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**Fine and Antiquarian Books**

**Private Press**

A short list of books and ephemera from fine English and American presses.

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1) Ansbacher, L. J. [Louis Joseph] (1908-1977). [\[Promotional Showpiece\] \*LJA on LJA\*](#). New York: L. J. Ansbacher, 1933. 16mo. 14, [2] pp. French fold. Sewn pamphlet, as issued in patterned paper-wrappers. Wrappers are sunned and edgeworn; "Ltd Ed" in ink on the front wrapper; contents clean and bright. Laid in are 4 different bookplates of Paul A. Bennett who was a manager and executive in the advertising industry, specializing in typography as well as an important figure in the Typophiles Society.

As a promotion piece demonstrating Ansbacher's abilities, it is a playful, self-aware work that follows the conventions of a book including a dedication to Paul A. Bennett "Who will never know the sudden panic of joy upon encountering an idea"; a table of contents topped with printer's ornaments pulled together in the shape of a birthday cake, the first chapter purporting to contain the made up title, "*Designing a Book is like Baking a Cake*, by Evelyn Harter"; followed by a few pages of content to the apparent audience for the work: trade publishers to whom Ansbacher suggests good design and typography should be sought. All printed in brick red on a fine laid paper. It's unclear whether the bookplates were to accompany the book or perhaps this copy was Bennett's and these were Ansbacher-designed bookplates. It's also possible that the relationship is merely incidental; whatever the circumstances, the four finely designed bookplates offer a range of styles that is commensurate with the purpose of this promotional book.



Item #1

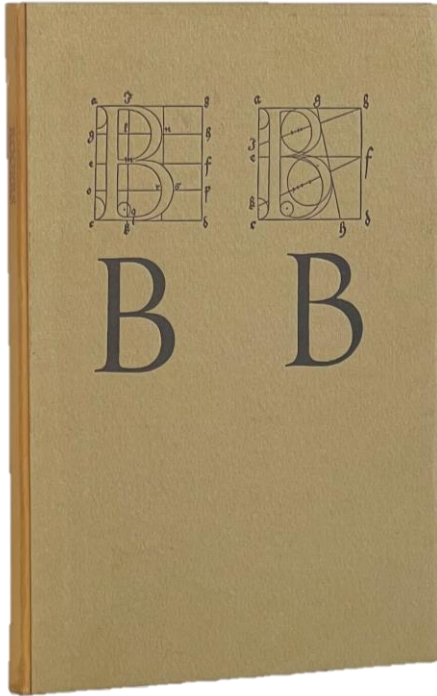
While getting a firm line on Ansbacher has proven difficult, in his day he was a respected designer and typographer, particularly in advertising and business publication, it seems. Geffen, Dunn & Company, William E. Rudge's Sons issued a four-page announcement when Ansbacher arrived as Director of Design and Printing. "One of America's most distinguished designers and typographers, Mr. Ansbacher will take complete charge of all production operations of the combined Geffen, Dunn & Company and William E. Rudge's Sons organization." The undated announcement is aimed at sales and "business literature." An absolutely charming promotional book by a rising 20th century designer and typographer.

\$150

2) [Artist's Book] Grunberg, Arnon. [Verzamelde Visite Kaartjes](#). New York: Kunst Editions, 1998. 12mo. Limited edition, number 6 of 15 copies, signed by Grunberg. 3 booklets of 12 unnumbered pages, as well as 2 leaves (half title & title), laid in clamshell, colophon printed on the floor of the box with pasted down signature and copy number. Each booklet with small, business card-sized cards pasted one or two to a page, printed on paper or wood, with different designs, messages, and different imagery; all are facetious, e.g., Grunberg, Magician for Children; Grunberg, Owner of Whore C; Grunberg, Owner of Grunberg Catering; etc. Light shelfwear, only. A nice copy of an

engaging artist's book, and quite uncommon. OCLC only locates one institutional holding, the National Library of Netherlands.

\$350



Item #3

3) [Caliban Press] Rogers, Bruce | designed by Mark McMurray. [\*Bruce Rogers Selected Letters, 1915-1918\*](#). Caliban Press, 1988. Octavo. [4], viii, [2], 61, [2] pp., illus. Limited edition, number 62 of 190 copies. As issued, backed in calf with flexible covers. A very nice copy with only light shelf-rubbing; clean throughout.

A significant collection of letters from Rogers to Emery Walker, Sydney Cockerell, and others. These 16 letters were written during "a very unsettling time for Rogers. In 1912 he resigned from the Riverside Press after sixteen years and some 60 limited editions published under his direction. He was 42 and had made a significant name for himself at Houghton Mifflin, the parent company of Riverside Press. Yet he became dissatisfied" (p. vii). The letters address both projects and possibilities with which Rogers is struggling. An important look into a critical time on his career and life. Here beautifully printed by Mark McMurray at his Caliban Press.

