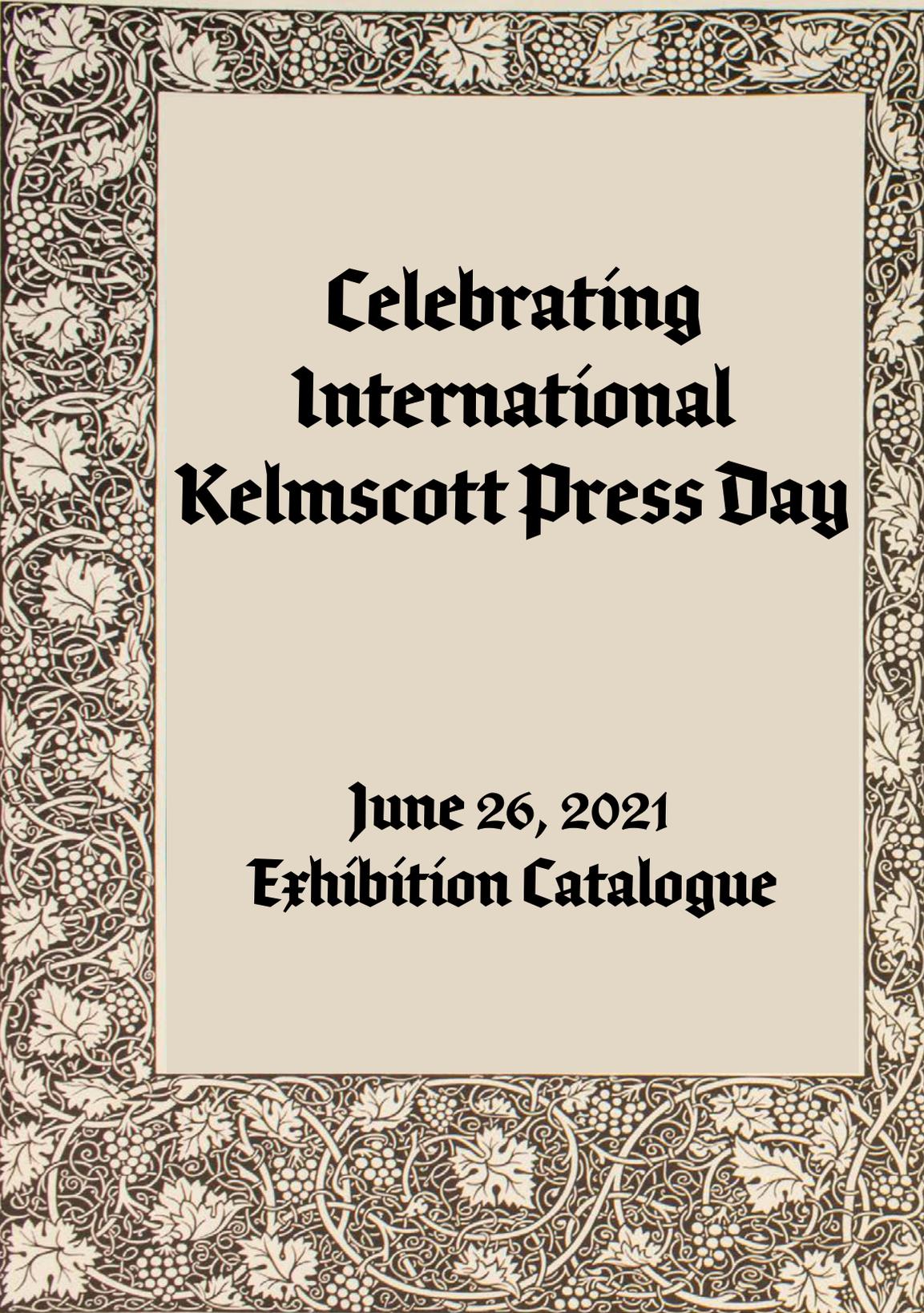


PHILLIP J. PIRAGES

Fine Books and Manuscripts



**Celebrating
International
Kelmscott Press Day**

**June 26, 2021
Exhibition Catalogue**

PHILLIP J. PIRAGES

Fine Books and Manuscripts

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We are pleased to join in celebrating International Kelmscott Press Day on June 26, 2021, marking the 125th anniversary of the publication of the Kelmscott Press' *Works* by Geoffrey Chaucer. With the iconic Kelmscott Chaucer typeface designed by William Morris and spectacular woodcuts by Edward Burne-Jones, it is one of the most beautiful works ever printed. To see what other organizations have put together for the celebration, including lectures, virtual and in-person exhibits, blog posts, and more, [click here](#).

We have collected from our current inventory works by and about the Kelmscott Press, William Morris, and the important private presses that were influenced by William Morris. We hope you will find something of interest. Enjoy!

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*Our Study of the Kelmscott Chaucer Type,
Each Copy with a Chaucer Leaf and Four Leaves
From Incunabular Printers who Influenced the Design of the Book's Typeface*

1 (LEAF BOOK - INCUNABULA, INFLUENCE OF EARLY GERMAN PRINTERS ON THE KELMSCOTT PRESS). **PIRAGES, PHILLIP J.** *LETTERS FROM THE 15TH CENTURY: ON THE ORIGINS OF THE KELMSCOTT CHAUCER TYPEFACE. A STUDY, WITH SPECIMEN LEAVES, OF THE INFLUENCE OF THE EARLY GERMAN PRINTERS ON WILLIAM MORRIS' MASTERPIECE.* (McMinnville, Oregon: Phillip J. Pirages, 2019) Text: 244 x 154 mm. (9 1/8 x 6 1/8"); Case: 502 x 372 mm. (19 3/4 x 14 5/8"). ii, 75 pp. LIMITED TO 165 COPIES. In one of three bindings (to reflect the degree of decoration on the accompanying Kelmscott leaf): linen-backed paper boards, floral patterned cloth after a Morris design, or flexible vellum with ties. The book and the leaves (secured behind a hinged cloth mat) housed in an impressive linen case designed, like the bindings, by Amy Borezo. The book printed letterpress on Zerkall Book Laid Vellum paper by Arthur Larson at Horton Tank Graphics. Book layout by Jill Mann. EACH COPY WITH FIVE LEAVES: ONE FROM THE KELMSCOTT CHAUCER AND ONE EACH FROM THE PRESSES OF FOUR GERMAN PRINTERS FROM THE 1470s--PETER SCHOEFFER, JOHANN MENTELIN, GÜNTHER ZAINER, AND ANTON KOBERGER. ♦The incunabular leaves consistently excellent, with only minor defects, and the Kelmscott leaves (which were never part of a bound volume) in entirely fine condition. **\$1,950-\$4,500** depending on binding style and leaf decoration



This is a unique leaf book in the way that it combines three elements: a significant private press production involving people at the top of their craft, a scholarly commentary that contributes to a further understanding of the history of printing, and—most important—five leaves: one from the Kelmscott Press “Works” of Geoffrey Chaucer and four

from books issued by German printers at work in the 1470s. The physical object has been set and bound by hand and printed letterpress, all by gifted professionals; the essay addresses a topic of significance to typophiles in a considerably more thoroughgoing way than has been done before; and the assemblage of leaves represents a powerful visual reinforcement of the text, as well as an opportunity to share in the ownership of four important incunabula, along with the extraordinary Kelmscott Chaucer. The story of the production is heavy on serendipity: in the winter of 2012, after purchasing a very incomplete copy of the Kelmscott Chaucer at auction, we considered the possibility of producing a leaf book, but because the Chaucer—universally considered to be one of the most beautiful books ever printed—had been written about by so many different people in so many different ways, we didn't know what aspect was left for us to explore. The one topic we fastened on as thus far inadequately examined is the origin of the work's typeface. We soon learned that Morris, who is known to have owned more than 500 incunables, most admired—and was, consequently, most likely to have been influenced in his typographic design by—Peter Schoeffer of Mainz, Johann Mentelin of Strassburg, Günther Zainer of Augsburg, and Anton Koberger of Nuremberg. Over the course of the years succeeding the purchase of the defective Chaucer, we were fortunate beyond all expectation to acquire incomplete books from each of these four eminent printers. As a result, the present leaf book will allow the reader not only to read in the accompanying essay about the influence on Morris of his typographic forebears, but also to compare with his or her own eyes the resemblances between the Kelmscott leaf and the leaves from four centuries earlier.



Click here to go to YouTube to watch a discussion of this project in detail and an introduction of the components and contents of this limited edition.

*An excerpt from
Letters from the 15th Century:
On the Origins of the Kelmscott Chaucer Typeface*

THE PRESS USED THREE TYPEFACES. The first was Golden, a substantial 14-point roman face, which took its name from *The Golden Legend*, the work meant to be the inaugural book in that font and intended to be the first to be printed by the Press. (As it happens, *The Story of the Glittering Plain*, also using the Golden face, took the place of *Legend* as the first Kelmscott book, being issued in May of 1891.) The type was used for the first seven books of the Press (and for 25 works total, including all three multi-volume publications, adding up to 35 volumes in all).

The second face was Troy, an 18-point gothic face, named for Caxton's translation of Raoul Lefevre's *The Recuyell of the Historyes of Troye*, the eighth Kelmscott book, issued on 24 November 1892. The Troy type was delivered nearly 11 months earlier, on 31 December 1891, and first appeared in a paragraph announcing the *Recuyell* in May of 1892. It was used for 10 Kelmscott books.

The third typeface—and the focus of this essay—was Chaucer, a 12-point version of Troy that is virtually identical except in size to its gothic predecessor. It first appeared in the *Recuyell* as the face used for that volume's table of chapters and glossary (of the 10 books printed in Troy, eight likewise had some ancillary portion printed in Chaucer). And then it was used as the main typeface in 18 other books. This smaller face was settled on for the chef d'oeuvre of the Press because the 18-point Troy would have necessarily enlarged the *Kelmscott Chaucer*—a book already requiring an athletic person to handle it—into something ponderous. Morris never got over his unhappiness at having to print the *Chaucer* in two columns in the smaller version of Troy, but he admitted that Troy was “so big that it is no use thinking of printing the *Chaucer* in double columns with it unless the book were to be as big as Eggestein's *Gratian's Decretum*,”² a book of colossal proportions weighing almost 30 pounds.

