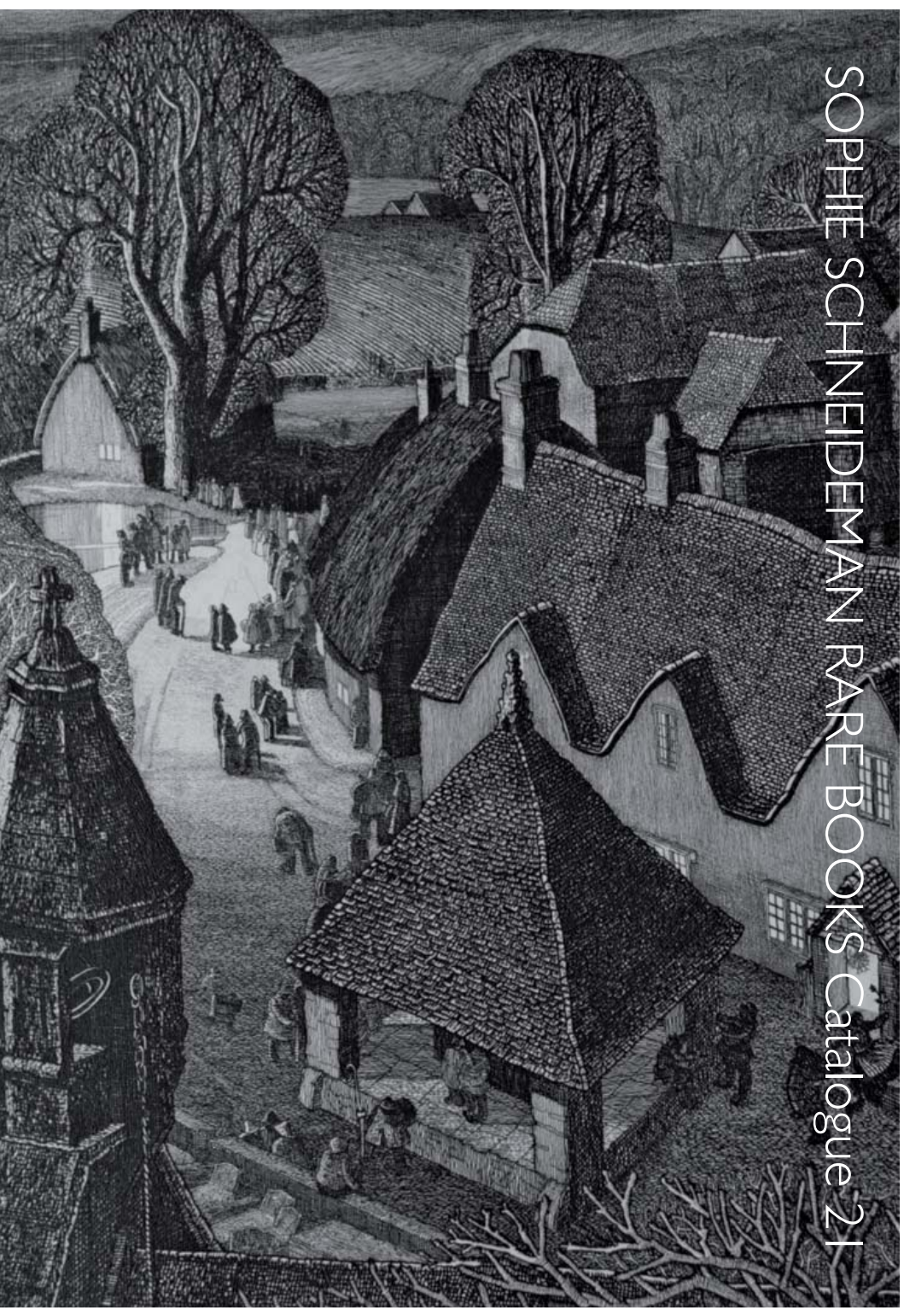


SOPHIE SCHNEIDEMAN RARE BOOKS Catalogue 21







# *Sophie Schneideman*

## RARE BOOKS

CATALOGUE 21

ILLUSTRATED &  
PRIVATE PRESS BOOKS,  
ARTISTS' BOOKS,  
BOOKBINDINGS, ART



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*Illustrations:* cover: item 38; p2: item 5; pp 54–55: item 58; p56: item 44.

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# ILLUSTRATED BOOKS, CALLIGRAPHY & ORIGINAL ARTWORK

## EDWARD BAWDEN

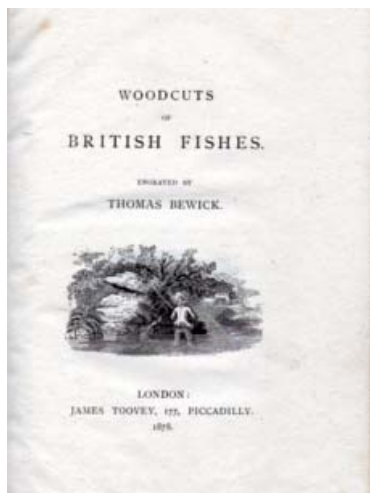
BAWDEN, Edward. Original tiles from the 'Sporting' series for Carter & Co. Hand-painted, tin-glazed tiles designed by Edward Bawden. 15 x 15 cms. Poole, Carter & Co. 1922

Designed in 1922 and produced between then and 1929, Bawden produced the 'Sporting' series of tiles (6 designs in total) for Carter & Co in Poole. They are typical of Bawden's work of the time and meant as a portrayal of British life.

1. **SHOOTING.** 15 x 15 cms. £340
2. **BOATING.** 12.5 x 12.5 cms £340
3. **BAWDEN, Edward. JENNINGS, Paul. Dunlopera.** The Works and Workings of the Dunlop Rubber Company. 24 linocuts in brown, green, yellow and blue by Edward Bawden and numerous photographs. Set in Ehrhardt type and printed and bound by W.S. Cowell in Ipswich. 8vo., an extremely good copy in oatmeal thick linen with Dunlop logo in red on upper cover and gilt lettering, black and brown linocut endpapers by Bawden. Privately published for the Dunlop Rubber Company. 1961. £80

From the library of Leslie Lever, MP with his booklabel on the flap and signature on the title page.





*One of only 25 copies, a presentation copy to  
Thomas Baring*

4. **BEWICK, Thomas.** *Woodcuts of British Fishes.* One of only 25 copies printed, for presentation, on India paper. 25 woodcuts, including the title vignette, 18 of fish and 7 of men fishing in various spots including Alnwick Castle, each woodcut appearing on a separate page. 8vo., bound in contemporary russia backed marbled paper covered boards with gilt lettering to spine. Rubbed at extremities otherwise a very good, fresh copy. London, James Toovey. 1878.

£1200

With a manuscript presentation inscription on the front free endpaper "Thomas Baring Esq with the Publisher's Compts." and with the booklabel of Thomas Baring on the front pastedown.

Extremely rare.

## WILLIAM BLAKE

*One of 65 copies of proofs on French paper, the rarest state – one of Blake's  
greatest achievements*

5. **BLAKE, William.** *Illustrations of the Book of Job.* 22 pure line engravings by William Blake on copper comprising a title page and 21 plates. First edition, the rarest state being one of only 65 proofs on French paper. All prints on large paper c 41 x 27 cms in book mounts and housed in a handsome large purple cloth clamshell box with a black morocco label stamped in gilt on the upper cover. Some of the usual light foxing to a few of the plates, most pronounced on plate 17 but very good, well-defined impressions with depth. London, William Blake, No.3 Fountain Court, Strand. March 8 1825, actually 1826.

£65000

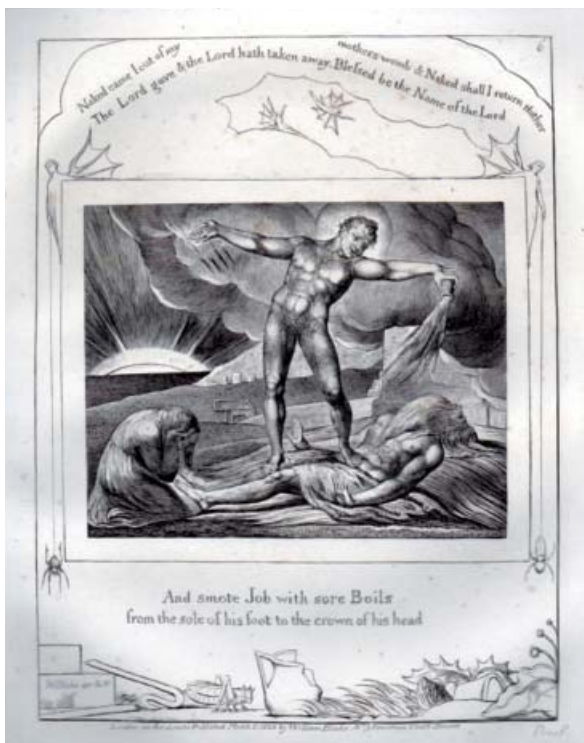
Considered to be Blake's masterpiece as a printmaker and one of his greatest achievements. As Ray "the modest size of the central panels does not prevent them from ranking with the supreme masterpiece of graphic art".

The title page, along with the borders of each plate, were added after the central images. The title page isn't numbered but the others are in the top right hand corner. All the plates are dated March 8, 1825 except Plate 1 which is mistakenly dated 1828.

This edition of 65 proofs on French paper is the rarest of the three states. There were also 100 copies on wove paper without the word proof and 150 copies on India paper.

Bentley, *A Blake Bibliography* no. 339





*The images “of this English pastoral...display less of art than genius, and are much admired by some eminent painters”. With Blake’s only wood engravings, some of the most influential in British Art*

6. **BLAKE, William. VIRGILIUS, Publius Maro.** The Pastorals of Virgil, with a course of English Reading, adapted for schools: in which the proper facilities are given, enabling youth to acquire the Latin Language in the shortest period of time by Robert John Thornton, M.D. Third edition with 232 plates, the first edition to include 17 wood engravings designed and cut by William Blake, 4 other wood engravings designed by Blake but cut by another hand, a drawing from Poussin by Blake engraved by John Byfield, and 6 line and stipple plates of busts and coins by Blake. Two volumes. Pp. xii, 12 (contents), v –xxiv (preface), 214; [ii], 215–592. 12mo in 6s, original contemporary sheep, very skilfully rebacked, spine ruled in gilt, dark blue spine labels lettered in gilt, the bottom of the spine has “Pocket edition” lettered in gilt, housed in a modern clam shell box with leather gilt tooled spine and marbled paper covered sides and edges. A lovely copy. London, F.C. & J. Rivington et al. 1821.

£25000

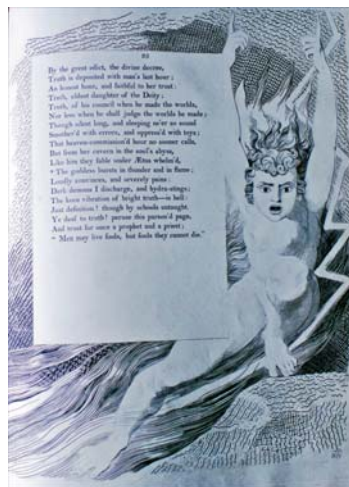


In planning a third edition of his popular school adaptation of Virgil, Robert John Thornton employed William Blake to contribute some of the new designs for the work. The result was a series of bold, intense and innovative wood engravings to illustrate the first Eclogue which are some of the most influential in British Art, inspiring Blake's followers Samuel Palmer, George Richmond and Edward Calvert as well as several twentieth century British artists such as Graham Sutherland and Paul Nash.

On seeing the engravings for the first time, the seventeen year old Samuel Palmer wrote, "They are visions of little dells, and nooks and corners of Paradise; models of the exquisitest pitch of intense poetry. I thought of their light and shade, and looking upon them I found no word to describe them... There is in all such a mystic and dreamy glimmer as penetrates and kindles the inmost soul, and gives complete and unreserved delight, unlike the gaudy daylight of this world." (*Life and Letters*, p.15-5).

According to Gilchrist in his *Life of Blake* (vol.I, p.318) Thornton was rather alarmed by Blake's work but was persuaded to use them by the intercession of Linnell, Sir Thomas Lawrence and James Ward. At the foot of the frontispiece (the first of Blake's series) Thornton and the publisher felt they to explain Blake's unconventional illustrations saying, rather apologetically, that the images "of this English pastoral...display less of art than genius, and are much admired by some eminent painters". Gilchrist, vol I p.318, Bentley 504, Bindman, nos 602-18, Keynes 77

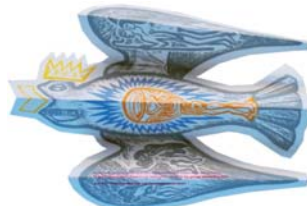
7. BLAKE, William. YOUNG, Edward. *The Complaint, and The Consolation: or, Night Thoughts*. 43 full page copper –plate engravings, designed and executed by Blake. Letterpress text. Large 4to., a very good and unusually generously-margined copy in handsome twentieth century brown half morocco with brown cloth sides by Riviere & Son, gilt ruling on spine which is in compartments with raised bands dotted in gilt, gilt lettering, t.e.g., otherwise uncut, marbled endpapers. One small tear to blank, a couple of pages have very mild creasing to the very edges and the final leaf has small, well-repaired tears, very mild browning to the edges of three leaves. Signature “D.N. Barbour, Dec. 1915” on first blank, stamp of Riviere and Henry Sotheran on verso of ffep. London, Printed by R. Noble for R. Edwards. 1797. £12500



A very good copy, with excellent large margins so without the usual aggressive trimming which has often removed the dates from the engravings of a great number of copies. With the oft lacking “Explanation of the Engravings” leaf, probably by Henry Fuseli.

Blake worked particularly hard on this book, making over 500 drawings for only 43 engravings, which can be seen in the British Museum. The end result is spectacular and the setting of the pages remarkable. *Bentley*, 515; *Keynes* p.200

8. BLAKE, William. SPOON PRINT PRESS. LANDERS, Linda. “How do you know but ev’ry bird that cuts the airy way, is an immense world of delight, clos’d by your senses first” 3-D folding bird print with text from William Blake’s. “The Marriage of Heaven and Hell”. 27 cms from beak to tail. Unspecified but very low numbered limited edition, this no.36 signed and numbered in pencil on the back. In the original printed folder. , Linda Landers at the Spoon Print Press. 2002. £80



A fine piece of work from the Blake-influenced multi-media artist Linda Landers.

