in William Morris' Society for the Preservation of Ancient Buildings. In addition to resurrecting the handicrafts of the 15th century, members of the Arts & Crafts Movement were also very much concerned with preserving extant examples of antiquarian workmanship. Ashbee was by training an architect, and operated an architectural office in addition to the Guild of Handicraft for most of his career. Author Ernest Godman came



BECAUSE OF THE ready response that was made by my friends and all others who purchased the previous volume of this series of books on Essex architecture, I was encouraged to proceed with the preparation of this book on the Norman architecture of the county, and offer it now as the second volume of the series.

It is inevitable that my record should again be but partially complete, owing to the singularly large proportion of Essex churches of Norman foundation which still remain either wholly complete or partly so; but I have endeavoured to give an idea, as fair as the limits of the book will allow, of examples of general interest, as Hedingham Castle or Waltham Abbey, or of the smaller and more modest buildings, so often and so consistently overlooked by the county historians and topographical writers.

I am glad to be able to take this opportunity to thank the many friends who have freely given of their labour towards the perfecting of the work. To all the artists, whose names are affixed to their drawings, my thanks are due in proportion to the assistance given; and to Messrs. J. S. Collings, F. W. Reader, and F. R. Taylor for photographs and other material help.

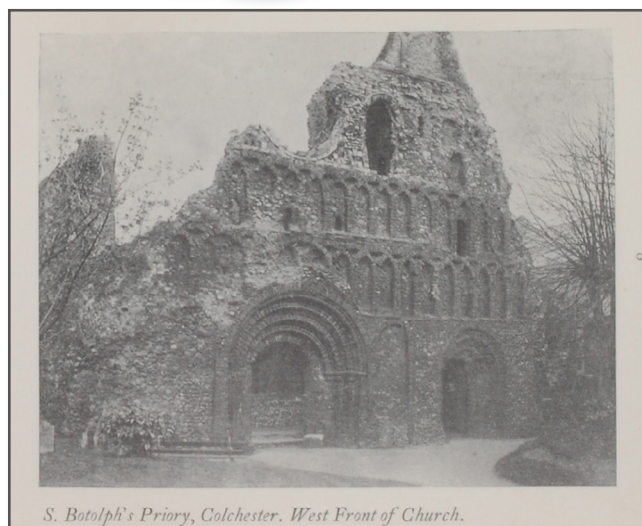
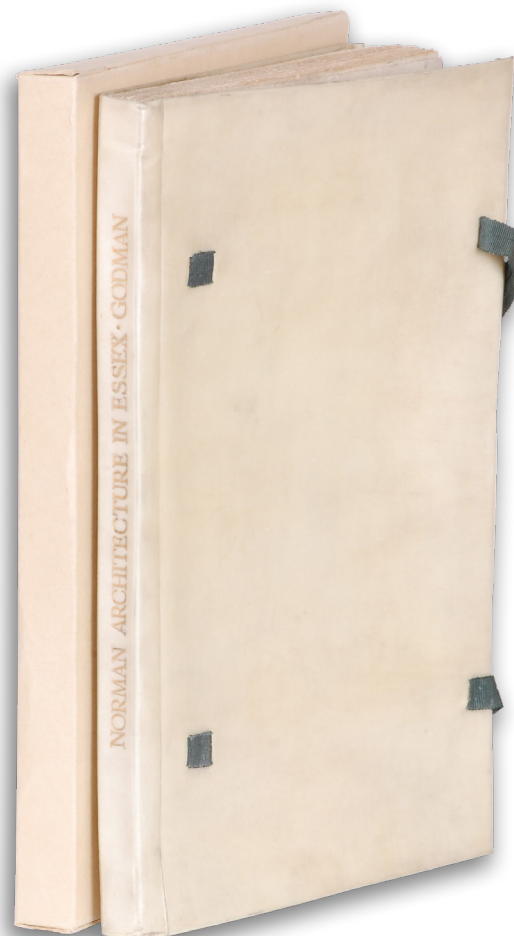
Also I must place on record my appreciation of the many kind messages received both from friends and strangers concerning the first volume. My best wish is that its successor may give them equal satisfaction.

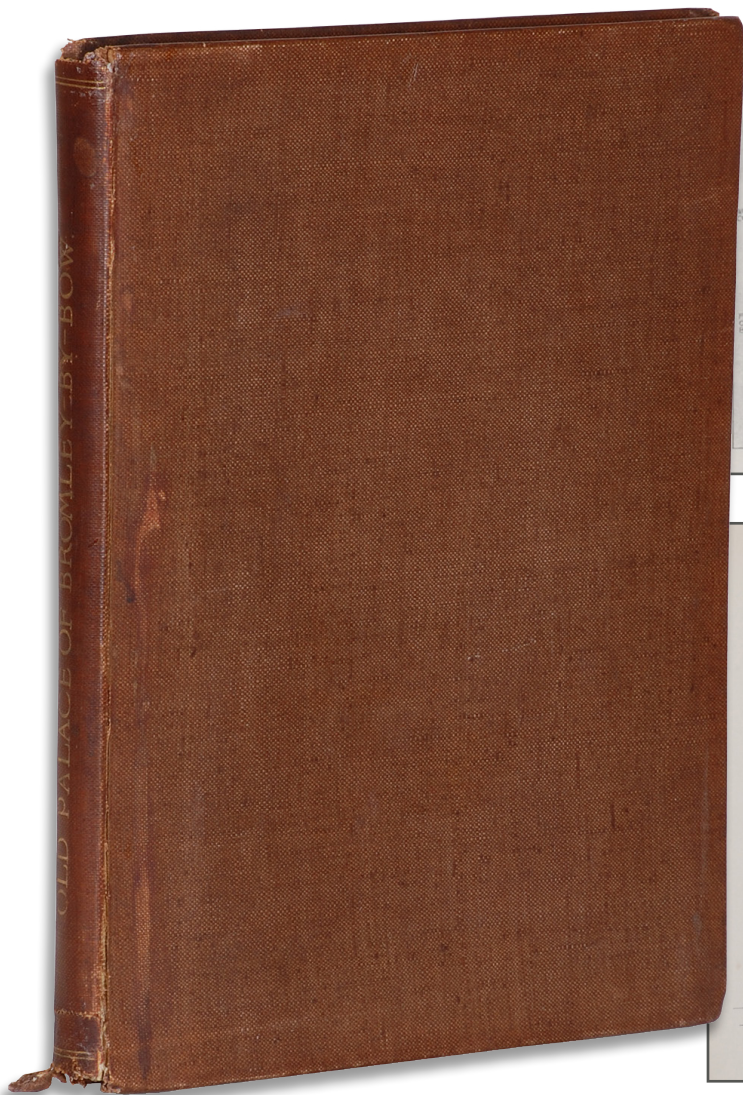
E. G.

*Banstead,
November, 1905.*

to him as a 15-year-old architecture pupil in 1891, and what Ashbee called his "careful architectural soul" made him a valuable asset in the running of the business (Ashbee being better at the "big picture" than at day-

to-day operations). Godman brought his meticulous eye for detail to his work as Secretary of Ashbee's Committee for the Survey of the Memorials of Greater London (including parts of Essex and Middlesex), formed in the hope of saving ancient buildings from rapacious developers. The present work documents buildings constructed between the Norman Conquest in 1066 and 1200 A.D., and includes drawings of buildings, architectural plans, and photographs. It was one in a series of architectural studies planned by Ashbee and Godman that was cut short by the latter's tragic death from consumption at the age of 30. [Book # 137957]





AN INTRODUCTORY NOTE ON THE FOLLY OF DESTROYING THE OLD PALACE.

It is useless to cry over spilt milk, but if the destruction of what, in a sense, was the finest building in East London did nothing else, it at least awakened the public conscience and was the immediate cause of the founding of the Committee for the Survey of the Memorials of Greater London, under whose auspices this monograph, the third of the series, is now presented.

The fairly complete record which we have already given perhaps makes it needless here to go over the same ground again; it is to be assumed that those who subscribe to the present volume will already have become possessed of the former which this Committee prepared for the London County Council, but in so important a building as the Old Palace there was necessarily much that it was impossible to record in the limited space at our disposal in the larger volume.

Mr. Godman's records of the old Palace, therefore, together with the interesting collection of drawings which he succeeded in making before everything was cleared away, will give some idea of what was lost to Greater London by this most shameless piece of destruction; but I would like here to say a few words from the point of view not of the antiquarian, but of the citizen who holds that national history expressed in the local records of building is too sacred a thing to be lightly ignored by public bodies; and who believes that the time has come for us to ask of those whom we elect to manage our affairs, a more educated and enlightened view in regard to what is still left to us. It is an axiom with the average Englishman that he may do what he likes with his own;—one of the sacred rights of private property, it would seem, is, that if you have anything beautiful you may destroy it. But this does not extend to public property, nor is it a point of view that can be held by public bodies.

Mr. Godman has confined himself, therefore, to giving a concise description of a series of the pictures here following, some from drawings, some from photographs made by members of the Survey Committee, and some by the South Kensington Museum. Leaving these to tell their own story I would here merely like to point out what might have been done with a little enlightened action on the part of the London School Board. We now have on the site of King James' Palace a well built Board School, and by well built I mean of course built in accordance with all the ordinary regulations, sanitary, solid, grey, grim, and commonplace. What we might have had with a little thought, and with no extra expense to the rates, would have been an ideal Board school with a record of every period of English history from the time of Henry VIII. as a daily object lesson for the little citizens of Bromley, a school-house that contained panelling

Essex House Press
THE OLD PALACE OF BROMLEY-BY-BOW
 by Ernest Godman

Published by Edward Arnold and in American by Samuel Buckley & Co. and Printed at the Essex House Press: London & New York, 1902; large 8vo., later cloth, gilt on spine, original wrappers bound in; 21, (1) pages followed by 37 plates. \$750

Privately printed in an edition of 350 numbered copies in black by Charles Robert Ashbee (1863 - 1942) at his Essex House Press. (Ransom 9). Rubbed along hinges, which are starting. Wear to spine ends. Preliminary pages foxed. Else a near fine copy of this extremely scarce title.

Fully illustrated in black, this book was the third in a series of monographs of the committee for the survey of the memorials of Greater London. Introductory note by C. R. Ashbee. [Book # 137502]

Essex House Press

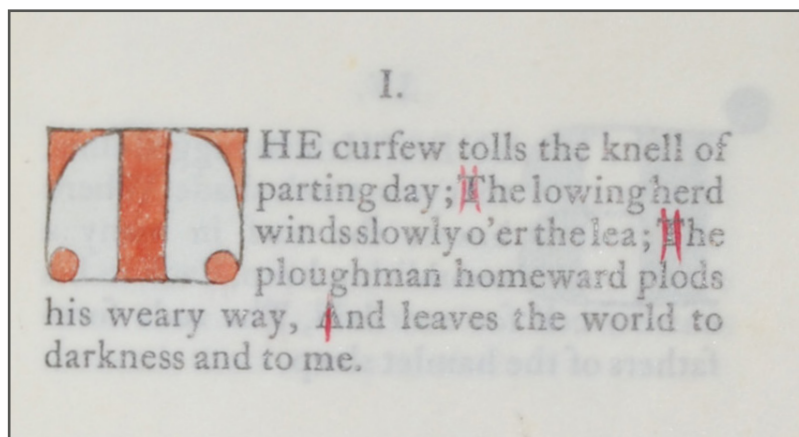
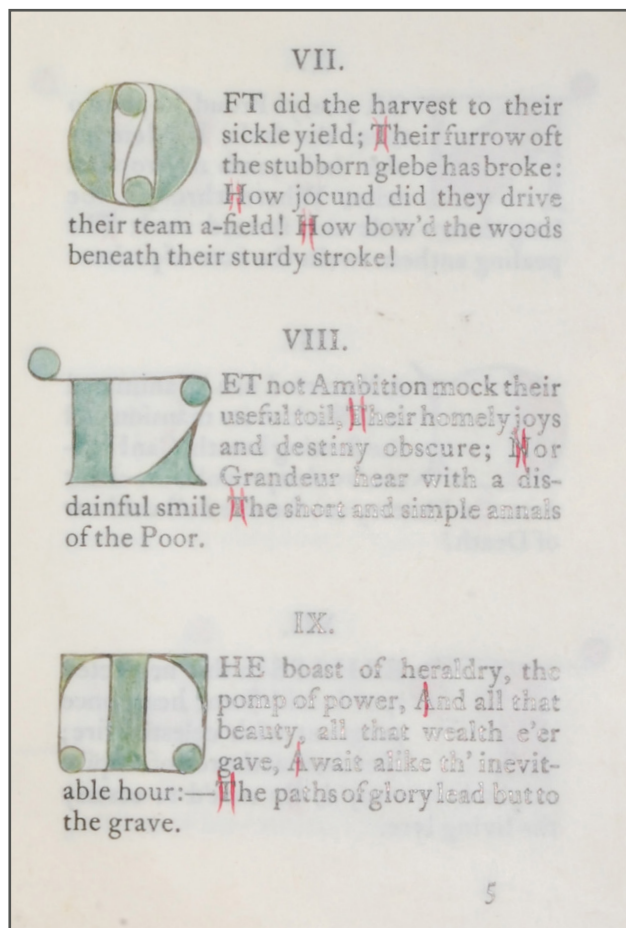
ELEGY WRITTEN IN A COUNTRY CHURCHYARD

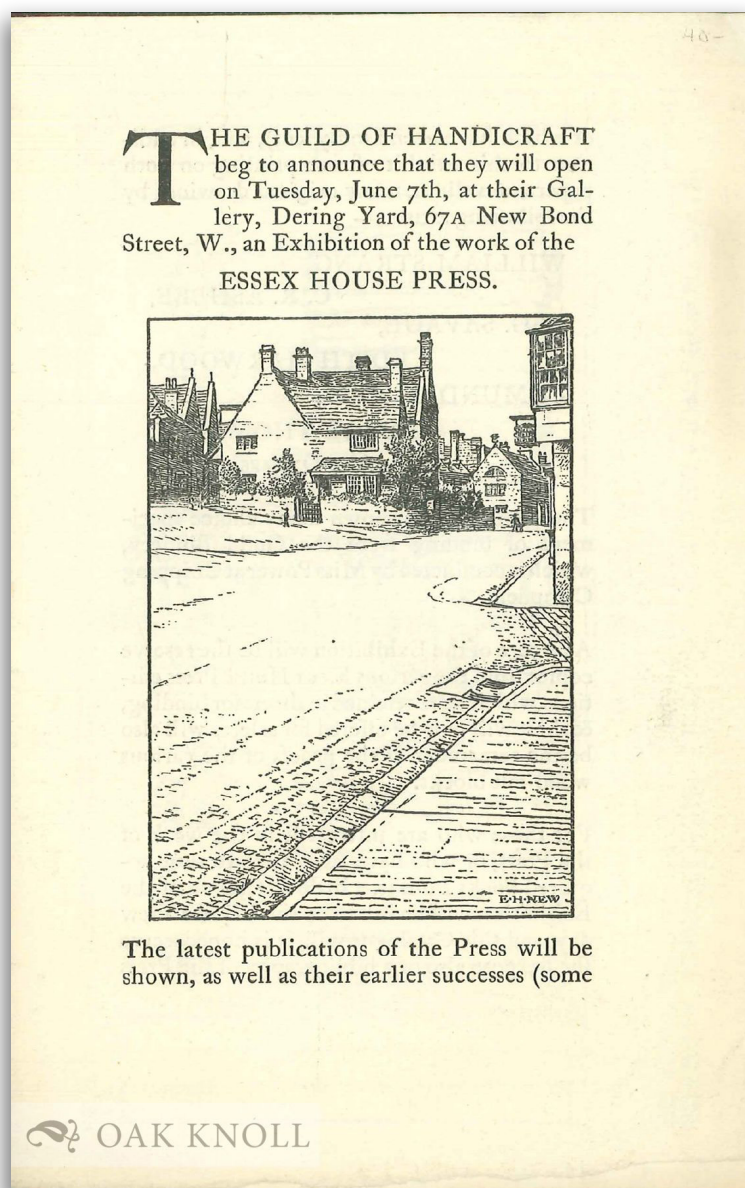
by Thomas Gray

Essex House Press: New York, NY, 1900; small 8vo., full ivory colored vellum, an embossed image of a rose and "Soul is Form" on the front cover, paper dust jacket; 13 pages. \$2,000

Privately printed in an edition of 125 numbered copies printed by C. R. Ashbee of the Essex House Press for Edward Arnold. In the incredibly scarce original paper dustjacket. All tissue guards present. A tight, bright, and unmarred copy. Part of C. R. Ashby's "Great Poems" series. A hand-colored frontispiece showing the tomb of the poet at Stoke Pogis Church. The initial letters of the verses are hand-colored woodcuts. A beautiful, scarce Arts-and-Crafts copy of a well-loved poem.

[Book # 137442]



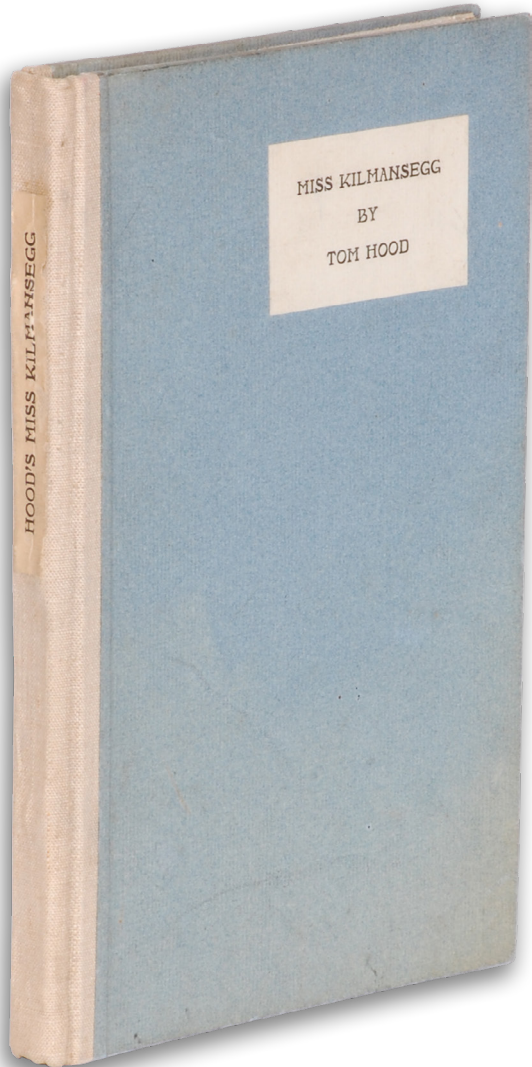


Essex House Press

THE GUILD OF HANDICRAFT BEG TO
ANNOUNCE THAT THEY WILL OPEN ON
TUESDAY, JUNE 7TH, AT THEIR GALLERY
DERING YARD, 67A NEW BOND STREET, W., AN EXHI-
BITION OF THE WORK OF THE ESSEX HOUSE PRESS

Guild of Handicraft: London, 1904; 8vo., single page featuring an engraving by St. John Hornby, folded, with one additional invitation loosely inserted featuring a lovely engraving by St. John Hornby. \$50

Written by W. J. Osborn. This small piece of ephemera is an announcement for an exhibition of books by the Essex House Press, as well as some featured bindings from the Guild Bindery. [Book # 137929]



Essex House Press

MISS KILMANSEGG AND HER PRECIOUS LEG

A GOLDEN LEGEND

by Tom Hood

Essex House Press: London ; New York, 1904; 8vo., quarter cloth over holland-backed boards, paper cover label and paper spine label; 94 pages. \$175

Illustrated by Reginald Savage.