\$225

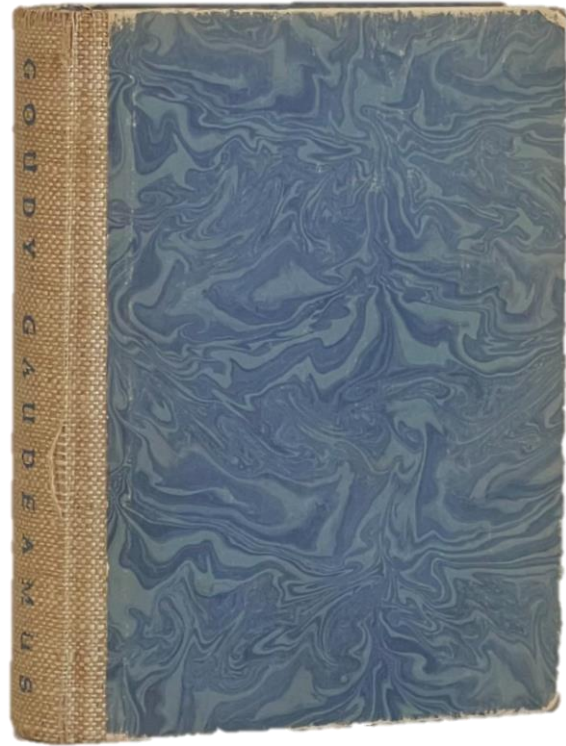
4) [Distaff Side] [Jane Grabhorn] Various. [\*A Children's Sampler, Selections form Famous Children's Books, Printed with Car & Solicitude by the Ladies of the Distaff Side\*](#). Distaff Side, 1950. Quarto. Limited edition, one of 375 copies. Yellow cloth with vignette title in red; in publisher's slipcase. An extremely bright copy with just a trace of sunning to the spine; slipcase is solid with light shelfwear; contents clean.

This is the third book issued by the Distaff Side, a loose collective of women who come together on occasion to create what Kathleen Walkup describes as a "potluck book"--each section is printed independently by the contributors, size and topic being the only commonalities. These sections with varying paper type and color, typefaces, and design are brought together and bound. The first so issued by the collective is the now iconic and illusive *Bookmaking on the Distaff Side* in which dozens of the most accomplished women in print came together to recognize the ways in which women have historically been overlooked in this field. This present title, *A Children's Sampler*, was brought out "for the benefit of cardiac and other needful children." This copy is being offered with an additional copy of Jane Grabhorn's contribution--"The Fable of Esope." A quarto gathering trimmed at the top, but unbound. 8-page with four woodcuts from the Latin edition printed in Antwerp (1486). Bender *Catalogue*, 5c; Walkup, Kathleen. "Potluck Books and the Women of the Distaff Side." *Making Impressions: Women in Printing and Publishing* (2020).

\$225

5) [Distaff Side]. *Goudy Gaudeamus: In Celebration of the Dinner Given Frederic W. Goudy on his 74th Birthday, March Eighth, 1939*. Distaff Side, 1939. Small quarto (6.25" x 4.75"). Limited edition, number 28 of 195. As issued, in linen-backed boards. Illustrated throughout including two fold-outs. Rubbing to the board edges and front joint; Penciled name on the front pastedown; contents clean. A fairly nice copy of a book rarely found thus.

This is the second book issued by the Distaff Side, a loose collective of women who came together on occasion to create what Kathleen Walkup describes as a "potluck book"—each section is printed independently by the contributors, size and topic being the only commonalities. These sections with varying paper type and color, typefaces, and design are brought together and bound. The first so issued by the collective is the now iconic and illusive *Bookmaking on the Distaff Side* (1937) in which dozens of the most accomplished women in print came together to recognize the ways in which women have historically been overlooked in this field.

