



CATALOGUE 22

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## ILLUSTRATED BOOKS & LETTERING

1. **BASKIN, Leonard. GEHENNA PRESS. Culs de Lampe.**

One of 250 copies. Title vignette and 19 pages of culs de lampe printed in red, green, blue and black on Nideggen and Fabriano blue and white paper. Pages numbered in grey. In addition there is a contents page with details of the sixteenth and seventeenth century books from which these culs de lampe are taken, a colophon and Baskin's own design for a cul de lampe printed in red. Oblong sm. 8vo., original marbled paper covered boards with printed paper label on spine. Upper corners slightly bumped, some mild rubbing to very edges of spine and boards. Northampton, Mass., Gehenna Press. 1968. £200



Signed and inscribed by Baskin on the colophon - "For my old friend Robert from Leonard with constant affection, 1988".

## WILLIAM BLAKE

*One of 65 copies of proofs on French paper, the rarest state*

2. **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. £60000

Considered to be Blake's masterpieces as a printmaker and one of his greatest achievements. As Ray writes in the *Illustrator and the Book in England*, "the modest size of the central panels does not prevent them from ranking with the supreme masterpieces 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 by 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”.  
Blake’s only wood engravings, being some of the most influential in British Art.*

3. **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, including 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 rebaked, spine ruled in gilt, dark blue spine labels lettered in gilt, the bottom of the spine has gilt lettered “Pocket edition”, 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. £22000

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*



## JOHN BUCKLAND WRIGHT – see also items 89 & 90

*One of 35 deluxe copies with two extra suites*

4. **BUCKLAND WRIGHT. THE HALCYON PRESS. KEATS, The Collected Sonnets.** Deluxe edition, being one of 35 copies on Imperial Japan vellum, signed by Buckland Wright with a double suite of plates in the final state bound in at the back, one on paper and one on Imperial Japan vellum.



Small 4to., original full black morocco, gilt with gilt design stamped in gilt on upper cover, spine lettered in gilt with seven raised bands, top edge gilt. Some scuffing to the spine, otherwise extremely good. Maastricht, Halcyon Press. 1930. £4000

This was Buckland Wright's first book and the beginning of his collaboration with A.A.M. Stols of the Halcyon Press. It is beautifully printed by the great printer Joh. Enschede en Zonen.

*Reid Ar*

*One of only 50 copies of the first edition*

5. **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. Housed in a blue cloth covered box. [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 Ar2i*

6. **BUCKLAND WRIGHT, John. MATHERS, Powys. Love Night, A Lao-tian Gallantry.** 15 original wood-engravings, including an elaborate title page, by Buckland Wright. Printed on 14 point Perpetua on English vellum paper. One of only 120 copies, this no.146. 8vo., in the original binding by Sangorski & Sutcliffe of original quarter green vellum, yellow buckram boards, spine lettered in gilt, top edge gilt, others uncut, spine very slightly faded as usual with a few tiny spots, otherwise an extremely clean copy. London, Golden Cockerel Press. 1936. £1000



One of Buckland Wright's most successful books and his first commission for the Golden Cockerel Press.

*One of only 10 copies specially and uniquely bound by David Esslemont with extra prints and stamps*

7. **GENTLEMAN, David. ESSELMONT, David. The Wood Engravings of David Gentleman.** No. III of 10 special copies each bound individually by



David Esslemont, there were 300 ordinary copies. Over 300 wood engravings by David Gentleman, mainly printed from the original blocks. Printed in Monotype Baskerville on Zerkall mould-made paper. Oblong 4to., original painted morocco binding being yellow, black, pink and red on a white morocco base with gilt tooling, in the original black cloth box with an extra folder containing five signed prints by Gentleman, a set of his stamps and two of his covers for Penguin Books. An extremely good copy. Montgomery, David Esslemont. 2000. (*See front cover*) £3000

With an introduction by Fiona Maccarthy.

GIBBINGS, Robert – see Golden Cockerel Press item 58

ERIC GILL - also see Golden Cockerel & St. Dominic's Press books, prints and original artwork, items 47, 59-61, 71, 77, 81, 92-97

*The 3 books of Gill's engravings published in his lifetime*

8. **GILL, Eric. S. DOMINIC'S PRESS. Wood-engravings. Being a selection of Eric Gill's engravings on wood.** 35 wood engravings by Eric Gill, all bar 3 printed on the recto only with title below. No.21 of 150 copies. 32 x 26 cms, in the original full linen and with the original printed dust jacket. A superb, bright and crisp copy with only a couple of tiny tears to the dust jacket. Ditchling, printed and published at S. Dominic's Press. 1924. £3000

The St Dominic's Press produced these fabulous impression of Gill's engravings from the original blocks, without Gill's permission in 1924. The first image is in

fact a woodcut with was produced for a poster.

Both Evan Gill and Cleverdon state that this was published in an edition of only 50 copies, despite the fact there are two variants, one hand numbered n/50 and the second, as here, with a printed limitation statement of 150. It is interesting that like the copy in the Gleeson Library, this copy bears a number below 50 so perhaps the 50 copy limitation is true. In any event it is a scarce book.