First edition limited to 200 numbered copies. Essex House Press Bibliography p. 74. Ransom 41. With two loose tissue guards. Boards and spine showing only the slightest hint of soiling, else a fine copy. Printed with three drawings by Reginald Savage under the care of C. R. Ashbee at the Essex House Press. A fine press edition of Victorian poet Thomas Hood's timeless satire about the corrupting influence of money. Miss Kilmansegg is the foolish, spoilt daughter of a banker, who insists on having an artificial limb made out of gold

after she loses one of her legs in a riding accident. a truly cautionary tale.

[Book # 137958]

MISS KILMANSEGG AND HER PRECIOUS LEG.

A GOLDEN LEGEND.

*"What is here?
Gold? yellow, glittering, precious gold?"*
—*Timon of Athens.*

HER PEDIGREE.

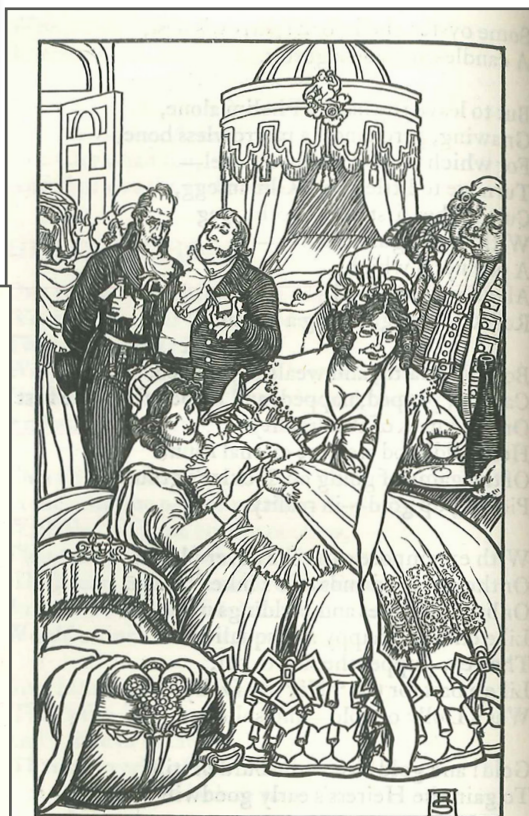
TO trace the Kilmansegg pedigree
To the very root of the family tree
Were a task as rash as ridiculous:
Through antediluvian mists as thick
As London fog such a line to pick
Were enough, in truth, to puzzle old Nick,—
Not to name Sir Harris Nicholas.

It wouldn't require much verbal strain
To trace the Kill-man, perchance, to Cain,
But, waiving all such digressions,
Suffice it, according to family lore,
A Patriarch Kilmansegg lived of yore,
Who was famed for his great possessions.

Tradition said he feather'd his nest
Through an Agricultural Interest
In the Golden Age of farming;
When golden eggs were laid by the geese,
And Colchian sheep wore a golden fleece,

b

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Essex House Press
MENDICANT RHYMES
by Laurence Housman

Essex House Press: Chipping Campden, Gloucestershire, 1906; 8vo., quarter vellum over paper boards, gilt on spine; (vi), 56, (vi) pages. **\$150**

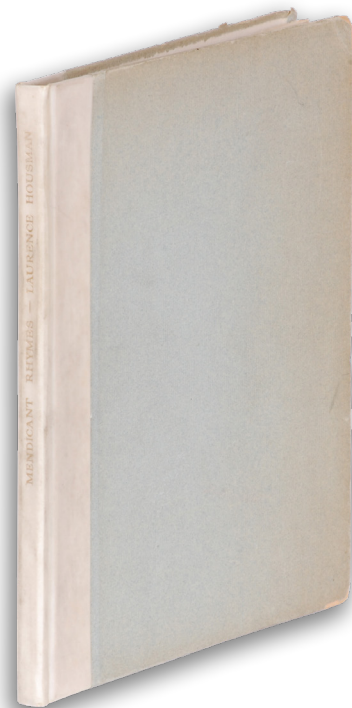
Limited to 300 copies. (Ransom, Tomkinson no.65; Essex House Press Bibliography, p. 81). Exlibris bookplate of John Carroll Collins on front pastedown. Endpapers discolored from the binders glue. Vellum slightly discolored. Corners lightly bumped. Overall a lovely copy. A volume of verse printed in the 'Endeavour' type. Not on Essex House paper. [Book # 44359]



Essex House Press
MENDICANT RHYMES
by Laurence Housman

Essex House Press: Chipping Campden, Gloucestershire, 1906; 8vo., quarter vellum over paper boards, gilt on spine; (vi), 56, (vi) pages. **\$125**

Limited to 300 copies. (Ransom, Tomkinson no.65; Essex House Press Bibliography, p. 81). Endpapers discolored from the binders glue. Vellum slightly discolored. Corners lightly bumped. Overall a lovely copy. A volume of verse printed in the 'Endeavour' type. Not on Essex House paper. [Book # 138034]

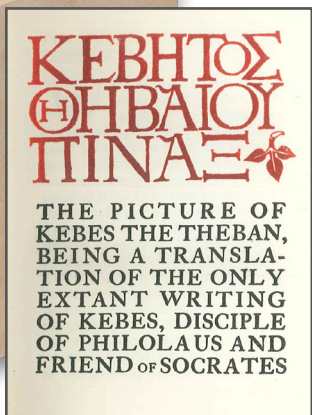


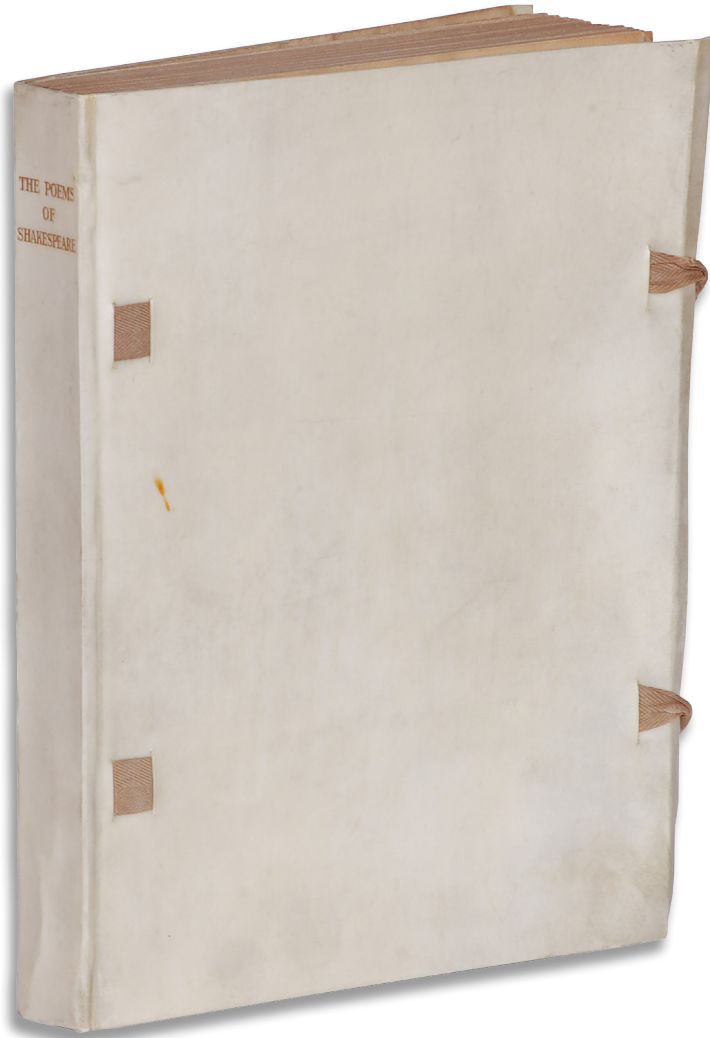
Essex House Press
THE PICTURE OF KEBES THE THEBAN
BEING A TRANSLATION OF THE ONLY EXTANT WRITING OF
KEBES, DISCIPLE OF PHILOLAUS AND FRIEND OF SOCRATES
by Kebes

(Essex House Press: Chipping Campden, Gloucestershire, 1906); small 8vo., paper covered boards, paper cover and spine labels; 52, (1) pages. **\$150**

Translated by Hugh E. Seebohm.

Limited to 50 numbered copies. Essex House Press Bibliography, page 82. A near fine copy. Printed in black and red. Rubric title page; endnote in red. Seebohm, author of books on classical Greece, was the only son of Frederic Seebohm, historian and banker. His maternal family's home was at Hitchin. It subsequently became his parents' home. [Book # 137935]





BUT if thou fall, oh then imagine this,
 The earth in love with thee, thy footing trips,
 And all is but to rob thee of a kis,
 Rich prayes make true-men theeves: so do thy lips
 Make modest Dyan cloudie and forlorne,
 Lest she should steale a kisse and die forsworne.

Venus and
Adonis

Essex House Press

THE POEMS OF WILLIAM SHAKESPEARE

by William Shakespeare

Published by Edward Arnold and Printed at the Essex House Press: London, 1899; large 8vo., publisher's limp vellum, four silk ties, gilt on spine; 253, (2) pages. \$1,500

According to the Text of the Original Copies. Edited by F. S. Ellis.

Privately printed in red and black by Charles Robert Ashbee (1863 - 1942) in an edition of 450 numbered copies. (Ransom 9). Covers slightly warped, as usual, otherwise fine, with all four original silk ties. With large woodcut initial capitals by Reginald Savage.

Within a year following the death of William Morris, the Kelmscott Press closed, and several of its workman moved on to employment at the Essex House Press - founded in 1898 by Charles Robert Ashbee (1863 - 1942). Like Morris and his circle, C. R. Ashbee and the Guild of Handicrafts, of which the Essex Press was a key component, sought to demonstrate artistic creativity in a variety of media...printing, book binding, book illustrations, silver, coper, and furniture. C. R. Ashbee, an architect by training, founded the Guild back in 1888 in East London to work with silver and copper. Subsequently the Guild moved to its permanent home at Chipping Campden, Gloucestershire where they operated until the Guild was liquidated in 1909. [Book # 137469]



Essex House Press

PROMETHEUS UNBOUND

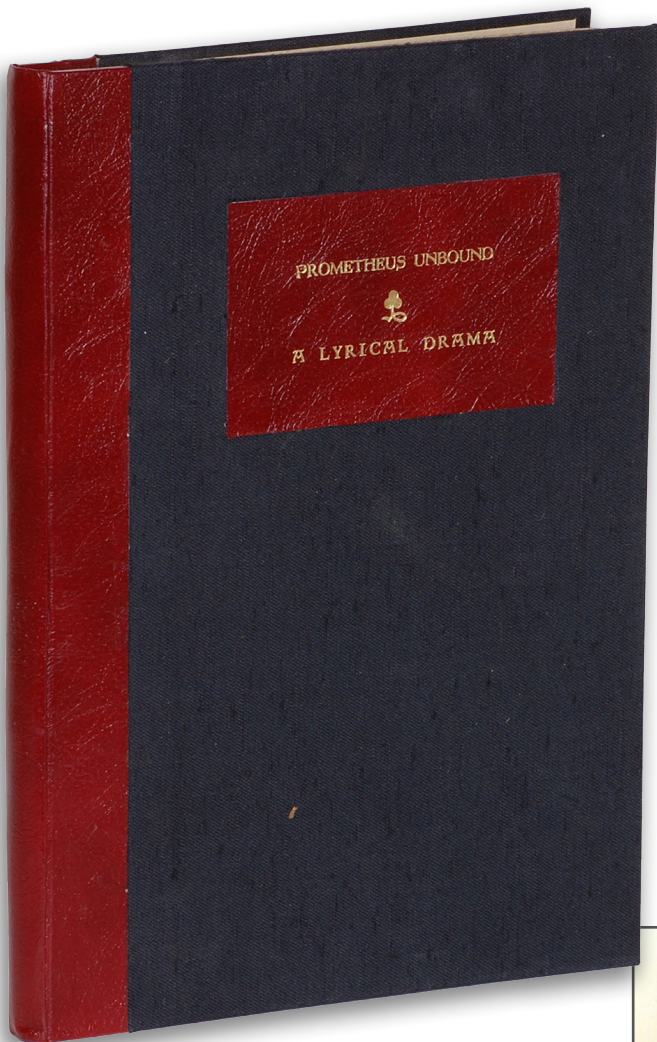
A LYRICAL DRAMA

by Percy Bysshe Shelley

(Edward Arnold: Strand, UK, 1904); small 4to., later quarter leather over black cloth, leather cover label with gilt; (iv), 96 pages. \$350

Printed by C.R. Ashbee at The Essex House Press, Campden, Gloucestershire, in an edition limited to 200 copies on hand-made Batchelor paper with a special watermark; type hand-set in 18-point Prayer Book, black and red, a variation of the 12-point Endeavour designed by Ashbee (Ransom p.268). Rebound in later quarter leather over black cloth boards. A fine copy, both externally and internally. Illustrated with a frontispiece by Ashbee, cut by W. Hooper. The Essex House Press became (1898-1909) one of the industries of the Guild of Handicraft founded by Ashbee in 1887, and printed its books on two Albion presses previously used by William Morris and printed its books on two Albion presses previously used by William Morris at the Kelmscott Press, manned by his former employees.

[Book # 73545]



To suffer woes which Hope thinks infinite;
To forgive wrongs darker than death or night;
To defy Power, which seems omnipotent;
To love, and bear; to hope till Hope creates
From its own wreck the thing it contemplates;
Neither to change, nor falter, nor repent;
This, like thy glory, Titan! is to be
Good, great and joyous, beautiful and free;
This is alone Life, Joy, Empire, and Victory.

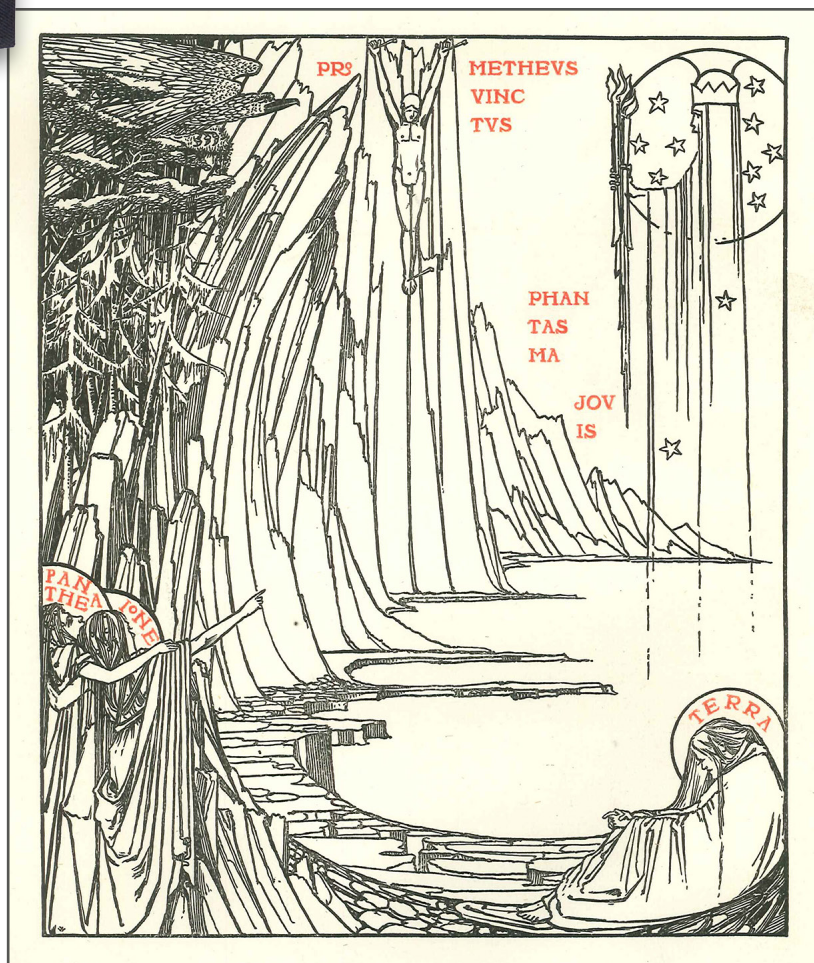
HERE ENDS SHELLEY'S PROMETHEUS UNBOUND,
PRINTED AT ESSEX HOUSE, CAMPDEN, GLOUCESTERSHIRE,
UNDER THE CARE OF C. R. ASHBEE,
BY WHOM IS ALSO THE FRONTISPIECE. A.D. 1904.



Published in England by Edward Arnold, 37 Bedford Street, Strand, and in America by Samuel Buckley & Co., 100 William Street, New York.

200 copies on paper; 20 on vellum.

No. Private Copy.