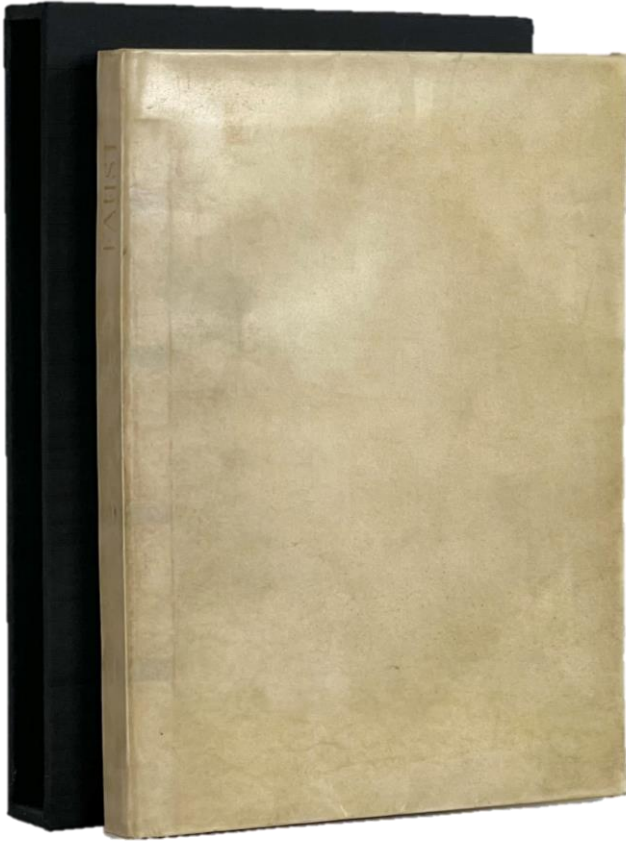


Item #5

This, the second Distaff Side potluck book had both a different tenor and a different make-up. While explicitly honoring Goudy on his 74th birthday, in fact, it was a January 1939 fire that destroyed Goudy's Village Press (the second such fire in the Press's history) that prompted the event and this bibliographic outpouring of love and respect. Unlike *Bookmaking on the Distaff Side*, contributions to this book came from, women, men, and organizations in order to honor one of the most distinguish printers, artists, and type designers. The book, with more than two dozen contributors, was pulled together in less than two months with one of the 195 copies presented to Goudy at this dinner. (Walkup p. 173-5). A remarkable book showcasing some of the most important and influential printers of the first half of the twentieth century. Walkup, Kathleen. "Potluck Books and the Women of the Distaff Side." *Making Impressions: Women in Printing and Publishing* (2020).

\$400

6) [Doves Press] von Goethe, Johann Wolfgang. *Faust: Eine Tragoedie von Goethe*. Hammersmith: Printed by T. J. Cobden-Sanderson and Emery Walker at the Doves Press, 1906. Small quarto. 260, [1], [3 (blank)] pp. Limited edition, one of 300 copies on paper. As issued, in limp vellum by Doves Bindery, stamp-signed on the rear turn-in; housed in modern slipcase. Quite a nice copy with little mellowing to the vellum; contents have very occasional and light toning, but generally, quite clean.



Item #6

Undoubtedly, Cobden-Sanderson and Walker's Doves Press stands as one of the titans of the private press movement reenergized by William Morris and his Kelmscott Press. Unlike Morris and Hornby's Ashendene Press, the Doves Press embraced restraint at least in design--Cobden Sanderson was anything but restrained in temperament. Colin Franklin writes, "It is kind of a paradox that the Doves Press, simplest and purest of them all in style, was the creation of more passion and complexity of thought than the rest of them put together" (p. 105). Unfortunately, the genius and artistic sensibility that brought out some of the greatest monuments of 20th century printing was ill fated and the partnership between T. J. Cobden-Sanderson and Emery Walker was ended in 1909. Cobden Sanderson would go on to print books for a few more years. This is a beautiful copy of the tenth book issued from press, increasingly uncommon in commerce. Printed in red and black with initials

and header. Text in German. Tidcombe DP10; Franklin, Colin. *The Private Presses*.

\$1,750

7) [Doves Press] von Goethe, Johann Wolfgang. [\*Faust: Eine Tragoedie von Goethe, Zweiter Theil\*](#). Hammersmith: Printed by T. J. Cobden-Sanderson at the Doves Press, 1910. Small quarto. 373, [1], [3 (blank)] pp. Limited edition, one of 250 copies on paper. As issued, in limp vellum by Doves Bindery, stamp-signed on the rear turn-in; housed in modern slipcase. Quite a nice copy with minor mellowing to the vellum; contents have very occasional and light toning, but generally, quite clean. Text in German. Tidcombe DP20.