*Taylor & Sewell: Bibliography of the St. Dominic's Press, A129b;*

*Evan Gill: Gill Bibliography, 410*



*148 Gill engravings printed from the original blocks and plates*

9. **GILL, Eric. Engravings by Eric Gill. A Selection of Engravings on Wood**

**and Metal representative of his work to the end of the year 1927 with a complete Chronological List of Engravings and a Preface by the Artist.** No. 101 of 480

copies. 148 engravings by Eric Gill printed from the original blocks or copper plates, printed on rectos only. Folio, original black cloth with burin device by Gill on upper cover in gilt, gilt lettering on spine. Some sight rubbing to the cloth particularly at very edges and the lettering on the spine, signs of very good repair to parts of the joints, barely perceptible, a little light spotting as usual, generally a good copy. Bristol, Douglas Cleverdon. 1929. £4000



With the 4 page prospectus inserted loose with Gill's engraving of *The Skaters* printed from the original plate.

10. **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. £2500

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.



*One of only 60 copies signed by Gill*

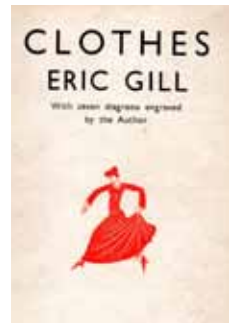
11. **GILL, Eric. Art and Manufacture.** One of only 60 special copies, signed by Gill (this no.35). Two wood engravings, after designs by Eric Gill - the blocks were cut by John Beedham and touched up by Gill. Pp. 20, paginated to p.56 as this was the fourth title in the series of Handworkers' pamphlet (the first three were printed at the St. Dominic's Press). 8vo., original folded blue wrappers, printed paper label on upper cover. Extremely good, fresh copy. London, Printed by the Fanfare Press for the New Handworkers' Gallery. 1929. £420



Here are Gill's thoughts, eloquently put, on what is Art and what it is for. "The artist is a man who makes things - that is his proper function". He states that "All men who make things are artists . . .

all workmen were artists..this is not so today..The majority of men today do not make things. They only do things. They only do what they are told . . . They are mere puppets. . . ." The two wood engravings are puppet images of people merely doing things.

12. **GILL, Eric. Clothes. An Essay upon the Nature and Significance of the Natural and Artificial Integuements Worn by Men and Women.** 10 wood- engravings by Eric Gill, some full-page, some in the text, one repeated in red on the dust jacket. First edition. 8vo., original blue cloth, original dust jacket, very slightly worn jacket. Leaf advertising "Eric Gill: Mason Sculptor", by Thorp is tipped in. London, Jonathan Cape. 1931. £140



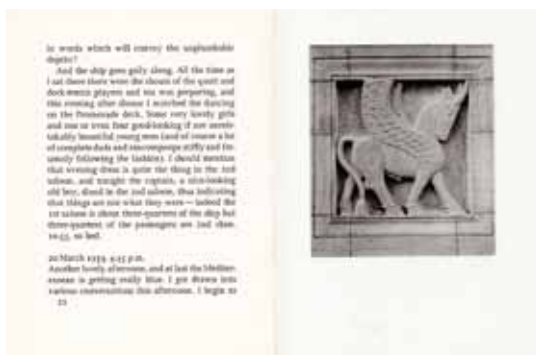
*Gill Bibliography 22*

*One of only 300 copies in Gill's Pilgrim typeface*

13. **GILL, Eric. From the Jerusalem Diary of Eric Gill.** 10 photographic plates of friezes made by Eric Gill for the courtyard of the Archaeological Museum of Jerusalem. One of 300 copies, this no.256. Printed in Pilgrim, a Linotype recutting of a type face designed by Eric Gill. 12mo., original brown cloth backed paper covered boards. An extremely good, bright copy. London, printed at the office of Linotype & Machinery Ltd.. 1953. £150

The 10 carvings by Gill represent the civilisations of Palestine: Canaan, Egypt, Phoenicia, Mesopotamia, Israel, Greece, Rome, Byzantium and Islam.

The diary itself was edited by Gill's wife Mary after his death in 1940 and



the extracts reveal Gill's impressions of The Holy Land "which he regarded as much a pilgrimage as a journey to some work to be done" (Mary Gill in the introductory note).

HERMES, Gertrude – see Cresset Press item 48

14. **HEWITT, Graily. Lettering for Students and Craftsmen.** One of 380 deluxe copies on Arnold's handmade paper, signed by the author, this no.176. 403 illustrations. 4to., in original white cloth with gilt lettering on the spine, top edge gilt, others uncut, purple silk page mark. Mild browning to endpapers, and very slight bumping to corners but generally a very good, clean copy. London, New Art Library, Seeley Service & Co., 1930. £400

CURSIVE AND SEMIFORMAL CAPITALS.  
LETTERS OF 1 STROKE: C E I J L O S U V Z. A A' N'  
LETTERS OF 2 STROKES: A A' B B' D D' F F' G G'  
K K' M M' N N' P P' Q Q' R R' T T' W W' X X' Y Y'.  
LETTERS OF 3 STROKES: A A' E E' F F' I I' H.  
THESE CAPITALS SHOULD BE LESS THAN TWICE  
THE HEIGHT of Minuscule o, as in 'Glad Tidings'.

The great calligrapher Graily Hewitt taught writing and illuminating at the Central School of Arts and Crafts following in the footsteps of his one time teacher Edward Johnston. This is the course in book form and includes two specially designed, previously unpublished Hewitt alphabets.