Essex House Press

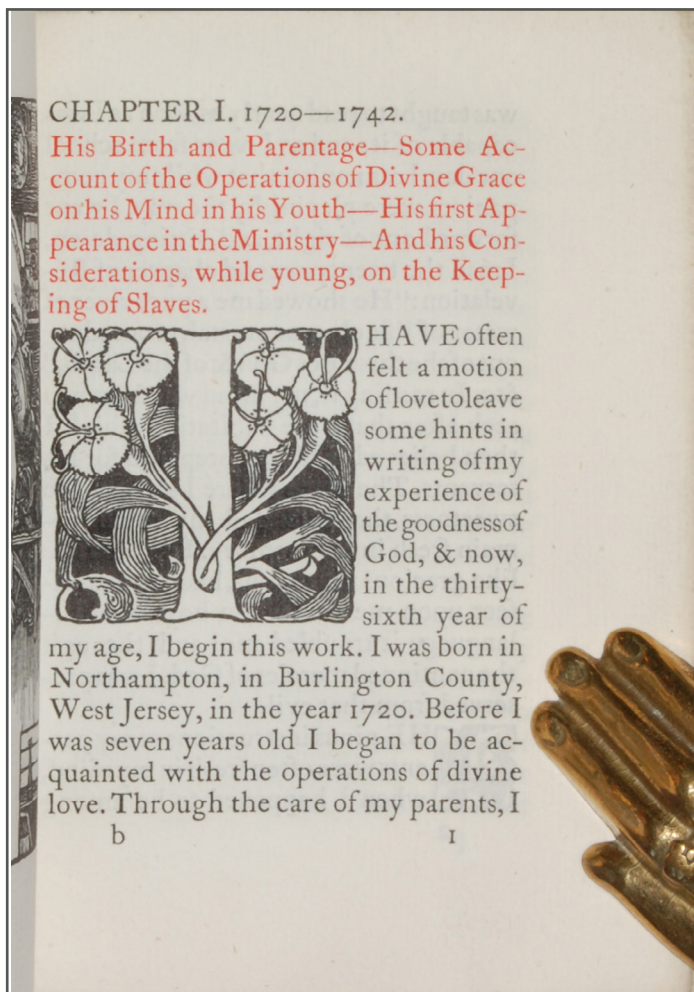
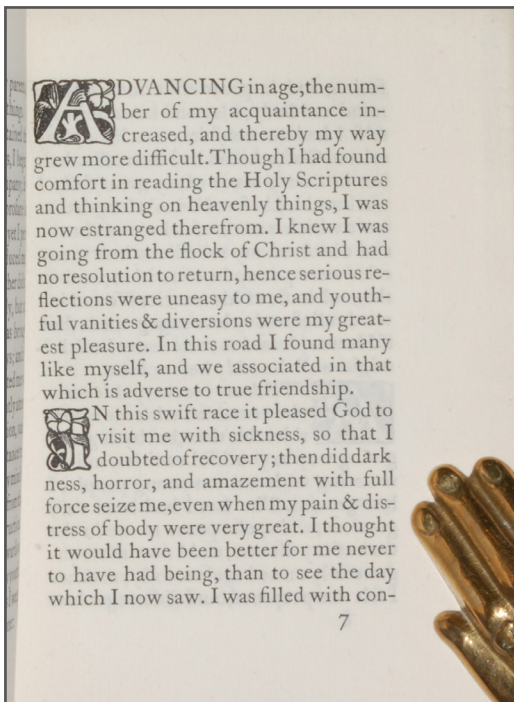
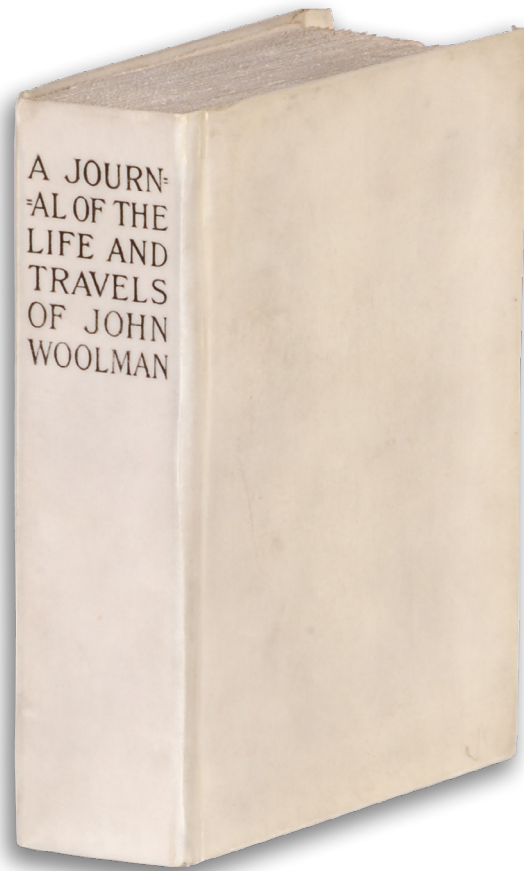
A JOURNAL OF THE LIFE AND TRAVELS OF JOHN WOOLMAN IN THE SERVICE OF THE GOSPEL

by John Woolman

Essex House Press: London, 1901; small 8vo., original full vellum; [2], 387, [3] pages. \$225

Limited to 250 numbered copies. (Ashbee p.68-65; Tomkinson p.72). With bookplate, "Ex-Libris Elizabeth Willlets Lambert." A fine copy. With woodcut frontispiece by Reginald Savage and decorated initials throughout. Journal of the American Quaker preacher and abolitionist. Illustrated by Reginald Savage. A delightful work printed at this great Private Press 'under the care of C.R. Ashbee'.

This book was produced by the press founded by C. R. Ashbee in 1898 as an addition to the several crafts practiced at his Guild of Handicrafts located at Essex House in London's Mile End Road. Ashbee purchased the presses and other production equipment (though not the type) formerly owned by the Kelmscott Press, which had shut down at the death of William Morris, and he printed books for 12 years with vellum, ink, and paper identical to that used by Kelmscott, in an effort to carry on the tradition Morris had established. But the Essex House Press, because it was conceived of and continued as part of a larger enterprise involving various artisans at work in a group of workshops, always had its own special identity, a fact which Cave reflects when he calls it the "Arts and Crafts press par excellence." [Book # 138000]



Essex House Press

THE EVE OF ST. AGNES

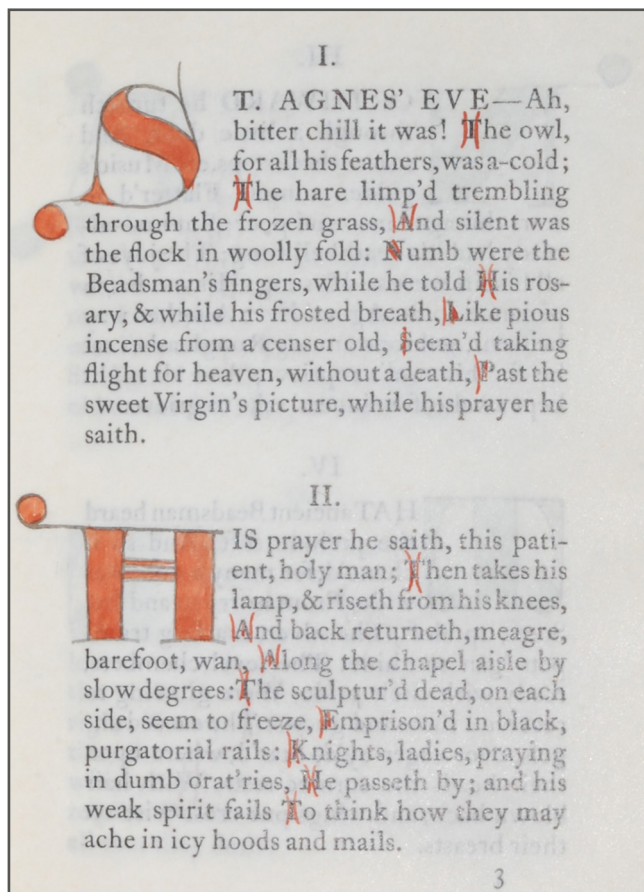
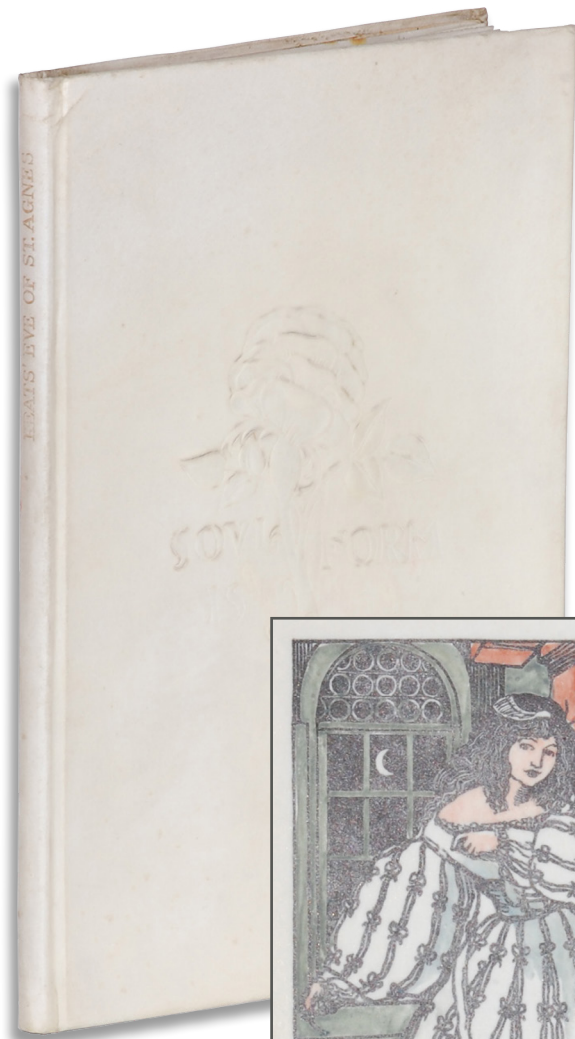
by John Keats

Essex House Press: (London, Strand, 1900); 12mo., original full vellum over boards, embossed rose vignette on front cover and the motto "Soul is Form.", gilt titling on spine; 23+(1) pages. \$2,500

Limited to 125 numbered copies printed by C. R. Ashbee of the Essex House Press (*Modern British and American Private Presses 1850-1965*, 63). Lacking the tissue paper issued at time of publication. A few dots of foxing on edges of textblock, just a hint of soil to binding, but an extremely fine copy. Red corrections or directions for the use of color highlight certain letters in the text. Hand-colored frontispiece illustrated by Reginald Savage. Ashbee purchased Kelm-

scott's Albion presses after the death of William Morris and employed one of the Kelmescott compositors, Thomas Binning, and "came from the heart of the arts and crafts movement" (Franklin, p. 64). Hand-colored frontispiece and tailpiece, rubricated by hand throughout all on vellum.

's romantic narrative poem was first published in his final book *Lamia, Isabella, The Eve of St. Agnes, and other poems* in 1820. [Book # 116316]



Eric Gill

THE WAY OF THE CROSS

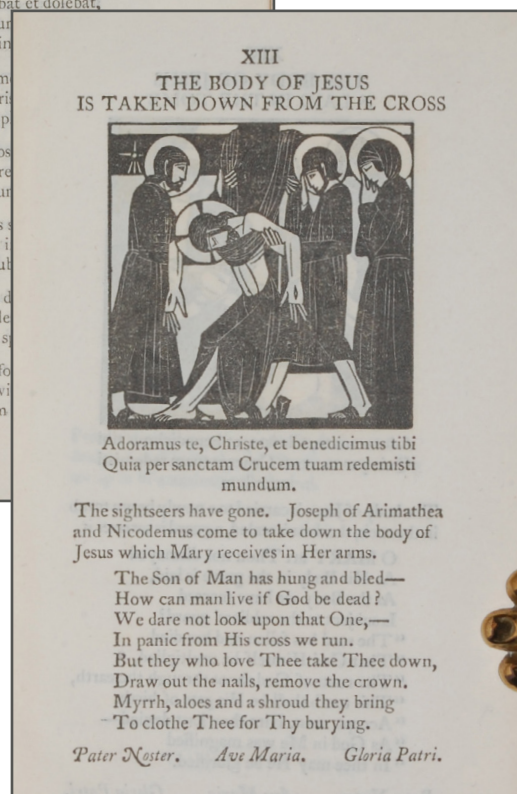
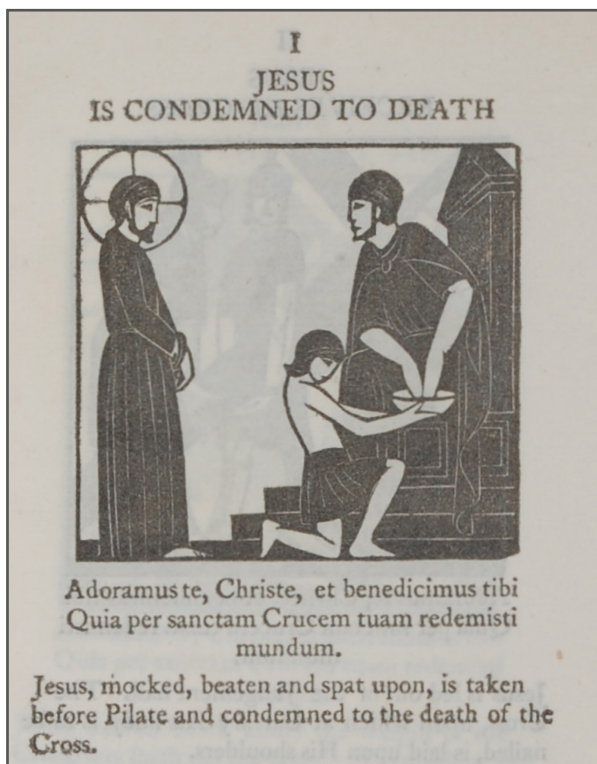
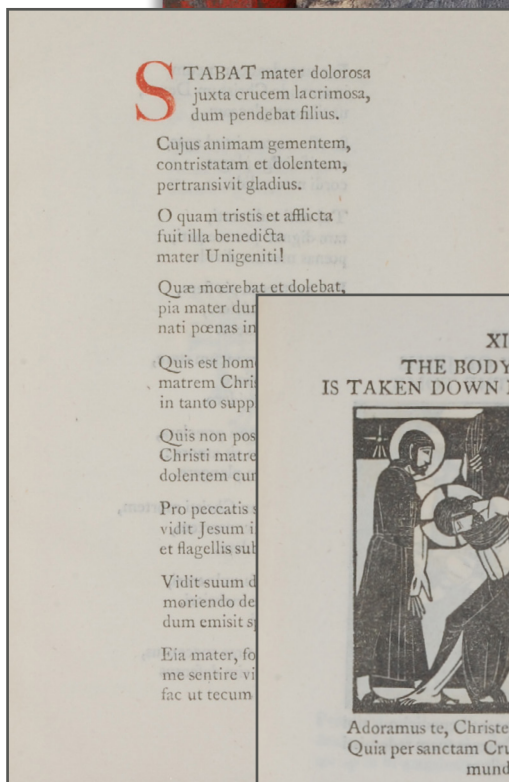
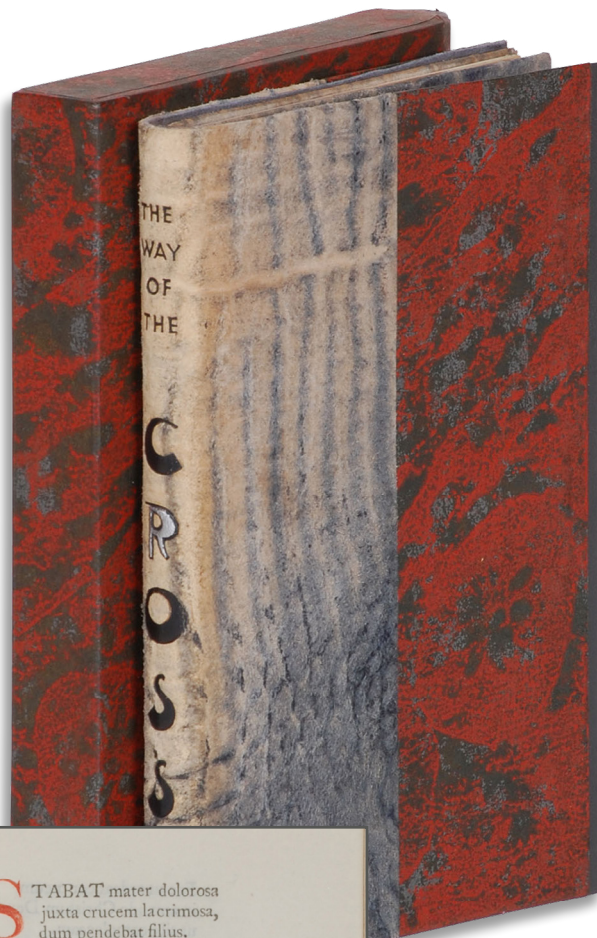
Published by Douglas Pepler: Ditchling, Sussex, England, 1917; 12mo. (6.75" x 4.5"), unique binding; unpaginated. \$2,000

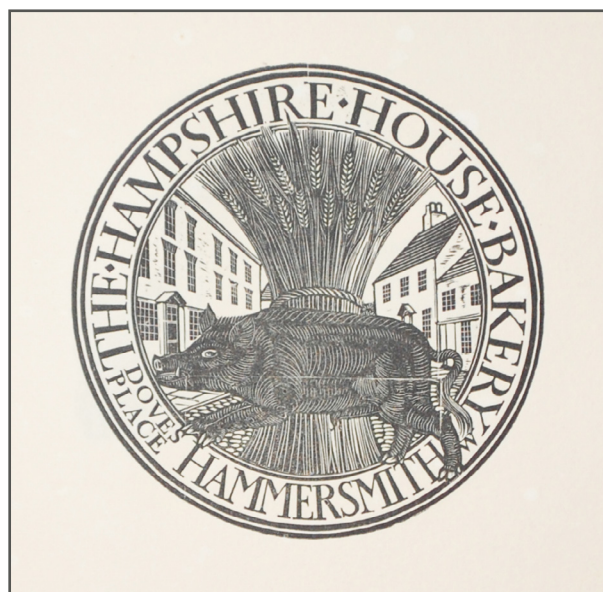
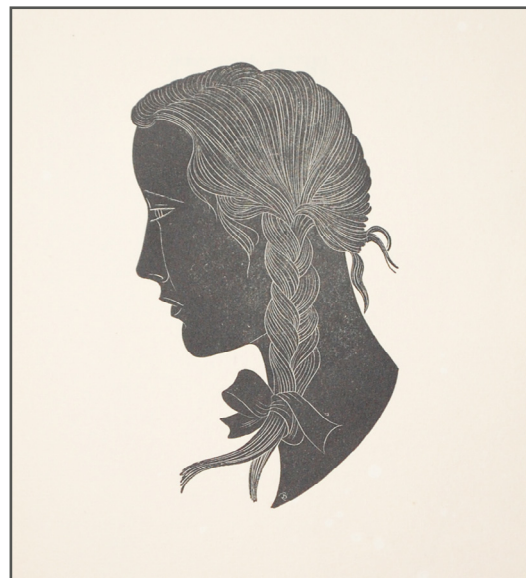
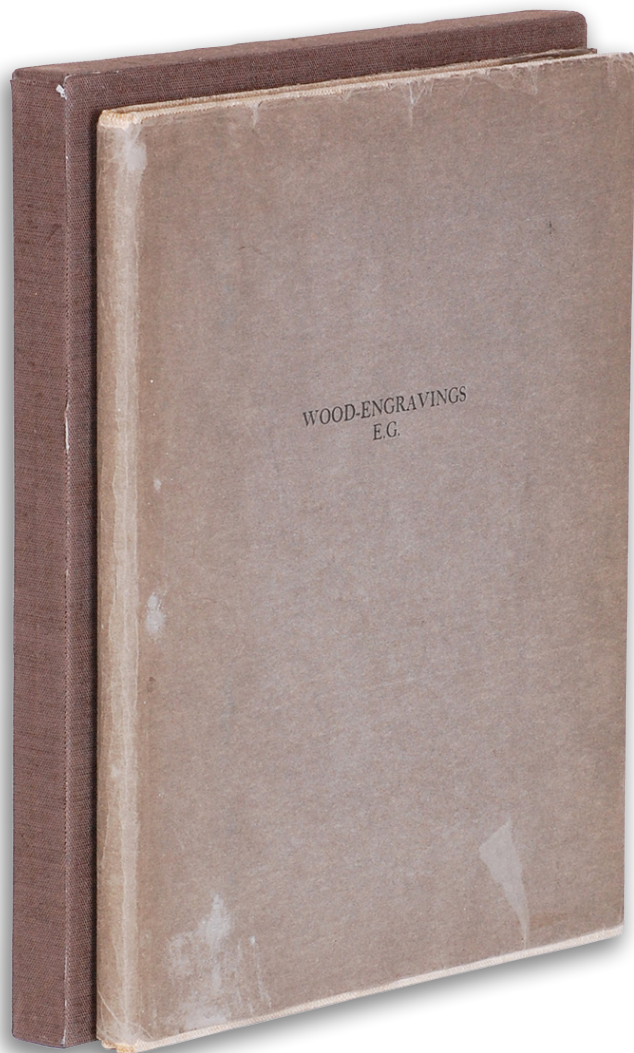


Being devotions on the progress of Our Lord Jesus Christ from the Judgement Hall to Calvary as traditionally venerated by the Catholic Church.