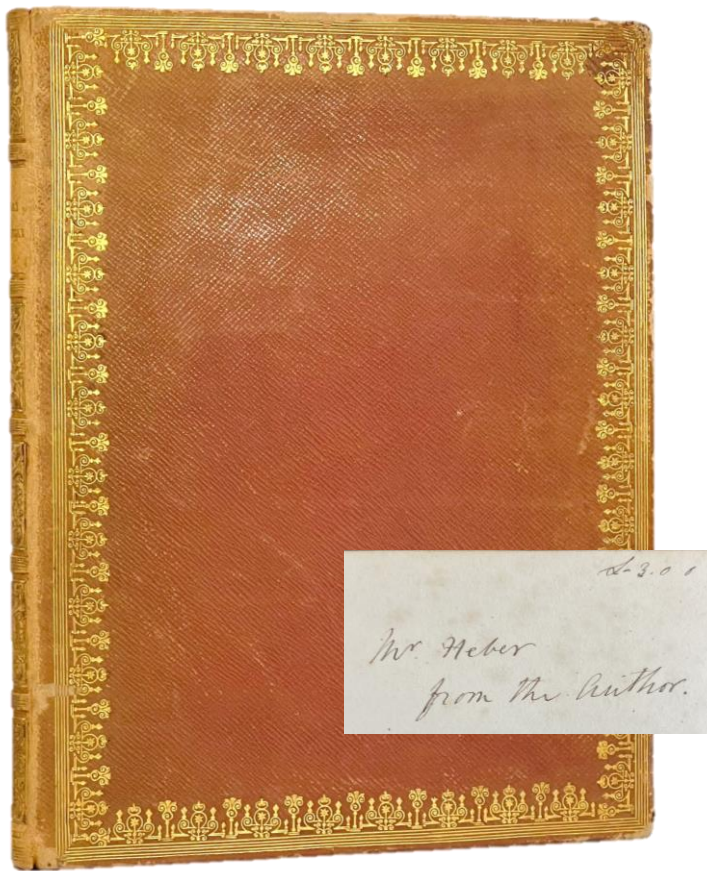
\$1,750

8) Goudy, Frederic W. | wood engravings by John DePol. [Cover Title] [\*Types, a Specimen Showing of Three Type Faces: Village No. 2, Goudy Bible, and Goudy Thirty\*](#). Philadelphia: Lanston Monotype Machine Company | printed by John Anderson: Pickering Press, 1956. Octavo. [8] pp. As issued, stapled into self-wrappers. Covers are just a trifle soiled with some light toning; a solid copy; small book label of John Ruyle on the verso of of the front cover. A manuscript note on Hotel Algonquin letterhead addressed to John noting that the book was purchased at the Strand.

\$50

9) [Grabhorn Press] Alvar Nunez Cabeza de Vaca | translation by Buckingham Smith; coloring by Valenti Angelo. [Relation that Alvar Nunez Cabeza de Vaca Gave of What Befel the Armament in the Indias whither Panphilo de Naraez Went for Governor \(from the Year 1527 to 1537\) when with Three Comrades he Returned and Came to Sevilla.](#) San Francisco: Grabhorn Press, 1929. Folio. [10], 122, [2] pp., illus. Limited edition, number 244 of 300 copies. As issued, in publisher's boards with slipcase. Printer's device, arms, and in-text map are hand-colored by Valenti Angelo. Lightly sunned at the spine, this is otherwise a very nice copy; clean throughout, in lightly rubbed slipcase. Initially intended to be the first in a series of books on exploration, that proposed series never got off the ground in part because work on Grabhorn's great Leaves of Grass was ramping up. Type had purchased for this proposed series and a decision was made to print this present title since the type was at hand. It was, nevertheless, One of the Fifty Books of the Year. Heller & Magee 124.

\$300



Item #10

10) [Grenville, William Wyndham]. [Richard Heber Copy] [Nugae Metricae.](#) [Oxford?]: Privately printed, 1824. Quarto. [4], 89, [1] pp. First edition. Presentation copy from the author. In contemporary morocco with dentelle borders and decorative spine in gilt; all edges gilt; marbled endpapers. Light scuffing to the spine and board edges; top corners bumped; very minor and occasional foxing/spotting to the contents but largely this is an attractive, clean copy of Grenville's collection of verses and translations. A very attractive private press printing with all the hallmark—careful printing, fine paper, generous margins ... a thoughtful and beautiful production.

An Oxford graduate, this collection showcases Grenville's erudition and his abilities of verse and translation, moving nimbly between English, Latin, Greek, and even Italian. As noted in the introduction, this collection is a mixture of translation, “paraphrases,” imitations, and a few

original pieces. Indeed, as a student at Oxford he won the Chancellor's prize for Latin verse in 1779. But it is not his verse for which Grenville is most remembered; while arguably not one of the strongest Prime Ministers in Great Britain's past, he played an instrumental role in the passage of the *Slave Trade Act* of 1806 and the follow-on, *Slave Trade Abolition Act* of 1807 which effectively outlawed the trade in Great Britain.