Kelmscott Golden Typeface

EPIPSYCHIDION: VERSES ADDRESSED
TO THE NOBLE AND UNFORTUNATE
LADY EMILIA V..... NOW IMPRISONED
IN THE CONVENT OF



SWEET Spirit! sister of that
orphan one,
Whose empire is the name
thou weepest on,
In my heart's temple I sus-
pend to thee
These votive wreaths of
withered memory.
Poor captive bird! who from
thy narrow cage

Kelmscott Troy Typeface

Book XII. The heroes reach the northern sea: and
pass unknown lands, & seas without land, till they
come at last to the Pillars of Hercules, ❀ ❀



WINT pitiless and stark the
winter grew
Meanwhile beneath a sky of
cloudless blue,
And sun that warmed not, till
they nigh forgot
The green lush spring, the
summer rich and hot,
The autumn fragrant with slow ripening fruit;
Till each grew listless, dull to the heart's root;

Kelmscott Chaucer Typeface

HEERE BIGYNNETH THE NO
THE COK AND HEN, CHAUNTE



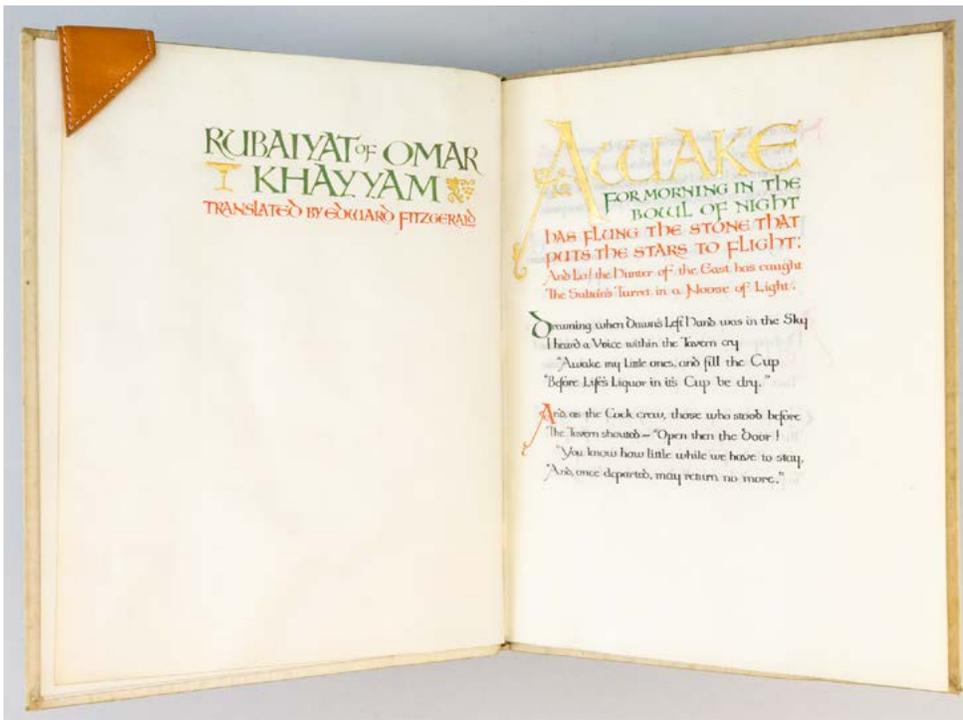
POVRE wydwe, som-
del stape in age,
Was whilom dwellyng
in a narwe cotage,
Beside a greve, stond-
yng in a dale.
This wydwe, of which I
telle yow my tale,
Syn thilke day that she
was last a wyf,

*A Very Rare—and Exquisite—Folio-Size
Illuminated Manuscript and Morris-Style Embroidered Binding*

2 (BINDINGS - EMBROIDERED [MORRIS & COMPANY STYLE]). (MODERN ILLUMINATED MANUSCRIPT ON VELLUM). SMITH, PERCY, Calligrapher. RUBAIYAT OF OMAR KHAYYAM. ([England]: 1904) 305 x 230 mm. (12 x 9"). [12] leaves. Translated by Edward FitzGerald. BREATHTAKING CONTEMPORARY EMBROIDERED WHITE SILK, covers with leafy blue frame, central panel of upper cover with crewelwork depicting a Pre-Raphaelite-style maiden playing a lute or rebec, with swirling, thorny roses in the background and tulips blooming at her feet, lower cover with blue banner bearing the name "Omar Khayyam" on a background of rose branches, smooth spine with 12 lozenges outlined in green thread, each enclosing an ivory or gold lily, all edges gilt. Initials in red, green, or burnished gold, title page with small chalice and grape cluster in burnished gold, first word of text, "AWAKE," in large burnished gold majuscules. ♦ A breath of shelfwear to lower edge of boards, otherwise A MAGNIFICENT SPECIMEN IN OUTSTANDING CONDITION, SPARKLING INSIDE AND OUT. \$48,000



A visual feast in both its text and its covers, this elegant manuscript interpretation of the perennially popular Persian poem in an exquisite embroidered binding is the apotheosis of Arts & Crafts handwork. Relying entirely on lettering rather than on illustration for its beauty, the manuscript is lovely in its purity and simplicity, like the austere Doves Press books of Cobden-Sanderson, rather than the gloriously illustrated Kelmscott Press books of William Morris. By contrast, the embroidery on our binding is full of swirling, pastel intricacy—though the musician on the front cover plays with a placidity that brings a serenity to the cover as a whole. Calligrapher Percy J. Smith (1882-1948) studied at Camberwell and at the Central School of Art, and became an instructor at Camberwell shortly after this manuscript was produced. After serving in World War I, he pursued a career as an artist, printmaker, book designer, and typographer, most notably designing the letterforms used to engrave the names of the fallen on Great War memorials, and producing a haunting series of engravings, "Dance of Death, 1914-18," based on his battlefield sketches. Our embroidered binding is unsigned, but the detail, the deft stitching, and the outstanding use of color mark it as the product of a skilled artisan and its overridingly feminine stylistic features suggest the work of a woman. Embroidered bindings rose to popularity as part of the Arts & Crafts movement of the late 19th century. William Morris' wife Jane and younger daughter May were primary players in this needlework renaissance, as was Jane's sister, Elizabeth (Bessie) Burden, who for a time was the chief technical instructor at the Royal School of Art Needlework. The design of our binding is remarkably similar to a stained glass window designed by Morris, "The Two Minstrels," now in the collection of the Art Institute of Chicago, which depicts two young women said to be modelled on Morris' daughters, one playing a lute, the other a lyre. The lute player there is quite like the one on our cover in pose, garb, and physical features, and she is shown against a background of swirling, leafy vines. Needlework historian Dr. Lynn Hulse told us of the design's similarity to another stained



glass panel, dating from 1872-74, donated to the Victoria & Albert Museum by May Morris (museum no. C.678-1923). In the opinion of Dr. Hulse, the composition of the design for the Rubaiyat manuscript could very well be the work of May Morris, but the stitching is less refined than her version of the minstrel with cymbals panel (ca. 1890) in the William Morris Society collection. We know that this manuscript was once owned by the Australian philanthropists and collectors Robert and Joanna Barr Smith, who were important clients of William Morris' London shop, and whose daughter Mabel was a school friend of May Morris. This provenance leads Dr. Hulse to suggest that the embroidery of our binding may have been executed either by Joanna Barr Smith, her daughter Eristoun Mitchell,

or her daughter-in-law Mary Barr Smith, all of whom were accomplished needlewomen and are known to have purchased several embroideries from Morris & Co. (see Anna Mason et al., "May Morris Arts and Crafts Designer" [2017] and Lynn Hulse, ed., "May Morris: Art & Life, New Perspectives," chapter 5 [2017]). This item was passed down through the Barr Smiths' descendants in the UK. It is rare to find either a modern illuminated manuscript or an embroidered binding of folio size, and to find them combined is an extraordinary occurrence and opportunity. This wonderful creation has clearly always been treasured as the special work of art that it is, its prior owners carefully preserving it from any traces of use or age. (ST15043)

[Click here to see the related stained glass panel designed by William Morris](#)

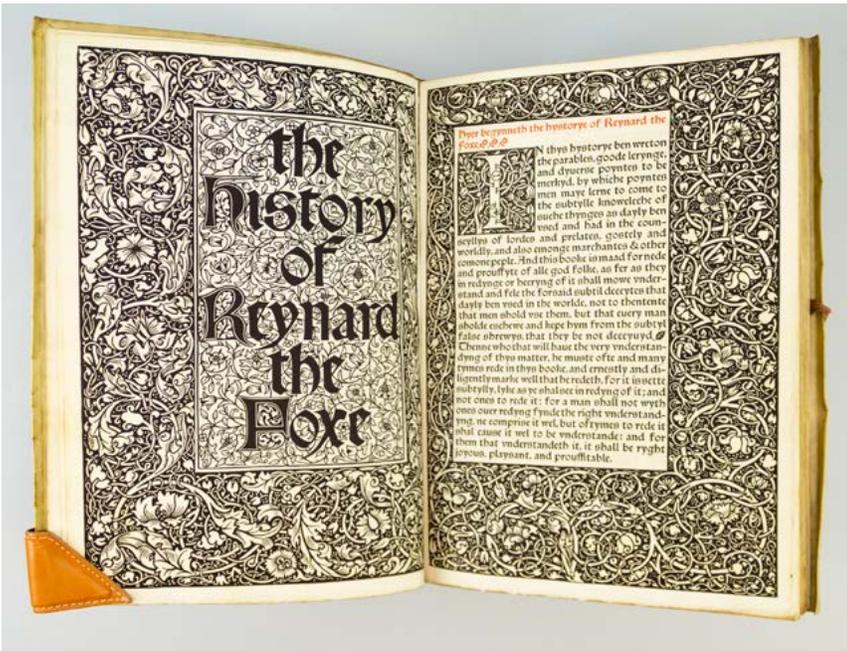


Click here to go to YouTube to see closer views and a page through of this striking work.