*One of only 50 copies of the first edition*



9. BUCKLAND WRIGHT, John. SWINBURNE, Algernon Charles. *Dolores*. First Edition. 11 white line wood engravings of nudes by John Buckland Wright. First edition, being one of only 50 copies. Printed on japon. Pp.43. 25.5 x 16.5 cms, in the original blue paper wrappers with printed paper label on upper cover, untrimmed. Very slight wear to very top and bottom of spine but generally an extremely good copy. [Maastricht, A.A.M. Stols]. 1933.

£3600

*Dolores* was privately printed in only 50 copies by A.A.M. Stols in Maastricht for Baron Emile van der Borch, and is very rarely seen on the market. It was comprised of 11 white line wood engravings, each of the engravings is a female nude. Buckland Wright worked further on the blocks after this edition was published and hence there is a second edition in 40 copies in which the images appear as silhouettes.

Baron van der Borch was a prominent patron and admirer of Buckland Wright and he began commissioning work from him after seeing his work for the JBW Editions *Cupid's Pastime* which

appeared much later in 1935. He commissioned *Deux Poèmes* and *Dolores* from him amongst several other items. Unfortunately the commissions were stopped by the Nazis who shot the Baron whilst in his early twenties.

Reid A12i

## CALLIGRAPHIC MANUSCRIPTS



10. CALLIGRAPHIC ILLUSTRATED MANUSCRIPT. *Shadows from the Past*. Picked from the worm-holes of long-vanished days, and from the dust of oblivion raked. Calligraphic manuscript filling 108 pages in black, blue and red ink with illuminated initials and an abundance of colourful illustrations on every page. 8vo., bound in contemporary purple roan with gilt fillet border and gilt edges, very skilfully rebaked. England, 1850. **SOLD**

A name or place has been very carefully erased from the foot of the first leaf but the writer did

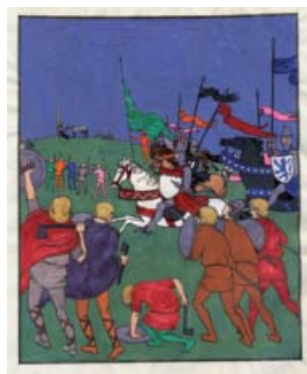


leave one clue as to their identity and perhaps place of writing. "In the year 1828, I accidentally spoke of 'The Sorrows of Werter' in the library of a bookseller in Clifton (in Bristol)". It is a very charming a gripping manuscript and quite unusual in style.

This is an impressive and very handsome manuscript. An enormous amount of effort and a good deal of learning has been employed and the writer has delved into history and records all kinds of curiosities. It makes fabulous reading. Just some of the subjects include Dendrophoria (the carrying of boughs of branches of trees), the decoration of St. Peter's Church at Caen, the origin of coffee, plum-pudding, the rise and progress of the taste for green peas, parsley, the colours of mourning, details about street lamps, heraldry in Egypt, the phrase "under the rose", Cook's Folly at Clifton, the earliest English portraits, the origins of Pimlico, the barber's pole, the sign of the Chequers, Inigo Jones, palm trees, the White Horse in Berkshire and a fascinating part on the hidden treasure in the church of Durham.

*A talented woman calligrapher from Kensington*

**11. CALLIGRAPHY. HINDSON, Alice Maud Charlotte.** *Writing Practice, 1922–1926.* 45 pages of exquisite calligraphy by Alice Hindson including full page colour illustrations in ink and watercolour, calligraphy in various styles and sizes in red, blue and black ink, miniatures and illuminated and decorated initials. Each piece of work is dated in pencil. 4to., bound in a simple half brown morocco book by Notary Binders of London, W8, with "Writing Practice 1922–1926" in gilt on the spine, some dampstaining on the outside but not affecting the pages internally. London, 1922–26. £2000



A marvellous survival from this Kensington-based calligrapher. Not only was the book bound in Church St., W8 but she has painted a full page watercolour of a sycamore tree in Palace Gate, Kensington Gardens.

Several of the practice manuscripts are complete and seemingly immaculate. The larger pieces include:

"The Death of Cuchulainn", apparently complete in 11 pages in blue and black plus a full page colour illustration and two miniatures.

"Lady Jane Grey Accounts for her love of learning" complete in 2 pages in red and black with illuminated initial and tailpiece.

"Odyssey, Book 1". 11 pages in red and black with a half page watercolour and decorated initials

"Some Happy and Melancholy Poetry" 18 pages in blue and red with illuminated initials on two of the pages with a dancing girl in the initials.

A lovely record packed full of beautiful calligraphy and illumination.

Alice Hindson was born in 1896. After the World War I, she attended the Central School of Arts and Crafts in London where she studied drawing, lettering and wood-engraving under Noel Rooke. She began to illustrate books and became a member of the Guild of Scribes and Illuminators, serving as its Secretary from 1928 to 1931.

20 original hand coloured lithographs by the designer and poster artist Aldo Cosomati,  
one of only 100 sets



12. **COSOMATI, Aldo.** *Daz Konzert*. No. 35 of only 100 portfolios. 20 original hand-coloured lithographs by Aldo Cosomati housed in the original printed portfolio with a design by Cosomati on the upper cover, 27.5 x 20 cms. An extraordinarily fresh copy, obviously barely looked at since it was produced, there is a tiny crease on the first limitation sheet. Zurich. c.1920. £800

Aldo Cosomati (1895–1977) was born in Italy then moved to Zurich where he studied drawing, printing, bookbinding and furniture design. He then moved to England where he settled in London and became a noted commercial artist being very well known for his poster designs for the London Underground. He later worked for the famous Curwen Press until the 1970s.



13. **FLAXMAN, John, R.A.** *L'Oeuvre des Jours et La Theogonie d'Hésiode*. 37 engraved plates by John Flaxman, engraved by Etienne Achille Reveil. Oblong 4to., original embossed cloth with floral pattern, spine lettered in gilt. Upper hinge cracked, with slight fading and rubbing to edges, head and tail of spine chipped, very occasional extremely light spotting. In all a very bright copy in the original cloth. Paris, Chez Audot et chez Susse. [1825?]. £180

Reveil's engraving of Flaxman's drawings for Hesiod, showing characteristic Flaxman flowing classical lines. In 1817, Blake had finished his version of engravings from Flaxman's original drawings.



*Special edition limited to only 20 copies of each signed proof—  
a complete set*

14. **GIBBINGS, Robert.** *Fourteen Wood Engravings, from Drawings Made on Orient Line Cruises*. Special edition limited to 20 copies of each proof, this being a full portfolio of 16 proofs, (12 of them mounted), each signed in pencil and numbered by the artist. All fine in the original linen-covered box 59 x 41 cms by Sangorski and Sutcliffe which has a slightly worn spine. Waltham St. Lawrence, printed by Robert Gibbings at The Golden Cockerel Press. 1932. £7500

A sparkling rarity being a complete set of special edition proofs, each being one of 20 numbered and signed prints. 15 of the 16 proofs are number 2 of 20, one is no.13.

Gibbings put together these exquisite wood engravings depicting different places, scenes from foreign worlds, the sea, boats &c as a “brochure” for Orient Line Cruises for whom he had done other work in their travelling packs &c. The ordinary bound books of *Fourteen Wood Engravings* were sent to certain former and prospective clients to encourage them to book a cruise. Gibbings’s exciting, exotic and fresh images must have worked.

Not in Kirkus, Robert Gibbing, A Bibliography which only lists the ordinary edition.

## ERIC GILL – see also Cranach, Golden Cockerel & S. Dominic’s Press items below

*Gill’s drawings of Daisy Monica Hawkins, who later married the artist Edgar Holloway*

15. GILL, Eric. *Drawings from Life*. 36 full page illustrations by Eric Gill. Pp.[6], xvi, plus 36 plates of nudes. First edition. 8vo., original blue cloth, silver device on upper cover, silver lettering on spine, in the original dust jacket. Spine of jacket darkened, very occasional light spotting. Generally a very good copy. London, Hague and Gill. 1940. £120

In his fascinating introduction on drawing and the nude Gill writes “With reference to those parts of the human body which, because of their intimate conjunction with organs of drainage, suffer an opprobrium both unwarranted and psychologically dangerous, I think much trouble and misunderstanding can be avoided if we observe the world of flowers. Exactly as ‘Roses and lilies fair on a lawn’ display the sexual parts of the rose and the lily, so, in literal fact, our sexual parts are our flowers.”

He adds that the drawings from which these plates are reproduced are twice the size of the reproductions so some of the finer pencil lines have been a little lost.

The drawings are all from the same model, Daisy Monica Hawkins, who lived in Capel-y-Ffin where Eric Gill had lived during the 1920s. She was later to marry the artist Edgar Holloway.

*Signed by Aldous Huxley*

16. GILL, Eric. HUXLEY, Aldous. *Leda*. With 3 wood engravings by Eric Gill. One of 361 copies, this no.84, signed by Aldous Huxley. Set in Bodoni type and printed on Utopian White Laid paper by The Marchbanks Press. 8vo., original cream linen, black and gilt spine label, in the original card slip-case. An exceptionally fresh and clean copy. Garden City, NY, Doubleday, Doran & Company. 1929. £380

A scarce US publication with some beautiful Gill engravings.





17. GILL, Eric. Engravings 1928–1933 by Eric Gill. 102 engravings by Eric Gill, each printed from the original block under the supervision of the artist on one side of a separate page. One of 300 copies. Folio, original green cloth, gilt lettering on spine, a little light marking to parts of the cloth but this is a very good, bright, unopened copy. Small tear to p. xiii not affecting text and some very slight spotting to 6 pages. London, Printed under Eric Gill's supervision by Hague and Gill for Faber & Faber. 1934. £2800

A wonderful way to own original prints by Gill from this period all of which were printed under his supervision.

Original 4 pp. prospectus inserted loose with two large engravings by Gill on inside pages.

With the full set of 12 signed proofs, limited to only 15 sets. Extremely rare.



18. GOODEN, Stephen. MOORE, George. *The Brook Kerith. A Syrian Story* with twelve engravings by Stephen Gooden. First illustrated Edition. No.251 of 375 copies, signed by Moore and Gooden. 12 original copper engravings (nine full-page). Tall 8vo, original full vellum, gilt lettering on spine, unopened and untrimmed, in the original card slipcase. Few dark spots on the vellum and slipcase rather worn but otherwise a very good, crisp copy.

Together with: A set of 12 proof copper engraved plates in a portfolio signed and dated 1927 and 1928 by Gooden on each plate. One of only 15 sets. Large folio, in the original brown buckram portfolio lettered in gilt on the upper cover. All in fine condition. London, William Heinemann Ltd. 1929.

£3500

In 1913 the important Irish author George Moore (1852–1933) journeyed to Jerusalem to research background for his novel *The Brook Kerith*. This book is based on the supposition that a non-divine Christ did not die on the cross but was nursed back to health and eventually travelled to India to learn wisdom which obviously embroiled Moore in considerable controversy.” Moore importance was huge. According to Richard Ellmann he heavily influenced Joyce and is often referred to as the first great modern Irish novelist.

Obviously of the greatest rarity and in extremely good condition.



*A handsome copy of an extraordinarily lavish production*

19. HOGARTH, William. *The Works of William Hogarth; from the Original Plates, restored by James Heath Esq., R.A. with the addition of many subjects not before collected to which are prefixed a biographical essay on the genius and productions of Hogarth and explanations of the subjects of the plates by John Nichols Esq., F.S.A.* 116 plates of engravings, plus 2 of the 3 extra suppressed plates – “Before” and “After” which are framed separately. Pp. x, 42 (text printed in double columns). Elephant folio, handsome nineteenth century half red morocco, marbled boards, spine decorated elaborately in gilt. Some wear to joints and rubbing to boards, heavy crease down title page, small closed tears to 4 plates not affecting images. An attractive, strong and clean copy. London, Baldwin & Craddock. [1837].

£2600

The large plates include *Marriage à la Mode*, *Rake's Progress*, *Hudibras* and *Harlot's Progress*.

Pasted on the front pastedown is an engraving dated 1821 entitled *Feeding Poultry* taken from a snuff box designed by Hogarth.

*One of only 120 copies – the second, and last, book from the Press.*

20. HUGHES-STANTON, Blair. H.H.M [Herbert Marks]. GEMINI PRESS. *Pastoral or Virtue Required by H.H.M.* 4 full-page wood engravings by Blair Hughes-Stanton. One of 100 copies for subscribers, (no. 107), there were also 20 copies not for distribution. Printed by Blair Hughes Stanton on Pannekoek mould-made paper at The Gemini Press. 8vo., original brown cloth backed green paper covered boards, gilt lettering on spine and upper cover, fore and lower edges uncut, a very good copy with original tissue guards for illustrations. Higham, Colchester, Gemini Press. 1935. £280



The second, and last, book from The Gemini Press which was set up by Blair Hughes-Stanton and Ida Graves with the backing of Robert Sainsbury. The poet and novelist Ida Graves was the mistress and later the second wife of Blair Hughes-Stanton with whom he had two children.

The core idea of the press was to produce books in which the author and artist works in total collaboration. The first book they produced was *Epitaphion* which was Ida Graves's poem illustrated with close attention to the text by Hughes-Stanton. *Pastoral* was the second book which was by Ida Graves's estranged husband Herbert Marks. The press also printed copies of the Gettysburg Address for Robert Sainsbury but the press folded as The Depression took hold.

Very scarce.



21. IRIBE, Paul. NICOLAS. I. Blanc et Rouge; II. Rose et Noir; III. Bleu Blanc Rose. Complete set of three important promotional publications for Nicolas, the wine merchant. 24 Art Deco illustrations in black and white by the artist Paul Iribé plus one in colour, single line border on each page in different colours for each issue. One of only 500 copies of each. Folios, in the original wrappers. Slight rubbing to extremities and inner joint of first volume starting, but generally very good. Paris, Nicolas. 1930-1932. £900

Illustrated by one of the greatest 1930s French artists, Paul Iribé, this is a monument of its time and a great testament to French wine. The first album Blanc et Rouge lauds French wines in the form of a dialogue between the new and old traditions – American cocktails and the Jazz age versus wine and the traditional French pleasures. The

remarkable images are full page black and white '30s illustrations of drinkers and wine.

Rose et Noir, the second volume, has large full page plates printed in black and pink designed around photographic ideas showing, rather threateningly, how the new cocktail age will doom the young of America to lives of depravity.