Remarkably uncommon, this copy is all the more important as it is the Heber copy, inscribed to Richard Heber by Grenville and ultimately sold in June of 1835 at one of the sessions of the Heber auction--ink note and price on the title page to this effect. This copy is specifically referenced by Lowndes when noting prices realized. Richard Heber was a ravenous collector and by his death had acquired a collection between 200,000 and 300,000 volumes spread between estates in England and the continent. De Ricci, suggests, "it is doubtful whether any private individual has ever owned so large a library" (p. 102). The auction after his death was managed by two different firms and spanned four years from 1834-1837 with 16 different sales; a massive affair. Among the most important collections of its time. *Oxford Dictionary of National Biography*; Lowndes II, 942. De Ricci, Seymour. *English Collectors of Books & Manuscripts, 1530-1930*.

\$950

11) [Janus Press] Theobald, John | lithograph by Claire Van Vliet. [\*A Second Light\*](#). Newark, VT: Janus Press, 1977. Tall octavo. French fold leaves. [12] pp. litho. Limited edition, one of 75 copies. As issued, in publisher's cloth with lithograph over the front cover. Spine and the rear cover are a trifle sunned; the cover lithograph is bright and striking. An uncommon and beautiful example of Van Vliet's refined printing after more than 20 years of running the Janus Press. *Janus Press 1975-1980*, p. 41.

\$500

12) [Loujon Press] Bukowski, Charles. [\*It Catches my Heart in its Hands: New & Selected Poems 1955-1963\*](#). New Orleans: Loujon Press, 1963. Octavo. [4], 98, [4] pp. Signed, first edition, limited to 777 copies. In original flexible boards with complicated series of jackets and wrap-arounds. Light rubbing to the extremities, contents clean. Generally, a very good+ copy, signed and dated by Bukowski in silver ink, "5/25/1963." This is the first in the Gypsy Lou series #1.



Item #11

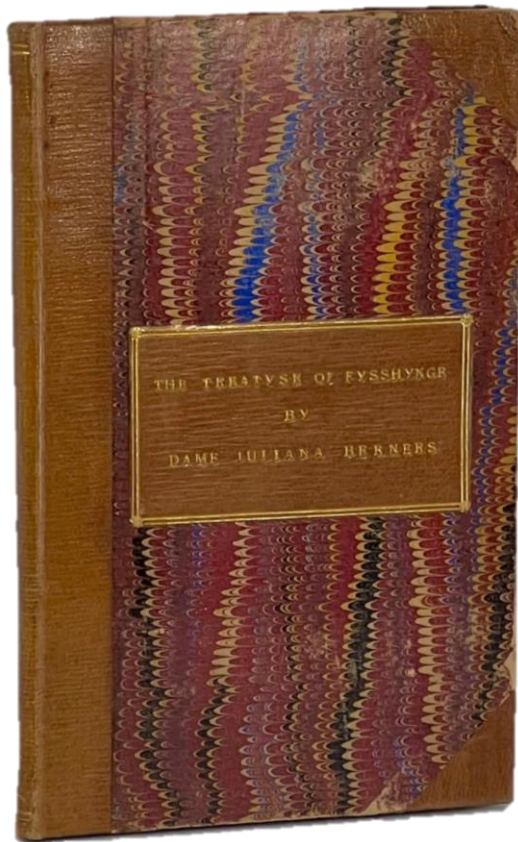
True to the Loujon Press, this present work is a complicated and interesting piece of printing and binding. In flexible boards with pictorial jacket around which is an additional outer yellow, pictorial jacket with wrap-around—patterned Japanese paper separates the inner and outer jackets at the front panel. Mounted to the front of this is printed, orange cork to the front and rear panel and wrap-around flap are printed in black and purple. The preliminaries are of a graduating length, each leaf printed on differently colored paper. This copy comports with what Dorbin identifies as state 1 of the binding (per Krumhansl). Laid in is a bifolium card with printing on the recto of the first leaf reproducing a letter from Bukowski to the publishers related to his excitement of receiving his copy of the book. A truly remarkable book and an early collection of poems by Bukowski. Krumhansl 12.

\$1,750

13) [Nash, John Henry] Lowell, James Russell. [\*The Present Crisis\*](#). Eugene, OR: John Henry Nash Fine Arts Press, University of Oregon, 1941. Folio. [12] pp., frontis. Numbered 88 of an undisclosed limitation. As issued, sewing into limp vellum. Title stamped in gold on the front cover. Lacking slipcase. A fairly bright, clean copy; vellum is generally relaxed and flat, but that is changeable.

Printed 50 years after his death, this is a finely printed edition of Lowell's anti-slavery anthem. In 1910, the title was used as the title for the official publication of the NAACP, "The Crisis." Among the last of the prolific output of John Henry Nash, one of the 20th century's fine printers. BAL 13476.