*One of only 15 copies with an additional portfolio of signed proofs*

15. **HUGHES-STANTON, Blair. ALLEN PRESS. JAMES, Henry. The Beast in the Jungle.** A Psychological Novel by Henry James. One of only 15 copies with an extra suite of 16 artist's proofs each titled, numbered 9/15 and signed by the artist in a separate portfolio. 16 wood engravings by Blair Hughes-Stanton, all printed in two colours plus one illustration in grey, green, purple, red, blue, olive, blue/green and brown. Text printed in several colours in Romanée types on Arches paper. Folio, original handmade Italian printed paper covered boards with lettering and blocks of all the seven co-



lours used in the printing on the upper cover, spine lettered in green, in the original acetate jacket, plus matching portfolio of the same patterned Italian paper covered boards also in the original acetate jacket. Very mild chipping to the top of the portfolio spine otherwise extremely good. Kentfield, California, Allen Press. 1963. £4000

A total of seven colours are used for the 16 outstanding engravings by Hughes-Stanton, and these colours are also used to print the text, being inspired by the seven sections of the book each with a different emotional theme.

Whilst illustrating this book Hughes-Stanton was driven by the text and the emotional problems confronting the principal characters: "I feel him blocked by squares or screens, and dominated by his shadow; she is fluid, and her shape is the egg; the Beast lurks in the eye (or ego); and in the second block the line en-

tangles him, or sometimes holds them together; but eventually they break".

This shorter story by James is one of his greatest. Clifton Fadiman wrote: "For me this is the best of James's shorter fictions, combining the utmost concentration of effect with the utmost inclusiveness of meaning".

This special copy with the portfolio is astonishingly rare.

Allen Press Bibliography, 26

HUGHES-STANTON, Blair - see also Cresset Press & Golden Cockerel Press books and prints, items 48-50, 62, 98 & 99

DAVID JONES – also see St. Dominic's Press books, prints & original artwork, items 77, 100-102

### *David Jones rarity – one of only about 30 copies*

16. **JONES, David. SHEWRING, W.H. The Seven Fables of Aesop.** 7 magnificent David Jones copper engravings as headpieces to each fable. Printed in red and black. Stated as being one of 150 copies - but actually probably one of 30. 8vo., original maroon cloth, title in gilt on spine, spine faded, internally very good. London, Lanston Monotype Corporation. 1928.

£5000

David Jones's Aesop has been called 'the black tulip of Aesops and David Jones books' (JW). The rarity of this book is legendary. Douglas Cleverdon's bibliography of David Jones (1981)





states that copies exist with the edition number of 150 being corrected in Stanley Morison's hand to 30 copies. The original plates were lost when Stanley Morison's flat, along with the Monotype office, were destroyed during a wartime bombing raid in 1941.

The book was issued by the Monotype Corporation as a type specimen for their New Hellenic Greek type designed by Victor Scholderer.

*Cleverdon 51; Word and Image IV – David Jones Exhibition at National Book League 1972 item 51.*

*One of 60 special copies signed by the artist with an extra suite of engravings*

17. **JONES, David. COLERIDGE, Samuel Taylor. The Rime of the Ancient**

**Mariner.** 10 copper engravings by David Jones. No. 6 of only 60 copies signed by the artist with an extra suite of engravings loose in an envelope at the rear. Tall 4to., original full beige coloured cloth, a little foxed at the edges, top edge gilt, others untrimmed. A very good copy. Bristol, Douglas Cleverdon. 1929. £3600

A great edition of the Ancient Mariner which combines Jones's profound illustrations with a fitting Arrighi typeface. It was beautifully printed by The Fanfare Press for Douglas Cleverdon. Here we have one of the rare special copies with extra engravings.

One of 400 ordinary copies inscribed by the publisher to two different owners, including the printer of the engravings



18. **JONES (David). COLERIDGE (Samuel Taylor). The Rime of the Ancient**

**Mariner.** With ten copper engravings by David Jones. One of 400 numbered copies, this copy unnumbered and written in Cleverdon's hand and monogrammed "this copy is for presentation". Folio, original cream cloth-backed boards, uncut. Spine slightly darkened, corners slightly worn where bumped but generally a good, bright copy. Bristol, Douglas Cleverdon. 1929.

£1250

Inscribed by Cleverdon in 1929 to Walter Colls, who printed the copper plates in the book "with sincere thanks for his collaboration. He then inscribed it again in 1981 to the new owner, the literary agent Giles Gordon.





*One of only 25 special copies with a separate set of artist's proofs*

19. **LAWRENCE, John. CLARE, John. The Shepherd's Calendar.** No.10 of 25 special copies, with a numbered portfolio of a complete set of artist's proofs, signed by the artist and the printer, John Randle (the total edition was of 500 copies). 13 wood engravings by John Lawrence on Japanese Handmade paper, with an extra set of 14 artist's proofs of these engravings plus one of the engraving used for the patterned paper on the book, portfolio and slipcase, all signed and numbered by the artist. 4to., original quarter dark green morocco with patterned paper sides by Lawrence, the portfolio is similarly bound and they are both housed in a green cloth and paper covered slipcase with a printed label using the patterned paper and gilt lettering. A superb, handsome set with an extra loose glossary of terms. London, printed at the Whittington Press for Paradine. 1978. £1200

The set of prints are number 9 of 25 whilst the book is number 10 which implies some sort of mix up somewhere along the line but they have obviously been together in the slipcase for some time.