The third volume, Bleu Blanc Rose is pure French propaganda. The wrappers are the tri-colour and it contains huge aggressively satirical folding plates dramatically depicting the evils of the politics caused by the national drinks of different countries. America is associated with water, due to prohibition, and megalomania, Russia with vodka and aggressive invasion, Germany with beer and the bad side of industrialisation and Britain with whisky and failing imperialism.

In contrast an idealized colour plate shows France in glorious technicolour depicting sunshine, peace and tranquility due to the drinking of wine instead of other pernicious liquor.

An important Jazz Age artist, Iribé began his career creating cartoons and illustrations for French periodicals. He gained international prominence when he illustrated the first deluxe fashion album for Paul Poiret in 1908. The lure of the cinema brought him to America in 1914, where he worked for Cecil B. de Mille amongst others. About 15 years later he returned to France and continued to provide satirical illustrations for several books and periodicals as well as designed jewelry for Chanel until his death in 1935.

22. JAPANESE HAND-PAINTED MINIATURE BOOK. Mountains of Nagano. Hand-painted watercolour miniature album bound leporello style. On one sides over 13 leaves there is a panorama of the mountains of Nagano and on the other are 6 double page hand-painted scene of the surrounding area. Silk covers with calligraphic title label on upper cover, in a cloth slipcase. In very good condition. c.1930. £480

The mountains of the Nagano are in central Japan and because of its natural beauty is a very popular tourist destination for the Japanese in summer and winter. This exquisite album was in all likelihood painted by a Meiji visitor whilst on holiday.

23. JONES, David. "Octavia". Original woodblock as cut for 'Libellus Lapidum'. Original woodblock, 11.5 x 8.3 cms. Cut for *Libellus Lapidum* which was printed at St. Dominic's Press in 1924. £2800

"Octavia, Sweet Octavia/you liked not my behavia/beneath the mistletoe..."

Together with a copy of *Libellus Lapidum* to show the woodblock in action.

Cleverdon, Engravings of David Jones, E70



*One of 50 special copies signed by Kindersley, one time apprentice of Eric Gill*

24. KINDERSLEY, David. LETTERING. *Variations on the Theme of Twenty-Six Letters*. No. 36 of 50 special copies, of a total edition of 500, signed by David Kindersley. 18 different alphabets printed in different colours on French-fold variously coloured Strathmore Artlaid and Plan 8 paper. 8vo., original morocco backed brown paper covered boards with a design stamped in gilt on the upper cover. Wellingborough, David Kindersley and Christopher Skelton. 1969. £340

The alphabets are from original 30 x 22 inch drawings printed in black line and individually painted, now in the collections of universities, museums and galleries. Kindersley's aim was to make these named alphabets and his incredible calligraphic skills accessible to all.

Included is a compliments slip signed by Kindersley and four pieces of ephemera comprising two Christmas cards, one signed, an invitation to a private view of an exhibition in 1976 and a prospectus for *Freedrawn Alphabets*.

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

25. LEIGHTON, Clare. *The Farmer's Year*. A Calendar of English Husbandry. Written with 31 wood engravings by Clare Leighton. First edition. Oblong folio, original green cloth with lettering and image by Leighton in gilt on upper cover, in the original Leighton designed dust jacket which matches the endpapers. Dust jacket rather worn and fading to edges of cloth, good internally. London, Collins. 1933. £900

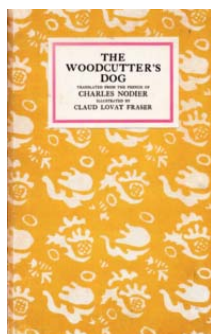
In words and spectacular large wood engravings, Leighton gives a monthly account of rural agricultural life in 1930s England from the perspective of farm workers. A remarkable and





radical production in a time when farm labourers were in a period of low wages and depression. Leighton lived among the workers in Buckinghamshire in order to get as close as possible to their lives and present it the wider world in this impressive way.

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



26. LOVAT FRASER, Claud. CURWEN PRESS. NODIER, Charles. *The Woodcutter's Dog*. 13 colour illustrations by Claud Lovat Fraser. Reprint of the 1921 first edition. 8vo., original patterned boards by Claud Lovat Fraser, printed paper label on upper cover. Rubbed at extremities and slightly dusty. London, printed at The Curwen Press for Daniel O'Connor. 1922. £50



*With an original wood block by Mackley and extra proofs*

27. MACKLEY, George. TWO HORSE PRESS. *Engraved in the Wood*. A collection of wood engravings by George Mackley with an appreciation by Ruari McLean and with a glimpse of the artist by Armida Maria-Theresa Colt. Portfolio of 68 original wood engravings by George Mackley, printed from the original blocks. No.223 of 300 copies signed by the artist. With the 18 pp. book illustrated with vignettes in red, bound in wrappers, all housed in the original brown cloth clamshell box. A fine copy with small booklabels of Harold Hugo & family, London, Printed at the Rampant Lions Press for The Two-Horse Press. [1968].



£2000

A superb copy with 5 proof prints of one of the blocks "The Boatman" on different papers inserted loose. Also included is a remarkable original wood block for Mackley's image "Fenland River" which was engraved on 6 joined blocks.

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

*One of 180 copies, this one unique in a special binding by Zaehnsdorf"  
done by the old man himself"*

28. MORRIS, William. ELSTON PRESS. *Sir Galahad, A Christmas Mystery*. One of 180 copies, this in a special binding by Zaehnsdorf himself. 2 full-page woodcut illustrations, double page title border and decorative red initials by J.M. O'Kane, printed in red and black throughout. Sm. folio, bound by Zaehnsdorf in full brown crushed morocco with a fifteen line gilt border, spine lettered and decorated in gilt, inner dentelles decorated with five line gilt borders and small gilt roll, marbled endpaper, a little wear and tear to head of spine, otherwise a very good, luxurious copy. New Rochelle, Elston Press. 1902. £880



Loosely inserted is a typed letter (Aug. 11 1941) from Dutton's booksellers in New York to the collector E.J. Brady about the binding of this copy "I am sending you two Elston books today, and you are in great luck with "Sir Galahad" as that was bound by Zaehnsdorf of London and done by the old man himself, who I happen to know quite well. The binding alone is easily worth \$40."

Presumably Dutton's refers to Ernest Joseph Watts Zaehnsdorf (1879-1970), the grandson of the founder Joseph Zaehnsdorf.

The Elston Press existed between 1900 and 1904 and produced about 20 or so books, all deeply influenced by William Morris.

*Signed by John Drinkwater on the title page*



**PONY,  
The Footballer.**

29. **NASH (Paul). DRINKWATER (John). *Cotswold Characters*.** 5 wood engravings by Paul Nash. First issue, this copy signed by the author. 8vo., original brown speckled paper covered boards with printed paper label on upper cover, in the original brown speckled paper printed dust jacket. An extremely good copy, a little chipping to the edges of the jacket. New Haven, Yale University Press. 1921. £130

The characters described and illustrated are Thesiger Crowne the Mason, Simon Rodd the Fisherman, Rufus Clay the Foreigner, Pony the Footballer and Joe Pentifer and Son. Drinkwater lived in the Cotswolds and this was his attempt to describe the Cotswold yeoman who "is as unoriginal and as new and vital as an oak tree or a starry night".

*A very good copy of the special 'Library edition'*



30. **NICHOLSON, William. HENLEY, W.E. *London Types*.** One of about 275 copies of the Library edition printed on Japanese vellum. 13 illustrations, (including cover) lithographed in colour, after woodcuts by William Nicholson. Large square 4to., original white linen printed in red and black. A very good copy of this edition, some spotting and browning to covers and endpapers, spine a little darkened, however the plates and text are crisp and fresh. London, William Heinemann. 1898. £1500

The quatorzains, a poem with fourteen lines, were written by the Gloucester born poet William Earnest Henley. He was close friends with Robert Louis Stevenson and is thought to have been the basis for

the character of Long John Silver in *Treasure Island*.

There were 3 editions of *London Types*, a deluxe edition with woodcuts coloured by hand and the Library and Popular editions of colour lithographs printed on different quality papers and in different bindings.



Some of Nicholson's greatest images being: The Bus Driver, Guardsman, Hawker, Beef-eater, Sandwich-Man, Coster, Lady, Bluecoat Boy, Policeman, News-Boy, Drum-Major, Flower Girl and Barmaid. They look particularly fine on Japanese vellum.

*With an original etching by Samuel Palmer*

31. **PALMER, Samuel & A.H. *The Life and Letters of Samuel Palmer, Painter and Etcher*.** With an original etching by Palmer 'The Willow' plus a portrait frontispiece and 21 other illustrations. First edition. 8vo., original blue/green cloth with lettering

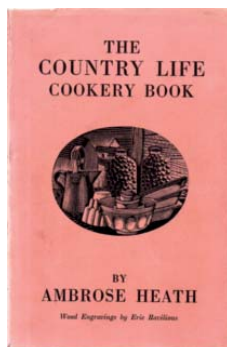
and image in gilt on upper cover and spine. A very good, bright copy. London, Seeley & Co. 1892. £580

This biography and edited letters was superbly written and edited by Samuel Palmer's son Alfred. It includes a list of exhibited works and etchings and is very well illustrated with sketches and etchings. In 1909 Alfred burned a great number of his father's note and sketch-books so this volume has become a vital source for Palmer's life. The letters include correspondence with John Linnell, Edward Calvert, George Richmond and other members of the Ancients.

32. RAVILIOUS (Eric). HEATH (Ambrose). *The Country Life Cookery Book, with a few hints and reminders about the kitchen garden.* 13 wood engravings by Eric Ravilious. First edition. 8vo., original purple cloth, with the scarce dust jacket with wood-engraving by Ravilious on the upper wrapper. Spine of jacket rather darkened with some chipping to top and bottom of spine, bit rubbed at jacket extremities, otherwise a very good copy. London, Country Life Ltd. 1937. £380

Extremely scarce in the jacket.

Ravilious produced a stunning engraved oval vignette for each month plus an illustration for the title page. October's image is repeated on the dust jacket.



*A complete set of Shannon & Ricketts' rare fin-de-siècle periodical*

33. RICKETTS, C.S. & SHANNON, Charles, editors. *The Dial*, Nos 1-5 (All Published). Illustrated with 39 hors texte plates (2 plates with 2 woodcuts), including original lithographs and woodcuts and other media, one printed in colour, many in green and other colours by several artists (see below), two leaves with Vale Press type specimen inserted in number 4, engraved initials, head- and tail-pieces and ornaments designed by Ricketts throughout. Number 1 (August 1889) limited to 200 copies; number 2 (March 1892) limited to 200 copies; number 3 (October 1893) limited to 250 copies; numbers 4 (March 1896) and 5 (December 1897) limited to 270 copies. Issues 2-5 were printed at the Ballantyne Press. Pp. 36; 33, (iii); 32, (i); 36, (i); 26, (ii). Sm. folio (vol I) and folio (vols 2-5). Original publisher's printed paper wrappers with designs by Ricketts, some chipping to spines and yapp edges, internally very good. The Vale, London, Ballantyne Press for Hacon & Ricketts. 1889-1897. £4000



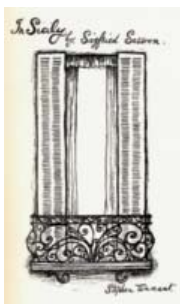
'The sole aim of this magazine is to gain sympathy with its views ... Intelligent ostracism meets one at every door for any view whatsoever, from choice of subject to choice of frame. If our entrance is not through an orthodox channel, it is not, therefore, entirely our fault; we are out of date in our belief that the artist's conscientiousness cannot be controlled by the paying public, and just as far as this notion is prevalent we hope we shall be pardoned our seeming aggressiveness.' ('Apology' printed in Number 1).

Complete set of Shannon and Ricketts' rare fin-de-siècle periodical. The set includes original woodcuts by Reginald Savage, Ricketts, Shannon, Sturge Moore and Lucien Pissarro and original lithographs by Shannon. Literary contributors include John Gray, T. Sturge Moore, Michael Field, W. Delaplaine Scull, Herbert Horne, Emile Verhaeren, Laurence Housman, and Charles Sturt (i.e. Charles Ricketts).

'No modern journal of so limited a circulation has ever had such attention awarded to it by foreign artists ...' (Gleeson White writing in *The Studio*).

Watry A1-5

*Large paper edition signed by Siegfried Sassoon*



34. **SASSOON, Siegfried. ARIEL POEMS. In Sicily.** One of 400 copies of the large paper edition, this no. 202, signed by Siegfried Sassoon. Colour illustration and full page illustrated title by Stephen Tennant. 8vo., original green paper covered boards, gilt lettering on upper cover, a very good, bright copy. No. 27 of the Ariel Poems. London, Faber & Faber. 1950. £250

*From the library of the politician Donald Dewar with his booklabel.*

## SHELL GUIDES

*The very first Shell County Guide*



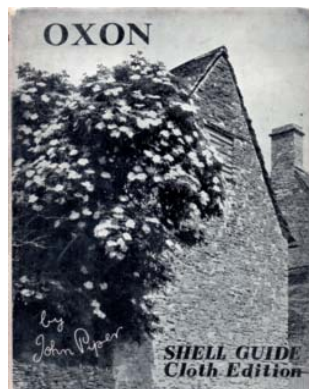
35. **BETJEMAN (John). Cornwall.** Illustrated in a series of views, of castles, seats of the nobility, mines, picturesque scenery, towns, public buildings, churches, antiquities, &c. First edition. 4 pages of colour printed maps, photographic endpapers, 34 photographic illustrations plus a few reproduced drawings in the text. Pp.63. Square 8vo., original spiral bound pictorial wrappers, unusually still intact, covers with some creasing but generally a very good, untorn copy with slight signs of wear to top and bottom of spiral binding. Price sticker for 2/6 on upper cover. London, The Architectural Press for Shell. 1934. £350

A very good copy of the first Shell County Guide, which became famous for the Betjeman/John Piper collaboration which began in 1937. Edited by John Betjeman, famous for his love of Cornwall, this heartfelt issue includes a guide to fishing in Cornwall by his father.



*Scare deluxe edition in the very rare full cloth binding with dust jacket by Piper*

36. PIPER, John. SHELL GUIDE. Oxon. First edition, being the rare cloth bound edition, written and illustrated by John Piper. Pp.45 plus 16 pages of plates. Illustrated throughout with 58 photographic illustrations and two reproductions of white line illustrations by John Piper and the photographer Maurice Beck, apart from 2 old photographs. Sm. 4to., original yellow cloth with red lettering, spine slightly spotted, in the original photographic dust wrapper which has been price clipped and is very slightly grubby with a little rubbing at ends of spine but in good condition, boards a tiny bit bowed. Very good. London, B.T. Batsford for Shell. 1939. £550



Shell Guide no. 11 and one of the best with Piper's writing, design and many of his own photographs. He lived at Fawley Bottom on the boundary between Oxfordshire and Buckinghamshire so he was well placed to produce this guide.