\$75



Item #14

14) [Pickering, William] Berners, Dame Juliana. [\*The Treatise of Fysshynge with an Angle. Attribute to Dame Juliana Berners, Reprinted from the Book of St Alban's\*](#). London: William Pickering, 1827. Small octavo. [viii], [1], 41 pp., frontis, plates. First modern edition. Originally issued in wrappers, this copy is in early straight-grained morocco with corners and morocco title label over the marbled paper-covered cover. The introduction is incorrectly paginated with a gap, so while the final page is xiii followed by a blank, there are actually eight pages. Porter notes this discrepancy in his catalogue. Light rubbing to the extremities, but well preserved and presents well in hand and on the shelf. Light foxing, but largely a clean copy. This from the library of American collector, Albert A. Howard with his small monograph label at the rear pastedown.

Porter notes, "As a dedicated fisherman, this book must have been close to Pickering's heart. The woodcut illustrations of hooks and rods are copied from the original edition" Porter 58. Checklist 1827.1; Keynes p. 53.

\$300

15) [Press of the Woolly Whale]. [Catalogue] [\*Jonah and the Woolly Whale Were Breakfasting....\*](#) New York: Press of the Woolly Whale, [1935]. 12mo. [12] pp. As issued, in paper wrappers with die-cut woodcut illustration of a whale on the seas with a window into his stomach where a man sits at a table in a printing house. A very nice copy in a worn envelope. A charming dialogue between Jonah and the whale as well as a list of books still in stock from 1928 to 1934 and a few works in preparation. Uncommon.

\$75



16) [Rampant Lions Press] Morison, Stanley. [\*Tact in Typographical Design: A Type Specimen\*](#). Cambridge: Rampant Lions Press, 1962. Octavo. [6], 6 pp. Limited edition, one of 600 copies. Signed and presented by the printer Will Carter on the top of the front wrapper. Quite a nice copy, clean throughout. In the Rampant Lions Press bibliography, Sebastian Carter notes that this "extract from Morison's forthcoming *The Typographical Book*, was produced to showcase Octavian, the new type which Will and David Kindersley had been working on since the mid-1950s." Carter 51.

\$50

17) [Sand Dollar] Whigham, Peter | illustrations by Chuck Miller. [\*The Crystal Mountain \(Sand Dollar / 2\)\*](#). Berkeley, [CA]: Sand Dollar, 1970. 12mo. [36] pp., illus. Limited edition, numbered 27 of 50 copies on handmade paper and signed by Whigham and Miller; this the deluxe edition from the full edition of 350 copies. As issued, in stiff, illustrated wrappers. Three striking, full-page drawings by Miller, one quite erotic. A lovely production.

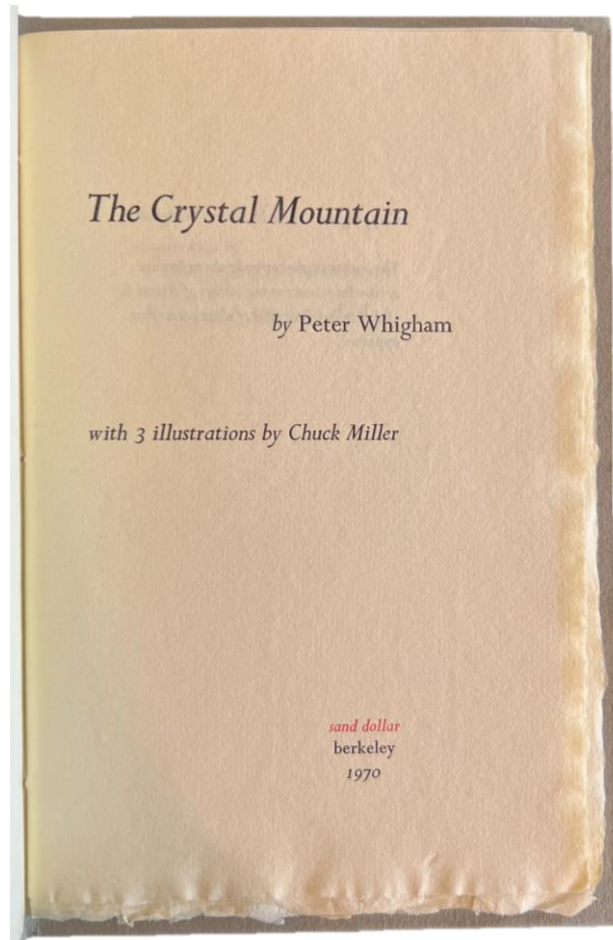
\$50

18) [Schanilec, Gaylord]. [\*The Wedding of Kemberly Morse Evers & Clayton Mark Schanilec\*](#). Printed by Gaylord Schanilec, 1996. 11" x 8." [4] pp. Printed bifolium sewn into Moriki wrappers with grasses and flower petals in the paper. A bright, fresh copy of this wedding program with on a few spots of minor toning where a few of the petals have offset to the paper. Uncommon piece of Schanilec ephemera. Rulon-Miller B.122.