Reprint edition limited to an unknown amount of copies. Fourteen illustrations by Eric Gill "printed from engravings on wood after the designs for The Stations of The Cathedral". Text printed in red and black. A unique binding by Jill Oriane Tarlau in gray-blue

pattered suede, with a collage of various skins and two mottled stones forming a cross on the front cover. Binder's stamp at bottom of front cover. All edges gilt. Title in black on spine. Chemise of matching suede and brownish decorated paper with gray leather trim and gray suede lining. Slipcase of brown-silver-gray decorated paper. [Book # 76367]





Eric Gill
WOOD-ENGRAVINGS

St. Dominic's Press: Ditchling, 1924; 4to., rough linen; 36 leaves containing 38 large wood-engravings by Gill. \$3,000

E.G. : Being a Selection of Eric Gills Engravings on Wood. Printed on one side only of handmade paper, with one engraving in red and black. One of 100 copies in an edition of 150. With the scarce dust jacket. No limitation statement in this copy. Dust jacket has some minor shelfwear to the top edge, else fine.

The first (Virgin and Child) is a woodcut that is cut with a knife on the long grain of the wood instead of with a graver on the end grain. It was cut for a poster. No. 5 is added in ink next to the bracketed Virgin and Child on the title page. This book was prepared and published entirely without Gill's knowledge and consent. [Gill: 410. [Book # 43996]



Golden Cockerel Press

RUMMY

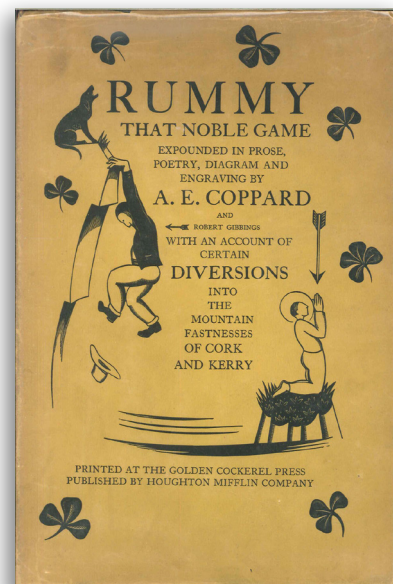
THAT NOBLE GAME

by A.E. Coppard and Robert Gibbings

Houghton Mifflin Company: Boston, 1933; 8vo., cloth, dust jacket; (iv), 49, (4) pages. \$50

EXPOUNDED IN PROSE, POETRY, DIAGRAM AND ENGRAVING, WITH AN ACCOUNT OF CERTAIN DIVERSIONS INTO THE MOUNTAIN FASTNESSES OF CORK AND KERRY.

First edition. Printed at the Golden Cockerel Press. An amusing book with engravings throughout by Gibbings. Jacket soiled and lightly chipped at top edge. [Book # 35035]



Golden Cockerel Press

PELAGEA & OTHER POEMS

by A.E. Coppard

Golden Cockerel Press: (Waltham Saint Lawrence, Berkshire, UK), 1926; 8vo., quarter cloth with batik-covered boards; 44, (2) pages. \$75

Printed by Robert Gibbings at The Golden Cockerel Press, set in 14pt. Caslon Old Face type, in an edition limited to 425 numbered copies on English hand-made paper (Chanticleer 43). Lacking the paper dust jacket, else a tight, bright, and unmarred copy. Also illustrated by Gibbings with six small engravings, with which Coppard was delighted...compared with his earlier Golden Cockerel books, its production was magnificent (Cave, History of the Golden Cockerel Press, Oak Knoll, 2003, p.74). Many of the poems were written to or for Gay Taylor, with whom the poet had a long-running affair. The Golden Cockerel Press was transformed under Gibbings into a fine press famous for its illustrated books, as well as the achievements of writers like Coppard, H.E. Bates, and T. E. Lawrence. [Book # 91993]



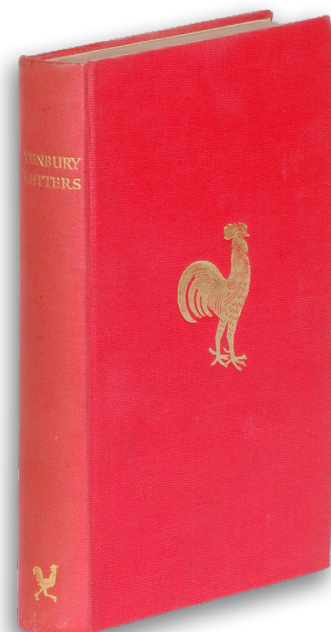
Golden Cockerel Press

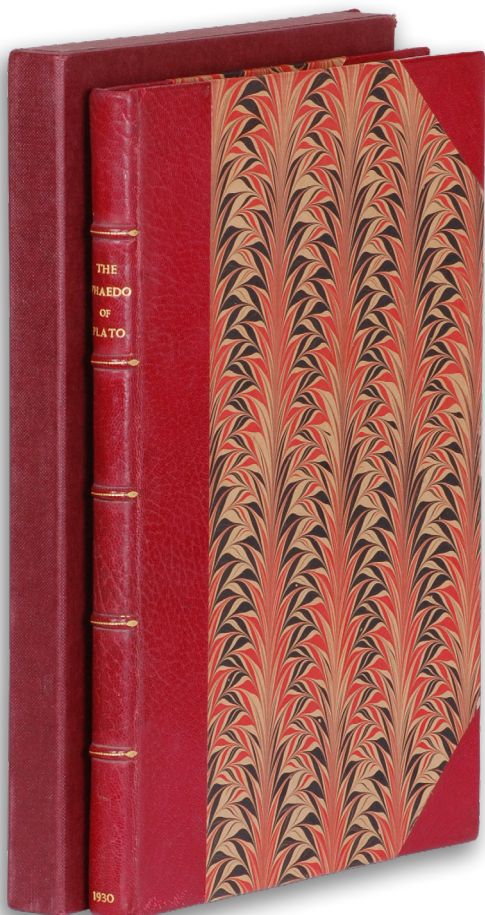
THE TENBURY LETTERS

edited by Edmund Fellowes & Edward Pine

The Golden Cockerel Press: (London), 1942; 12mo., cloth, top edge gilt; 223 pages, 7 plates of facsimile. \$50

Published in a limited edition of 300 numbered copies. (Pertolote no. 154). Spine slightly faded, else a fine copy. The letters are largely centered on Sir Gore Ouseley, a distinguished Oriental scholar and diplomat of the 18th and 19th century, and on his circle of friends. (Note: Pertolote lists the publication date as January 1943). [Book # 76296]

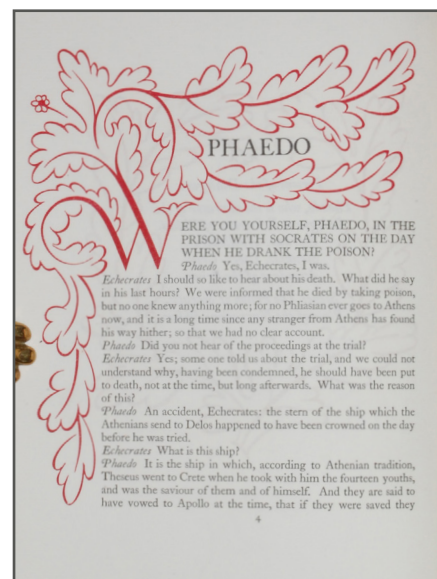




Golden Cockerel Press
THE PHAEDO OF PLATO
 by Plato

Golden Cockerel Press: Waltham Saint Lawrence, Berkshire, UK, 1930; large 8vo., half crushed red morocco over marbled paper covered boards, five raised bands, gilt on spine, top edge gilt; 78, (2) pages. \$125

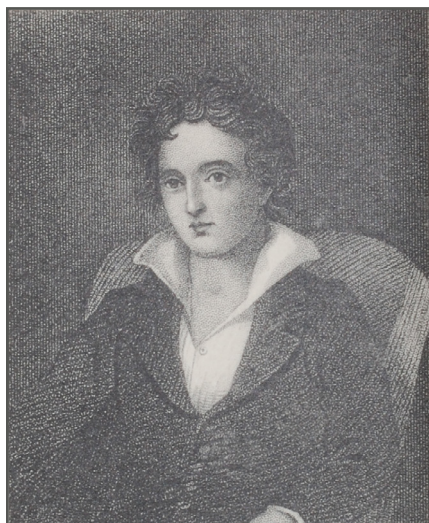
Printed in an edition limited to 500 numbered copies by Robert and Moira Gibbings at the Cockerel Press in Caslon Old Face, on English hand-made paper (Chanticleer 69). Book-seller's ticket on their-to-last leaf. In a lovely rebinding. A near fine copy in a slipcase. Ornaments and floreated initials in black and red by Eric Gill. Translated by Benjamin Jowett, and reprinted by permission of the Oxford University Press. [Book # 70128]



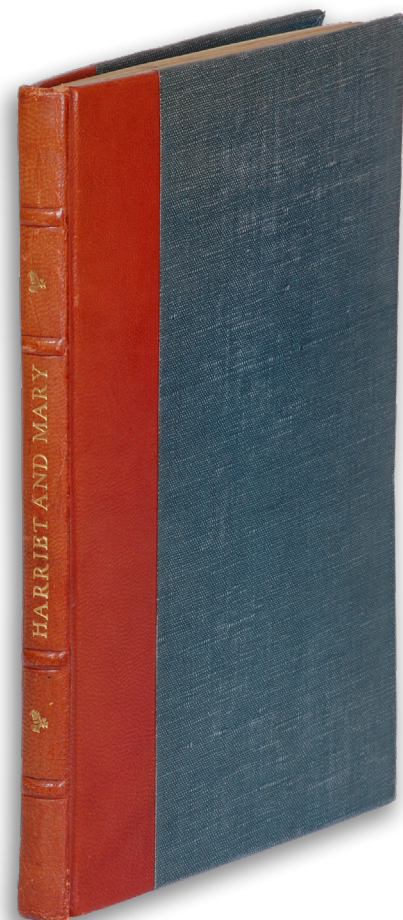
Golden Cockerel Press
HARRIET & MARY
 edited by Walter Sidney Scott

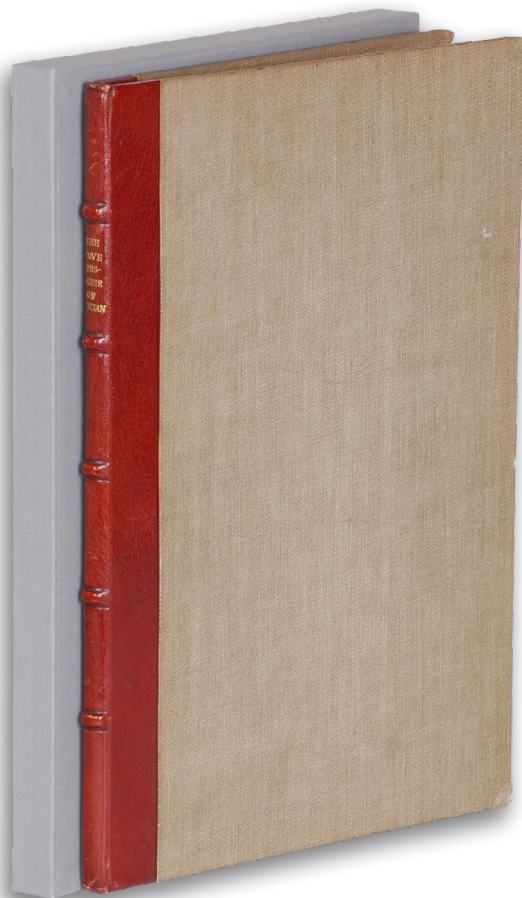
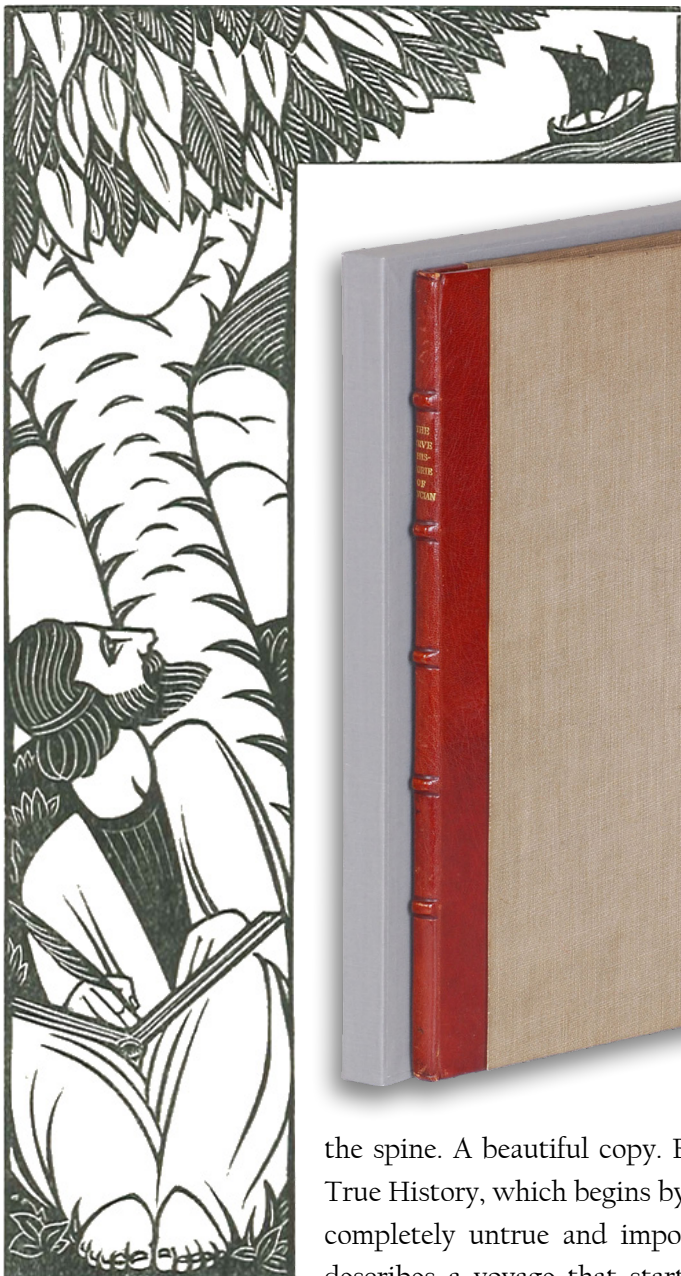
Golden Cockerel Press: (London), 1944; large 8vo., quarter red morocco, top edge gilt, 4 raised bands with two golden cockerels; (iv), 84 pages. \$115

Being the Relations between Percy Bysshe Shelley, Harriet Shelley, Mary Shelley, and Thomas Jefferson Hogg; As Shown in Letters Between Them, Now Published for the First Time



Printed in an edition limited to 500 numbered copies, of which this is one of 450 copies bound thus. Only the slightest hint of wear to the spine, else a near fine copy. Printed on Arnold's mould-made paper in Perpetua type. Item number 161 in the Press's third Bibliography, Cockalorum. Second volume of Trilogy. Edited and with an introduction by Walter Sidney Scott. Lovely frontispiece portrait of Percy Bysshe Shelley. Print is very crisp and striking. [Book # 137235]