*The spiral bound edition*

37. PIPER, John. SHELL GUIDE. Oxon. First edition, written and illustrated by John Piper. Pp.45 plus 16 pages of plates. Illustrated throughout with 58 photographic illustrations and two reproductions of white line illustrations by John Piper and Maurice Beck, apart from 2 old photographs. Sm. 4to., original spiral bound photographic covers, tiny creases at top right hand corner, very mild wear at top and bottom of covers but generally a very good copy of a delicate item. London, B.T. Batsford for Shell. 1939. £300

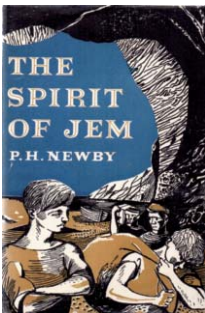




12 etchings by Robin Tanner, including several of his greatest images

38. **TANNER, Robin (1902–1988).** *The Memorial Portfolio: Twelve Etchings*. Portfolio 85 of 110 sets on Fabriano mould-made paper, in addition there were 12 special lettered sets. 12 etchings by Robin Tanner, each numbered 85/10. Letterpress text printed at The Rocket Press, portfolio designed by Peter Sampson and Jonathan Stephenson. With the additional booklet *Robin Tanner: An Appreciation by John Russell Taylor* of 16pp. with 12 illustrations and in the original brown wrappers with printed paper label. Folio, housed in a solander box made by Smith Settle, a very fine set. London, Merivale Editions in association with Garton & Co. 1989. £2800

The etchings chosen for this portfolio are some of Tanner's greatest images including Martin's Hovel, The Gamekeeper's Cottage, Christmas, Harvest Festival, The Old Road, The Wicket Gate and Gray's Elegy.



39. **VAUGHAN, Keith. NEWBY, P.H.** *The Spirit of Jem*. 41 line drawings by Keith Vaughan. First edition. 8vo., original green cloth, spine very slightly faded with the original dust jacket designed by Keith Vaughan. London, John Lehmann. 1947. £150

Vaughan had written in his essay of 1944 "Some Notes on the Art of Illustration" that the ideal of book illustration was "a harmony of two voices and two different mediums on a single theme". In these drawings for Newby's story for boys he achieved this harmony, easily evoking all the drama of this book about a conspiracy by the police to take over the country which involves Jem taking over their minds and robbing them of memory. The country is saved by a boy called Roger and a black boxer called Jack White – no ordinary adventure story for boys.

Very scarce.



40. **VINÇARD, B.** *L'Art du Typographe*. Second edition, revised, corrected and augmented. Engraved frontispiece of a printing press and compositor's table, engraved headpiece, 7 engraved plates, type specimens, borders and vignettes illustrated throughout. Pp. iv, 256. 8vo., unusually in the original wrappers, original printed paper labels on spine and upper cover, wrappers a little stained and some quite heavy occasional browning. Paris, chez l'Auteur. 1823. £500

A comprehensive printing manual, showing every aspect of the art and very well illustrated. Bigmore & Wyman III

## EDWARD WADSWORTH

41. WADSWORTH (Edward). OVID PRESS. *The Black Country*. With an introduction by Arnold Bennett. 20 plates being collotypes of drawings by Edward Wadsworth, with woodcut and woodcut initial and press device also by the artist. One of 450 (500) copies printed in Caslon on wove paper. Folio, original quarter natural linen with green linen sides, green lettering on spine, rubbed at extremities, boards a little faded at edges, free endpapers very slightly browned but generally a good, clean copy. London, The Ovid Press. 1920. £400



The introduction by Arnold Bennett is reprinted from the Leicester Galleries catalogue which was printed for the January 1920 exhibition of this work. At the end are 3 pages of reproductions of press notices for the exhibition.

Wadsworth had become part of the Vorticist group before World War One and this group of drawings which are a graphic presentation of industrialism pursue the group's aim to reflect the mechanical and technological changes which affected twentieth century society.

*Inscribed to Anton Zwemmer by the author and printer,  
illustrations by Edward Wadsworth*

42. WADSWORTH, Edward. RODKER, John. OVID PRESS. *Hymns*. 25 pictorial initials and colophon by Edward Wadsworth. One of 190 copies, this no. 150. 8vo., original white linen backed, orange linen covered boards, spine slightly faded, otherwise an extremely good unopened copy. Printed by John and Mary Rodker at 43 Belsize Park Gardens. London, Ovid Press. 1920. £380



The second book from the Ovid Press being poems by John Rodker and with illustrated initials by Edward Wadsworth, very true to his style of woodcut.

The book is inscribed by the author and printer to Anton Zwemmer the great publisher, gallerist and patron of the arts: "To A Zwemmer, that Maecenas of the Arts, John Rodker, Feb 1942". Zwemmer must have barely looked at it as the book is completely unopened.

## REX WHISTLER

*Original WATERCOLOURS by Rex Whistler for an unpublished  
illustrated HENRY BROCKEN*

*Given by the artist to his great friend, and fellow 'Bright Young Thing', Stephen Tennant*

43. WHISTLER, Rex. Henry Brocken. Original watercolour illustrating Henry Brocken by Walter De La Mare. Watercolour painted on Fabriano art board with ruled borders in ink by the artist and titled, signed and dated by him in ink. Board size 32 x 24 cms, watercolour size 23 x 17 cms. 1925.



*Inscribed to Stephen Tennant "For Napier  
with love from Rex", Easter 1926*

44. WHISTLER, Rex. Henry Brocken with the Prince Ennui in the Gardens of the Sleeping Beauty. Original watercolour illustrating Henry Brocken by Walter De La Mare. Watercolour painted on thick art paper with a separate mount with has ruled borders and the title in ink by the artist, both the image and the mount is signed and dated by Whistler. Mount size 30.5cms x 25.5 cms, watercolour size 24.5 x 18.5 cms.

Inscribed on the back in pencil by Whistler "For Napier with love from Rex, Easter 1926. Henry Brocken walking with Prince Ennui in the gardens of the Sleeping Beauty, March 30", 1926.

Walter De La Mare's book *Henry Brocken, His Travels and Adventures in the Rich, Strange, Scarce-Imaginable Regions of Romance* was first published in 1904. It is an allegorical tale in which Henry Brocken goes on a magical journey through Literature. He meets characters from fiction including Gulliver, Sleeping Beauty, Jane Eyre, people from Bunyan's *Pilgrim's Progress*, Keats' "palely loitering knight" etc.

This illustration shows Brocken meeting Prince Ennui, the brother of Sleeping Beauty, who was out when the enchantment fell and who waits in the crumbling castle with sleeping courtiers around him.





Provenance of both watercolours: Given by Rex Whistler to his great friend Stephen Tennant who for a period liked to be known by his third name Napier and thence to the latter's chauffeur. This is the first time this artwork has appeared on the market.

Stephen Tennant and Rex Whistler met at the Slade and became extremely close friends, both members of the Bright Young Things – a group which included the Sitwells, the Mitfords, Lady Diana Manners and Cecil Beaton.

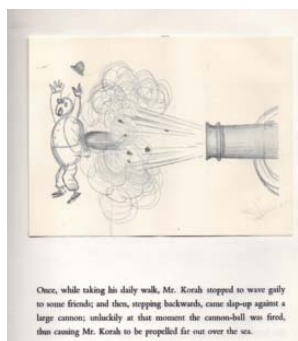
Together: £8500

#### 45. WHISTLER, Rex & ABERCONWAY, Christabel.

Mr. Korah and The Monster. 6 illustrations by Rex Whistler, 5 being facsimiles of pencil drawings including one folding drawing to show Mr. Korah being propelled by a canon. One of c.200 copies. Pp.8. 4to, original green printed wrappers. London, printed by Herbert Fitch & Co. c.1960. £70

On the upper wrapper is printed "This little sequel to 'Mr. Korah' is dedicated to Hew James Jowitt 'Hugo' who 'asked for more'".

A very charming sequel to the 1954 Rex Whistler book 'The Story of Mr. Korah' which was told to him by a family friend Christabel Aberconway and which inspired him to produce illustrations. He was going to finish it after the war but sadly he died in 1944 aged only 39 so in 1954 it was published for Christabel Aberconway.



## ARTISTS' BOOKS & BOOKBINDINGS

JAMES BROCKMAN, British designer bookbinder – see item below



46. DELRUE, Paul, designer binder. WATKINS, Ronald. PERCIVAL, Maurice. *Moonlight at the Globe*. Sm. 8vo., in a stunning designer binding by Paul Delrue in full rich chestnut morocco with onlaid grey and tan tooled morocco and silver lettering with silver circle and star tooling, pearlised patterned papers on paste-downs with silver tooled circles, in the original box tooled in silver. London, Michael Joseph. 1946. Bound in 2012. £1600

Paul Delrue is an important British designer bookbinder who has been working for over 50 years. His work is in private collections all over the world and he is a Fellow of the Designer Bookbinders with prestigious awards and competition prizes to his name.

FRITZ EBERHARDT – see Bird & Bull Press item below

*One of 6 deluxe copies bound by Arthur Johnson*



47. JOHNSON, Arthur. WHITTINGTON PRESS. *The Song of Songs*. Translated with an introduction by Keith Bosley. One of only 6 copies, this no.iii, printed on handmade paper by Richard le Bas containing pieces of pressed flowers, and specially bound by Arthur Johnson. The total edition was 206 copies. 21 lithographs by Richard Kennedy printed in sanguine by Adrian Lack. Folio, special binding by Arthur Johnson of full dark brown morocco with an curved lines in black and gilt and an elaborate

onlaid flower in dark and light red, orange, yellow and gold morocco, spine lettered in gilt, housed in the original red cloth box with morocco and gilt spine label. A very good copy. Andoversford, Whittington Press. 1976. £3400

A typical dramatic binding from Arthur Johnson on one of Whittington's best books, this one printed on remarkable handmade paper containing flowers.

Compliments slip from the press inserted loose.

48. SIMEON JONES. DESIGNER BINDING. CARROLL, Lewis. *The Hunting of the Snark*. An Agony, in Eight Fits. 7 wood engravings by Barry Moser. No. 232 of 350 copies. Tall 4to., in a fine original designer binding by Simeon Jones of black morocco onlaid onto orange and yellow painted sides, stunningly painted edges,

housed in the original black cloth clamshell box with gilt lettering, University of California Press for The Lewis Carroll Society. 1983. £2400

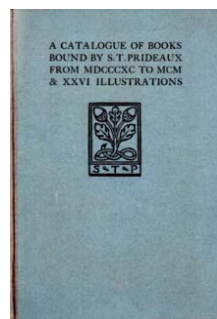
Simeon Jones started bookbinding in 1981 with Paul Delrue and is now a licentiate of the Designer Bookbinders. His bindings can be found in The British Library and in private collections all over the world.

GRAY PARROT – see Bird & Bull Press item below



49. PRIDEAUX, Sarah. *A Catalogue of Books Bound by S.T. Prideaux from 1890 to 1900*. No. 90 of 200 copies. 26 full page photographic illustrations of Sarah Prideaux's bindings. 8vo., original linen backed blue paper covered boards, printed on the upper cover. A very good, bright copy, spine slightly darkened and a few small marks on boards. London, printed by S.T. Prideaux and K. Adams at 37 Norfolk Square. 1900. £300

Sarah Treverbian Prideaux (1853–1933) was a noted bookbinder as well as being a teacher, writer and collector of fine bindings. One of her pupils was the great binder Katharine Adams who helped to print this book.



*A masterpiece of 20th century print making*

50. CHASTEL, Roger. ELUARD, Paul. *Le Bestiaire*. One of 148 copies on vélin de lana of a total edition of 196, this no. 102. 86 original etchings with aquatint printed by the artist Roger Chastel including 42 initial letters decorated with etchings with aquatint, plus a full wrapper which is one very large etching in black on 'papier d'Auvergne'. The text is in Garamond type and printed by hand by Marthe Fequet and Pierre Baudier. Folio, each poem with its etching is loose as issued in the original etched wrappers. This copy in very good condition with the original protective tissues, (in the original worn chemise with calligraphic title on spine 703 and with the remains of the original slipcase). Paris, Maeght Éditeur. 1948. £800



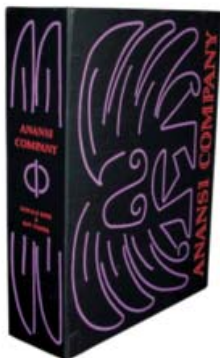
Chastel's striking etchings were produced over 3 years in conjunction with and as an extension of Eluard's poems. A very beautiful publication which is one of the best examples of printmaking in France at this time.

Roger Chastel (1897–1981), already a noted artist at this point, worked incredibly hard over a long period to finish this work. He spent hours at the Zoo in Paris until he knew every inch of the animals and birds he was drawing. In *The Artist and the Book*, 55, Strachan remarks

on the incredible printing feat achieved by Chastel on his hand press: "Each plate had to be inked by hand with two separate colours and put through the hand-press...The labour of the 10,000 separate inkings made the task a Herculean one, not only of illustration but of book architecture. But the result was a masterpiece".

Artist and the Book, 55

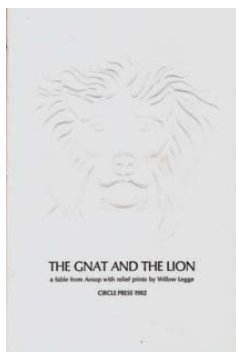
51. CIRCLE PRESS. KING, Ron. FISHER, Roy. *Anansi Company*. 13 screen



printed removable wire and card puppets. One of 120 copies, plus 10 proofs. Introduction and accompanying verse printed letter-press in 14 & 18 pt Walbaum. Folio, one 8 pp section, thirteen 4 pp French-fold sections, and one 4 pp section (40 × 29 cm), all loosely inserted into card wraparound and held in large colour-blocked solander box. Mint. London, Circle Press. 1992. £2500

The seventh collaboration of artist and poet with thirteen screen printed removable wire and card puppets. The content of the book is based on material from Walter Jekyll's 'Jamaican Song and Story', 1907. This version is a modern rendering in verse by Roy Fisher of the familiar tales central to Caribbean culture, concerning Anansi the spider man and his company of friends.