Inscribed by Morris to the Man Who Taught Him Old Norse

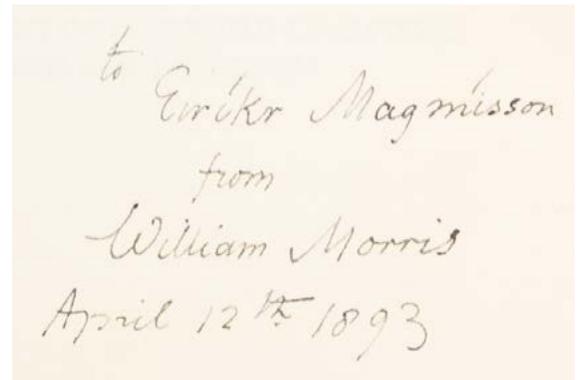
3 (KELMSCOTT PRESS). CAXTON, WILLIAM, Translator. *THE HISTORY OF REYNARD THE FOXE*. (Hammersmith: Kelmscott Press, 1892) 285 x 210 mm. (11 1/2 x 8 1/4"). v, [1], 162, [1] pp. Edited by H. Halliday Sparling. ONE OF 300 COPIES on paper (and 10 on vellum). Original limp vellum, three (of six) silk ties, gilt titling on spine, edges untrimmed. Elaborate woodcut title, elaborate border on first page of text, decorative woodcut initials and marginal decoration on most pages, woodcut device in colophon. Printed in red and black in Troy type. Front flyleaf WITH A PRESENTATION INSCRIPTION FROM WILLIAM MORRIS TO EIRIKR MAGMISSON, dated April 12, 1893. Peterson A-10; Sparling 10; Tomkinson, p. 110. ♦ Vellum lightly soiled, spine a bit darkened (with gilt lettering dulled), internally not as bright as some copies, a few additional trivial defects, but the text quite fresh, and the copy otherwise perfectly pleasing. **\$8,500**

This is an excellent association copy of the Kelmscott edition of Caxton's enduringly popular translation, and one particularly admired by Morris. In a note for the Quaritch catalogue, Morris wrote that "Reynard" was "one of the very

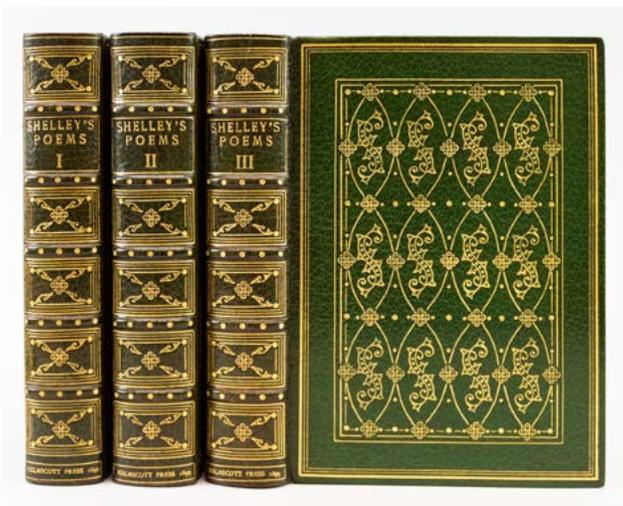


best of [Caxton's] works as to style; and being translated from a kindred tongue as delightful as mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous Beast Epic." Reynard the Fox is the hero of a number of popular fables or "bestiaries," first put into a collected form entitled the "Roman de Renart" in 13th century France. Reynard and his animal friends (typically including, among others, a wolf, lion, cat, cock, and rook) mimic human behavior with all its follies, supplying obvious pleasurable edification to the reader. In a typical tale, the fox represents the man who victimizes

others and is brought to judgment, yet escapes punishment through the use of his cunning. The provenance here is especially distinguished: Icelandic scholar and Cambridge librarian Eirikr Magmisson (1833-1913) was the man who taught William Morris Old Norse, and assisted him with his translations of the Icelandic sagas, including "The Story of Sigurd the Volsung," published by the Kelmscott Press in 1897. In 1871, Magmisson and his wife accompanied Morris to their homeland, where the two men toured various sites from the sagas. (CBJ1708)



The Sought-After Three-Volume Kelmscott Shelley, Mostly Unopened, and in Gorgeous Bindings



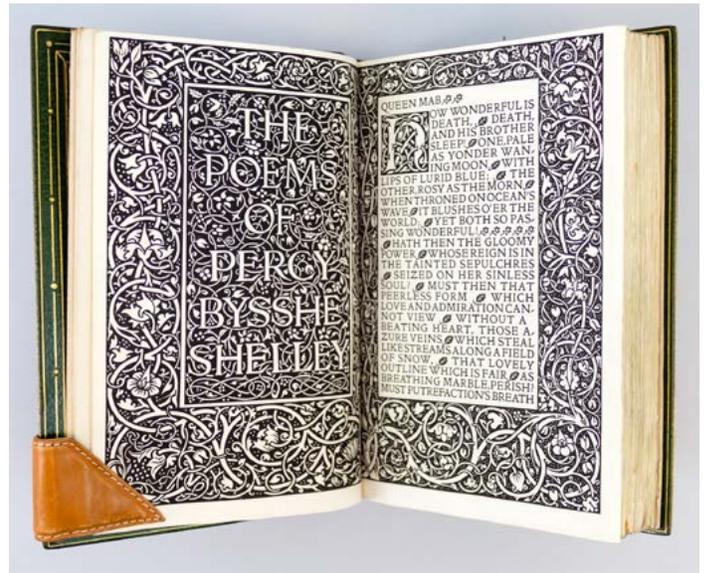
4 (KELMSCOTT PRESS). (BINDINGS - KNICKERBOCKER PRESS BINDERY). SHELLEY, PERCY BYSSHE. THE POETICAL WORKS OF PERCY BYSSHE SHELLEY. (Hammersmith: Kelmscott Press, 1894-95) 210 x 145 mm. (8 1/4 x 5 3/4"). Three volumes. Edited by F. S. Ellis. ONE OF 250 COPIES on paper (and six on vellum). EXTRAORDINARILY HANDSOME DARK GREEN CRUSHED MOROCCO, GILT (stamp-signed "G. P. Putnam's Sons" on front doublure, "The Knickerbocker Press" on rear doublure), covers with French fillet border and central panel diapered in elongated ogival compartments containing a stylized "S," raised bands, spine compartments framed by multiple rules with a quatrefoil at center, gilt titling, LIGHT BROWN MOROCCO DOUBLURES AND ENDLAVES, top edges gilt, other edges untrimmed and MOSTLY UNOPENED. In the (slightly worn) original(?) chamois-lined green cloth dust jackets and matching slipcase. Ornate wood-engraved double-page opening in

volume I and initials and borders throughout by William Morris. Front pastedown with engraved bookplate (by Joseph Winfred Spenceley) of Veryl Preston. Printed in red and black in Golden type. Peterson A-29; Sparling 29; Rollison, "The Kelmscott Shelley and Material Poetics," in *The Journal of William Morris Studies* (Summer 2004). ♦Spines just slightly (and uniformly) darker, a couple of minor marginal stains in volume II, but AN ESPECIALLY

FINE COPY, the bindings lustrous and virtually unworn, the text clean, bright, and mostly unread. \$15,000

This is a beautifully bound bibliophile's copy of the much sought-after Kelmscott edition of Shelley's works. Day describes Shelley (1792-1822), one of the giants of the Romantic Era, as "a radical reformer suffused with poetic lyricism and philosophic idealism"—words that could also describe the socialist William Morris, who expressed his own political ideals through his writings, his designs, and his printing press. The passionate, evocative poetry of Shelley found its perfect embodiment in the Kelmscott edition, the press adding a visual complement to the beauty of the language. The text here is set in Golden Type, a 14-point roman, the first of three types designed by Morris for his press.

In the 1880s—around the time the Grolier Club was founded—the Putnam brothers established the Knickerbocker Press (and bindery) to produce fine bindings and fine printing for this new market of American bibliophiles. The company, founded by G. P. Putnam in 1841, continued under management of the Putnam family until 1930. The former owner here, steel executive Veryl Preston, was just the sort of distinguished collector whose trade the Putnams sought. (ST15224)



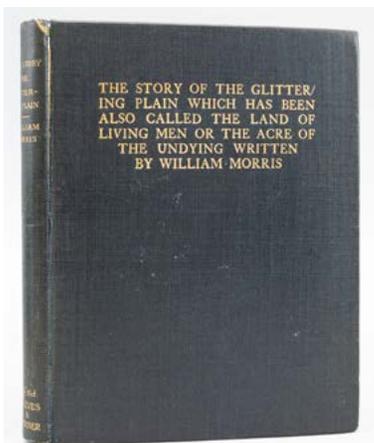
5 (KELMSCOTT PRESS). MORRIS, WILLIAM. THE LIFE AND DEATH OF JASON. (Hammersmith: Kelmscott Press, 1895) 295 x 220 mm. (11 1/2 x 8 3/4"). 4 p.l., 353, [1] pp, [1] leaf (colophon). ONE OF 200 COPIES on paper (and six on vellum). Original limp vellum, wallet edges, flat spine with gilt titling, new (very expertly replaced) silk ties. Woodcut printer's device, large and small initials, numerous pages with foliated three-quarter borders, first opening of text with full decorative borders, and two full-page wood engravings by Edward Burne-Jones. Printed in red and black in Troy type. Peterson A-34; Sparling 34; Tomkinson, p. 116. ♦ Binding slightly soiled and a little wavy, one leaf with neatly repaired short, marginal tear (perhaps done before printing), otherwise a very fine copy,



especially bright and fresh internally. \$11,500

This is a well-preserved copy of the handsome Kelmscott edition of one of the two most important of Morris' epic narratives (the other being the "The Earthly Paradise" of 1868). "Jason," a retelling of the Argosy quest for the Golden Fleece and of Jason's life with Medea, was the book that first established a poetic reputation for Morris, and is presented here as

printed by his own press. William Morris (1834-96) was the most important figure in the revival of printing in England at the end of the 19th century, and his Kelmscott Press, founded in 1891, marked the beginning of the modern private press movement. As Feather says, Morris "looked back to the Middle Ages as a period when free craftsmen, untrammelled by capitalism, pursued their avocations and produced objects which were both useful and aesthetically worthwhile. He became involved with the Arts and Crafts Society, which sought to promote guild socialism to revive this lost world. The Kelmscott Press was a product of this ethos, the immediate influence being Emery Walker's famous lecture on typography to the Arts and Crafts Exhibition Society in November 1888." Seeking to revive what he considered to be the purity of printing's first century, Morris says in his "Note" about the press, which took the form of the final Kelmscott book, that he "began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters." This was an understatement of the first order: his press produced 53 titles in 66 volumes, all of them notable in some way, along with three memorable typefaces. (ST15782)