*Robert Gibbons' personal copy
with the Press' bookplate*

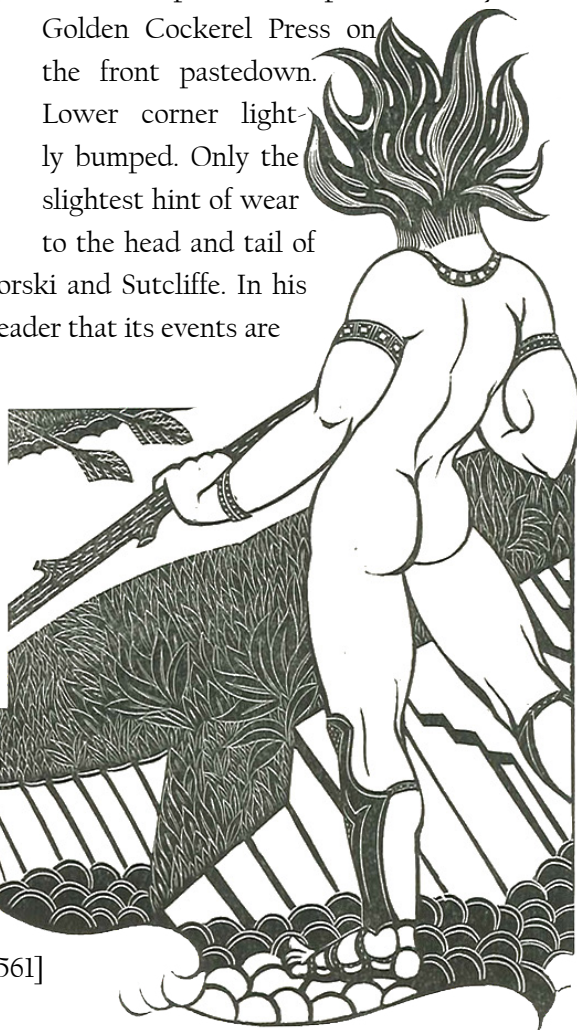
Golden Cockerel Press

**THE TRUE HISTORIE OF
LUCIAN THE SAMOSATE-
NIAN**

The Golden Cockerel Press: London, 1927; 4to., quarter Niger over light brown cloth, top edge gilt, later cloth slipcase; (iv), 43, (2) pages. \$2,500

Limited to 275 numbered copies. (Chanticleer 53). This particular copy bares the ex-libris bookplate of the private library of the Golden Cockerel Press on the front pastedown. Lower corner lightly bumped. Only the slightest hint of wear to the head and tail of

of the spine. A beautiful copy. Bound by Sangorski and Sutcliffe. In his True History, which begins by warning the reader that its events are completely untrue and impossible, Lucian describes a voyage that starts on the sea, continues in the skies, and includes visits to the belly of a whale and to the Elysian fields. The tale is a satirical parody of ancient traveler's tales that strain human credulity. This edition includes a translation from Greek into English by Francis Hickes. Printed together with the Greek and decorated with wood engravings by Robert Gibbings. The text of the Greek, set with the assistance of the Oxford University Press, is that of the Jacobitz edition (1852). The English is taken from the first edition (1634) in the British Museum. One of the finest of Robert Gibbings works with 55 wood engravings, some viewed at the time as extremely erotic. David Jones designed the decorated cock. With an introduction by J.S. Phillimore. [Book # 60561]



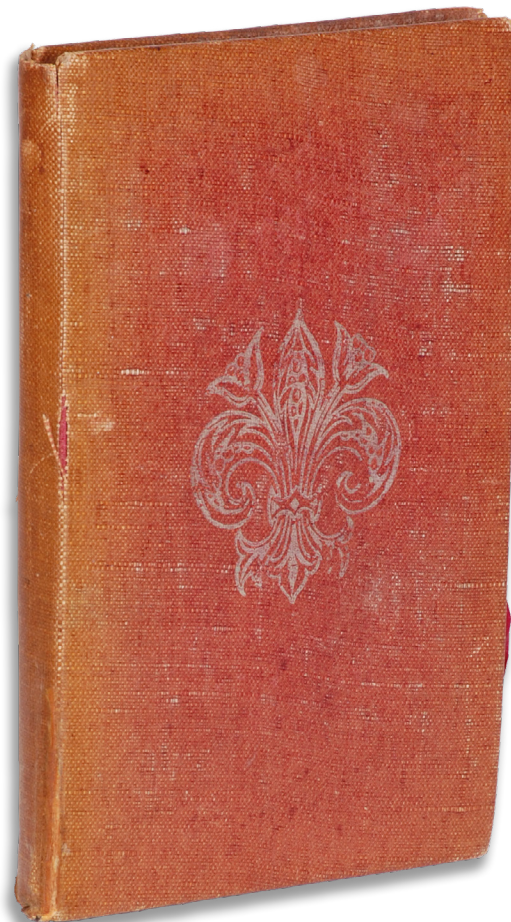
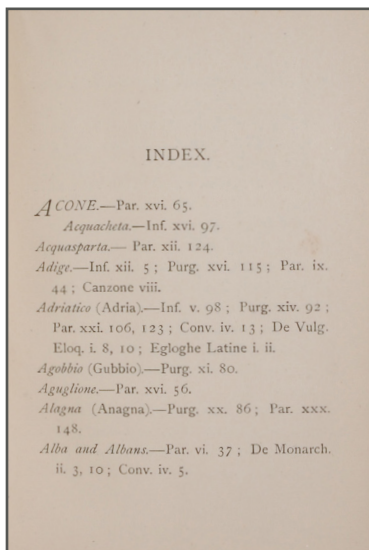
Guild of Handicraft – Essex House

DANTE MAP

by Mary Hensman

D. Nutt: London, 1892; 8vo., cloth, paper wrapper, folded broadside; one folio folded map, pamphlet is 51 pages. \$1,000

Designed and hand-colored by Mary Hensman. “Printed by the Guild of Handicraft Essex House 401 Mile End Road London from the Drawings of John Williams and Published by David Nutt 270 Strand London 1892.” Single sheet that has been folded both vertically and horizontally. The map is in near fine condition with an occasional small hole near a corner of a fold. The booklet that was to accompany the map is present and glued onto the front pastedown of the later cloth binding, held closed with a silk tie. The booklet contains a short preface and descriptions of the locations that were marked on the larger map. A valuable resource for studying Dante Alighieri. Very scarce. [Book # 137220]



Presentation copy by King Edward VII

Guild of Women-Binders

SEYMOUR'S HUMOROUS SKETCHES COMPRISING NINETY-TWO CARICATURE ETCHINGS

by R. B. Peake

George Routledge: London, UK, 1846; large 8vo., full leather, gilt tooling on covers and spine, five raised bands; viii, 104 pages. \$4,500

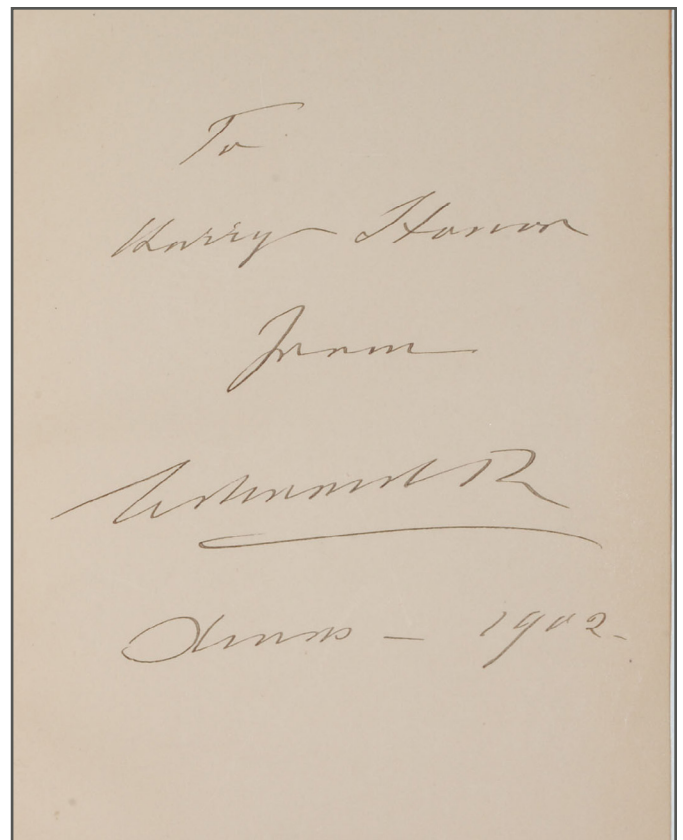
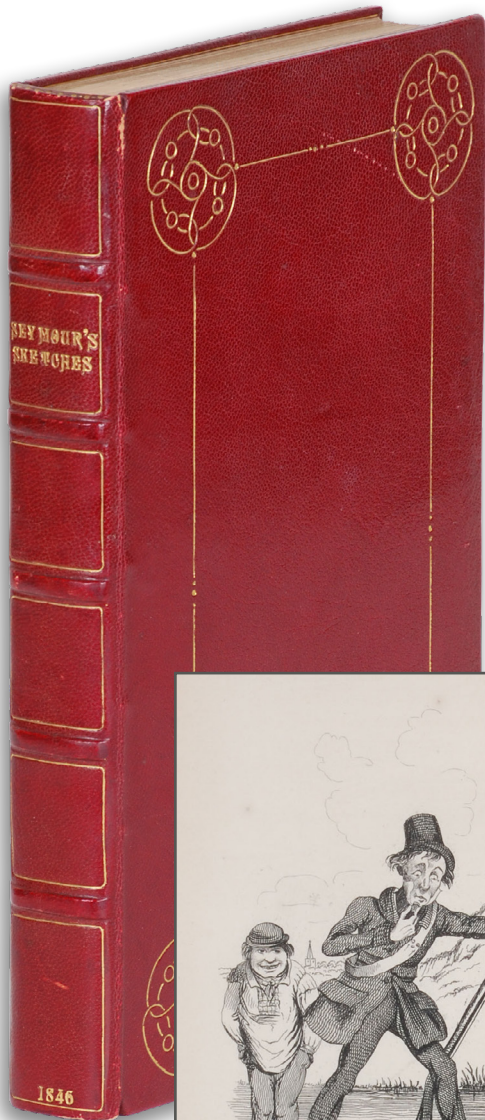
Later edition. Beautiful full burgundy morocco, covers tooled in gilded panel design with floral motif at corners built up from small gouges and circles, by the Guild of Women-Binders, with stamp in gilt on front turn-in and label on verso of front free endpaper.

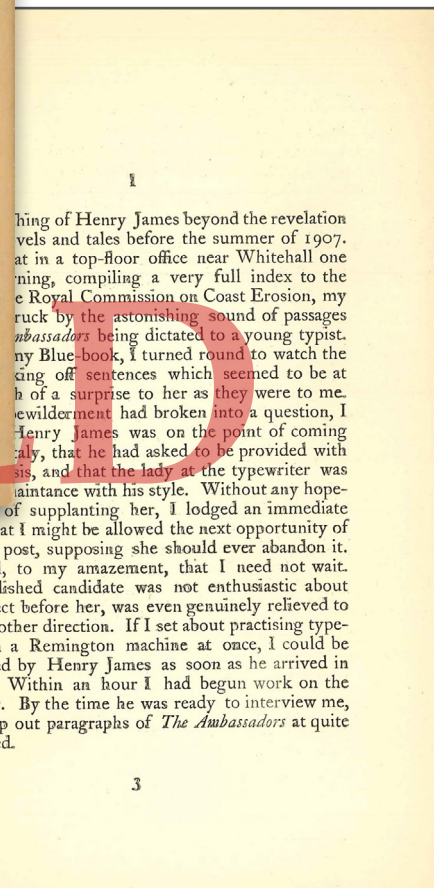
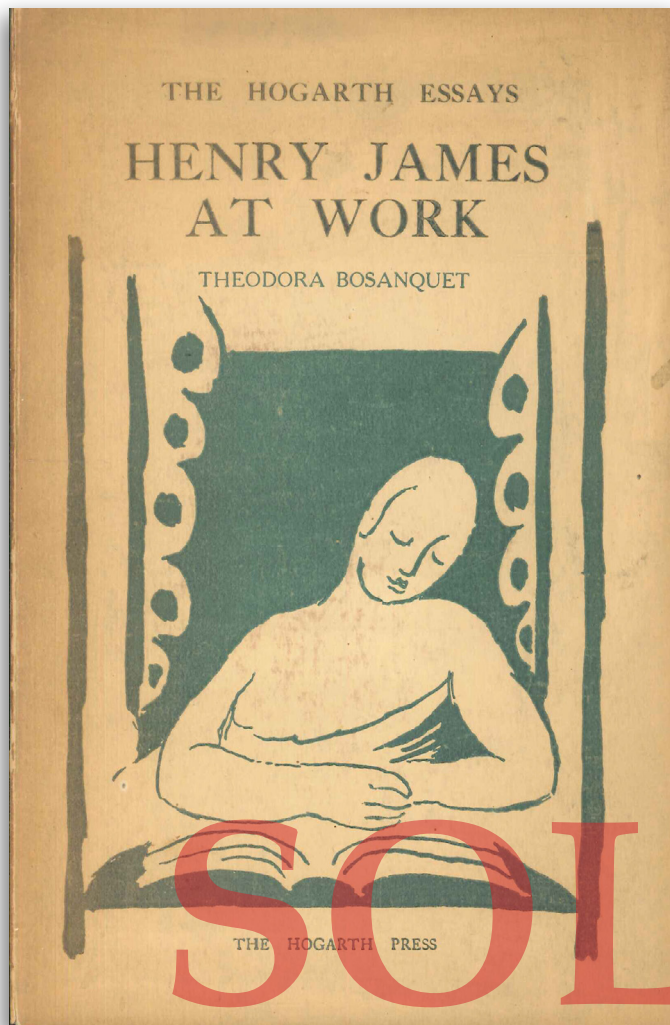
A most desirable copy with a royal association. Inscribed on the front free endpaper: "To Harry Hanson / from / Edward R / Xmas 1902." Loosely inserted is a card bearing the Royal crest "Dieu et mon droit." King Edward VII ruled as the King of England from 1901 to 1910 and was a noted book collector, as well as a noted book gifter around the holiday season.

The Guild of Women-Binders was established by a collection of women binders and Frank Karslake in 1898 primarily as a commercial venture. It lasted until 1904 and boasted the likes of Helen Schofield, Frances Knight, Constance Karslake, Edith de Rheims, and Annie C. MacDonald among its ranks.

Very light rubbing along the edges and top 1" of the front hinge. A few small scratches on the front and rear cover. Leather turn-ins have caused discoloration on the front and rear free endpapers. Else a tight and bright copy.

[Book # 134222]





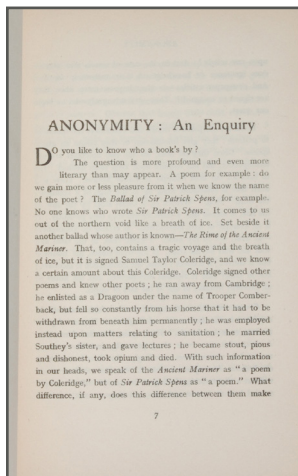
Hogarth Press

HENRY JAMES AT WORK

by Theodora Bosanquet

The Hogarth Press: London, 1924; 8vo., paper wrappers, 33 pages. \$300

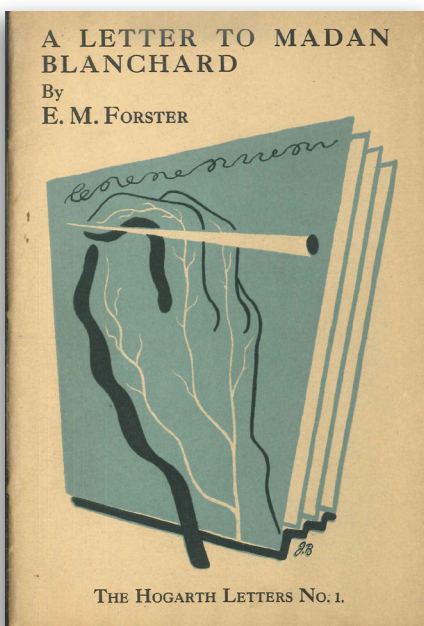
First edition. The Hogarth Essays (First Series), No. 3. Woolmer 42. Covers lightly soiled with some minor uneven age darkening. Internally fine. Hand printed with Vanessa Bell design to the cover. The only title in the Hogarth Essay Series to be hand-printed by the Woolfs. [Book # 137347]



Hogarth Press
ANONYMITY
AN ENQUIRY
 by E. M. Forster

Leonard & Virginia Woolf at the Hogarth Press: London, 1925; 8vo., plain pictorial boards stamped in black; 23 pages. \$125

First edition. Sunning and chipping along spine and edges, text clean. [Book # 137265]



Hogarth Press
A LETTER TO MADAN BLANCHARD
 by E.M. Forster

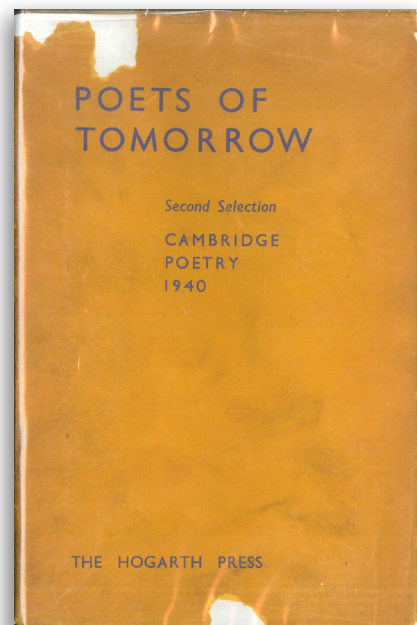
The Hogarth Press: London, 1931; small 8vo., beige/blue softcovers with illustration and black titles on the front cover; 27 pages. \$30

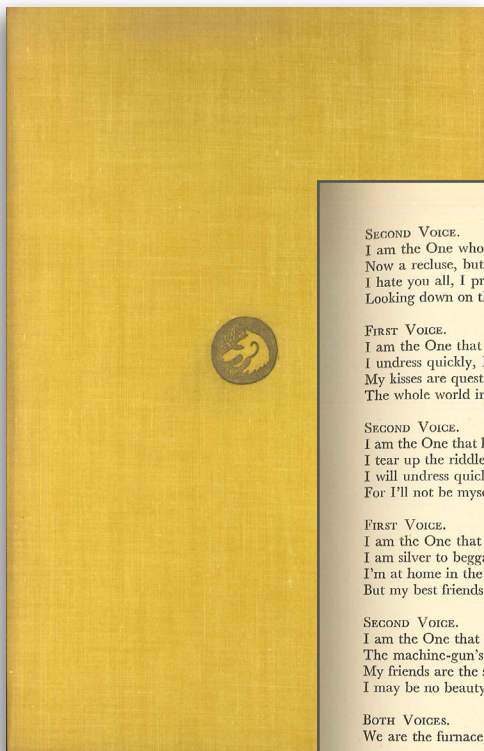
First edition. A fine copy. *The Hogarth Letters*, No. 1.. [Book # 137359]

Hogarth Press
POETS OF TOMORROW
 SECOND SELECTION. CAMBRIDGE POETRY 1940
 edited by John Lehmann

The Hogarth Press: London, 1940; 8vo., cloth; 87 pages. \$30

First edition. One of 900 copies (Woolmer / Hogarth Press 471). Near fine in chipped dust jacket, with some loss at the top and bottom of the front wrapper. [Book # 137268]





SECOND VOICE.
I am the One who rents this villa,
Now a recluse, but once I was a killer:
I hate you all, I preserve my pride
Looking down on the many I have locked outside.