20. **MAILLOL, Aristide. LONGUS. Les Pastorales de Daphnis et Chloe.** No.



366 of 500 signed copies. 49 woodcuts by Aristide Maillol (including one on the cover of the wrappers) with an additional suite of 49 woodcuts including one 'planche refusee' being the first proof of the woodcut on p.23 - these extra suites were usually issued with the hors commerce copies with roman numerals and it looks as though some have been added in pencil beneath the printed number 366.. Printed on Papier Maillol Pp. [2], 217, [5], the book and the extra suite are loose as issued in their own printed paper wrappers, the former with a woodcut on the upper cover, housed in the original chemise and slipcase with printed vellum spine. A couple of the woodcuts in the extra suite a little browned, very slight rubbing to the extremities

of the slipcase, otherwise extremely good and fresh. Paris, Gonin. 1937. £1800  
Maillol rediscovers the primitive sensuousness and simplicity of the idyllic pastoral romance that is Daphnis & Chloe. The lightness and simplicity of the woodcuts have a very powerful effect and bring out the innocent beauty of the story.

MAILLOL, Aristide – also see Cranach Press item 46



*Special edition with extra set of engravings on japon*

21. **MARX, Enid. An ABC of Birds and Beasts. Identified (with their diets) and engraved by Enid Marx.** 26 engravings by Enid Marx. One of 75 copies (of a total of 375 copies), printed on hand-made Barcham Green paper made in 1937, specially bound in limp vellum and signed by the artist with an extra set of the wood engravings printed on Gampi Japon in a cloth portfolio, in a slip-case of patterned fabric designed by Enid Marx. A little green tinge on tiny parts of the vellum from the cloth, but otherwise an extremely good set. London, printed by Francis Cleverdon at The Trumpet Press for Clover Hill Editions. 1985. £300

The extra set of engravings number 32 including 2 discarded engravings and 4 alternative designs for the fabric. An exquisite book, especially in this deluxe state.

MILLER PARKER, Agnes – see Gregynog Press item 65

*Pochoir illustrations by John Nash, one of only 170 signed copies*

22. **NASH, John. Seven Short Stories by Walter de la Mare.** One of 170 copies signed by the author and the artist, this no.47. 8 full page colour pochoir plates and two black and white illustrations by John Nash. Printed on Italian handmade paper. 8vo., original full vellum with image of two ducks by Nash in gilt on upper cover and gilt lettering on spine, top edge gilt, others uncut. Very edge of ffep with a tiny tear, the mildest bowing to the boards as usual, otherwise an extremely handsome and bright copy. London, Faber & Faber. 1931. £300

John Nash (1893-1977) was the younger brother of Paul Nash. He was a very accomplished and sought after wood engraver and lithographer and was a war artist in both world wars. These line block illustrations coloured through stencils are fine examples of his work.

NASH, John – also see Cresset Press item 48



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

23. **NICHOLSON, William. HENLEY, W.E. London Types.** One of about 275 copies of the Library edition printed on japanese vellum. 13 illustrations, (in-



cluding 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

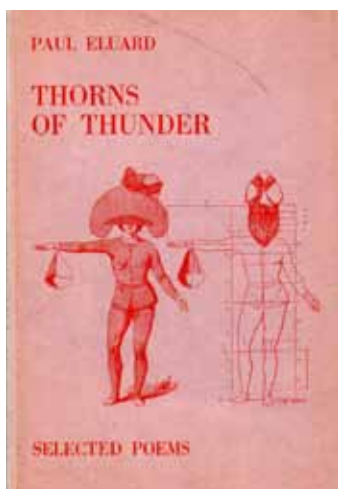
The quatorzains, a poem with fourteen lines, were written by the Gloucester born poet William Earnest Henley. He was close friends with Robert Louis Stevenson and is thought to have been the basis for the character of Long John Silver in *Treasure Island*.

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.

*One of only 50 copies signed by Eluard, this given by the publisher to the artist John Buckland Wright*

24. **PICASSO, Pablo. ERNST, Max. ELUARD, Paul. REAVEY, George, editor. Thorns of Thunder, Selected Poems.** One of only 50 copies signed by



Eluard, this no.39. Reproduction of drawing of Eluard by Picasso, to whom one of the poems is dedicated. Pp. xii, 67. 8vo., original blue cloth with white lettering on the spine, in the original lilac unclipped dust jacket with Max Ernst illustration on the upper cover. Jacket with a couple of small tears and very mild browning to part of the free endpapers, otherwise very good. London, Europa Press & Stanley Nott. 1936. £950

Paul Eluard's first translation into English, translated from the French by Samuel Beckett, Denis Devlin, David Gascoyne, Eugene Jolas, Man Ray, George Reavey and Ruthven Todd. A literary tour de force and the first appearance of Eluard in English published to coincide with the International Surrealist Exhibition in 1936.

The fifth book of the Europa Poets series published

by George Reavey, an Irish surrealist poet and publisher who was Samuel Beckett's first literary agent. His mother was Russian and through translation and positive criticism, he helped to bring Russian poetry to the English-speaking world. He is also noted for publishing the first English translations of the important French surrealist poet Paul Eluard.