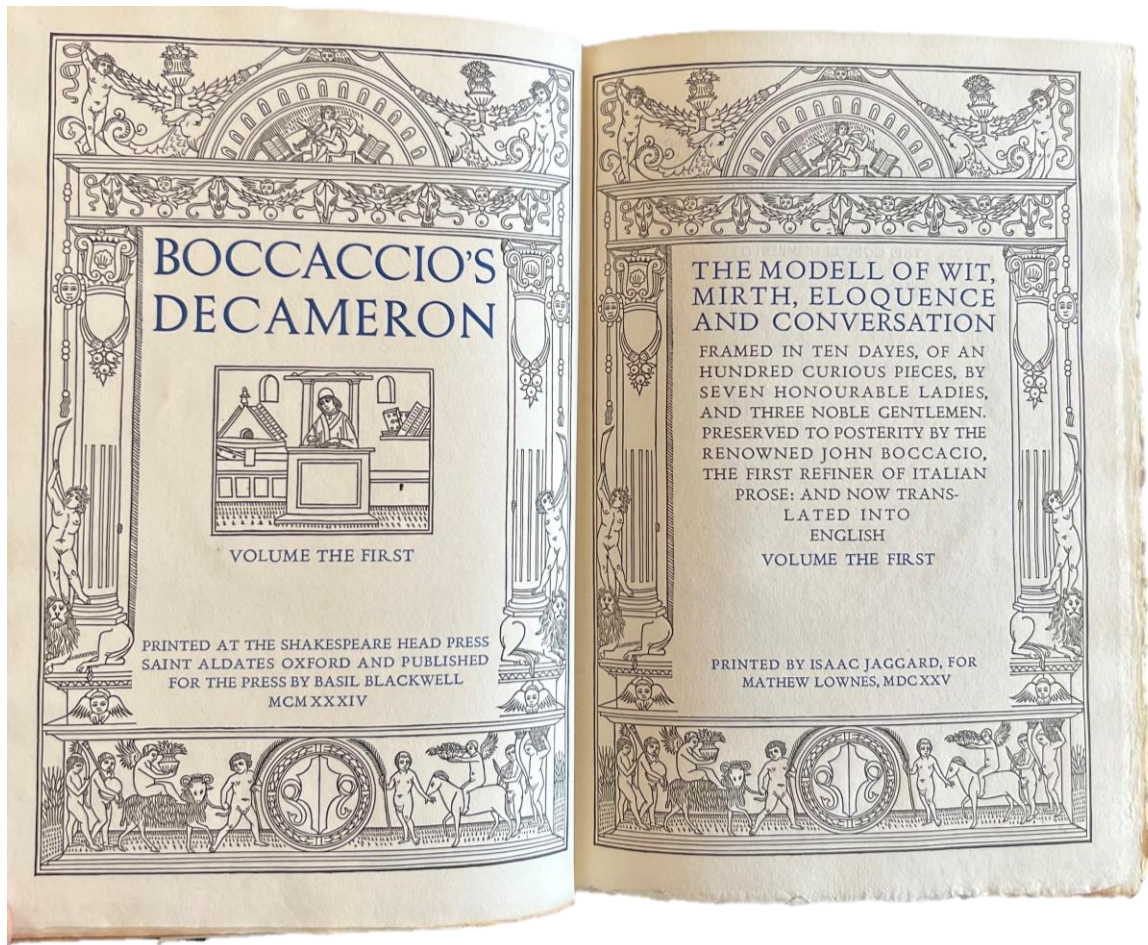
\$50

19) [Shakespeare Head Press] Boccaccio, Giovanni. [\*The Decameron \(2 Volumes, Complete\)\*](#). Oxford: Basil Blackwell by the Shakespeare Head Press, 1934. Quarto. Volume I: xv, [1], 318, [1]; II: xvi, 268 pp., illus. Limited edition, numbered 90 of 325 copies. As issued, backed in blue morocco with corners and cream buckram over boards; top edges are rough gilded with bottom and fore-edge left deckled; marbled endpapers. Light rubbing to the bindings including some scuffing to the corners and the head and tail of the spines; cream buckram boards are a trifle soiled; endpaper is separated at the front hinge of Volume I, though the hinge remains solid; previous owner tasteful bookplate; contents are clean.