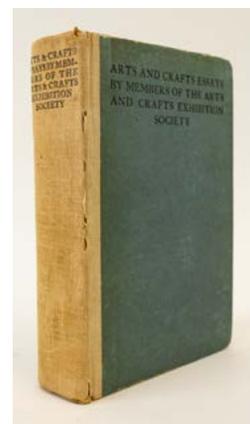


6 MORRIS, WILLIAM. *THE STORY OF THE GLITTERING PLAIN WHICH HAS ALSO BEEN CALLED THE LAND OF LIVING MEN OR THE ACRE OF THE UNDYING.* (London: Reeves and Turner, 1891) 193 x 153 mm. (7 1/2 x 6"). 4 p.l., 172 pp. First Trade Edition. Publisher's dark blue buckram, gilt titling on upper cover and on spine, UNOPENED and untrimmed. Front free endpaper with ink ownership signature and first page with a small pencil notation. LeMire A-54.02 ♦ A little chipping to head and tail of spine, a breath of wear to extremities, front hinge separating just slightly at tail, but a sound binding in very good condition overall. Untrimmed edges a little browned, but the contents in excellent condition **\$150**

Entirely unopened and in a very good state of preservation, this "Popular Edition" of Morris' fantasy novel was printed the same year as the Kelmscott Press edition (the very first work issued the Press). (ST12660b)

7 MORRIS, WILLIAM, WALTER CRANE, and others. *ARTS AND CRAFTS ESSAYS.* (London & Bombay: Longmans, Green and Co., 1899) 175 x 110 mm. (7 x 4 3/8"). xvii, [1], 420 pp. Second Edition. Original blue printed paper boards backed with linen, titling on spine, edges untrimmed. Front pastedown with bookplate of Cameron O. Smith, publisher's notice to booksellers laid in. ♦ Covers lightly soiled and worn to boards along edges, spine a little darkened and with a few small tears along upper joint, offsetting to free endleaves, but the contents close to pristine. **\$95**

First published in 1893, this work contains essays on a plethora of handicrafts by some of the most influential artists and thinkers of the Arts & Crafts Movement, including William Morris, May Morris, Walter Crane, T. J. Cobden-Sanderson, and Emery Walker, among others. (CCS1917)

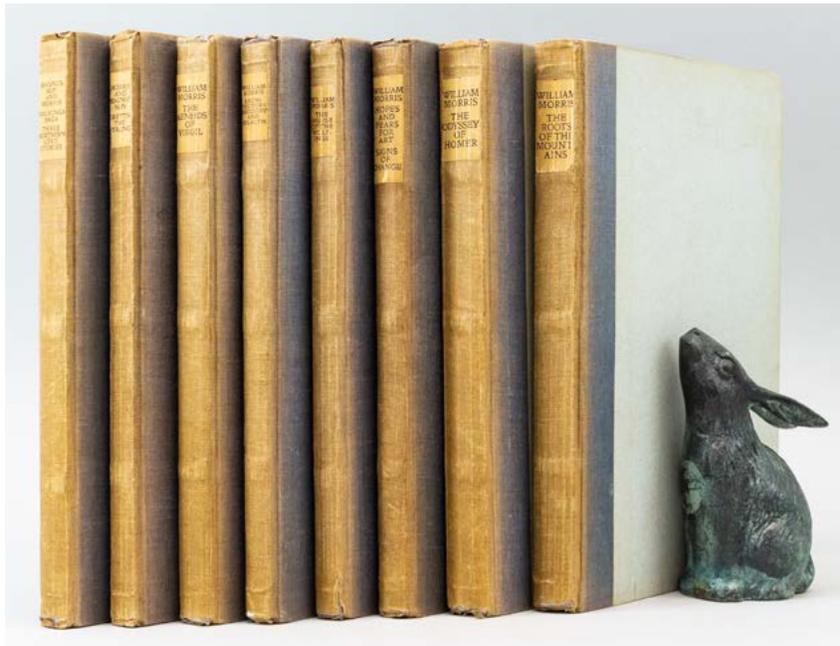


8 MORRIS, WILLIAM. *THE DEFENCE OF GUENEVERE AND OTHER POEMS.* (London, New York, and Bombay: Longmans, Green, and Co., 1900) 192 x 125 mm. (7 1/2 x 5"). xiii, 248 pp. Reprinted from the Kelmscott Press Edition, as revised by the author. Very pretty dark green morocco, covers with a gilt tree design, the "trunk" formed of four gilt rules from which many branches emanate, terminating in the top third of the board in uniform leafy fronds topped with a heart motif, several gold bezants, neatly rebacked by a professional hand (preserving the original backstrip), raised bands, spine compartments mimicking the design of the covers, two compartments with gilt lettering, wide turn-ins with gilt floral cornerpieces, top edge gilt. With a very small circular photograph of a woman (as though cut for a locket) laid in. ♦ Top edges slightly rubbed, spine mellowed to brown, lower cover with a barely visible smudge of residue

(a bit of glue?), hinge just separating before final leaf (but the binding solid); a couple signatures with a tiny tear in upper margin, one opening with offsetting in gutter from photograph, and endpapers with offsetting from turn-ins, one or two other negligible blemishes, but these issues all very minor, and on the whole a very clean and fresh copy in a handsome and well-designed binding. \$750

Offered here in an attractive Arts & Crafts style binding, this collection of poems evoking Medieval legends and history was William Morris' first significant publication, originally issued in 1858 when the author was just 24 years old. Morris (1824-96) first became enamored with all things Medieval while a student at Oxford, and he and his Pre-Raphaelite friends Edward Burne-Jones and Dante Gabriel Rossetti (to whom the present work is dedicated) frequently looked to Arthurian legends as inspiration for their artistic endeavors. In their book "Camelot in the 19th Century," Laura and Robert Lambdin say that in this work, Morris "brought his poetical characters thoroughly to life through his imagination, his familiarity with the ideas of Dante Gabriel Rossetti and other Pre-Raphaelites, his wide reading of poetry, and his acute understanding of Medievalism." Though unsigned, the binding is most attractive, appropriate for the contents, and features a tasteful design that, if not executed by a professional, was certainly the work of a very talented amateur. (ST15675)

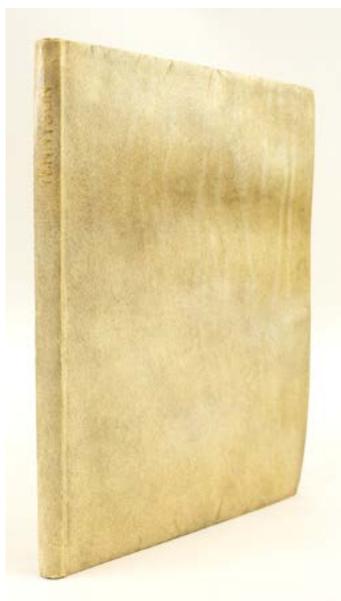
9 MORRIS, WILLIAM. THE WORKS. (London: Chiswick Press for Longmans, Green and Co., 1901-02) 292 x 210 mm. (11 1/2 x 8 1/4"). **Eight volumes.** ONE OF 300 SETS for sale (of a total edition of 315). Original linen-backed paper boards, printed paper labels on spines, edges untrimmed and MOSTLY UNOPENED. One volume with engraved map frontispiece. Printed in red and black in Golden type. Additional paper title label tipped in at the front of each volume. Walsdorf 84. ♦Some corners a little bumped, spines sunned to a soft gray, most of the cover surfaces faintly discolored from glue used in binding (a few covers slightly soiled), inevitable faint toning and isolated foxing to front free endpapers, otherwise a very fine copy, the original insubstantially made bindings quite sturdy, scarcely worn, and generally pleasing, and VIRTUALLY PRISTINE INTERNALLY (all but a half dozen



gatherings having never been opened), with no signs of use. \$2,250

In the Golden type designed and intended for use at the Kelmscott Press, this set shares a direct bloodline in terms of binding, design, and typeface with its famous Hammersmith relatives. Of special importance, the hand-made paper used here is also identical to that used at the Kelmscott Press, being made of the same materials at the same mill using the same moulds. These eight volumes are frequently sold individually, and one cannot easily find complete sets in satisfying condition. (CMH1805)

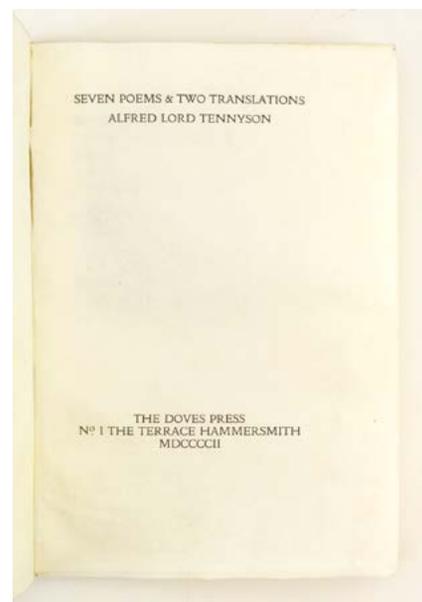
One of 25 Copies Printed on Vellum



10 (DOVES PRESS). (VELLUM PRINTING). TENNYSON, ALFRED, LORD. SEVEN POEMS & TWO TRANSLATIONS. (Hammersmith: Doves Press, 1902) 234 x 165 mm. (9 1/4 x 6 1/2"). 55, [1] pp. ONE OF 25 COPIES ON VELLUM (there were also 325 on paper). Publisher's limp vellum by the Doves Bindery, flat spine with gilt titling. Printed in red and black. Front pastedown with bookplate of C. S. Ascherson (see below), dated 1902 in pencil. Tidcombe DP-4. ♦Boards a little wavy, minor (naturally occurring) variations in the grain of the covers, but a fine copy, the vellum leaves smooth, creamy, and bright, and the binding with few signs of wear. **\$14,000**

This is the luminous vellum printing of 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. This copy was originally in the collection of famed book collector Charles Stephen Ascherson (1877-1945), a British shipowner of Jewish-German heritage who was the father of noted British actress Renée Asherson and grandfather of journalist Neal Ascherson. (ST16328)