52. CIRCLE PRESS. LEGGE, Willow. KING, Ron. *The Gnat and the Lion, a Fable from Aesop with relief prints by Willow Legge*. Two relief prints by Willow Legge. One of 100 signed copies printed by the artist on 300 gsm Somerset rag-made paper. Large 8vo., fine in the original printed brown wrappers. Guildford, Circle Press. 1982. £120



*One of only 15 copies with an original copper plate, two original drawings and an extra suite*

53. FISCHER, Hans. ROY, Claude. *L'Homme Deguise en Homme*. No. 14 of 15 deluxe copies with an extra suite of prints on Chine, an original copper plate for the book (which has been crossed) and two original drawings, this specially printed for Dr. John Blum, of a total edition of 215 copies, signed by the publisher. 16 original etchings by Hans Fischer. Printed in Baskerville type with the title and initials printed in red on Auvergne handmade paper. Large 4to., loose as issued in the original wrappers in the original chemise and slipcase with vellum spine with blue lettering and blue paper covered boards. Lausanne, André & Pierre Gonin. 1959. £650



Hans Fischer was a Swiss painter well known as the author and illustrator of the children's book *Pitschi*, the kitten who always wanted to be something else.



*One of only 20 copies with extra suites showing various states of the lithographs*

54. **HOLY, Adrien. GIONO, Jean. Naissance De L'Odyssée.** 26 original colour lithographs by Adrien Holy. No.16 of only 20 copies printed on Japon with an extra suites on Chine showing the adding of each colour, signed by the artist and the publishers. The total edition was 180 copies. The lithographs were printed by J.E. Wolfensberger in Zurich, the text was handprinted in Times type face by André Kundig in Geneva. Two volumes. Loose in wrappers as issued in chemises of vellum backed blue boards with red lettering on the spine and in vellum edged blue cloth slipcases. A very good set. Lausanne, André et Pierre Gonin. 1963. £750



Some superb lithographs by the Swiss artist Adrien Holy, 1898–1978.

55. **LAURENS, Henri. THEOCRITUS. Les Idylles.** No. X of 20 hors commerce copies, of a total edition of 220. Printed on vergé d'Arches and signed by the artist. 38 woodcuts (16 full page and 22 vignettes), designed by Henri Laurens and cut by Théo Schmied and printed by hand in sanguine. 4to., loose as issued in the original wrapper with illustration by Henri Laurens printed in gold and relief, housed in the original chemise and slipcase. Some slight darkening to the wrappers and slipcase, otherwise very good. Paris, Éditions Verve, Tériade Éditeur. 1945. £1000



The woodcuts are remarkable, sophisticated examples of the work of the sculptor and printmaker Henri Laurens (1885–1954). *Les Idylles*, a French translation of the short pastoral poems attributed to the ancient Greek poet Theocritus, is widely regarded as his finest illustrated book.

*One of only 20 copies –with text and etchings after drawings by the great poet, broadcaster, performer and writer Roger McGough*

56. **McGOUGH, Roger. SLADE PRESS. The Long and Winding.** 18 etchings from Roger McGough's drawings, screenprinted with hand painting on Velin Arches Blanc paper. One of only 20 copies (plus 5 artist's proofs). 2 pages of typewritten text by McGough. 22 × 19.2 cms, bound at the Slade School leporello style in grey printed boards, within a screen printed wrapper with label and all housed in a grey printed cloth covered slipcase. London, Slade Press. 2012. £1600



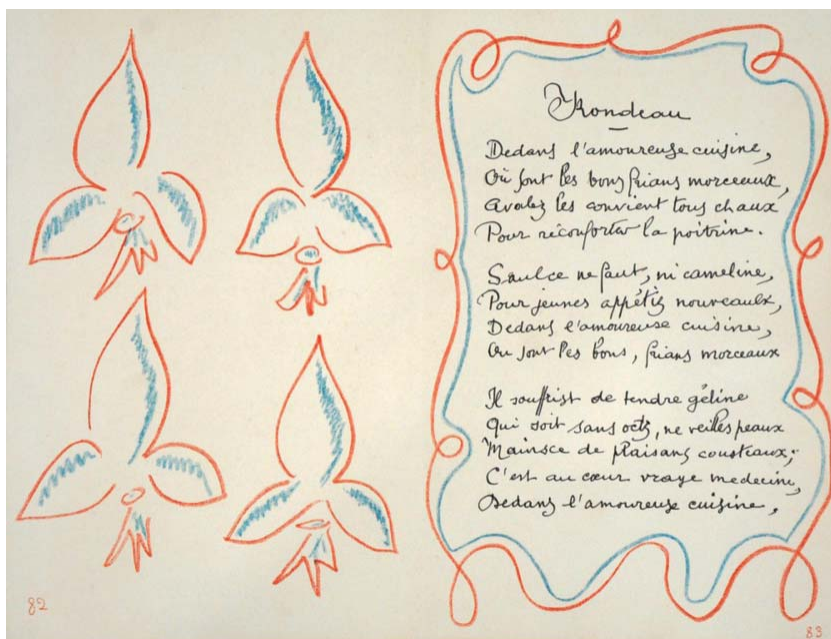
The Slade Press is based at the World famous Slade School of Art and produces a small number of superb artists' books with a very small limitation.

This collaboration between fine printers and book makers at the Press and the important Liverpool poet Roger McGough is a remarkable feat and a wonderful piece of work. The illustrations are etched from McGough's original drawings and screen printed with hand-painting on Velin Arches Blanc paper.

Roger McGough is a major British poet, broadcaster, performer and children's writer who leapt to fame via his poetry (he was one of three poets published in one of the bestselling poetry anthologies of all time, *Merseybeat*). He was part of *The Scaffold* and instrumental in their major hit 'Lily the Pink', as well as being behind the animated film *Yellow Submarine* which he helped write for the Beatles. This book shows the best of his imagination and talent.

*Signed by Matisse with 54 original lithographs*

57. MATISSE, Henri. *Poèmes de Charles d'Orleans, manuscrits et illustrés par Henri Matisse*. Entirely written by hand and decorated by Henri Matisse in coloured pencil and crayon, then lithographed under the supervision of Henri Matisse by Mourlot Frères on heavy Velin d'Arches paper. No. 732 of 1200 copies signed by the artist. 54 full-page colour lithographed illustrations by Matisse, lithographed text in the artist's hand printed in black with colour lithographed borders, also with the lithographed endpapers. Folio, loose as issued in the original decorated wrappers,



housed in a clamshell box, in the original glazine wrappers. An extremely good copy. Paris, Teriade Éditeur. 1950. £4000

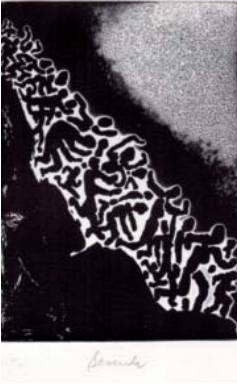
Artist and the Book, 202

*13 original large lithographs by Miró*

58. MIRÓ, Joan. JARRY, Alfred. *Ubu Roi*. No.78 of 180 copies, signed by the artist, there were also 25 hors de commerce copies. 13 original large colour lithographs by Miro, each 65 × 42 cms, printed at the press of Mourlot on vélin d'Arches paper. The text is printed in Grandjean's Romain de Roi type at the Imprimerie Nationale. Pp.137. 43 × 33cms, loose as issued in the original printed wrappers with glazine cover. An extremely good copy in the original linen chemise and slipcase, with some fading to the spine and edges of the slipcase. Paris, Tériade Éditeur. 1966. £16000

The first of Miró's three illustrated *Ubus*. *Ubu Roi* was followed by *Ubu au Baléares* in 1971 and *L'Enfance d'Ubu* in 1975. Miró was inspired by Jarry's absurdism, his infantile and chaotic anti-hero Ubu and his vicious satire of greed, royalty, religion, stupidity and abuse of power. He dramatically illustrated the world of Ubu where the ridiculous, the absurd and the chaotic ruled, taking Jarry's work and using it to satirize the dictator General Franco after the Spanish Civil War.





59. SECUNDA, Arthur. TEMPLE, FJ. CAPRA PRESS. *Vesuvius*. No. 7 of 26 deluxe copies, signed by the artist, there were also 250 ordinary copies. 15 original etchings by Arthur Secunda, all signed. Loose as issued with text leaves printed in red before each plate, plus the colophon. Page and etching size 36 × 28 cms, all housed in a folio black cloth box made by Emily Paine 47 × 41 cms silkscreened by Jeff Wasserman with red lettering and Secunda image in white on upper cover. Box slightly faded, otherwise very good. Santa Barbara, Capra Press. 1977. £800

Secunda's superb etchings are inspired by parallel texts about Vesuvian eruptions, one from Pliny the Younger in 79 AD and the second from Temple, a member of the French Expeditionary Corps in Italy when it erupted in 1944.

Arthur Secunda, b.1927, is a renowned American artist particularly noted for his striking graphics and collages.



60. WINSTON, Sam. *A Dictionary Story*. One of only 100 signed copies. Written and designed by the artist Sam Winston. 24pp concertina, set in Times Roman and printed offset litho on 170 gsm Stora fine paper. 35 × 13 cms, housed in the original white cloth cover with an olive-green printed slipcase. London, Circle Press. 2005. £1500

"I became interested in the Dictionary because it has the ability to say everything that can be ever said, it contains all the stories imaginable but just not in the right order..."

My work often focuses on how we used language-from the order we read words to the shape the pages take. I look at existing books – such as Dictionaries, timetables and childrens stories – as see if I can make new narratives from them" (Sam Winston)

There are a tiny number of these books left. They are represented in several institutions in the UK and the US and in many important private collection.



## PRIVATE PRESS BOOKS

*A beautifully printed guide to fine presswork*

61. ALLEN PRESS. ALLEN, Lewis M. *Printing with the Hand-press*. Herewith a Definitive Manual to Encourage Fine Printing through Hand-craftsmanship. One of 140 copies. 4to, 75 pp. With illustrations by Victor Seward and Mallette Dean. Printed in red, blue, and black at the Allen Press in Romanee type on Wookey Hole Mill handmade paper with the Allen Press watermark. 4to., original full Irish linen, engraved hand device, by Mallette Dean, which is used throughout at the beginning of each chapter, is printed in red on the front cover. A fine copy. Kentfield, Allen Press. 1969.

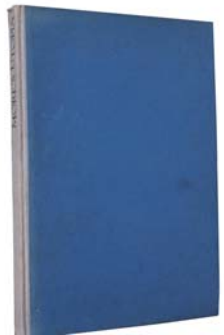
£1250



62. ASHENDENE PRESS. MORE, Sir Thomas. *Utopia*. One of only 100 copies on Batchelor Ashendene paper with the 'Bugle' watermark, a further 20 copies were printed on vellum. With large initials printed in red, designed by Eric Gill. Printed in red and black in Subiaco type. Large 4to., original linen backed holland boards with title printed in black on the spine. A little light spotting to the boards, edges and endpapers, corners very slightly bumped but generally a very good copy. Chelsea, Ashendene Press. 1906.

£4500

The two and three-line alphabet designed as initials for this book were Eric Gill's only work for the Ashendene Press. This is an extremely handsome production which promised great things for the larger books of the Press. Ashendene Bibliography XXII.



## BIRD & BULL PRESS

*Copy No. 1 being Henry Morris's own copy, bound specially for him  
by Fritz Eberhardt*

63. BIRD & BULL PRESS. MORRIS, Henry. Bound by Fritz EBERHARDT. *Bird & Bull Number 13*. Copy no. 1 of 140 copies. The personal copy of the printer, author and proprietor of the Bird and Bull Press, Henry Morris. Pp. 72. 3 illustrations, 1 full page.

Printed on Hodgkinson's hand made Bird & Bull paper in Centaur type. Oblong 8vo., in a unique binding by Fritz Eberhardt with patterned papers depicting a bird and bull on the binding and the box by Trudi and Fritz Eberhardt, full tan morocco



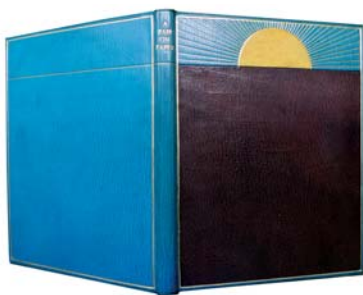
with decoration in blind on both covers and spine, morocco and gilt spine label, housed in the original Eberhardt patterned paper covered box with morocco spine lettered in blind and grey card sides. In excellent condition. North Hills, PA, Bird & Bull Press. 1972. £1400

The colophon is inscribed by Henry Morris "Personal copy of H. Morris, bound by Eberhardt". Original prospectus inserted loose.

The book includes 6 essays on papermaking and printing techniques including 4 pages printed on paper made from linen pillowcases and another 4 on 'a most unusual hand made paper from the Bachaus laboratores' which is a mixture of untreated stalks of Cannabis and ordinary rag pulp.

Fritz Eberhardt, 1917–1997 was a major American bookbinder as well as type designer, graphic designer and woodcut artist. He studied with Hermann Zapf in Offenbach and Ignatz Wiemeler at the Leipzig Academy for Graphic Arts.

*Copy A. Henry Morris's personal copy, specially bound for him by Gray Parrot*



64. BIRD & BULL PRESS. MORRIS, Henry & SCHLOSSER, Leonard B. Bound by GRAY PARROT. A Pair on Paper: Two Essays on Paper History and Related Matters. Copy A of 220 copies, being the copy belonging to the printer, author and proprietor of the Bull & Bull Press, Henry Morris. Pp. 72. 11 full page photographic illustrations, 16 reproductions of devices from Italian quire wrappers, 2 specimens of 50 sols notes (French Revolution currency) in a separate pocket opposite p.29, 2 decorative title pages printed in

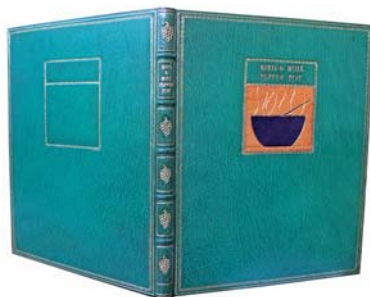
red and black. Printed in Centaur type on Henry Morris' own handmade paper. 4to., bound by Gray Parrot in light blue and chestnut brown morocco with onlaid citron morocco setting sun with gilt rays emanating out from it, ruled in gilt. In the original box of light blue morocco spine lettered in gilt, marbled paper covered sides. Very good. North Hills, PA, Bird & Bull Press. 1976. £1800

Henry Morris's personal copy of his own book, specially bound for him by Gray Parrot, with his label. In addition there is an als from Parrot to Morris, dated Sept. 17, 1976, which explains the design of the binding and describes it as his "magnum opus to date". Morris has inscribed on the colophon "Special binding – Henry Morris' personal copy".