FIRST VOICE.
I am the One that means to be more,
I undress quickly, I leave open the door:
My kisses are questions, until I can squeeze
The whole world in my arms I'll not be at ease.

SECOND VOICE.
I am the One that looks to be less,
I tear up the riddles you are trying to guess:
I will undress quickly, I am ready for bed
For I'll not be myself again until I am dead.

FIRST VOICE.
I am the One that makes you grow big,
I am silver to beggars, there's gold where I dig:
I'm at home in the red cell or the cyclists' rally,
But my best friends have to admit I'm unruly.

SECOND VOICE.
I am the One that makes you feel small,
The machine-gun's mouth is the way I smile:
My friends are the spy, the bacillus and the warder,
I may be no beauty but I keep you in order.

BOTH VOICES.
We are the furnace, we are the snow,

17

Hogarth Press
NOAH AND THE WATERS
by C. Day Lewis

The Hogarth Press: London, 1936; 8vo., cloth,
dust jacket; 59 pages. \$120

First edition. Minor discoloration on the free endpa-
pers from the dust jacket flap, else near fine in near
fine jacket. [Book # 137358]

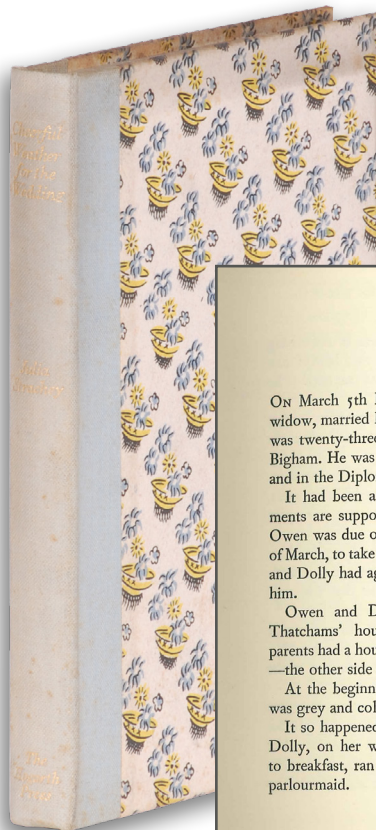


Hogarth Press
CHEERFUL WEATHER FOR THE WEDDING

by Julia Frances Strachey

Leonard and Virginia Woolf at the Hogarth Press:
London, 1932; 8vo., quarter cloth over decorated paper
covered boards; 119 pages. \$150

First edition. Top edge of boards shows light uneven soil-
ing. Spine lightly foxed and faded, else near fine. Novel by
the daughter of Lytton Strachey. [Book # 137653]



I

ON March 5th Mrs. Thatcham, a middle-class
widow, married her eldest daughter, Dolly, who
was twenty-three years old, to the Hon. Owen
Bigham. He was eight years older than she was,
and in the Diplomatic Service.

It had been a short engagement, as engage-
ments are supposed to go—only a month, but
Owen was due out in South America at the end
of March, to take up a post there for several years,
and Dolly had agreed to marry and go out with
him.

Owen and Dolly were married from the
Thatchams' house in the country. (Owen's
parents had a house in that part of the world also,
—the other side of the sea bay of Malton.)

At the beginning of the wedding morning it
was grey and cold.

It so happened that at five minutes past nine,
Dolly, on her way through the drawing-room
to breakfast, ran into Millman, the middle-aged
parlourmaid.

5

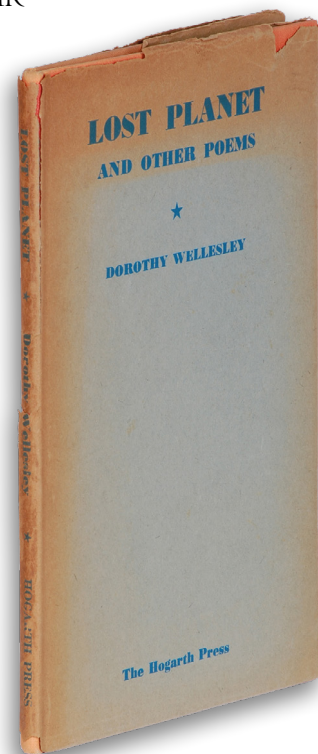
Hogarth Press

LOST PLANET, AND OTHER POEMS

by Dorothy Wellesley

The Hogarth Press: London, 1942; 8vo., plain boards stamped in black; 52 pages. \$30

First edition. Woolmer 499. Very good copy in lightly chipped jacket with uneven fading to edges. [Book # 137267]



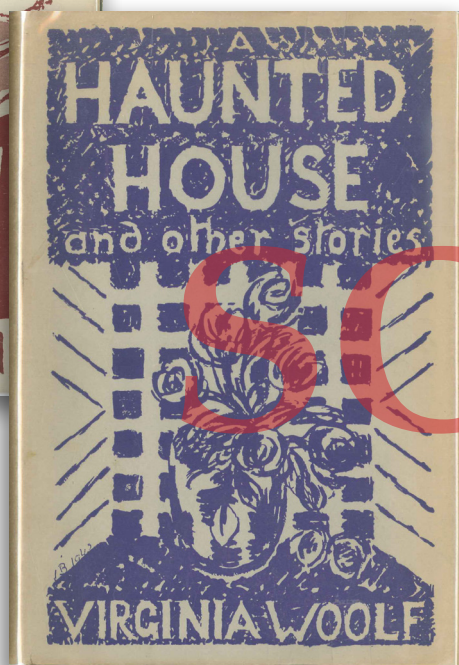
Hogarth Press

THE CAPTAIN'S DEATH BED AND OTHER STORIES

by Virginia Woolf

Harcourt, Brace and Company: New York, 1950; 8vo., cloth, dust jacket; 223+(1) pages. \$30

First U.S. edition. Kirkpatrick, A30b. A near fine copy. Anthology of Virginia Woolf's essays. Editorial note by Leonard Woolf. List of works by the author. [Book # 137657]



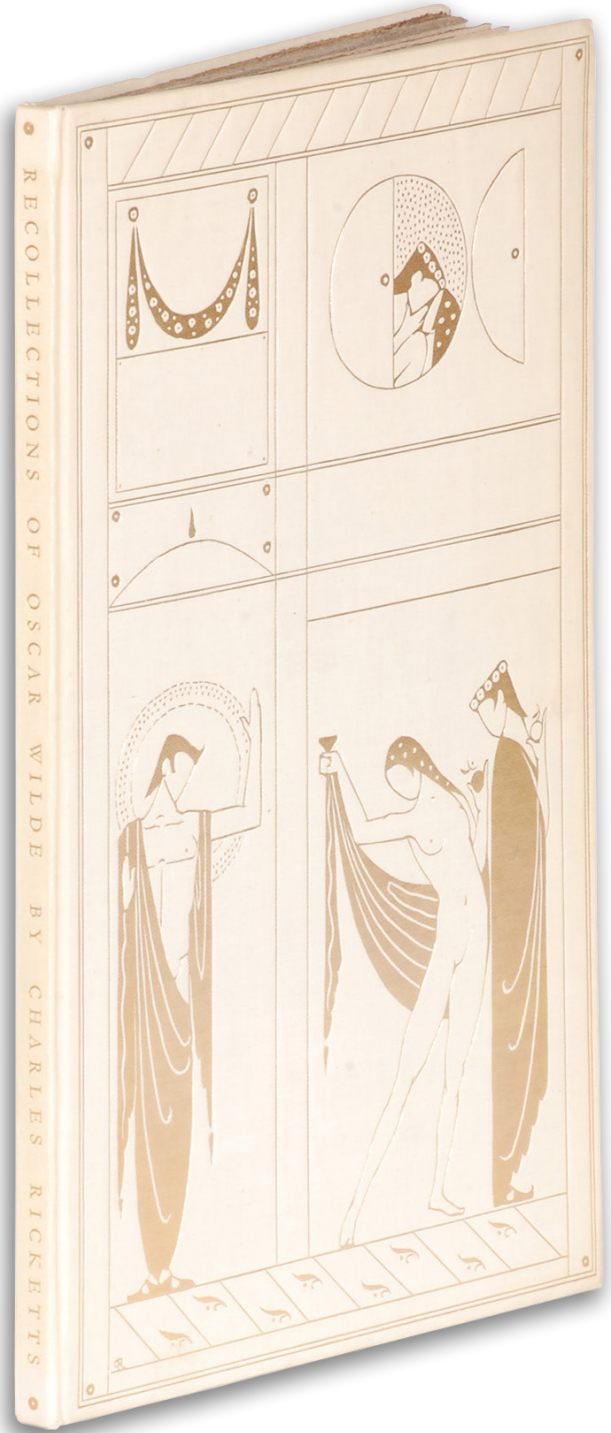
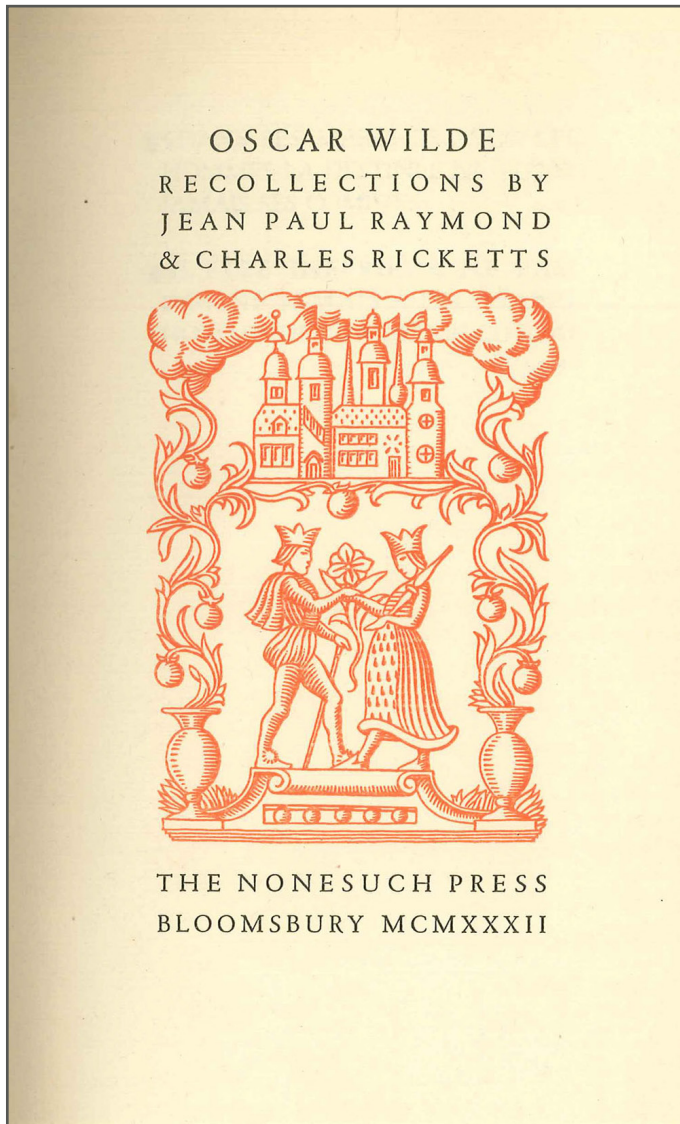
Hogarth Press

A HAUNTED HOUSE AND OTHER SHORT STORIES

by Virginia Woolf

Harcourt, Brace, and Company: New York, (1944); short 8vo., cloth, dust jacket; 124 pages. \$30

First U.S. edition. (Kirkpatrick A28). A near fine copy. A collection of Virginia Woolf's short stories which include most of those found in Monday or Tuesday, as well as other publications and those that had not been previously published. Dust jacket designed by Vanessa Bell. Includes a foreword by Leonard Woolf. [Book # 137656]



Nonesuch Press

OSCAR WILDE

by Jean Paul Raymond & Charles Ricketts

Nonesuch Press: Bloomsbury, 1932; large 8vo., white cloth with gilt title and decorations, top edge gilt, dust jacket; 59, (5) pages. \$300

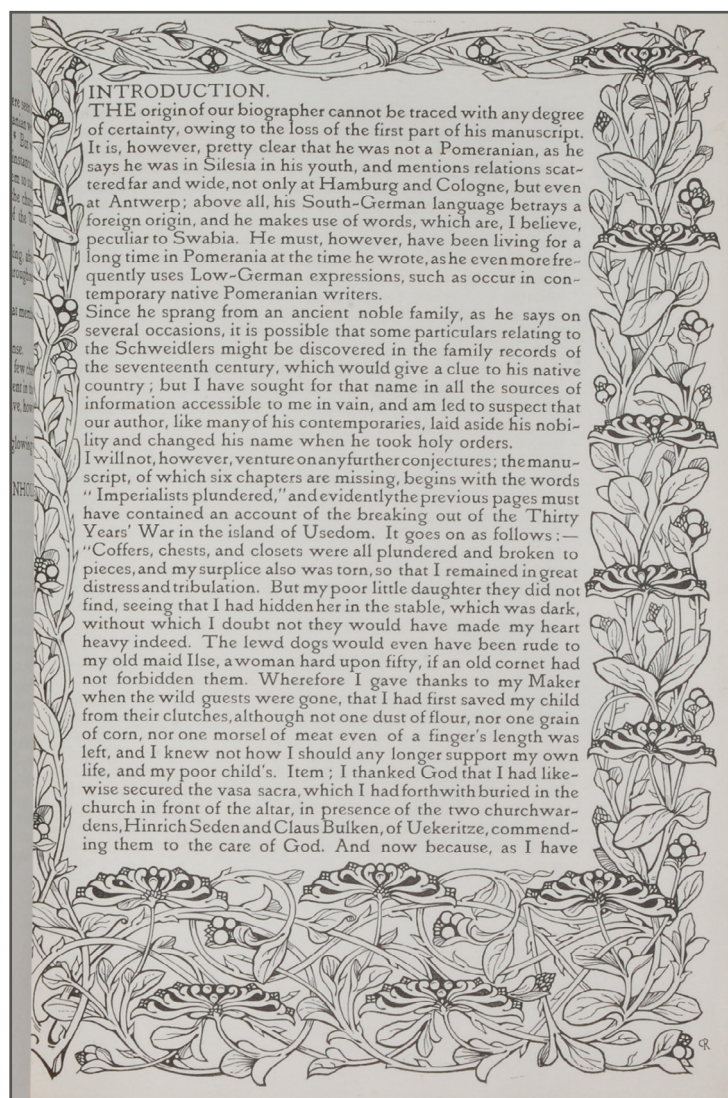
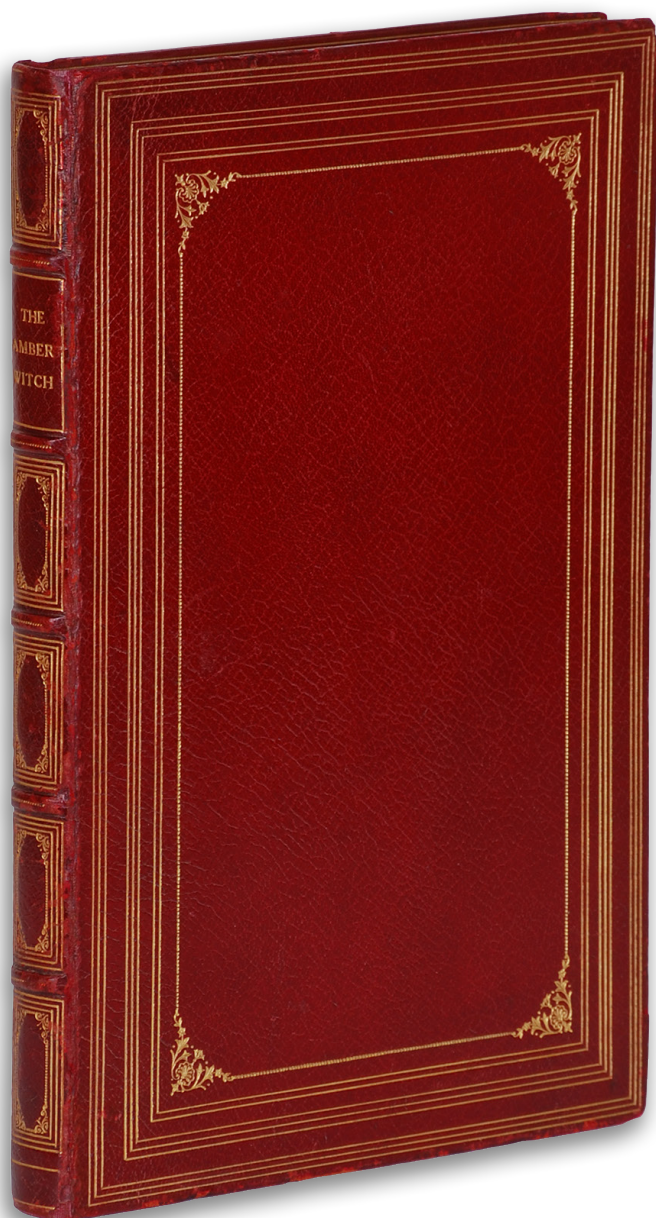
Dreyfus 81. Limited to an edition of 800. Outer edge of end-pages slightly spotted, otherwise a fine copy. This biographical essay was written by Charles Ricketts and the fictional character he created, Jean Paul Raymond, based on material he had collected from diaries and letters about his friend Oscar Wilde. Ricketts designed Wilde's book of poems, *The Sphinx*, in 1894 and did other design work for him later on. He also ran the Vale Press, one of the great English private presses, between 1896 and 1904. Ricketts designed the cover of this book, while the typography was designed by Francis Meynell. This is the only book designed by Francis Meynell to be set on a Linotype machine. Introductory note by Thomas Lowinsky. Printed by George W. Jones at the Dolphin Press in Linotype Granjon on Van Gelder paper with a Nonesuch watermark. [Book # 95355]

*Vale Press***MARY SCHWEIDLER, THE AMBER WITCH**

THE MOST INTERESTING TRIAL FOR WITCHCRAFT EVER KNOWN

by Wilhelm Meinhold

Sold by Hacon & Ricketts, printed at the Ballantyne Press under the supervision of Charles Ricketts, The Vale Press/John Lane: London & New York, 1903; 8vo., full crushed red morocco, gilt borders with decorated ornaments on front and rear covers, five raised bands, title in gilt on spine in second compartment, gilt borders on spine, leather turn-ins decorated in gilt, top edge gilt; 156, (2) pages. \$700

Translated by Lady Lucie Duff Gordon.