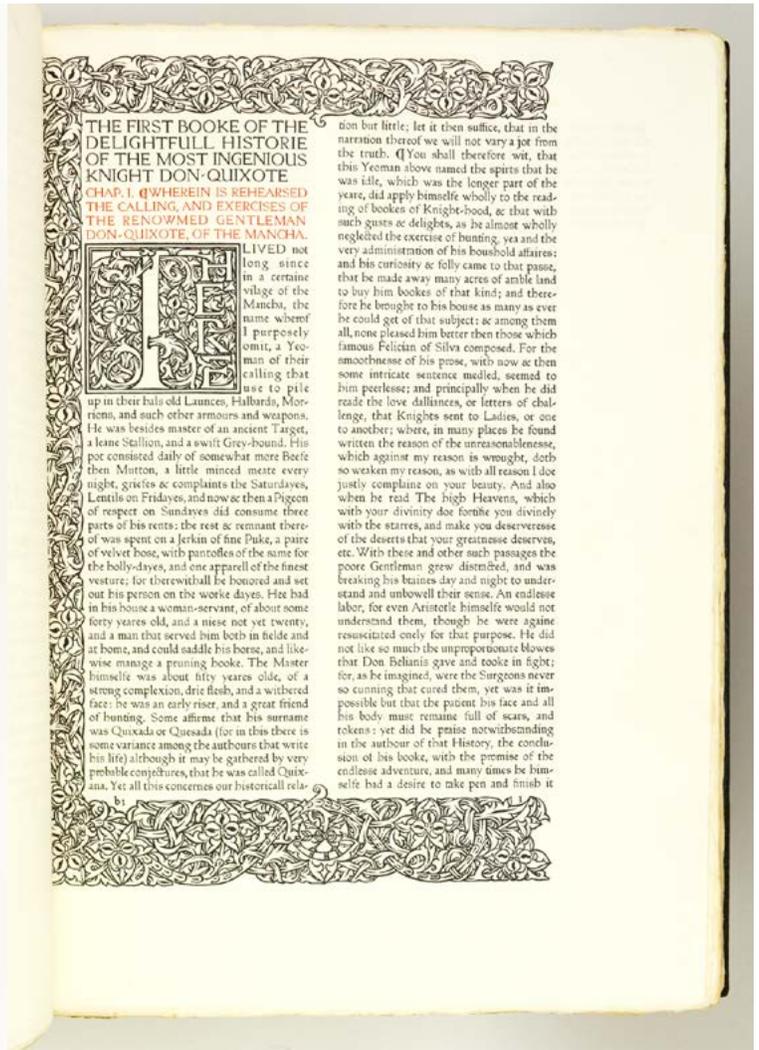
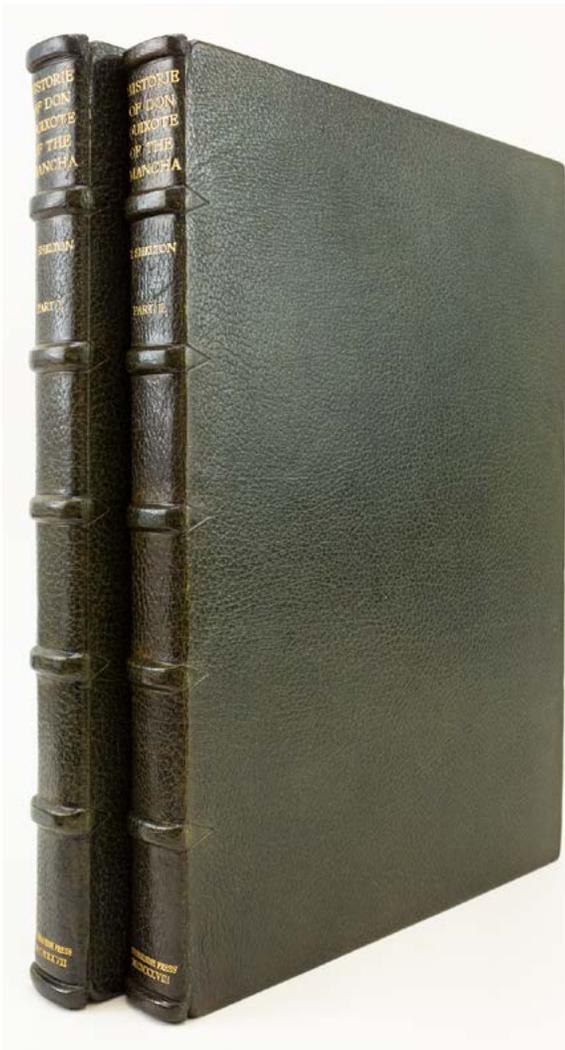


[Click here for more items by the Doves Press](#)

A Fine Copy of the Monumental Ashendene Quixote in the Deluxe Morocco Bindings

11 (ASHENDENE PRESS). CERVANTES SAAVEDRA, MIGUEL DE. THE FIRST [and SECOND] PART OF THE HISTORY OF THE VALOROUS AND WITTIE KNIGHT-ERRANT DON QUIXOTE OF THE MANCHA. (Chelsea: Ashendene Press, 1927-28) 432 x 305 mm. (17 x 12"). **Two volumes.** The text in the 1620 English translation of Thomas Shelton. ONE OF 225 COPIES on paper (and 20 on vellum). FINE ORIGINAL DARK GREEN MOROCCO BY W. H. SMITH & SON (stamp-signed inside rear covers), raised bands, gilt titling on spine. Lovely woodcut initials and borders designed by Louise Powell, cut on wood by W. M. Quick and George H. Ford. Printed in red and black in Ptolemy type. Hornby 36; Franklin, pp. 159 ff., 241-42. ♦Two shallow indentations to fore edge of one board, three nearly invisible scratches to leather, the usual offsetting to free endpapers from turn-ins, other trivial imperfections, but A FINE COPY, VIRTUALLY PRISTINE INTERNALLY. **\$12,500**

This is a very appealing copy of a remarkably impressive piece of printing, these two magnificent volumes constituting the longest Ashendene publication and the most expensive one to produce. It is also the first Ashendene book to be



printed in the newly designed Ptolemy type, and, as such, it represents a new direction for the press in its final years of activity. In Franklin's eyes, Emery Walker's new typeface, derived from the font used for the 1482 Ptolemy printed in Ulm, was "a much lighter, more elegant letter than the earlier fount," the denser Subiaco. "And with the use of this less dictatorial typeface, the printer could cast away a little of his restraint in planning whatever lay outside it. So in 'Don Quixote' we find at last an alphabet of open and freely drawn decorative initial letters, designed by Louise Powell and shadowing something of Kelmscott Press taste from years before." The Ptolemy face was used just three more times before the Ashendene Press closed. (ST16162)

[Click here for more items by the Ashendene Press](#)

Ashendene Ptolemy Typeface

that he made away many acres of arable land to buy him bookes of that kind; and therefore he brought to his house as many as ever he could get of that subject: & among them all, none pleased him better then those which

Doves Typeface

From their own city, but with set of sun
Their fires flame thickly, and aloft the glare
Flies streaming, if perchance the neighbours re
May see, and sail to help them in the war;
So from his head the splendour went to heave
From wall to dyke he stept, he stood, nor join

Ashendene Subiaco Typeface

ely excogitated & divided instrumentes of divers f
herein is exactly comprehended and conteyned t
s and situations of the sonne, the mone, and of al t



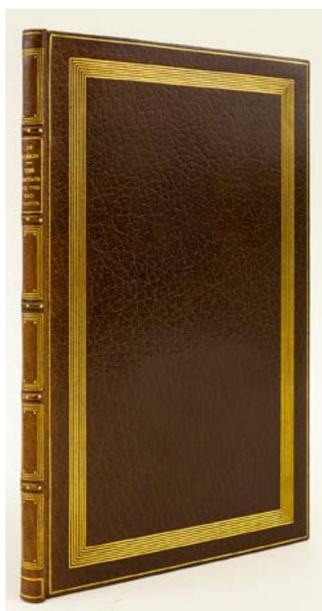
*A Nearly Complete Collection of the Essex House Press Books,
With Extensive Supporting Material*

12 (ESSEXHOUSEPRESS). A NEARLY COMPLETE COLLECTION OF ESSEX HOUSE PRESS PUBLICATIONS AND EPHEMERA, WITH OTHER WORKS BY C. R. ASHBEE, AND RELATED ITEMS. ([Mostly London or Chipping Campden]: 1890-1930) **With 206 items in total** (see below). Including 21 VOLUMES PRINTED ON VELLUM. Most in publisher's bindings, a few nicely bound in morocco, and NINE VOLUMES IN SPECIAL BINDINGS, including one by Douglas Cockerell, one by Gwladys Edwards, and six bound by the Guild of Handicraft under the direction of Annie Power, plus one with her own personal stamp. ♦Some of the supporting material with condition issues, some bindings with light wear, occasional mostly minor foxing, but the bulk of the collection in fine condition. **\$150,000**

Carefully curated by a discriminating owner over a protracted period of time, this is an outstanding collection of C. R. Ashbee's Essex House Press, virtually complete in its holdings of the major works of the press, and wide-ranging in its inclusion of related material. Including the complete 1900-05 14-volume "Great Poets Series" printed on vellum, the stately "Prayer Book of King Edward II," and a very pleasing group of finely bound volumes, the collection consists of a total of 206 items, including 108 books, 11 lesser works in wrappers, two items in oversized portfolios, 83 single pieces of miscellanea, and a large group of loose sheets from the Essex House "Song Book" and "Prayer Book" (counted here as one item each for simplicity's sake). Most of the miscellaneous material consists of prospectuses, but there are also a few letters, a piece of original artwork, and other unusual items, including one of Ashbee's earliest printing efforts before founding his press. All but four (minor) works from Ashbee's 1904 "Bibliography of the Essex House Press" are included in the collection, as are several unique items, such as the only vellum copy of "Conradin: A Philosophical Ballad"; a rare paper copy of Chaucer's "The Flower

and the Leaf" (a work from the "Great Poets" Series generally thought to have been printed entirely on vellum—we know of only one other copy on paper); several copies that belonged to Ashbee (for example, his copy of the Ashendene "Daphnis and Chloe") or members of his household; and others that were presented and inscribed by Ashbee or the author of the work in question. The Essex House Press was established in 1898 by Ashbee (1863-1942) as an addition to the several crafts practiced at his Guild of Handicraft, located at Essex House in London's Mile End Road. When he founded the press, Ashbee purchased the presses and other production equipment (though not the type) formerly owned by William Morris' Kelmscott Press, which had shut down in 1897; in 1902, Ashbee moved his press and other Guild workshops to Chipping Campden. In the two locations, he printed books for 12 years (twice as long as Morris), 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 & Crafts press 'par excellence.'" The bindery at the Guild was initially directed by Cockerell and then by his pupil, Anastasia "Annie" Power, who had trained with him at Sangorski & Sutcliffe. The bindery provided both the standard and, occasionally, special bindings for Essex House books; the present collection contains six stamp-signed examples of the latter, plus one stamped with Power's own initials. Full details of the collection are available upon request. (CCS1901)