Gray Parrot is one of America's preeminent binders produced wonderful design hand bookbindings as well as doing edition bindings for several noted private presses.

The book printed by Morris at the Bird & Bull Press consists of two essays: More Adventures in Papermaking, etc by Henry Morris and Some Early Milanese Paper Wrappers by Leonard B. Schlosser.

65. BIRD & BULL PRESS. MORRIS, Henry. Bound by GRAY PARROT. Bird & Bull Pepper Pot. Ingredients: Choice bits of uncommon paper-making, publishing and printing history simmered in a tasty broth of poetry, current events and amusing anecdotes. Lightly seasoned with a dash of obscenity and with selected portions of fresh tripe added as in the old original recipe. Prepared with a zestful variety of type faces and served by Henry Morris. One of 250 copies, this being Henry Morris's personal copy, specially bound for him by Gray Parrot. 4 page paper sample, text illustrations, title within decorative border printed in green. Printed on Green's handmade B&B paper. Pp.86. 4to., in a designer binding by Gray Parrot of full green morocco, spine lettered and decorated with a grape tool in gilt, upper board lettered in gilt with a gilt decorated onlay of tan and black morocco depicting a steaming bowl of stew with spoon, gilt ruled borders, top edge gilt, others uncut, marbled endpapers, in the original green morocco backed, beige linen clam shell box. Spine of box a little faded, otherwise good. North Hills, PA, Bird & Bull Press. 1977. £1600



Henry Morris's personal copy of his own book, specially bound for him by Gray Parrot, with his label.

Included with the book is a letter from Parrot about the binding as well as some significant ephemera relating to the book including photographs of paper making equipment and a complete and much annotated 17 pp. typescript of the translation of Schaffer's 'Experiments and Sample-Sheets to Make Paper Without Rags' which Morris used in this book.

66. CARADOC PRESS. *The Caradoc Calendar, 1901*. One of 300 copies. Printed in Caradoc Press type in red and black throughout with decorated initials on every page, on Batchelor's Kelmscott hand-made paper. Oblong 16mo., original vellum backed holland boards with Caradoc device in red and printed paper label on upper cover. Small mark to lower cover and some very mild browning to upper, otherwise a very good unopened and uncut copy. Chiswick, Bedford Park, written, designed, cut on wood, printed and bound by JD and JG Webb at Caradoc. 1900. £250



The Caradoc Press was begun in Chiswick in 1899 by George Webb and his wife Hesba, who were responsible for every area of each book's production. They printed only 20 books between 1899 and 1909. Tomkinson 3, Franklin, *The Private Presses* p. 268.

## CRANACH PRESS

*An extraordinarily good copy with the prospectus printed in English*



67. CRANACH PRESS. GILL, Eric. *Canticum Canticorum Salomonis*. 11 wood-engravings and 18 wood-engraved initials by Eric Gill. Jenson Antiqua type cut for the Press by E. Prince, printed in red and black throughout. One of 200 paper copies, out of a total edition of 268 numbered copies (this no.84) and editions in French and German. Tall 8vo., original half parchment over buff paper boards, spine lettered in gilt, t.e.g., others uncut, in original dust jacket and cardboard slipcase. With the usual very light spotting to the fore edge, otherwise an extraordinarily bright and crisp copy. [Weimar, Cranach Presse. 1931].

£4500

A superb copy. Inserted loose is a 4 page prospectus for this Latin edition printed in English, including one of the Gill engravings.

Kessler seems to have got the very best out of Gill, with a darker mood and deeper intensity in his engravings than was usual for the artist. Some of this is achieved by the style of printing but much must have been due to

Kessler's tight control of the production and strong influence over Gill's work for it. The partnership produced a truly remarkable work of art.

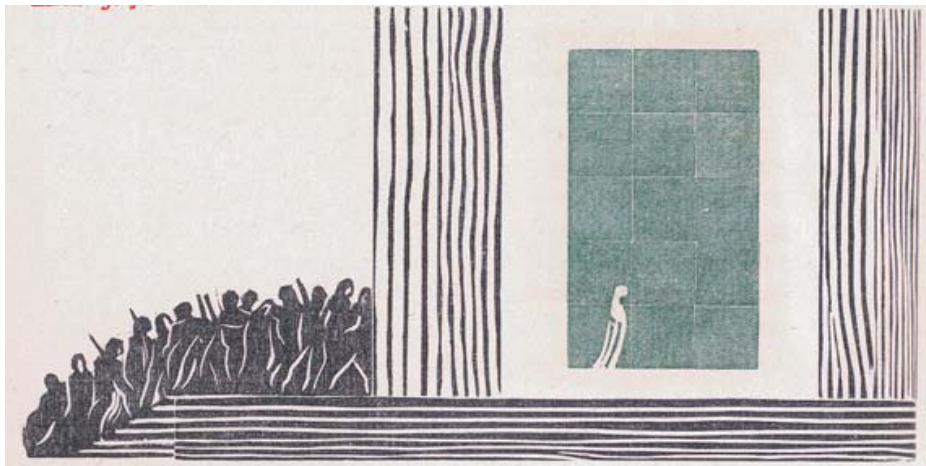


68. CRANACH PRESS. SACKVILLE-WEST, Vita and Edward. RILKE, Rainer Maria. GILL, Eric. *Duineser Elegien. Elegies from the Castle of Duino*. One of 230 copies, this printed on the colophon "Out of Series". Wood engraved initials by Eric Gill. Type designed by Edward Johnston and cut by E. Prince and G.T. Friend, paper by Gaspard and Aristide Maillol. Parallel texts in English and German. Pp.134. 8vo., original vellum backed pinkish hued boards, gilt lettering on spine, top edge gilt, others uncut,

boards slightly darkened with few small marks, spine very mildly soiled in parts. A good, bright copy internally. Weimar, printed at the Cranach Press for The Hogarth Press. 1931.

£1800

A fine translation by Vita and Edward Sackville-West of Rilke's great *Elegies* which he had begun in 1911-12 at the castle of Duino in Istria and which took him 11 years to finish. He regarded them as the greatest of his works.



*The German edition in an original deluxe Dorfner binding*

69. CRANACH PRESS. SHAKESPEARE (William). *Die Tragische Geschichte Von Hamlet Prinzen Von Daenmark*. Wood engravings by Edward Gordon Craig, and wood-engraved lettering by Eric Gill, typeface designed by Edward Johnston, after that used by Fust & Schoeffer in their Mainz Psalter of 1457. The hemp and linen fibre paper was made by Maillol. No.130 of only 230 copies of the German edition. Folio, original full red morocco, spine lettered with borders in gilt by Otto Dorfner of Weimer, the Press binders. A couple of tiny marks but generally an extremely good copy. Occasional browning. Weimar, Printed at the Cranach Press by Henry Kessler.. 1928-9. £10000

Intended by Count Kessler as the crowning glory of his private Cranach Press, Hamlet was 17 years in gestation from when he had seen Gordon Craig's black figures for his Moscow Hamlet and decided that spectacular woodcuts could be printed from them. The result is one of the most important and spectacular works of the private press movement.

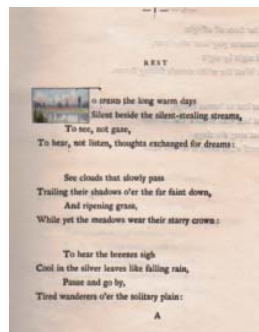
Brinks, *The Book as a Work of Art*, The Cranach Press, p.412.

*Remarkably fresh copy with painted miniature*

70. DANIEL PRESS. WOODS, Margaret L. *Lyrics*. With an exquisite handpainted miniature scene of Oxford illuminating the first initial. One of only 125 copies, this no. 110. 8vo., an extremely good fresh copy in the original printed wrappers with a border of printer's ornaments, couple of small tears to very edges of wrappers at the back, uncut and unopened. With the original morocco backed, green and black covered folding box, defective at the foldover part of the cloth is lacking but it is nice to have the original box in any state. Oxford, Daniel Press. 1888. £420

The author's second book, with the booklabel of Estelle Doheny.

Madan 15





71. ERAGNY PRESS. VERHAEREN, Emile. *Les Petits Vieux*. Wood engraved frontispiece in five colours, 13 initials in red and red and green designed by Lucien



Pissarro and engraved by Lucien and Esther Pissarro. One of 230 copies printed in red and black Vale type on Japanese handmade paper. Oblong 12mo., quarter grey paper with title stamped in gilt on the spine, winter aconites patterned paper covered boards in green and yellow on grey, top edge gilt. Slightly darkened, spine a little rubbed with chipping to headcaps, endpapers slightly browned, very occasional spots. Small ink ownership inscription on pastedown and in pencil on free endpaper. London, Hacon & Ricketts for the Eragny Press.

1901.

£950

A beautiful, small edition with a stunning five colour wood engraving illustrating Verhaeren's story *The Little Old Willow Trees*.

## GOLDEN COCKEREL PRESS

*One of 100 special copies*

72. BRABY, Dorothea. CALDERON, V.G. *The Lottery Ticket*. No. 50 of 100 special copies. 6 wood engravings by Dorothea Braby. 12 pp. 8vo., original Sangorski &



Sutcliffe binding of quarter cream morocco, yellow buckram sides with cockerel device in gilt stamped on upper cover. Occasional light spots but generally very good. [London], Golden Cockerel Press. [1945]. £180

The book tells the story of a remarkably sensual Spanish dancer – “If you have not seen Cielito dance the rumba, you do not know tropical love”. During a tour in Cuba she drove the men in the audience so wild it was decided that there would be a lottery for her ... the rest you will have to read.



73. BUCKLAND-WRIGHT, John. GOLDEN COCKEREL PRESS. *Mademoiselle de Maupin*. A Romance by Theophile Gautier. Translated by R & E. Powys Mathers. 8 copper engravings by John Buckland Wright. One of 450 copies, this no. 488. Title printed in blue and black, printed in Gill's Perpetua type on Van Gelder paper. Sm. 4to., original quarter white vellum, blue cloth boards, top edge gilt, uncut. Cloth a bit rubbed and darkened, spine very mildly soiled as usual, otherwise a very good copy. London, Golden Cockerel Press. 1938.

£250

Gautier, the French Romantic writer and part of the eccentric artistic group 'Le Petit Cénacle' which included Gerard de Nerval and Alexandre Dumas pere, wrote this novel in 1835 based on the life the real Mlle. de Maupin. She was an opera star who was also a first-rate swordswoman and often went about disguised as a man. His novel is about a love triangle between a man, d'Albert, and his mistress, Rosette, who both fall in love with Madelaine de Maupin, who is disguised as a man named Théodore.

Buckland Wright appears to have delighted in the story ...

Reid A26b, Pertelote 131

*One of only 100 special copies, bound in full vellum and with an extra engraving*

74. **BUCKLAND WRIGHT, John. *Hero and Leander*.** Translated from the Greek of Musaeus by 'F.L. Lucas. No. 46 of 100 special copies with an extra engraving, signed by the artist and the translator. 12 copper engravings by John Buckland Wright. 8vo., in the special binding of full vellum with images in gilt by Buckland Wright of *Hero and Leander* on each cover, spine lettered in gilt, in the original brown cloth covered slipcase. Spine darkened, otherwise a very good copy with an ownership inscription of noted collector, Eric Macguire. London, Golden Cockerel Press. 1949. £2000

Hero was a priestess of Aphrodite who dwelt in a tower in Sestos, at the edge of the Hellespont. Leander was a young man from Abydos on the other side of the strait, who fell in love with her. He swam the Hellespont every night to be with her. Hero would light a lamp every night at the top of her tower to guide his way. A typical Buckland Wright classical theme which brought out the best in his artistic imagination.

In the memoir in his bibliography of Buckland Wright, Anthony Reid discusses what the most seminal book might be for a BW collector, he suggests "the ideal volume would perhaps be the *Omar Khayyam* or *Hero and Leander*, whose simplicities (reduced to sheer line) have the purity of a vase painting of the best period". Reid p. 23 & A54

75. **BUCKLAND WRIGHT, John. SWINBURNE, A.C. *Pasiphaë*.** No.312 of 500 copies. 6 copper engravings by John Buckland Wright. 8vo., original blue and yellow cloth with bull device by Buckland Wright in gilt on upper cover, spine lettered in gilt, top edge gilt, others uncut. Spine slightly faded, a very good, bright copy. Booklabel of Harry Boublitz on front paste-down. London, Golden Cockerel Press. 1950. £250



*One of the copies bound in vellum-paper.  
Colour wood engravings by Buckland Wright.*

76. BUCKLAND WRIGHT, John. BEAUMONT, Francis. JONES, Gwyn. *Salmacis and Hermaphroditus*. Transcribed and introduced by Gwyn Jones. One



of the 50 copies bound in vellum-parchment with 10 plates - one of which was repeated. 11 colour wood engravings by John Buckland Wright (including the repeated engraving). Tall thin sm. folio, original full cream vellum-paper with gilt waterlily decoration by Buckland Wright on upper cover and gilt lettering on the spine, fore and lower edges untrimmed, in the original blue cloth slipcase. London, Golden Cockerel Press. 1951. £700

Initially the special copies, with an extra engraving, were bound in half blue morocco (50 were done this way) and then a further 30 were bound in full blue morocco. Seven years later, 50 ordinary copies were bound in this vellum-paper binding to try and raise some much needed cash. There were also 250 ordinary copies bound in cloth.

The colour wood-engravings are particularly unusual and imposing, especially as the story revolves round water, of which Buckland-Wright was a master-engraver.

*Cock-A-Hoop 187*

*One of 100 special copies on hand-made paper, bound in full vellum*

77. DE CHAIR, Somerset, trans. NAPOLEON BONAPARTE. *Supper at Beaucaire*. No. 42 of 100 special copies, signed by the translator (of a total edition of 500 copies). Collotype reproduction of a bust of Napoleon as frontispiece. Printed on hand-made paper in Caslon's Old Face type. 14 × 11 cms, original special binding of full vellum decorated on both sides with a honeycomb pattern in gilt with a bee in the centre, spine lettered in gilt, all edges gilt. A very good, bright copy with only very slight bowing to the sides, as is often the case with this book. London, Golden Cockerel Press. 1945. £300

An excellent manifesto written by Napoleon when he was in Marseilles. The work takes the form of a conversation between a soldier and his companions who discuss revolutionary topics in an inn.