He went to Paris in 1929 with the intention of gaining entry to the avant garde artistic circles there becoming friends with several Irish writers - Beckett, James Joyce, Brian Coffey and Denis Devlin.

Reavey soon began his literary agency in Paris and his Europa Press imprint, this being its fifth publication.

From the beginning Reavey was closely allied with the studio Atelier 17, founded by Hayter in which Max Ernst, who provided the wrapper illustration for *Thorns of Thunder*, and John Buckland Wright worked.

This copy was given by Reavey to his great friend, the artist John Buckland Wright of Atelier 17. Buckland Wright provided the engraving for another of George Reavey's Europa books, *Quixotic Perquisitions*, which was published in 1939.

*Provenance: From the estate of John Buckland Wright*

*One of 50 special copies with 14 extra engravings*

25. **POOLE, Monica. FLORIN PRESS. MACKLEY, George. Monica Poole:**

**Wood Engraver.** No.49 of 50 special copies, signed by the editor Graham Williams. 33 wood engravings by Monica Poole and one by George Mackley. Printed by hand in Optima type on Basingwerk parchment paper, which Monica Poole chose for many of her editions. Folio, in a special binding of quarter tan morocco with linen covered boards, spine lettered in gilt, housed in the original brown cloth slipcase, label with Poole wood engraving on upper board. An extremely good copy. Biddenden, Florin Press. 1984. £1500

Monica Poole (1921-2003) was a superb British wood engraver who trained under Noel Rooke and John Farleigh at the Central School of Arts and Crafts. She was enormously talented but not very prolific so her engravings were eagerly snapped up whenever they appeared on the market. This is a chance to see her beautiful work in one place.



*One of 250 standard copies*

26. **POOLE, Monica. FLORIN PRESS. MACKLEY, George. Monica Poole: Wood Engraver.** No. 229 of 250 standard copies, signed by the editor Graham Williams and the artist. 20 wood engravings by Monica Poole and one by George Mackley. Printed by hand in Optima type on Basingwerk parchment paper, which Monica Poole chose for many of her editions. Folio, bound in quarter cloth with Fabriano Ingres paper covered boards by Smith Settle, spine lettered in gilt on black strip. An extremely good copy. Bidden-den, Florin Press. 1984. £600

One of only 65 copies with an extra suite of engravings, signed with a quote from the book by Philip Pullman

27. **PULLMAN, Philip. OAK TREE FINE PRESS. À Outrance. This Book Tells of the Great Fight between the Bear Kings, as chronicled in Northern Lights.** No.45 of only 65 copies with an extra suite of signed engravings,



**SHE CURLED UP IN A QUIET  
CORNER, PILED SNOW OVER  
HERSELF & WENT TO SLEEP**

15 printed on Ruscombe Mills paper and this being one of 50 on Somerset mouldmade paper. Wood engraved decorated initials, title page and 2 large wood engravings by Andy English, 4 wood engravings by Chris Daunt and Harry Brockway. Printed in Caslon type in black and sanguine by Hand & Eye Letterpress. Sm. folio, original half maroon calf with marbled paper covered sides, with the extra engravings loose in a pocket at the back, housed in the original leather edged maroon cloth slipcase. Fine. Fyfield, Oxfordshire, Oak Tree Press. 2009.

£1000

A stunning production, signed by Philip Pullman who has also written out a quotation from the book in pencil.

RAVILIOUS, Eric – see Cresset Press item 48

*Bound by Zaehnsdorf*

28. **REPTON, Humphrey. BASILISK PRESS. Facsimiles of the Red Books for Anthony House, Cornwall; Attingham Park, Shropshire; and Sheringham Hall, Norfolk; with An Explanatory Volume by Edward Malins.** No.10 of 500 numbered sets. 4 volumes, 3 being facsimiles and the fourth being an explanatory volume. Profusely illustrated excellently produced colour facsimiles of watercolour drawings and manuscript with overlay slips and





flaps printed in collotype and letterpress and photographs by Eric de Mare. One folio volume, the rest being oblong 4to. This set has been specially bound for the owner by Zaehnsdorf in very handsome full red morocco with gilt lettering on the spine and upper cover, the explanatory volume is in the original half calf with beige cloth sides. A superb set. London, Basilisk Press. 1976. £2000

These three Red Books of Repton's designs were chosen because they mark important periods in his career and had a particular influence on English landscape gardening. The handwritten and illustrated volumes were made by Repton to show his clients the proposed improvements to their properties. He also used them to explain his theories on landscape gardening which he later expanded in his three printed books.

Many of the watercolour drawings have overlays showing first the site as it was and then, after opening the flap, how it would appear after Repton's improvements. The photographs in the explanatory volume take this a stage further by showing how they appear today.

This specially bound set belonged to one of the initial subscribers to the project, the noted collector Hugh Fattorini. His bookplate is in each volume.

*One of only 100 copies*

29. **SANDFORD, Lettice. CHAMBERS, David. Wood Engravings: Lettice Sandford.** No. 18 of 100 copies, signed by the artist. 25 wood engravings by Lettice Sandford printed from the original blocks by I.M. Imprimis. 272 x 196 mms, original quarter red morocco with gilt border and lettering on the spine, grey cloth sides and grey cloth slipcase. Extremely good copy. Pinner, David Chambers. 1985. £450

Excellent printing of 25 of Lettice Sandford's wood engravings with a short bibliography and essays by the artist and the editor.