One of 300 copies, 287 of which were for sale in Britain and the US. (Ricketts, page xxx; Watry, Vale Press B39). This particular copy is bound in full leather by Stikeman & Co., with the binder's ticket stamped in gilt at the bottom of the rear pastedown. The spine of the book has been reattached professionally. Minor shelfwear. Light offsetting to the marbled free endpapers from the leather turn-ins. Else a beautiful copy. The first English edition was published in 1844, this being the first Vale Press edition.

"This quasi-historical tale of witchcraft purported to be a true chronicle set down by William Meinhold. Oscar Wilde praised Lady Duff Gordon's 'brilliant translation' (Wild 1908, 388), first published in 1843." -Watry, page 169.

[Book # 137470]

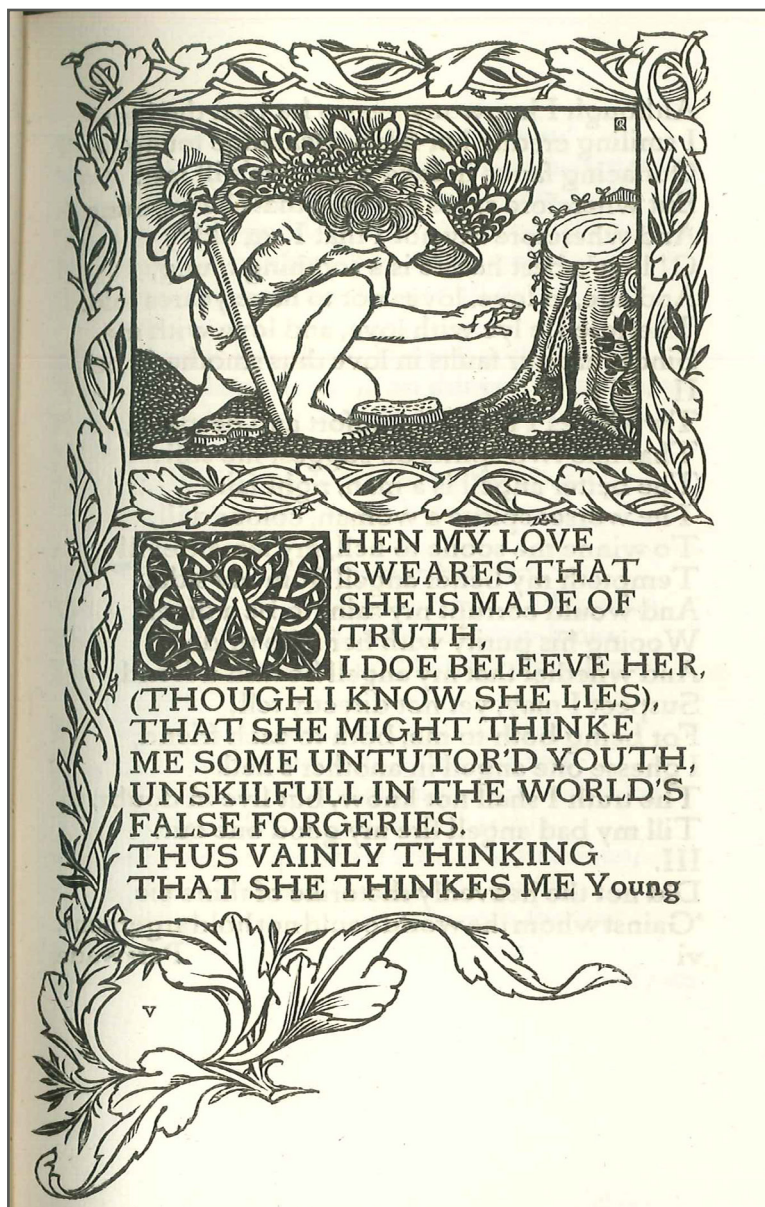
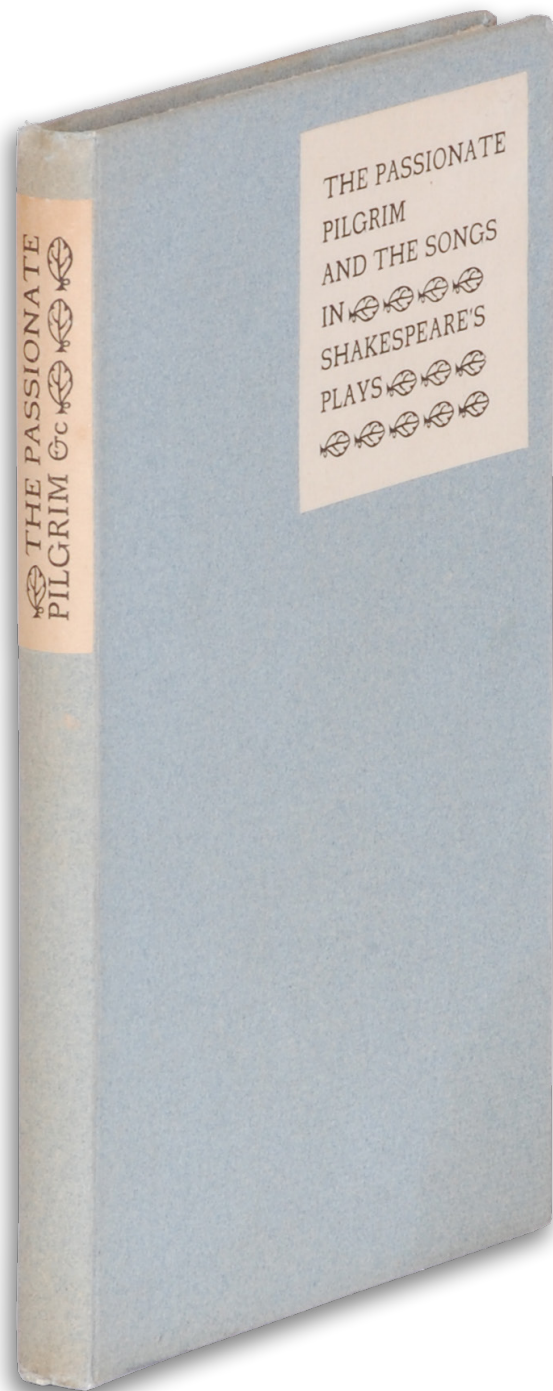
Vale Press

THE PASSIONATE PILGRIM AND THE SONGS IN SHAKESPEARE'S PLAYS

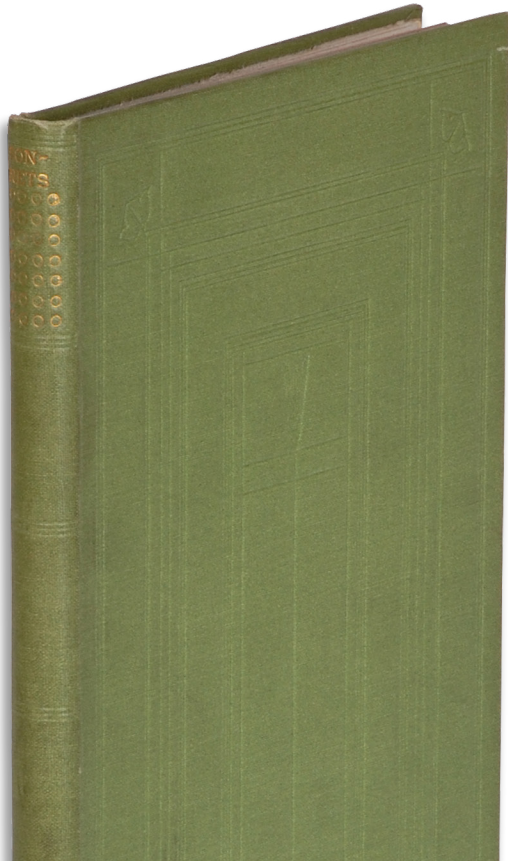
by William Shakespeare

Hacon and Ricketts: London, 1896; 8vo., blue paper-covered boards, paper spine and cover label; 74 pages. \$450

Printed in an edition limited to 310 numbered copies. (Ransom and Tomkinson no.5, L'Art Ancien no.25). With bookplate, "From the Library of Ann Saddlemeyer." Some discoloration to the endpapers from the binder's glue, else a tight, bright, and unmarred copy. Edited by T. Sturge Moore. First page embellished with an engraved figure and margin decorations. Many decorative initials throughout. All engraved by Charles Ricketts. Printed in Vale type on Arnold's unbleached hand-made paper with the Vale watermark. [Book # 48143]



FOR HERO THAT IS DEAD.
 PARDON, goddesse of the night,
 Those that slew thy virgin knight;
 For the which, with songs of woe,
 Round about her tombe they goe.
 Midnight, assist our mone; helpe us to sigh and
 grone
 Heavily, heavily:
 Graves, yawne, and yeeelde your dead,
 Till death be uttered
 Heavenly, heavenly.



Vale Press

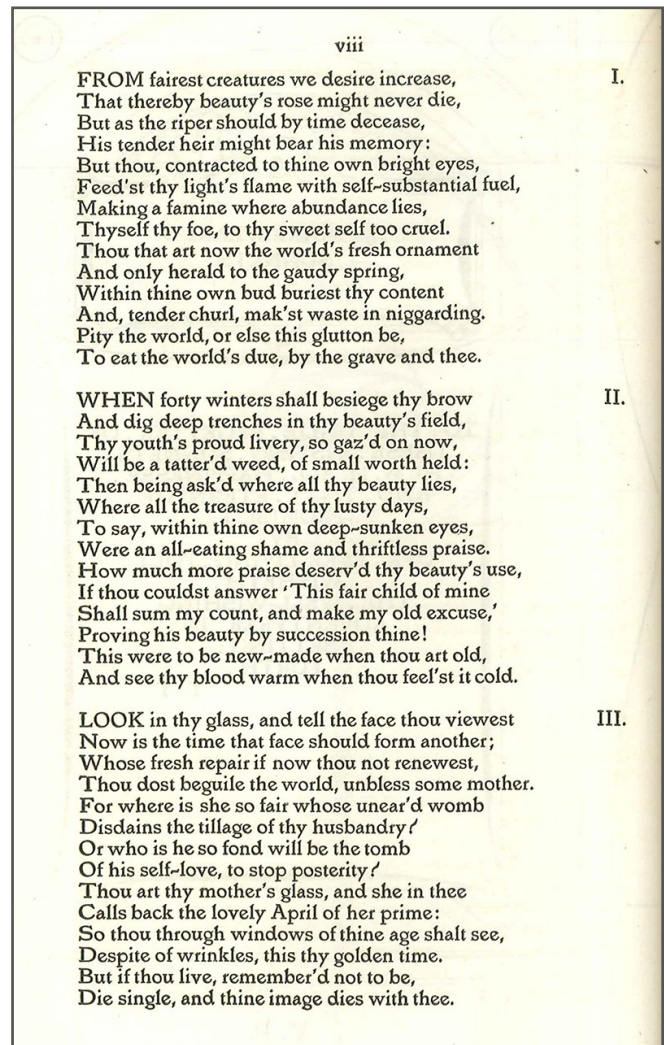
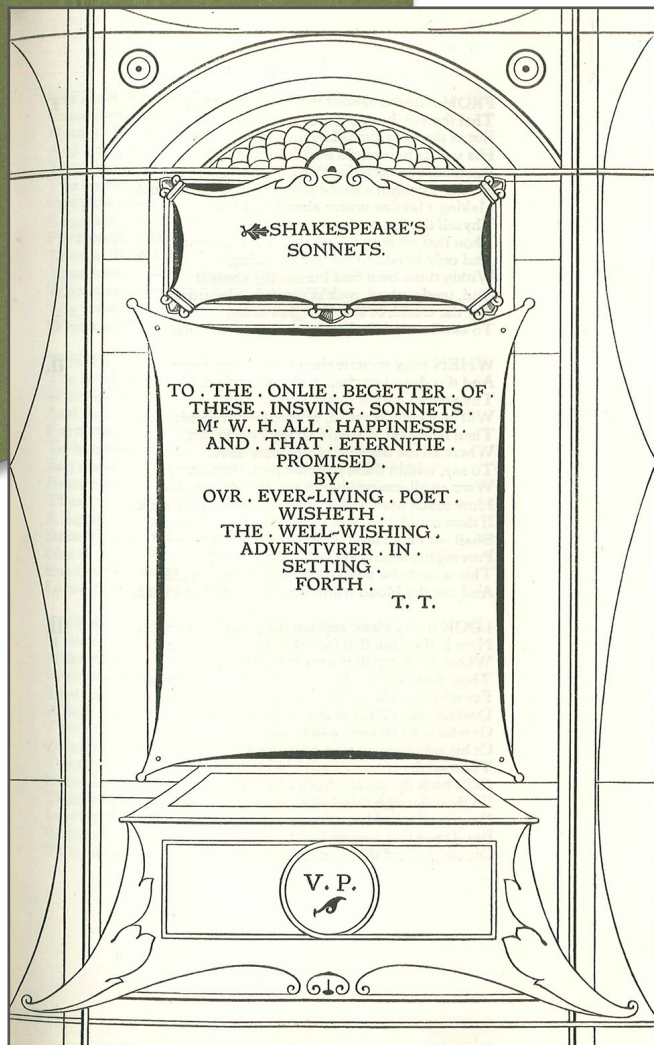
SHAKESPEARE'S SONNETS AND THE LOVER'S COMPLAIN

THE VALE SHAKESPEARE

by William Shakespeare

Sold by Hacon & Ricketts, printed at the Ballantyne Press under the supervision of Charles Ricketts: London, 1903; 8vo., publisher's green blind-stamped cloth; 69, (2) pages. \$800

First Vale Press edition, first impression. From the Vale Press edition of *Shakespeare's Plays*. (Watry, B44/36). Partially unopened. Minor bump to the bottom corner of the front board, else a fine copy. Very scarce. The decorations were designed by Charles Ricketts (1866-1931), a publisher, designer, and wood engraver who readily embraced the printing revival which propagated the ideals of the arts-and-crafts movement: "The novelty of a book, made during the recent revival, lies in the fact that it shows design in each portion of it, from type to paper, and from 'build' to decoration. Therein lies the difference between a book so understood and any other modern book printed before 1891." Franklin, p. 81; Ransom, p. 437. [Book # 137515]



viii

FROM fairest creatures we desire increase,
That thereby beauty's rose might never die,
But as the ripper should by time decease,
His tender heir might bear his memory:
But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.
Thou that art now the world's fresh ornament
And only herald to the gaudy spring,
Within thine own bud buriest thy content
And, tender churl, mak'st waste in niggarding.
Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.

I.

WHEN forty winters shall besiege thy brow
And dig deep trenches in thy beauty's field,
Thy youth's proud livery, so gaz'd on now,
Will be a tatter'd weed, of small worth held:
Then being ask'd where all thy beauty lies,
Where all the treasure of thy lusty days,
To say, within thine own deep-sunken eyes,
Were an all-eating shame and thriftless praise.
How much more praise deserv'd thy beauty's use,
If thou couldst answer 'This fair child of mine
Shall sum my count, and make my old excuse,'
Proving his beauty by succession thine!
This were to be new-made when thou art old,
And see thy blood warm when thou feel'st it cold.

II.

LOOK in thy glass, and tell the face thou viewest
Now is the time that face should form another;
Whose fresh repair if now thou not renewest,
Thou dost beguile the world, unless some mother.
For where is she so fair whose unear'd womb
Disdains the tillage of thy husbandry?
Or who is he so fond will be the tomb
Of his self-love, to stop posterity?
Thou art thy mother's glass, and she in thee
Calls back the lovely April of her prime:
So thou through windows of thine age shalt see,
Despite of wrinkles, this thy golden time.
But if thou live, remember'd not to be,
Die single, and thine image dies with thee.

III.