Sandford mused on typography when writing about this book and expressing his annoyance at his "eccentric blunder in using small capitals with minuscules on the title-page"... "these fads of display typography are generally wrong in book production, and the printer should never be facetious". Cockalorum, Bibliography of the Golden Cockerel Press, 188

Only of only 110 copies

78. DE CHAIR, Somerset. WEBB, Clifford. *The Story of a Lifetime*. No.91 of 100 special copies, signed by the author. 8 wood engravings by Clifford Webb. Printed in Baskerville type. Folio, original full white sheepskin by Sangorski & Sutcliffe, with device of a crown and thorns and scourge stamped in gilt on upper cover, spine lettered in gilt, top edge gilt, others uncut, in the original purple cloth slipcase. Spine darkened, as usual with this rather weak leather, otherwise an extraordinarily good copy. London, Golden Cockerel Press. 1954. £550

"An unorthodox account of the events in the life of Jesus between the Resurrection and the Ascension, as revealed to the author in what he claims to have been a vision. The character and message of Jesus are presented in all their nobility, but stripped of the miraculous element which has become unacceptable to some. I issued the book for what it was – a piece of literature, containing moving passages and a sensational, yet to the author, uncannily convincing story" (Christopher Sandford in *Cock-A-Hoop*). *Cock-A-Hoop*, 195



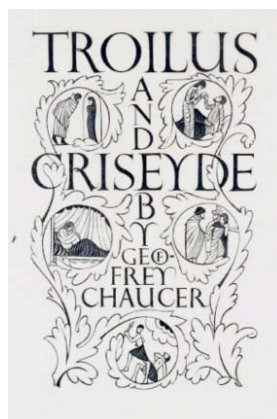
79. GIBBINGS, Robert. PUSHKIN, Alexander. *The Tale of the Golden Cockerel*. 4 wood engravings by Robert Gibbings with the one on the title page printed in gilt. Unlimited edition. 16mo., original red cloth with black lettering on the spine, in the original yellow dust jacket with a Gibbings wood engraving printed in red on the upper cover. Dust jacket with tiny tear on top edge and a bit dusty but generally a very good copy. London, Golden Cockerel Press. 1936. £75

Translation from the Russian by Hannah Waller with notes by Riassa Lomonosova.



80. GILL, Eric. *Troilus and Criseyde*. Edited by Arundel del Re. Wood-engraved pictorial title-page, five full-page plates, four tail pieces and sixty decorative borders by Eric Gill. Printed in blue, red and black. No. 142 of 225 copies. Small folio, original quarter red/brown morocco over patterned paper boards gilt, with panelled spine, top edges gilt, fore and lower edges uncut. A remarkably good, crisp copy with only a slightly faded and marked spine. Waltham St. Lawrence, Golden Cockerel Press. 1927. £8500

The scarcest and the first of the three Great Books produced by Gill and Gibbings at the Golden Cockerel Press, having a relatively small limitation. Chanticleer, *Bibliography of the Golden Cockerel Press*: 50



## GREGYNOG PRESS & GWASG GREGYNOG

*Printed from the original linocuts by the great Welsh artist Sir Kyffin Williams, RA*



81. KYFFIN WILLIAMS. ROBERTS, Kate. *Two Old Men and Other Stories*. 26 illustrations by Kyffin Williams, printed direct from the linocuts in grey/blue and black. One of only 265 copies, this being no.248 on Zerkall mould-made paper. Thin 4to., original black morocco backed, grey buckram with a linocut by Kyffin Williams of a farmer in front of a wall printed in black on white cloth in the centre of the front cover, endpapers designed by Williams, a very good, fresh copy in the original green cloth covered slipcase. Newtown, Gwasg Gregynog. 1981. £550

A fine book with some superb original linocuts by Kyffin Williams. The atmospheric Welsh stories of local life which reflect human relationships throughout the world are by Kate Roberts, translated from the original Welsh.

*No. 1 of 15 special copies bound by James Brockman, with a full set of extra prints by Stefan Mrozewski*



82. BROCKMAN, James. ESCHENBACH, Wolfram von. *The Romance of Parzival and the Holy Grail*. No. 1 of 15 copies specially bound by James Brockman (the ordinary edition numbered 195 copies). 12 full page wood-engravings by Stefan Mrozewski. Folio, original full honey-coloured natural suede, vellum on the inside covers, laced through with pink and yellow patterned vellum ribbons in patterns on both covers, on the spine are five small tablets of wood and enamelled metal sewn on with

gold wire, the leaf edges are lightly toned and burnished at the head, a very good copy in the original padded green cloth clamshell box lined in red silk, it has natural suede markings. Newtown, Gwasg Gregynog. 1990. £2200

With a full set of extra prints by Stefan Mrozewski printed from the original 1936 wood blocks.

The binding is intended to extend the medieval nature of the book as are the Polish artist Mrozewski's engravings which were originally completed in 1933 for a Gregynog publication in 1936 which never appeared. They were reproduced for this book from a set of signed proofs which were printed at Gregynog in 1936 from the original woodblocks.



83. SCHANILEC, Gaylord. WHITMAN, Walt. *Wrenching Times*.

One of 450 copies, this no.15. With 9 colour wood engravings by Gaylord Schanilec. Printed in Monotype Baskerville on Zerkall mouldmade paper. Folio, in the original binding of blue morocco backed, handmade paper covered boards with the title in blind on the upper cover and lettering and ruling in red on the spine. Paper boards slightly faded as usual. Newtown, Gwasg Gregynog. 1991. £550

Whitman's remarkable Civil War poems complimented perfectly by Schanilec's remarkable colour wood engravings and immaculate printing.



84. BROCKWAY, Harry. JONES, Glyn & MORGAN, T.J. *The Story of Heledd*, edited by Jenny Rowland. No.104 of 400 copies. 8 wood engravings by Harry Brockway printed in red and black. Printed in red and black in Baskerville tupe on Hahnemuhle and Zerkall papers. Tall thin 4to., original black cloth backed pictorial black and white boards, spine lettered in white. A very good copy. Newtown, Gwasg Gregynog. 1994. £160

The old Welsh Heledd saga supposedly based on poems written by the 7th century sister of the ruler of Powys. Explained with English translation by Jenny Rowland and with a modernized Welsh version printed here for the first time.



*An illustrated tale of the world of Kyffin Williams, printed from the his linocuts and signed by the artist*

85. WILLIAMS, Kyffin. *Cutting Images*. A selection of linocuts. One of 295 copies, signed by the artist, an out of series copy especially for the binder John Sewell. 57 linocut illustrations by Kyffin Williams including 6 in black and a colour and including a large folding image of a waterfall. Designed by Kyffin Williams & David Vickers and printed on T.H. Saunders Waterford mould-made paper in Monotype Baskerville typeface. Oblong 4to., a fine copy in the original black morocco

backed maroon cloth boards with image of a hawk by Kyffin Williams on the upper cover, in the original maroon cloth slipcase, endpapers by Kyffin Williams, bound by John Sewell. As new. Newtown, Gwasg Gregynog. 2002. £1950

Completed 4 years before his death, this large selection of linocuts are used to describe the life in North Wales as observed by Kyffin Williams in words and images. A charming and important artist's book, now exceedingly rare.

Together with the original 4 pp. prospectus with two linocuts by Kyffin Williams including a self portrait.



Apert from the wild and rocky shores, Ynion Chapel is the only other building in Penrhygfa. It is an unadorned masterpiece but nevertheless it fits in well to the surroundings village that clings to the southern slope of the mountains. I have painted many pictures up there where I can look over the whole of the island of Anglesey towards the mighty mountains of Gwynedd.



*The story of a blind fisherman, his dog and the bond between them*

86. **INCLINE PRESS. KIM, Suyeon.** *A Line*. A continuous woodcut and linocut illustration made of sixteen prints each coloured by hand. Almost seventeen feet long so accordion folded into boards of blue cloth and hand made Korean paper, in the original cloth and paper covered slipcase. One of only 150 copies for sale, signed by the artist. With the 8 page prospectus in Gill Joanna typeface, bound in blue wrappers. Printed on Velin Cuve BFK Rives paper. Graham Moss and Mike Tregear printed, hand coloured and bound the book. Oldham, Incline Press. 2009.

£180

The story, told in images, of a blind fisherman, his dog and the bond between them. Suyeon Kim is a Korean artist and her collaboration with the Incline Press is an astonishing piece of work - an exquisite graphic novel told only in images.

*J.W. Mackail's copy with his Kelmscott Press printed booklabel*

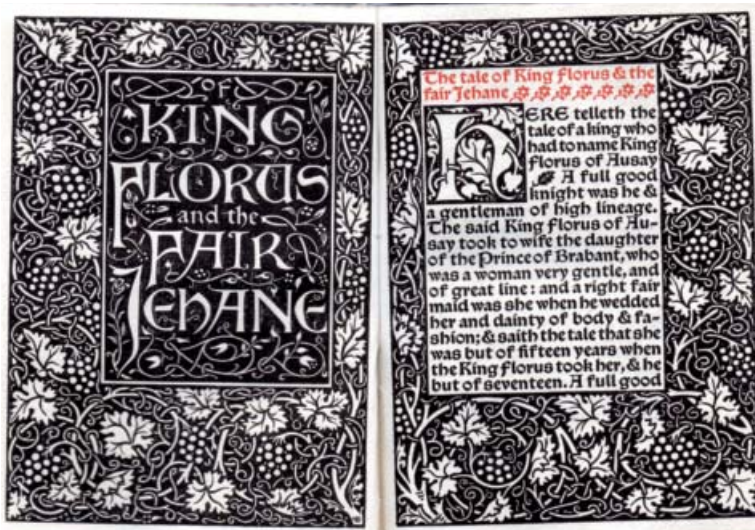
87. **KELMSCOTT PRESS.** *The Tale Of King Florus and the Fair Jehane*. Translated By William Morris. Limited to 350 copies on paper, printed in black and red in Chaucer type by William Morris at his Kelmscott Press. Small 8vo, [4], 96, (1)pp. original linen backed blue boards. One tiny spot to upper cover, otherwise extremely good. Hammersmith, Kelmscott Press. 1893.

£1800

This tale was translated by Morris from the ancient French text which also furnished him with *The Tale of Emperor Coustans*.

A copy with superb provenance as it has the Kelmscott printed booklabel of John and Margaret Mackail. John William Mackail was Oxford Professor of Poetry and a great friend of William Morris, writing his official biography in 1899. He was married to Edward Burne-Jones's daughter Margaret.

Peterson A21



*One of only 160 copies with 68 hand coloured woodcuts*

88. OFFICINA BODONI. AESOP. *The Fables of Aesop*. Printed from the Veronese Edition of 1479 in Latin verses and the Italian version by Accio Zucco; Together with: The First Three Books of Caxton's Aesop containing the Fables illustrated in the Verona Aesopus of 1479 in the British Museum, which Mardersteig concludes are by Liberale da Verona, each is exquisitely hand coloured at the Atelier Daniel Jacomet in Paris. Two volumes, each no. 128 of 160 copies, there were a further 30 special copies. . Printed on paper handmade by Magnani and set in Centaur type. 8vo., original green morocco spine and parchment covered boards with geometric design in gilt, top edges gilt, others uncut, in the original brown card slipcase. Spines slightly faded, otherwise a very good, bright set. Verona, Officina Bodoni. 1973. £3000

Inserted loose is a list of the woodcuts with page numbers and the original prospectus.

Mardersteig refers to Giovanni Alvisé's Veronese Aesop of 1479 as one of the finest illustrated books of the fifteenth century and in his essay on the book presents the case for the illustrator being Liberale da Verona, the most important Veronese miniaturist of the time.

This English edition of the 1479 Aesop is accompanied by a second volume which contains the fables in Caxton's translation, a text which Hans and Tanya Schmoller updated for the modern reader.





89. **RICCARDI PRESS. STEELE, Robert.** *The Revival of Printing: A Bibliographical Catalogue of Works Issued by the Chief Modern English Presses.* With an introduction by Robert Steele. No.129 of 350 copies. 9 collotype facsimiles and 9 letterpress facsimiles of types used by the Presses. Sm.4to, original full limp vellum with lettering in gilt on upper cover and green silk ties, in the very rare original printed paper wrapper. Spine of wrapper slightly faded with its limitation number in ink on spine but an extraordinarily fine copy. London, Printed in Riccardi Press fount by Charles T.

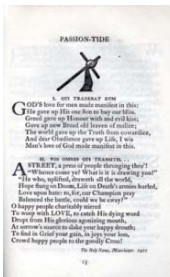
Jacobi for Macmillan & Co and The Medici Society. 1912.

£400

Robert Steele writes a robust and opinionated introduction to this bibliography which covers the Daniel, Kelmscott, Vale, Eragny, Ashendene, Essex House, Doves, Cuala, Merrymount, Florence and Riccardi Presses as well as Cambridge type and Mr. Proctor's Greek type.

With small Riccardi prospectus inserted loose.

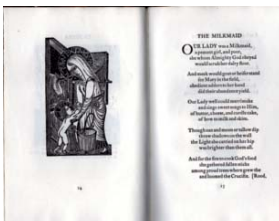
## SAINT DOMINIC'S PRESS



90. **S. DOMINIC'S PRESS. ASHFORD, Faith. GILL, Eric.** *Things Unseen.* A book of verse by Faith Ashford the author of *Poor Man's Pence*, *A Soul Cake* &c. Three wood engravings by Eric Gill: St. Cuthbert's Cross, press device on title page and upper cover and one unidentified engravings. Pp. viii, 28. 8vo., original grey printed wrappers. Slight creasing to very edges and a tiny bit of wear to one joint but generally very good, untrimmed copy. Booklabel of Maie Mitchell. Ditchling, S. Dominic's Press. 1924.

£180

Gill engravings – Physick 159 and 145. Taylor & Sewell A127



91. **S. DOMINIC'S PRESS. [PEPLER, H.D.C.] GILL, Eric. JONES, David.** *Pertinent and Impertinent, an assortment of verse.* One of 200 numbered copies, this no. 56. 5 wood-engravings by David Jones, 3 by Eric Gill: fan shaped design as tail-piece, Lawyer's Wig and St. George and the Dragon. 12 other illustrations by Chute, Harold Purney, Joe Cribb, Hilary Pepler and John Beedham. Pp. x, 69. 8vo., original cloth backed boards with printed blue dust jacket stuck

down onto the boards, with lettering printed in silver. Jacket faded, otherwise a good, uncut copy. Ditchling, S. Dominic's Press. 1926.