[Click here for more items by the Essex House Press](#)



13 (VALE PRESS). (BINDINGS - BAYNTUN-RIVIERE). GUÉRIN, MAURICE DE. THE CENTAUR. THE BACCHANTE. (London: Printed at the Ballantyne Press for Hacon & Ricketts [Vale Press], 1899) 232 x 136 mm. (9 1/4 x 5 1/2"). 35, [3] pp. Translated by T. S. Moore. ONE OF 150 UNNUMBERED COPIES, printed on handmade paper using the Vale type. APPEALING HAZEL BROWN CRUSHED MOROCCO BY BAYNTUN-RIVIERE (stamp-signed on front turn-in), covers with gilt-rule border and frame of seven closely-tooled gilt rules, raised bands, spine gilt in compartments with double gilt-rule frame, dots at corners, gilt titling, turn-ins densely gilt with orchid-and-palmette roll, marbled endpapers, top edge gilt. With five large wood-engravings by T. Sturge Moore, Vale Press device facing colophon. Ricketts, p. xxvii; Franklin, p. 204; Tomkinson, p. 167. ♦ Spine and rear board slightly sunned, half a dozen leaves with a little faint marginal foxing, otherwise, a fine copy, quite clean, fresh, and bright internally, in an unworn binding. **\$1,250**

This charming volume is the most strictly limited work to be issued by the Vale Press, founded in 1896 by Charles Ricketts and Charles Shannon (with additional funding from wealthy barrister Lawrence Hacon) and named for their home in Chelsea. Over the next

eight years, Ricketts and Shannon, with the help of their friend Sturge Moore, issued nearly 50 titles, books that Cave says were "far truer to the spirit of fifteenth-century printing than Kelmscott work." Both the impressive output and the considerable artistic success can be attributed to the fact that Charles Ricketts (1866-1931) was in control of every facet of the operation. Tomkinson says that, "although the actual printing was done on the premises of the Ballantyne Press, the Vale books were built entirely on Mr. Ricketts' design under his personal supervision on a press set apart for his sole use; the founts, decorations, illustrations (including the engraving on the wood), watermarks, and pagination were all the work of Mr. Ricketts, and it is doubtful if, in the history of printing, books have been made which reflect the invention and work of one man more explicitly than do the Vale books." The text here comprises the two major works of the French writer Maurice de Guérin (1810-39), in which he imagines the thoughts of figures from classical mythology, one an aging centaur looking back on his life, the other a young Bacchante on the brink of joining the frenzied rites her fellow priestesses performed for the god of wine. Both the translation and the illustrations here are the work of Thomas Sturge Moore (1870-1944), who became friends with Shannon while studying at Croydon Art School, and who assisted

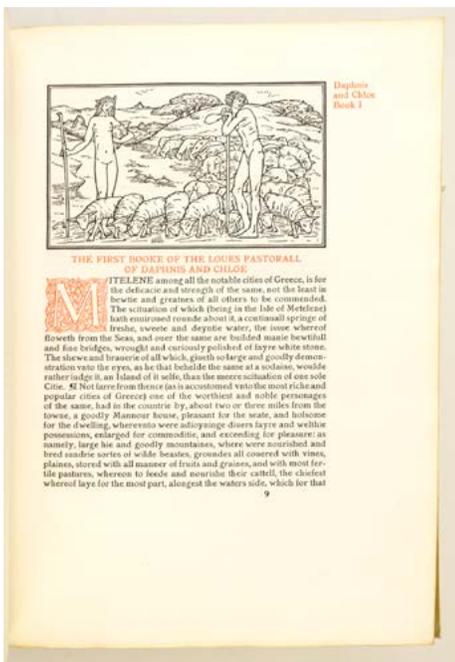


with the editing and illustration of a number of Vale Press books. Our fine binding is the work of Bayntun-Riviere of Bath, a firm formed in 1937 by merging two eminent British workshops: the Bayntun firm, founded in Bath in 1894 (and still in operation today), and the Riviere bindery, which had been a respected workshop since its founding by Robert Riviere in 1829. The present binding is restrained in design, but meticulously executed using the finest materials. (ST16315)

[Click here for more items by the Vale Press](#)

From one of the "Truly Fine" American Presses of the Early 20th Century

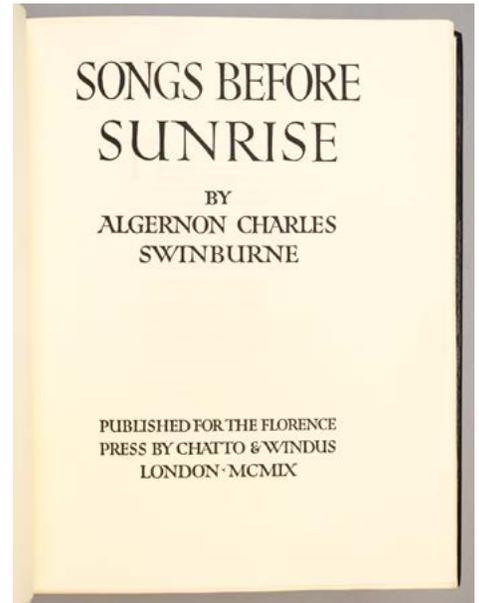
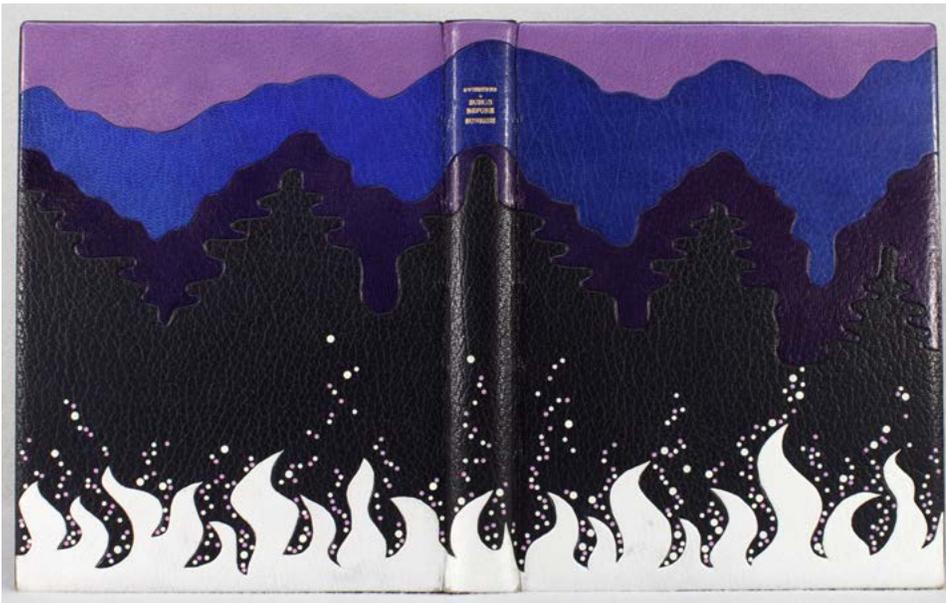
14 (ELSTON PRESS). LONGUS. DAPHNIS AND CHLOE. ([New Rochelle, NY]: Elston Press, 1904) 282 x 200 mm. (11 x 8"). 99 pp. Translated into English from the French of Amyot by Angell Daye. ONE OF 160 COPIES. Publisher's flexible vellum, flat spine with gilt titling, yapp edges, four green silk ties. With four vignettes engraved in wood after designs by H. M. O'Kane. Printed in red and black. Front pastedown with armorial bookplate of Henry Gardner Avery. Franklin, p. 159 ("very finely printed").
◆Just a hint of soiling to the vellum, boards tending to splay slightly, but a very fine copy inside and out. **\$1,250**



From a very respected American private press, this is a superb copy of an edition of Longus' pastoral novel of awakening love, written in Greek in the second or third century. The text here is the 1587 English translation of Amyot's perennially popular French version. The Elston Press printed some 20 books between 1900-04, and, in doing so, helped to re-establish the hand-printing press in America. At first showing the influence of William Morris, the press soon took on its own distinctive appearance and became the most successful of the private American presses that emerged at the turn of the century. Franklin describes Elston as "one of the truly fine . . . American presses from the first years of [the 20th] century." He says that "the work there of Clarke Conwell as printer, and H. M. O'Kane as designer showed . . . influence from Morris or Beardsley along with the skill and taste which make good books." (ST15799)

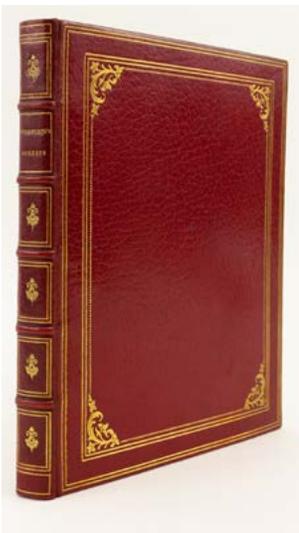
Bound By Kerstin Tini Miura

15 (BINDINGS - TINI MIURA). SWINBURNE, ALGERNON C. SONGS BEFORE SUNRISE. (London: Printed for the Florence Press by Chatto & Windus, 1909) 254 x 178 mm. (10 x 7"). ix, [i], 209, [1] pp., [1] leaf (colophon). No. 240 OF 650 COPIES printed on handmade paper (and 12 copies on vellum). IN A VIVID ABSTRACT LANDSCAPE BINDING OF MULTI-COLORED MOROCCO BY KERSTIN TINI MIURA, exterior with all-over design featuring undulating swaths of lavender, blue, and violet above a base of black morocco, (these areas resembling trees silhouetted against hills), then at bottom an animated line of pearlized white morocco onlays and bubble-like dots of cream and lilac rising from them (suggesting foaming sea waves); flat spine with gilt titling, burgundy polished calf doublures and endleaves, top edge gilt, other edges gilt on the rough. In the original leather-lined, morocco-trimmed chemise and matching slipcase, all contained in a second blue cloth slipcase with paper label on upper cover. Tomkinson, p. 85. For the binding: Shoseki "A Master's Bibliophile Bindings: Tini Miura 1980-1990" 157.
◆In virtually mint condition. **\$7,500**