SANDFORD, Lettice – see Golden Cockerel item 63



*One of 75 copies*

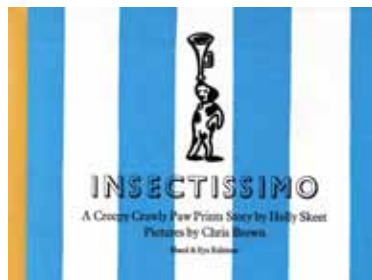
30. **SEVERIN, Mark F. L'Escapade de la Statue.** Edited by Murray Rosen.

No.28 of 75 copies, the first 25 were specials with an extra set of engravings. 8vo., 4 engravings by Mark Severin, printed here for the first time. 8vo., original maroon buckram backed boards, original glacine wrapper. A fine copy. London, Honeysuckle Press. 2002. £350

The editor found the engravings for this book in 2002 20 years after Mark Severin had made them and had written an accompanying text. They had never been published and so he edited the text and had enough of the engravings printed to add to the ones printed in 1982 by Andre Gastmans in Mortsel.



31. **SKEET, Holly. HAND AND EYE PRESS. BROWN, Chris. Insectissimo. A Creepy Crawly Paw Prints Story.** One



of the 25 special signed and handcoloured copies. Linocuts throughout by Chris Brown. Oblong 8vo., original printed paper covered boards with yellow cloth spine. very good. Designed by Webb and Webb. London, Hand and Eye Editions. 2009. £80

*One of 150 sets of proofs hand printed by the artist*

32. **STONE, Reynolds. The Old Rectory.** With the accompanying pamphlet 'Litton Cheney 1877'. 17 wood engravings and a wood engraved title-page and colophon by Reynolds Stone. One of 150 sets of prints (this no.103), printed by the artist on an 1853 Hopkinson & Cope Albion at the Litton Cheney Press. Each print and the title-page and colophon are individually mounted, the engravings are numbered and signed in pencil, all housed in the original green cloth box with Reynolds Stone designed floral paper lining, gilt lettering on spine and upper cover. The spine of the box is faded with a little rubbing, everything else in extremely good condition. London, Warren Editions, pamphlet printed at the Compton Press, Tisbury. 1976.

£1800



Classic Reynolds Stone with his eye for detail, total mastery of his medium and his ability to convey the glories of the English countryside as no one else could. The engravings are all of the artist's house, garden and wooded environs. With the little pamphlet bound in Reynolds Stone designed paper containing a poem "Litton Cheney, 1877" and an introduction about his house by Stone. "The house was discovered accidentally, in 1952. It was hidden by trees. . . . We were on our way home . . . and stopped to look at the church; and below lay the rectory, empty. The garden and the stream bowled us over . . . In sorting books and papers I discovered my grandfather, ED Stone had forestalled us. He had taken the living for the summer holidays of 1877. Letters from the Rector . . . survive; even a poem, describing the church and the garden and stream, turned into Latin verse by EDS" (Stone's grandfather). The pamphlet was printed at the Compton Press Tisbury in an edition of 500, the first 150 being for purchasers of the box of engravings.

33. **WYATT, Leo. FLORIN PRESS. A Suite of Little Alphabets engraved in wood by Leo Wyatt.** 12 alphabets each printed in a different colour from the original wood blocks. One of 50 sets, each mounted and numbered 34/50 with the explanatory leaf all printed on Barcham Green paper. Housed in the original perspex box. Fine. Biddenden, Florin Press. 1988. £1200  
The inks were largely ground by hand from dry pigment and prepared varnish and several are different colours than those which appeared in the book of 1986.

Leo Wyatt was a British engraver who was born in 1909 and raised in an orphanage. He gained fame for his calligraphy based wood engravers and bookplates. His archives are in the V & A in London.



## ARTISTS' BOOKS & BOOKBINDINGS

### BOOKBINDINGS

34. **DE GONET, Jean. WICHMAN, Erich. Het Witte Gevaar Over Melk, Melkgebruik, Melkmisbruik & Melkzucht [The Pros and Cons of Milk].**



One of 250 copies, this no. 163. Printed in red and black in Grotius type with illustrations by H. Jelinger. Pp. 40. 8vo., bound by Jean de Gonet (serie 2 'plaque de bois') in moulded black revorim, beige calf spine with red lettering, red linen bands and black threads, uncut, original wrappers bound in. Maastricht, . 1928. £850

Satire advocating the stronger alternatives to milk dedicated to G.K. Chesterton and with a quotation from him in English "No more the milk of cows/Shall pollute my private house/Than the milk of the wild mares of the Barbarian; I will stick to Port and Sherry/For they are so very, very,/So very, very, very Vegetarian"

DOVES BINDING – see item 53 below

*In contemporary embroidered bindings*

35. **EMBROIDERED BINDINGS. VALE PRESS. TENNYSON, Alfred, Lord. Lyrics; In Memoriam** Two separate volumes, each one of 320 copies,



designed with title-pages initials and borders by Charles Ricketts. 8vo., bound in contemporary embroidered silk bindings for Sotheran's, in many colours of silk and gold thread forming flowers, vines, stylized titles, leaves, marbled endpapers. Some fraying to edges and spine, yet beautiful copies of these Vale Press books. London, Vale Press, Printed at the Ballantyne Press. 1900. £5800