£180

Notes at the beginning suggest that "Stock-taking" might have been a more appropriate title as the material was collected from racks and galleys in the printing office during the stock-taking.

A very attractive book.

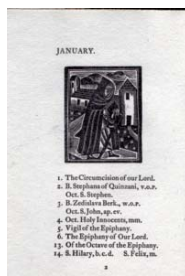
Gill engravings – Physick 169, 230, 90. Taylor & Sewell A139.



92. **S. DOMINIC'S PRESS.** *Diary with Dominican Calendar and XII Wood-Engravings.* With an introductory narrative *The Year* by H.D. C. Pepler. The title-page and p.2 both bear the David Jones engraving Dominican Friar, 13 further wood-engravings by Mary Dudley Short. Pp. viii, 26 and 62 blank pages. 8vo., original variant binding of quarter black cloth, tan paper covered boards with printed paper label on upper cover, untrimmed. Remarkably good. Ditchling, S. Dominic's Press. 1928. £220

The printed pages list the monthly liturgical calendar of church festivals and saints' days as kept by the Dominican order, each month being headed by a wood-engraving showing one of the stages of a friar's journey.

Taylor & Sewell A160b



93. **SHAKESPEARE HEAD PRESS.** **RUTHERSTON, Albert.** **SHAKESPEARE, William.** *The Tragedie of Cymbeline.* Printed from the Folio of 1623. No. 209 of 550 copies. Pp. lviii, 135. 5 colour collogtypes and 28 illustrations in the text from drawings by Albert Rutherston. Folio, original linen backed boards, black lettering on the spine. Occasional very light spotting, a good, bright copy. London, Shakespeare Head Press for Ernest Benn Ltd.. 1923. £90

One of the Players' Shakespeare series printed litteratum from the First Folio of 1623, all printed at The Shakespeare Head Press with line blocks by Emery Walker and under the art editorship of Albert Rutherston.



94. **STANBROOK ABBEY PRESS.** *Christmas Lyrics.* Calligraphic manuscript initials by Margaret Adams in gilt, red, blue and green at the beginning of each Christmas poem. One of 400 copies of the second printing, printed in Perpetua type by Dame Hildelith Cumming. 8vo., original full limp vellum with red silk ties threaded round the binding, gilt lettering on spine, in the original slipcase. A very good copy. Worcester, Stanbrook Abbey Press. 1957. £200

*Signed by the printer John Mason*



95. **TWELVE BY EIGHT PRESS.** **GRAHAM, Rigby.** **BAYLDON, Oliver.** *The Paper Makers Craft.* One of "less than 400 copies", this no. 55, signed by the printer John Mason. 8 illustrations by Rigby Graham printed in different colours on different papers. Tall thin 4to., original full parchment covered limp boards, 12 x 8 device in gilt on upper cover, an extremely good, bright and fresh copy in the scarce original white thick card wrappers with 12 x 8 device in gilt (this outer wrapper is a little bit grubby but still good). Leicester, Printed by Will Carter at Cambridge for the Twelve by Eight Press. 1965. £250





19 page verse about paper making by Oliver Bayldon, being a free translation of Father Imberdis's 17th century poem "Papyrus.". In this copy the last page is repeated which may be a binding error as they are both on the same paper.

Various English handmade papers have been used from Tuckenhay, Wookey Hole, Hayle Mill and from Mason at his Twelve by Eight private mill.

*One of 10 copies on vellum of the last book from The Vale Press*

96. VALE PRESS. STURGE MOORE, T. Danae. First separate edition. One of 10 copies on vellum of a total of 240 copies, printed throughout in red and black. 3 woodcut illustrations by Charles Ricketts and printed under his supervision at the Ballantyne Press. 8vo., original full vellum with 5 leather thongs on each side and gut stitches at head and tail, spine ruled in gilt with gilt lettering and Ricketts circles on the spine. Darkening to one gathering in particular and occasionally elsewhere, otherwise a very bright, fresh binding. London, The last book to be sold by Hacon & Ricketts & John Lane. 1903. £4800

Moore's long narrative poem was first published in the third number of 'The Dial' in 1893, here it appears by itself for the first time. It was the Vale Press's final fling with some rather good wood engravings by Ricketts which are lifted by the vellum printing which also does wonders for the pages printed solely in red. A really handsome book.

With the booklabel printed at The Kelmscott Press of Laurence Hodson (1864-1933), the great Arts and Crafts patron for whom Ricketts designed many bindings.

Watry, The Vale press, B43




## PRINTING EPHEMERA

*Fine example of printing on silk from  
nineteenth-century China*

97. SHANGHAI RACING PROGRAMME PRINTED ON SILK. Shanghai Races. Spring Meeting, 1865. First Day, Wednesday, 26th April. Broadside racecard printed on blue silk by A.H. De Carvalho of Shanghai. 47 × 23.5 cms. A couple of areas of light spotting but generally extremely well-preserved. Shanghai, A.H. De Carvalho, printer and stationer. 1865. £850

## SHANGHAI RACES.

SPRING MEETING, 1900.



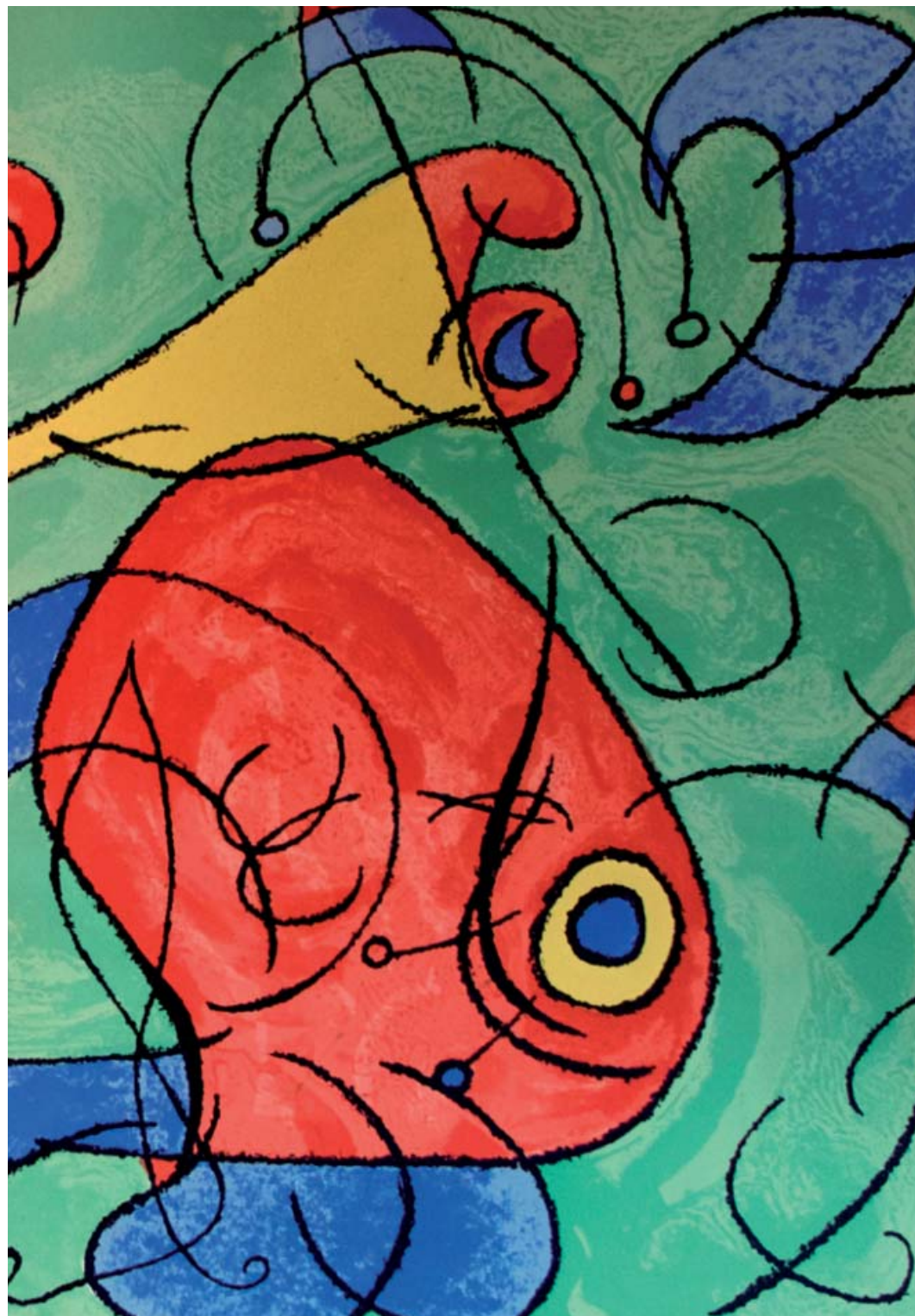
**FIRST DAY.**

WEDNESDAY, 30th APRIL, 1900.

**1. Trotting Cup.**—For the nine-hundred Pood. The 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152nd, 153rd, 154th, 155th, 156th, 157th, 158th, 159th, 160th, 161st, 162nd, 163rd, 164th, 165th, 166th, 167th, 168th, 169th, 170th, 171st, 172nd, 173rd, 174th, 175th, 176th, 177th, 178th, 179th, 180th, 181st, 182nd, 183rd, 184th, 185th, 186th, 187th, 188th, 189th, 190th, 191st, 192nd, 193rd, 194th, 195th, 196th, 197th, 198th, 199th, 200th, 201st, 202nd, 203rd, 204th, 205th, 206th, 207th, 208th, 209th, 210th, 211th, 212th, 213th, 214th, 215th, 216th, 217th, 218th, 219th, 220th, 221st, 222nd, 223rd, 224th, 225th, 226th, 227th, 228th, 229th, 230th, 231st, 232nd, 233rd, 234th, 235th, 236th, 237th, 238th, 239th, 240th, 241st, 242nd, 243rd, 244th, 245th, 246th, 247th, 248th, 249th, 250th, 251st, 252nd, 253rd, 254th, 255th, 256th, 257th, 258th, 259th, 260th, 261st, 262nd, 263rd, 264th, 265th, 266th, 267th, 268th, 269th, 270th, 271st, 272nd, 273rd, 274th, 275th, 276th, 277th, 278th, 279th, 280th, 281st, 282nd, 283rd, 284th, 285th, 286th, 287th, 288th, 289th, 290th, 291st, 292nd, 293rd, 294th, 295th, 296th, 297th, 298th, 299th, 300th, 301st, 302nd, 303rd, 304th, 305th, 306th, 307th, 308th, 309th, 310th, 311th, 312th, 313th, 314th, 315th, 316th, 317th, 318th, 319th, 320th, 321st, 322nd, 323rd, 324th, 325th, 326th, 327th, 328th, 329th, 330th, 331st, 332nd, 333rd, 334th, 335th, 336th, 337th, 338th, 339th, 340th, 341st, 342nd, 343rd, 344th, 345th, 346th, 347th, 348th, 349th, 350th, 351st, 352nd, 353rd, 354th, 355th, 356th, 357th, 358th, 359th, 360th, 361st, 362nd, 363rd, 364th, 365th, 366th, 367th, 368th, 369th, 370th, 371st, 372nd, 373rd, 374th, 375th, 376th, 377th, 378th, 379th, 380th, 381st, 382nd, 383rd, 384th, 385th, 386th, 387th, 388th, 389th, 390th, 391st, 392nd, 393rd, 394th, 395th, 396th, 397th, 398th, 399th, 400th, 401st, 402nd, 403rd, 404th, 405th, 406th, 407th, 408th, 409th, 410th, 411th, 412th, 413th, 414th, 415th, 416th, 417th, 418th, 419th, 420th, 421st, 422nd, 423rd, 424th, 425th, 426th, 427th, 428th, 429th, 430th, 431st, 432nd, 433rd, 434th, 435th, 436th, 437th, 438th, 439th, 440th, 441st, 442nd, 443rd, 444th, 445th, 446th, 447th, 448th, 449th, 450th, 451st, 452nd, 453rd, 454th, 455th, 456th, 457th, 458th, 459th, 460th, 461st, 462nd, 463rd, 464th, 465th, 466th, 467th, 468th, 469th, 470th, 471st, 472nd, 473rd, 474th, 475th, 476th, 477th, 478th, 479th, 480th, 481st, 482nd, 483rd, 484th, 485th, 486th, 487th, 488th, 489th, 490th, 491st, 492nd, 493rd, 494th, 495th, 496th, 497th, 498th, 499th, 500th, 501st, 502nd, 503rd, 504th, 505th, 506th, 507th, 508th, 509th, 510th, 511th, 512th, 513th, 514th, 515th, 516th, 517th, 518th, 519th, 520th, 521st, 522nd, 523rd, 524th, 525th, 526th, 527th, 528th, 529th, 530th, 531st, 532nd, 533rd, 534th, 535th, 536th, 537th, 538th, 539th, 540th, 541st, 542nd, 543rd, 544th, 545th, 546th, 547th, 548th, 549th, 550th, 551st, 552nd, 553rd, 554th, 555th, 556th, 557th, 558th, 559th, 560th, 561st, 562nd, 563rd, 564th, 565th, 566th, 567th, 568th, 569th, 570th, 571st, 572nd, 573rd, 574th, 575th, 576th, 577th, 578th, 579th, 580th, 581st, 582nd, 583rd, 584th, 585th, 586th, 587th, 588th, 589th, 590th, 591st, 592nd, 593rd, 594th, 595th, 596th, 597th, 598th, 599th, 600th, 601st, 602nd, 603rd, 604th, 605th, 606th, 607th, 608th, 609th, 610th, 611th, 612th, 613th, 614th, 615th, 616th, 617th, 618th, 619th, 620th, 621st, 622nd, 623rd, 624th, 625th, 626th, 627th, 628th, 629th, 630th, 631st, 632nd, 633rd, 634th, 635th, 636th, 637th, 638th, 639th, 640th, 641st, 642nd, 643rd, 644th, 645th, 646th, 647th, 648th, 649th, 650th, 651st, 652nd, 653rd, 654th, 655th, 656th, 657th, 658th, 659th, 660th, 661st, 662nd, 663rd, 664th, 665th, 666th, 667th, 668th, 669th, 670th, 671st, 672nd, 673rd, 674th, 675th, 676th, 6









Rev. W. H. Miller, 1796.

— Rev. J. W. Miller, June 17 1806 —

Henry Brocken with the Prince Ennui.