This is a desirable private press publication offered in a binding of notable richness characteristic of the work of one of the world's leading contemporary female bookbinders. European by birth, Kerstin Tini Miura (b. 1940) studied bookbinding techniques and design in Germany, Switzerland, and France, before choosing to concentrate on French technique. She has taught bookbinding in Sweden and Japan, was a founder and faculty member at the American Academy of Bookbinding in Telluride, Colorado, for 10 years, and has authored "My World of Bibliophile Binding" (1980). She has been entrusted with the binding of numerous books of very considerable value. Now based in Long Beach, California, she continues to bind books, give lessons, and undertake special projects, including designing Nobel Prize diplomas. As can be seen here, her bindings generally feature abstract shapes that often suggest elements of the natural world and that, above all, are memorably vivid in color. This attractively printed work from the Florence Press is a collection of poems calling for the overthrow of political and ideological despotism of all sorts, prompted by the struggle of Swinburne's hero, the Italian patriot Mazzini. Founded in 1908 by the London publishers Chatto & Windus and operated by Philip Lee Warner, the Florence Press had as its expressed intention the production of "beautiful books in the choicest types," but in somewhat larger and less costly editions than Kelmscott and the other more celebrated English fine presses. Florence books are readily distinguishable by their special type, designed by Herbert P. Horne after 15th century Italian faces that are elegant, simple, and easily readable. (ST12772)

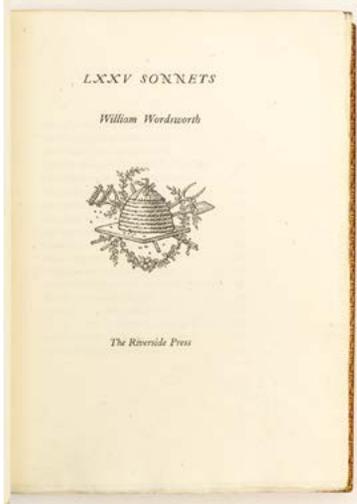
*A Limited Edition Designed by Bruce Rogers,
Bound at the Rowfant Library, and Owned by Ben Zevin*



16 (BINDINGS - ROWFANT BINDERY). (ROGERS, BRUCE, Designer). WORDSWORTH, WILLIAM. LXXV SONNETS. (Cambridge: Riverside Press, 1910) 215 x 160 mm. (8 1/2 x 6 3/8"). 5 p.l., 24, [1], 25-48, [1], 49-75, [1] leaves, printed on recto only. No. 114 OF 440 COPIES. LOVELY SCARLET CRUSHED MOROCCO, GILT, BY THE ROWFANT BINDERY (stamp-signed on front turn-in), covers with double gilt fillet frame, flower and acanthus leaf cornerpieces connected by dotted rule, raised bands, spine gilt in double-ruled compartments with fleuron centerpiece, gilt titling, densely gilt turn-ins, marbled endpapers, top edge gilt, other edges untrimmed. Title page with beehive device. A Large Paper Copy. Front pastedown with bookplate of Ben Zevin. Warde 103. ♦Spine an evenly darker shade of red, otherwise A VERY FINE COPY—clean, fresh, and bright internally with immense margins, in a lustrous binding with no signs of wear. \$2,500

This handsome collection of 75 Wordsworth sonnets is a wonderful example of American fine printing and binding—a volume designed by Bruce Rogers and printed at the Riverside Press limited editions division, then bound by the expert artisans of the Rowfant Bindery. When the Club Bindery established by members of the Grolier Club closed its doors, binders Henri

Hardy and Leon Maillard were lured to Cleveland to helm the bindery of the Rowfant Club, continuing to provide American collectors with bindings as beautifully executed as those in the great ateliers of Paris and London. Hardy, who had apprenticed with the French master Charles Meunier, was a talented binder, but it was the moody and difficult Maillard, considered the finest finisher of his generation, who took the bindery's creations from merely pretty to spectacular. The Rowfant Bindery operated from 1909 to 1913. After its closure due to financial difficulties, Hardy and his brother-in-law Gaston Pilon set up the Booklover's Shop, where they continued their trade until 1918, when Frank Doubleday hired them to head the French Bindery in New Jersey. Hardy continued to work there until his retirement in 1933, winning ever-wider acclaim and notable awards, including the *Ordre des Palmes Académiques*. The brilliant but troubled Maillard had no such happy ending, unfortunately. Although he, too, was recruited by Doubleday, personal problems overwhelmed him. Reduced to selling carpet sweepers, he committed suicide in 1921.



The Indiana-born Rogers (1870-1957) was one of the leaders of the American typographic renaissance in the early 20th century. According to Blumenthal, "his greatness lay in the felicity of his brilliant manipulation of type and ornament, in his command of all the basic processes and their consummation in beautiful books—noble books that can be read with pleasure and owned with pride—not objets d'art to be stored behind glass." He was hired by George Mifflin of Houghton, Mifflin to work at the Riverside Press, and in 1900 was given free rein to design and print books for their limited-editions department. Over the next 12 years, "he produced more than 100 Riverside Press editions, which are still highly esteemed and valued," according to Britannica.

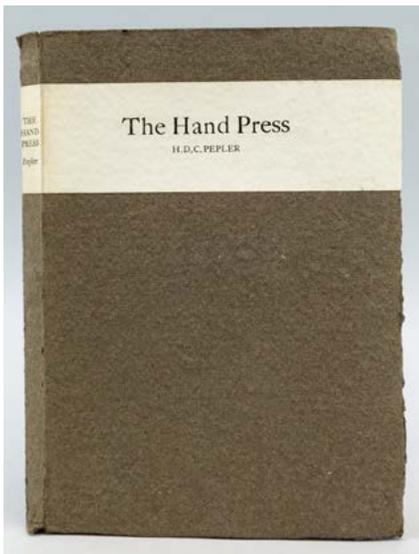
In addition to being head of a major American publishing house, Cleveland's World Publishing Company, Ben Zevin (1901-84) was a bibliophile who admired Rogers' work very much. In 1949, he delivered a speech at the Rowfant Club on Rogers' masterpiece, the Oxford Bible. Founded in 1892 for men interested in "the critical study of books in their various capacities to please the mind of man," the Rowfant Club was named for the Sussex home of leading English book collector Frederick Locker-Lampson (1821-95). (ST16703)

17 (PRINTED LEAVES - VELLUM). (GOLDEN COCKEREL PRESS). GILL, ERIC, Illustrator. A VELLUM PROOF LEAF FROM THE GOLDEN COCKEREL PRESS CANTERBURY TALES. (Waltham St. Lawrence: Golden Cockerel Press, 1929-31) 321 x 229 mm. (12 5/8 x 9"). Each side with a woodcut fore-edge border by Gill. ♦A thin strip torn from the lower third of the fore edge (well away from borders), otherwise A FINE, BRIGHT LEAF, Gill's graceful borders showing to great advantage on the rich, creamy vellum. **\$1500**

(ST12735a-b)

[Click here to see more items by the Golden Cockerel Press](#)
[Click here to see more items by Eric Gill](#)

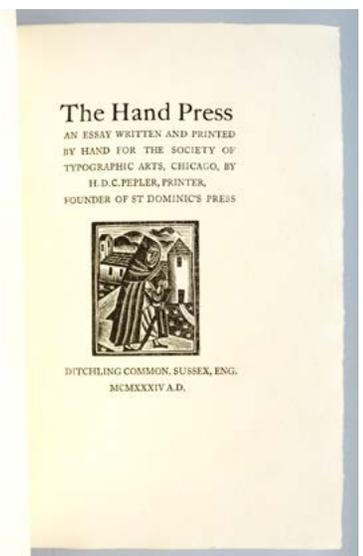




18 (ST DOMINIC'S PRESS). PEPLER, H. D. C. THE HAND PRESS. AN ESSAY WRITTEN AND PRINTED FOR THE SOCIETY OF TYPOGRAPHIC ARTS, CHICAGO, BY H. D. C. PEPLER, PRINTER, FOUNDER OF ST DOMINIC'S PRESS. (Ditchling Common, Sussex, Eng.: Printed by H. D. C. and Mark Pepler [at St Dominic's Press], 1934) 240 x 170 mm. (9 1/2 x 6 3/4"). 2 p.l., 79, [1] pp. No. 225 OF 250 COPIES SIGNED by the printer. Original gray-brown paper wrappers, wrap-around paper label with lettering on front cover and spine, edges untrimmed and ENTIRELY UNOPENED. With printer's device on title page, six specimen pages or facsimiles of the press' work, and three woodcuts, two of these by David Jones. Ransom, "Selective Check Lists," p. 57, #108. ♦Paper label lightly soiled (from rubbing against other volumes), but A PRISTINE COPY INTERNALLY, unopened and unread. **\$1,500**

In this essay, printer and social reformer Hilary Pepler argues for the merits of hand printing over the machine press, citing examples from his nearly 20 years of operating St Dominic's Press, which he founded on 14 January 1916 at Ditchling in Sussex.