A wonderful example of Bernard Newdigate's Shakespeare Head Press operating at its finest. This edition reprinted from the translation printed by Issac Jaggard in 1625 with "wood-engravings



Item #17



Item #19

recut by R. J. Beedham and E. Joyce Frances from those in the edition printed by the brothers Gregorii at Venice in 1492. The decorative initials are modelled upon those used by Aldus in the *Hypnerotomachia Poliphili* of 1499. The initials, headlines, headings etc., are printed in blue, headlines and headings being set in Poliphilus. The text throughout has been handset in Caslon" Rogerson 19. Ransom 83.

\$550

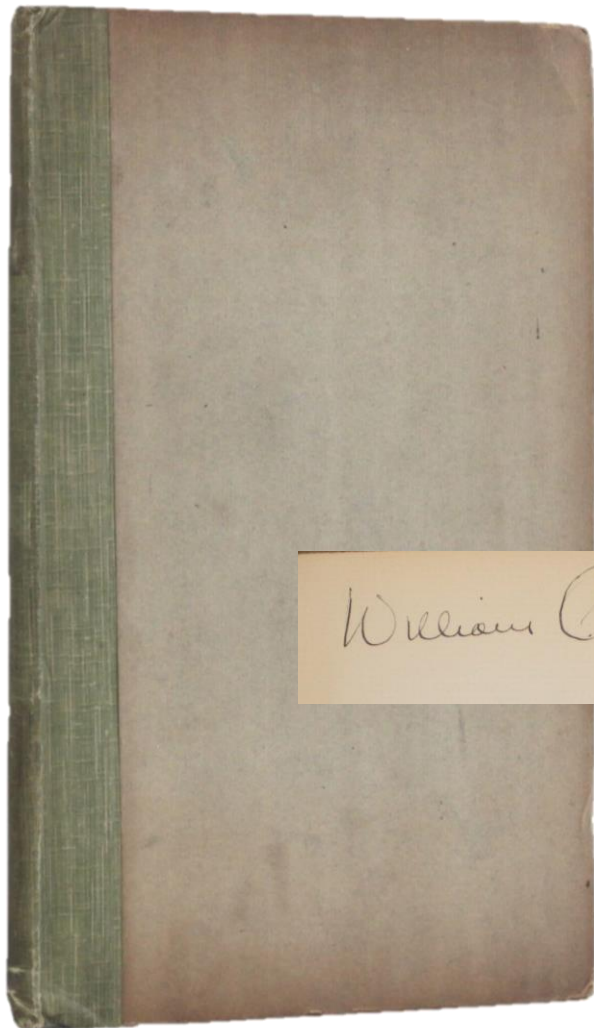
20) [Three Mountains Press] Williams, William Carlos. *The Great American Novel*. Paris: Three Mountains Press, 1923. Octavo.79, [1] pp. First edition; numbered 275 of 300 copies; signed by Williams on the front free endpaper. Bound as issued in publisher's cloth-backed boards; lacking title label. Binding is bumped at the board edges; spine ends softened with some fraying; boards toned; offsetting to the endpapers; a closed tear to the fore-edge of the front free endpaper has been discreetly mended; an additional short closed tear to the fore-edge margin of a leaf had an early tape repair that was removed and mended more sensitively. All in all, a reasonable copy of an uncommon book.

A notable early work from one of the great American writers and issued like so many important literary works of that time from a small but significant American press in Paris. William Bird

founded the Three Mountains Press in the 1920's and worked closely with Robert McAlmon's Contact Editions not long after opening. Bird was responsible for publishing and/or printing numerous major literary works of the era including several works by Ezra Pound, Ford Madox Ford's *Women and Men*, Robert McAlmon's *Distinguished Air*, William's *The Great American Novel*, and perhaps most notably, Hemingway's second and defining work, *In Our Time*. In fact, Pound edited the series of six short prose works that included this present novel and Hemingway's, *In Our Time*. Pound solicited Williams's work for this series about which he wrote in a letter to Williams that the "point of the thing [would] lie in its being really interesting." Williams's novel was that. While he later referred to it as a "satire on the novel form," his bibliographer contended that "it could be described as an attempt to explore," using Williams's own word, "the background

of American life" (Wallace 16). An important work in its own right, *The Great American Novel* is also rooted in the culture of expatriate artists that Gertrude Stein named the Lost Generation. Bird's Press was integrally connected to the burgeoning Modernist movement in Paris which would define a generation of writers and influence generations that followed. An important work signed by one of the great writers of the 20th century. Wallace A6.

\$1,250



Item #20