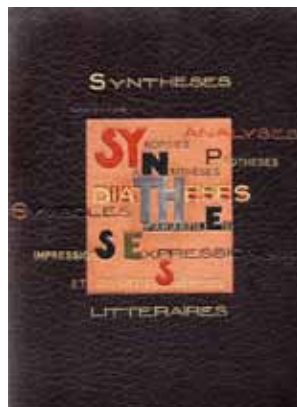
With the booklabel of Samuel Putnam Avery (1822-1904), American connoisseur and art dealer being further evidence that the books were bound when they were first issued by Ricketts's press.

ESSLEMONT, David – see David Gentleman item 7

36. **HOBSON, G.D. ABBEY, J.R. English Bindings in the Library of J.R. Abbey, 1490-1940.** One of only 180 copies, signed by J.R. Abbey and Hobson. 130 illustrations of bindings including 12 spectacular chromolithographs. Folio, original brown cloth with niger morocco spine label lettered in gilt. Spotting to first and last few blank leaves and a little light rubbing to the binding, otherwise very good. London, Privately printed at the Chiswick Press. 1940. £1750



37. **MAUDOT, Marie-Jeanne [binder]. BOFA, Gus. Synthèses Littéraires et Extra Littéraires.** First edition, first printing. No. 938 of 1100 copies printed on vergé blanc. Introduction by Roland Dorgèles. 40 pochoir prints by Bofa. 8vo., bound in a unique designer binding by Marie-Jeanne Maudot of full brown morocco with a tan onlaid square in the centre with tooled and onlaid letters in gilt, blind, metal and morocco, wood veneer endpapers and wood veneer covered slipcase, original wrappers bound in. There is some wear to the slipcase and two tiny bumps to top edges otherwise a very good copy in a remarkably good binding. Paris, Editions Mornay. 1923. £2500



Each print represents a writer, and a few others, providing a 'Synthesis' of their work in one image. The subjects include Anatole France, Zola, Maupassant, Paul Adam, Pierre Loti, Paul Verlaine, Dostoyevsky, Kipling, Oscar Wilde, Dickens, Edgar Allan Poe, Mac Orlan, Proust, Nietzsche and Schopenhauer. The images are very funny and often absolutely nail the writer.

Bofa writes in his introduction that the full title should be rather more illuminating and suggests: 'Synthèse, Analyses, Exégèses, Prothèses, Antithèses, Diathèses, Synopsies, Symboles, Paraboles, Impressions, Expressions et Diver-tisements littéraires'. The binder uses all of these words, variously tooled and onlaid in her design.

Marie-Jeanne Maudot was an accomplished artist. This superbly executed and designed binding was probably done in the 1930s when she was already a noted binder. An article about her had appeared in *Arts et Métiers Graphiques* no.17 in 1930 referring to her as an important new young binder.





*A fine and large example of a Middleton binding*

38. **MIDDLETON, Bernard. DUDIN, M. The Art of the Bookbinder and Gilder.** First edition in English of *L'Art du Relieur-Doreur de Livres* (Paris, 1772). No. 57 of 490 copies. 16 plates. Folio, in an impressive binding by Bernard Middleton, signed and dated 1979, tan and black morocco with vertical strip of green morocco decorated with gilt tooling of birds, flowers, harps, trees &c with other gilt rolls of stars, spine lettered in gilt, black suede doublures, Japanese endpapers, all edges gilt. Housed in the original quarter morocco clamshell box. In immaculate condition. Leeds, The Elmete Press. 1977. £4600

*With a unique painted binding by the famous Belgian caricaturist Draner*

39. **PAINTED BINDING by DRANER [Jules Jean George RENARD]. HUARD, Charles. Londres comme je l'ai vu.** One of 100 deluxe copies on japon, this one unnumbered. 156 illustrations of London by Charles Huard. 8vo., in an unique original vellum binding by Carayon with an original painting by Draner of a Life Guard and a Beefeater on each cover and one of an officer on the spine, spine lettered in gilt, in the original marbled paper stiff wrapper lettered in gilt and slipcase, original wrappers bound in.

A very handsome book and binding. Paris, Eugene Rey. 1908. £1400



Draner who did the three painting on the binding was an important Belgian painter, illustrator and cartoonist. His real name was Jules Jean George Renard (1833-1926), Draner being an anagram of his surname. He moved from Belgium to France in 1861 and became known at this time for his caricatures of military life, as on this binding which depicts a



Lifeguard, a Beefeater and an army officer all with improbable whiskers, arrogance and spectacular 'English' noses. His military caricatures can be seen in several published albums including *Types Militaires de Toutes Les Nations* and *Nouvelle vie militaire*. He worked on many magazines and designed costumes for theatres and opera houses.

Charles Huard (1874-1965) was a French painter and illustrator very well known for his illustrations to Balzac. His London book was the third voyage book he was commissioned to do, the others were on Berlin and New York.