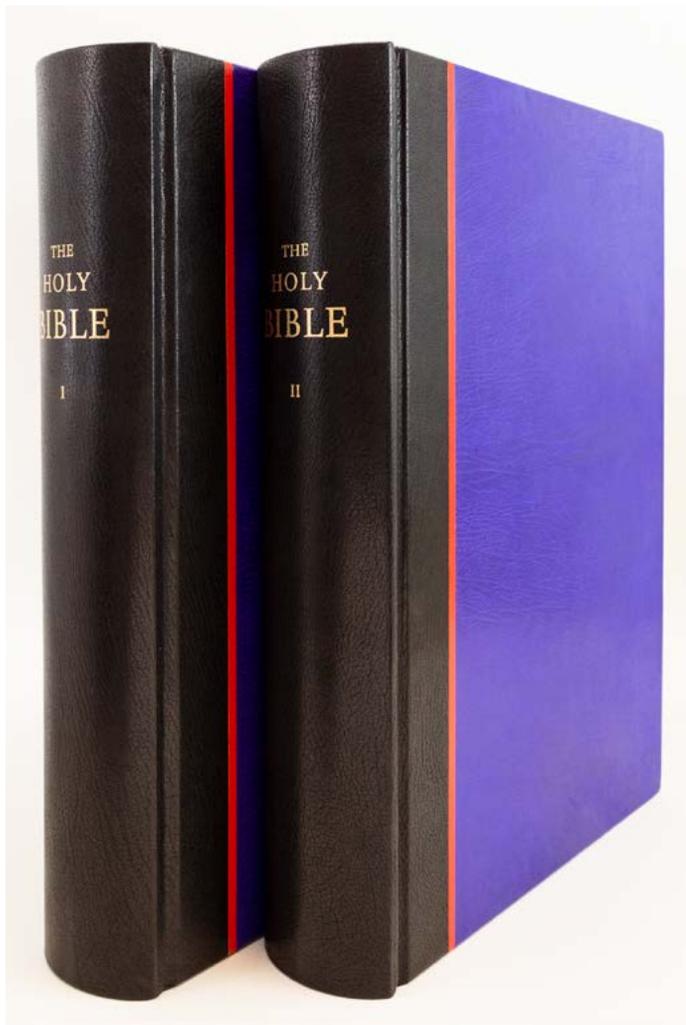
Although originally inspired by his former Hammersmith neighbors Cobden-Sanderson and Emery Walker, Pepler (1878-1951) never embraced the Doves Press' idealistic (and rather elitist) goal of producing *The Book Beautiful*—in fact, the first product of his press was a beer bottle label for a local public house (reproduced in facsimile here). He was a far more radical socialist than William Morris and his circle, and sought to make a living working with his hands, while encouraging and enabling others to do the same. Of his motives for establishing the press, he says, "There were books I wanted to print—books about crafts which machinery threatened with extinction. I felt that the Press, which had destroyed the kind of civilisation I loved, should be used to restore it, or at least help in preserving such records of it as came my way." Above all else, "he was a craftsman, with the craftsman's wholesome contempt for the more absurd fancies of those who would like to be thought artists." (Cave) With fellow Catholic covert Eric Gill, he founded the Guild of St Joseph and St Dominic to facilitate the collaboration of Catholic craftsmen. St Dominic's Press ended in 1936, when Pepler was voted out of the Guild for employing a non-Catholic apprentice at his press. In a dramatic gesture worthy of Cobden-Sanderson, he burned the materials of the press in a big bonfire on Ditchley Common. (CBJ1761)



***The Special Illuminated Version of the Vast Arion Bible,
One of the Outstanding Fine Press Books of Recent Times***

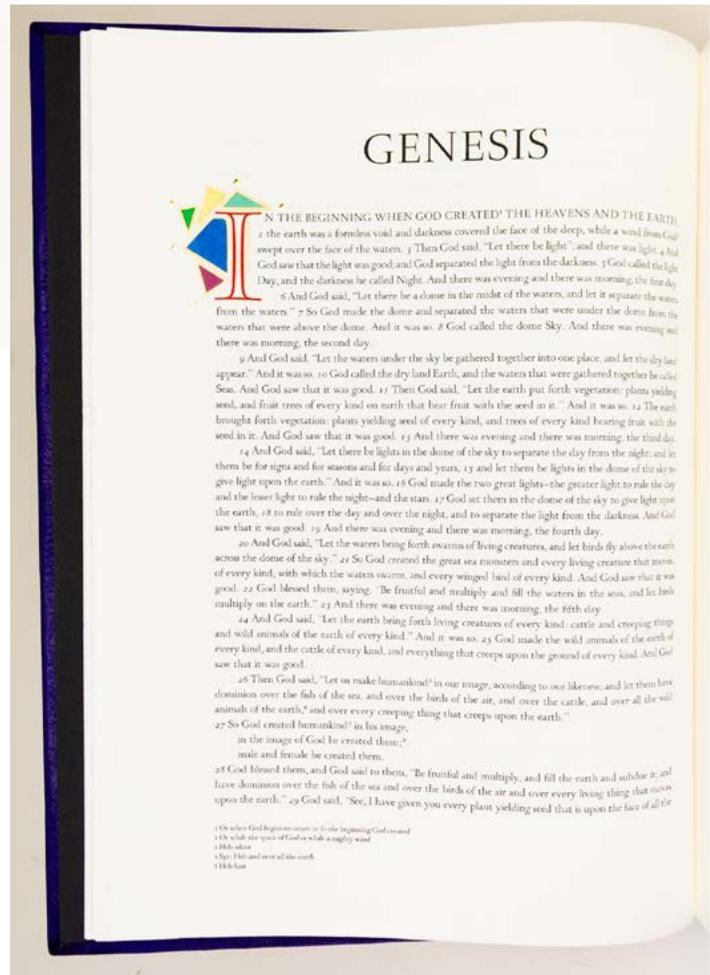
19 (ARION PRESS). BIBLE IN ENGLISH. THE HOLY BIBLE. NEW REVISED STANDARD VERSION CONTAINING THE OLD AND NEW TESTAMENTS WITH THE APOCRYPHAL OR DEUTEROCANONICAL BOOKS. (San Francisco: Arion Press, 2000) 470 x 356 mm. (18 1/2 x 14"). **Two volumes.** No. 131 OF 150 SPECIAL COPIES WITH HAND-COLORED AND ILLUMINATED ABSTRACT DECORATION OF THE INITIAL LETTERS, from a total edition of 400 copies for sale and 26 copies printed for presentation. Original bindings of violet crushed morocco boards, black morocco spine, and a thin strip of red morocco between, smooth spine with gilt titling. In a sturdy black buckram box with black morocco label. ♦In mint condition. **\$9,500**

This Bible is probably the single most important product of one of the most significant fine presses operating today, the Arion Press of San Francisco. Arion uses the letterpress equipment of the famed Grabhorn Press, type that is cast and composed on the premises, and an in-house book bindery—in conjunction with 21st century digital technology—to produce works crafted in the finest tradition of the private press movement. In the illuminated version we are offering here, this vast, handsomely produced work of Scripture is among a handful of the most impressive and notable private press books to be issued in recent decades. Created by Arion Press founder and publisher Andrew Hoyem and his crew of eight craftsmen, and printed and bound by hand at the press' San Francisco workshop, this may be the last Bible to be printed by letterpress from metal type. Hoyem, who apprenticed at the Grabhorn Press, founded Arion in 1974 to continue the tradition of fine private press



Bible, designed by Bruce Rogers and published in 1935. Arion's is the only fine press lectern bible to be produced since the Rogers work, and it carries a great tradition of grand printed Bibles as well as fine typography and bookmaking into the 21st century. (ST15816-01)

printing, and his output of 116 works has included a number of highlights, such as the 1979 folio edition of Melville's "Moby Dick" illustrated with 100 woodcuts by Barry Moser, and the 2002 printing of "Paradise Lost" with accompanying portfolio of illustrations by William Blake. In 1989, he acquired Mackenzie & Harris, the oldest and largest surviving metal type foundry in the United States, and this division of Arion produced the 16-point Romulus type used in our Bible, a face described in the prospectus as characterized by "graceful lines and clarity of character recognition." The red initial letters at the beginning of each book of the Bible were created by noted Adobe font designer Sumner Stone, and our copy is one of the specials in which the letters were embellished with abstract geometrical designs resembling panes in a stained glass window, all colored by hand and illuminated with burnished gold by Arion artists. In preparing this opus, Hoyem studied three of the great folio Bibles: the 1532 Latin Bible of Robert Estienne, John Baskerville's English Bible of 1763, and the Oxford Lectern



20 (CLINKER PRESS / SEVEN FINGERS JEWELERS). ROSSETTI, DANTE GABRIEL. PRE-RAPHAELITE POETRY OF DANTE GABRIEL ROSSETTI. (Pasadena: Clinker Press, 2014) Text: 230 x 130 mm. (9 1/8 x 5 1/4"); Box: 270 x 245 mm. (10 1/2 x 9 1/2"). [18] leaves (first blank). Edited and with an introduction by Andre Chaves. ONE OF 25 COPIES WITH A BROOCH FROM SEVEN FINGERS JEWELERS, signed by the printer and jeweler (this copy lettered "A. P."). Dark gray leather by Mariana Blau, silver title emblem on upper cover, marbled endpapers. In a matching velvet-lined clamshell box with compartment for brooch. With wood engravings based on Rossetti's art printed in purple, and an engraving based on a photograph of the poet printed in blue. WITH A BEAUTIFUL HAND-CRAFTED SILVER BROOCH in a design based on Rossetti painting, SIGNED on the back by the jeweler and numbered 6 of 25. ♦In mint condition. \$1,950



This unusual book-and-brooch combination features a finely printed volume of Rossetti's best-loved poems and a delicate silver brooch depicting one of Rossetti's Pre-Raphaelite beauties in silver and carved tagua nut (also known as "vegetable ivory"). The production is the result of a meeting in 2007 at the Grove Park Inn Arts and Craft Conference between Andre Chaves, who designed and executed the book at the Clinker Press, and jeweler Tom Herman. The pair has produced seven such combination packages, all strictly limited. One of the founders of the Pre-Raphaelite Brotherhood, the poet and painter Dante Gabriel Rossetti (1828-82) was an early and profound influence on William Morris and Edward Burne-Jones, and through them on the Arts & Crafts Movement that, among other things, revived letterpress printing. Day tells us that Rossetti is "almost unique among English poets as completely the artist, a type more familiar on the Continent. He had no genuine interest in political, social, or scientific movements of his era. Watts-Dunton listed Rossetti's loves as: poetry, painting, Medieval mysticism,

and women, all of which might be summed up as the search for ideal aesthetic beauty." Chaves founded the Clinker Press in 1996, and is especially interested in printing works relating to the art of printing and the Arts & Crafts Movement. The press takes its name from the "clinker" bricks used on the garage in which the press first operated, but Chaves notes that "clinker implies something not very important and keeps things in perspective." In 1982, master jewelry maker Herman established Seven Fingers Jewelers, the name deriving from Herman's own handprint, missing three fingers lost in a childhood farming accident. He has since become renowned for his talents at working with precious stones, metal carving, and unique designs. (ST15710a)

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