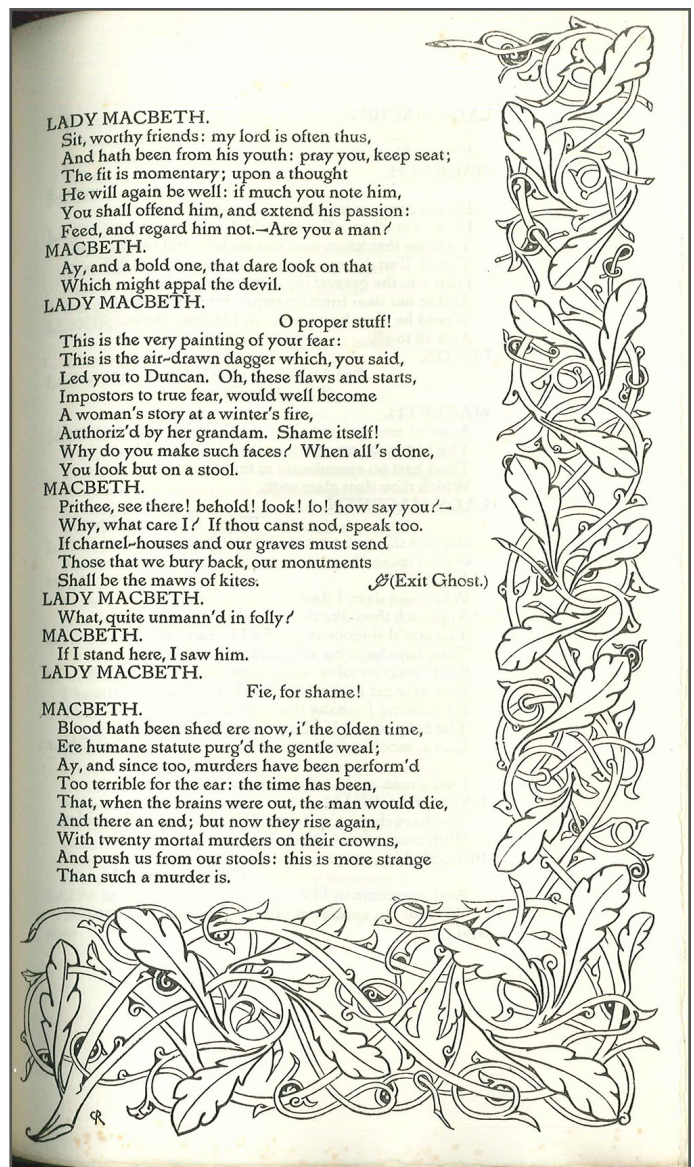
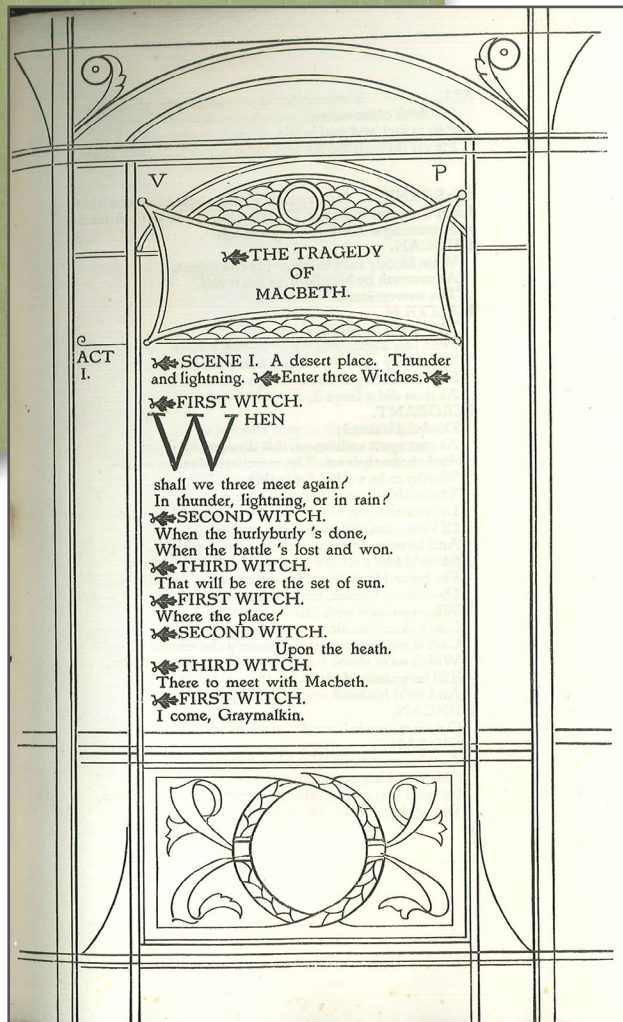
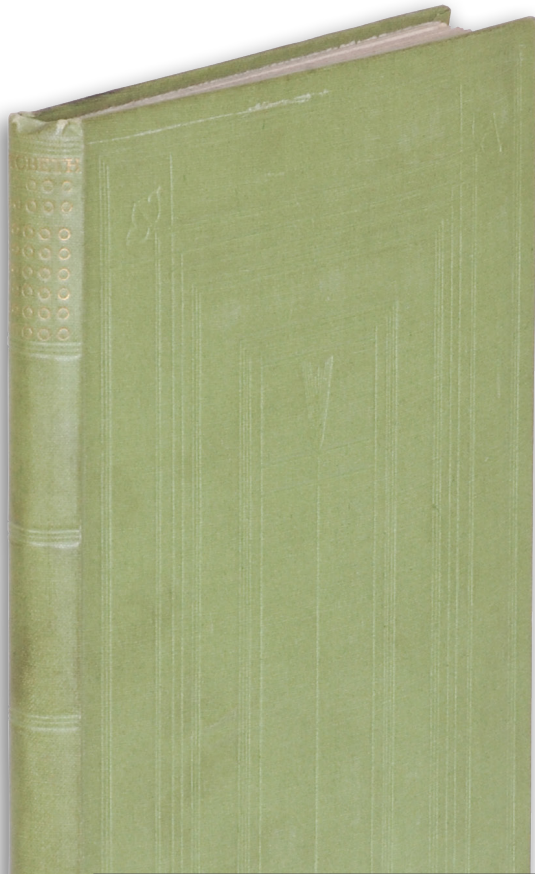
Vale Press

THE TRAGEDY OF MACBETH

by William Shakespeare

Hacon and Ricketts: London, 1901; 8vo., original blind-tooled green cloth; (v), lxxxii, (lxxxii-lxxxiv) pages. \$125

First Vale Press edition, first impression. From the Vale Press edition of Shakespeare's Plays. (Watry, B44/11). Partially unopened. A fine copy. Very scarce. The decorations were designed by Charles Ricketts (1866-1931), a publisher, designer, and wood engraver who readily embraced the printing revival which propagated the ideals of the arts-and-crafts movement: "The novelty of a book, made during the recent revival, lies in the fact that it shows design in each portion of it, from type to paper, and from 'build' to decoration. Therein lies the difference between a book so understood and any other modern book printed before 1891." Franklin, p. 81; Ransom, p. 437. [Book # 137992]



Bernhardt Wall

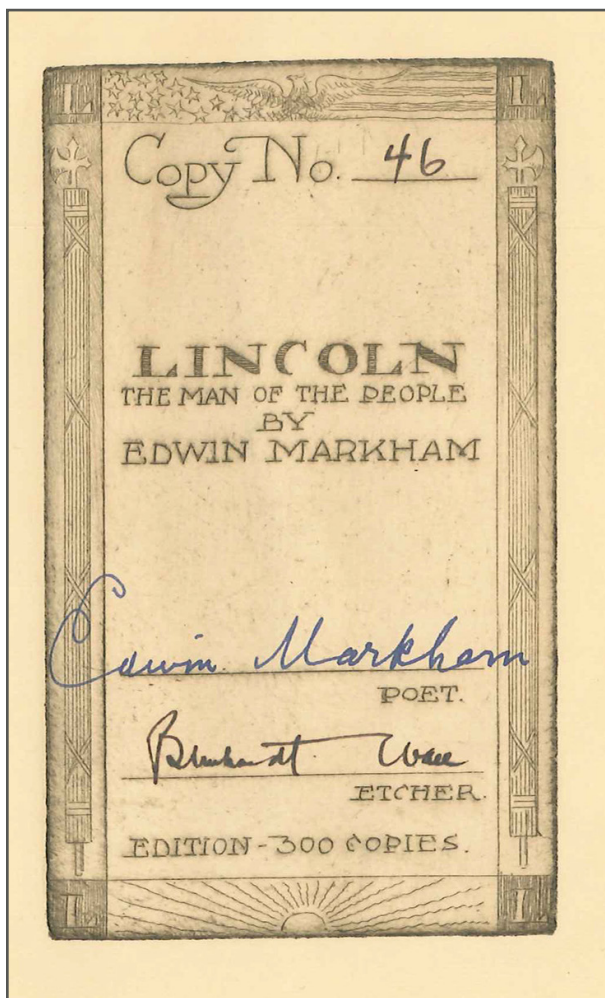
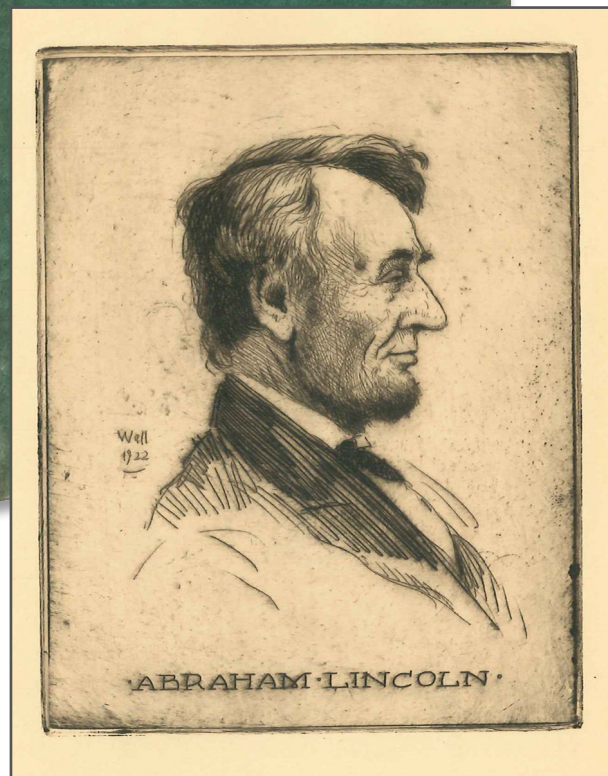
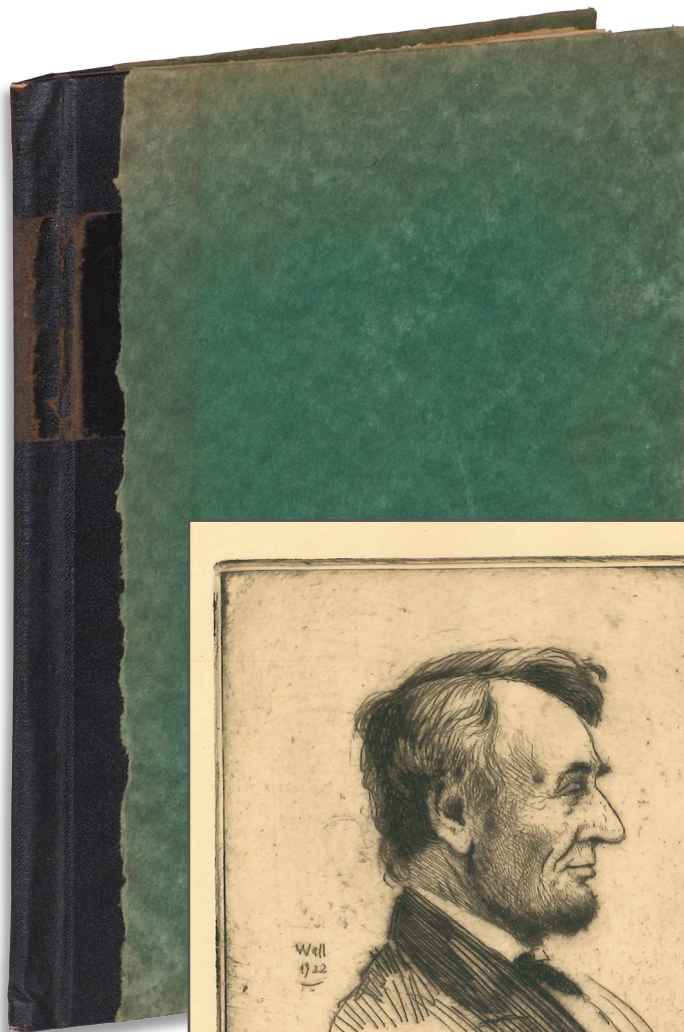
LINCOLN

THE MAN OF THE PEOPLE

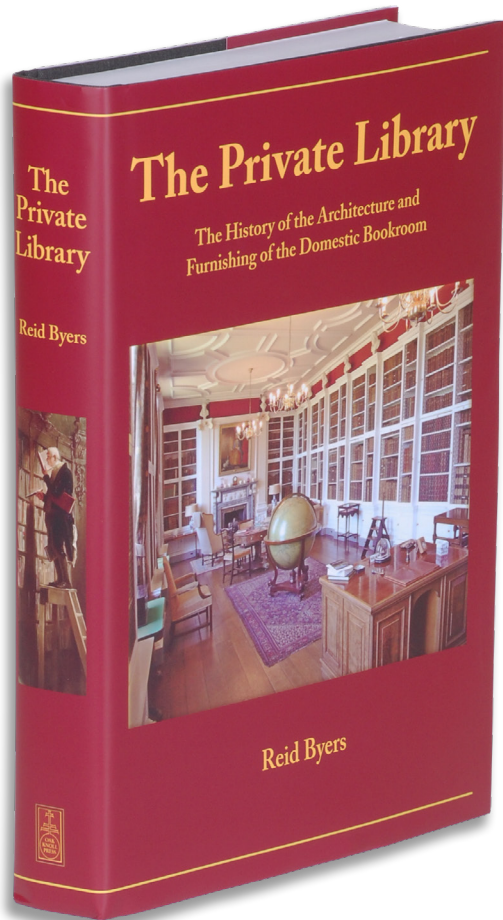
by Edwin Markham

Bernhardt Wall: New York, NY, 1922; large square 8vo., quarter cloth over paper boards; unpaginated. \$2,500

First edition, first printing limited to 300 numbered copies. Weber, pg 32. Signed by the author and illustrator. Etched, printed, and bound by Bernhardt Wall. A near fine copy. Sixteen engravings. Henry Van Dyke regarded this classical poem on the Emancipator by Edwin Markham (1852-1940), delivered at the dedication of the National Lincoln Memorial on May 20, 1922, "as the greatest thing that has ever been written on our immortal martyr." There was a second edition of Wall's first book about Lincoln. A very scarce book. [Book # 137360]



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THE PRIVATE LIBRARY
 THE HISTORY OF THE ARCHITECTURE AND
 FURNISHING OF THE DOMESTIC BOOKROOM
 by Reid Byers

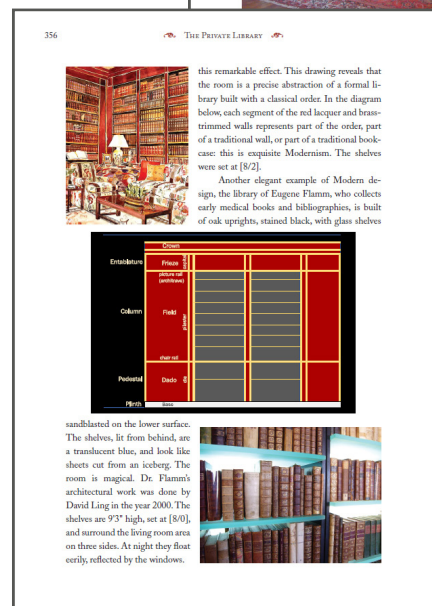
Oak Knoll Press: New Castle, Delaware, 2021; 7 x 10 inches, cloth with dust jacket; xii, 540 pages. ISBN 9781584563884. \$85

First edition, third printing with corrections.

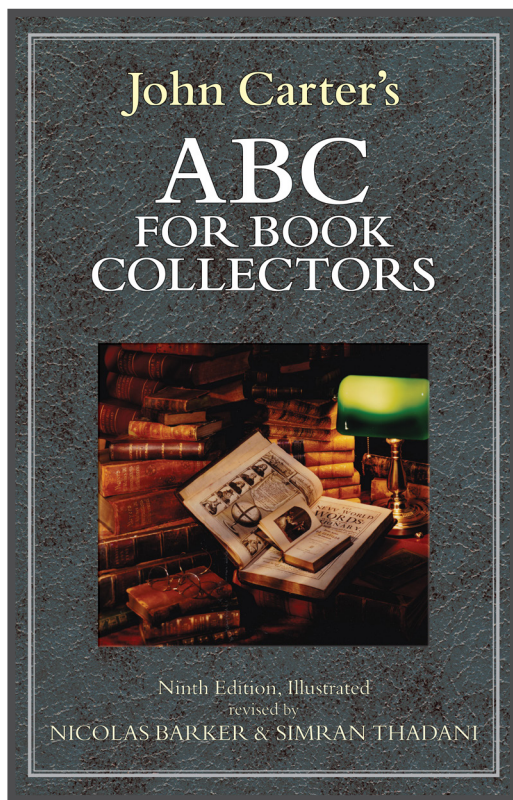
The Private Library is the domestic bookroom: that quiet, book-wrapped space that guarantees its owner that there is at least one place in the world where it is possible to be happy. The story of its architecture extends back almost to the beginning of history and forward toward a future that is in equal parts amazing and alarming.

In this book, Mr. Byers examines with a sardonic eye the historical influences that have shaped the architecture of the private library, and the furnishings, amenities, and delightful anachronisms that make the mortal room into what Borges so famously called Paradise.

Reid Byers is a longtime celebrant of the private library. He has been a Presbyterian minister, a C language programmer, and a Master IT Architect with IBM. The writing of this book, *a procés de longue durée*, has itself extended through part of the history it describes and has been equally divided between Princeton, New Jersey, and the Blue Mountains of Maine. [Book # 134228]



Updated and Illustrated!



ABC FOR BOOK COLLECTORS

9TH EDITION

by John Carter, Nicolas Barker & Simran Thadani

New Castle, Delaware: Oak Knoll Press, 2016; 5 x 8 inches, cloth, dust jacket; 264 pages. ISBN 9781584563525. \$29.95

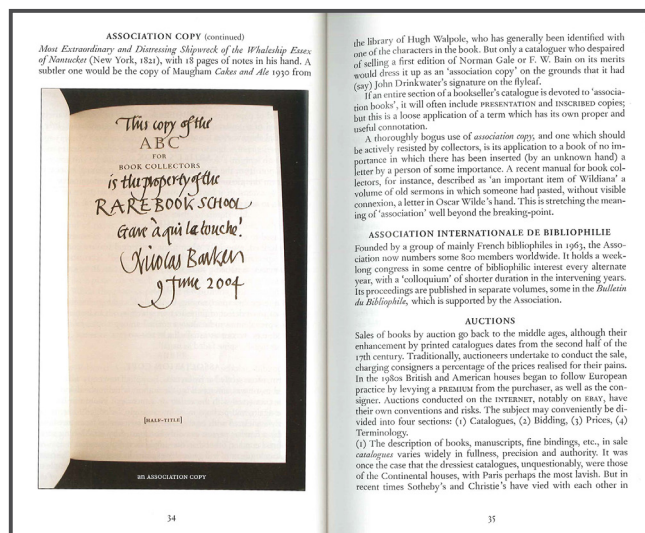
Ninth edition, completely revised and re-set, with additional information and illustrated with line drawings and color photographs.

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This ninth edition has been thoroughly

revised and re-edited by Nicolas Barker, former Editor of The Book Collector, and Simran Thadani, Executive Director of Letterform Archive. With a new Introduction, it incorporates new terms, additions and amendments and, for the first time, illustrations in black & white and color. Nicolas Barker worked with his friend John Carter revising the *ABC* up to the latter's death in 1975 and has faithfully preserved the spirit of the original. *ABC for Book Collectors*, while keeping us up-to-date with modern terminology, retains its humorous character and importance as the one indispensable guide to book collecting.

[Book # 120362]



Praise for ABC...

“Not to be missed, both because it is a beautiful material object but also because it holds important new information. The ninth edition of *ABC for Book Collectors* is greatly enhanced by the inclusion of images: some beautiful full-color photographs, others clearly labeled black-and-white reference drawings. I know I will be turning to this reference work for years to come.”

- Laura Estill, *Papers of the Bibliographical Society of America*