## ARTISTS' BOOKS



40. **CIRCLE PRESS. LONDON SERIES. HOUSTON, Libby. A Little Treachery.** With a large folding watercolour dry-point by Julia Farrer. One of 120 numbered copies. Printed letter-press in 14pt. Helvetica Light. 12pp. in the original grey printed wrappers. London, Circle Press. 1990. £100  
Part of the London Series, 1989-1990, produced to mark the move of the Circle Press from Guildford to London.

With an original watercolour and the full set of 48 stencils for the pochoir illustration of Constantinople.

*One of only 25 deluxe copies with an original watercolour and all 48 pochoir stencils*

41. **HOWET, Marie. SAUDÉ J. Les chansons d'évangélie. Impressions et Souvenirs de Grèce et de Turquie. Preface by Gustave Kahn.** No.1 of 25 copies on Whatman paper signed by the artist with an original watercolour, this one being of the first full page one in the book "Salonique, L'âne revenait . . .", also with all the 48 metal stencils used solely for the illumination of the illustration "Constantiople: La Corne d'Or" with the illuminator's proof. The total edition was 155 copies. 25 pochoir illustrations to reproduce the original watercolours by Marie Howet, illuminated by the master Jean Saudé, the text



is done with pochoir illumination throughout. 465 x 365 mms. Original wrappers with a repetition of one of the watercolours by Marie Howet and with the stencils and original watercolour housed in a separate suede paper portfolio. An outstanding copy with the original glacine wrapper. Paris. 1927. £8500

The complete set of 48 stencils used for one illustration with the remains of the paint used on them and the remarkable craftsman's proof demonstrate the painstaking steps involved in the art of the master pochoirist. They provide an extraordinary insight into Saudé's process of illumination and how he so perfectly reproduced the watercolours by Howet.

Marie Howet (1897-1984) was an important Expressionist Belgian painter and illustrator. She frequently travelled and exhibited abroad illustrating collections of poetry on Greece, Turkey, Italy and Ireland.

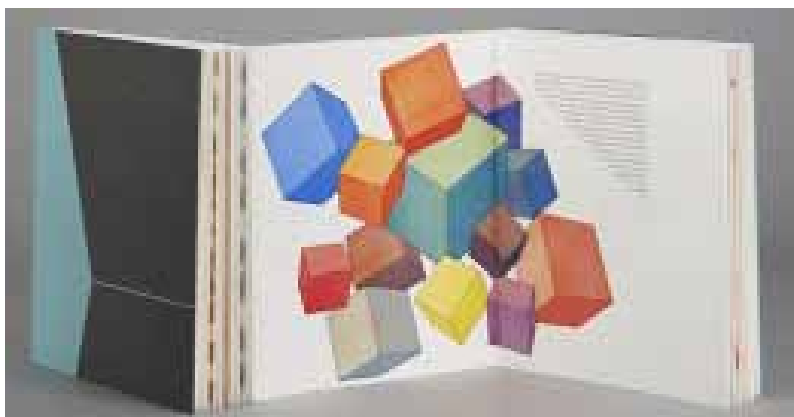
42. **ICART, Louis. CASTEL, Thérèse. Destin de Femme.** 21 pochoir aquatint



illustrations by Louis Icart. One of 20 special copies on Velin Blanchet Frères et Kléber with 2 extra suites of the illustrations, one in colour and one in black and white (total edition of 295 copies). Each page with a red border. Pp. 154. 33 x 25 cms., loose as issued in the original printed wrappers with the extra suites loose wrapped in glacine all housed in the original marbled paper covered chemise and slipcase (the latter are a bit worn but the book and prints are in excellent condition. Paris, Éditions Egix. 1945. £3000

A tragic story of a woman during the Occupation during WWII published straight after the war.

43. **MARET, Russell. Interstices & Intersections, or An Autodidact Comprehends A Cube.** Designed, illustrated and printed by Russell Maret in Manhattan and Brooklyn. Printed in Gremolata, Cancellaresca Milanese, Saturn, Saturn Shadow and Texto Portuguez all designed by Maret. Text and numerous colour images all printed from photo-polymer plates on a Vandercook Universal III proof press. No.16 of 75 copies printed on mould-made Zerkall Litho paper. Folio, bound in a two sided accordion structure



with no sewn spine blue goatskin and handmade paper, housed in a clam-shell box. As new. New York, Russell Maret. 2014. £4800

Maret based this extraordinary and startlingly beautiful and brilliant publication on Thomas Little Heath's translation of Euclid's *The Elements of Geometry*. He chose one proposition from each of the 13 books of Euclid to develop the theory "that stood out as a bridge to life".

## PRIVATE PRESS BOOKS

*One of only 50 copies*

### 44. **ALCUIN PRESS. AESOP. L'ESTRANGE, Sir Robert. Twenty Four Fables of Aesop and other Eminent Mythologies.**

One of only 50 numbered copies on handmade paper, this no. 47. 24 headpieces after the etchings of Marcus Gheeraerts the Elder, printed by Collographic Art Printers Ltd, text printed at the Alcuin Press. Pp. 52. 26 x 20 cms, original vellum backed blue cloth boards blocked in gilt on upper cover, spine lettered in gilt, top edge gilt, in the original slipcase. A very good copy with some wear to turnins. London, Ernest Benn, printed at the Alcuin Press, Chipping Campden.. 1928. £160

An attractive printing with rich collotype reproductions of Gheeraerts's etchings. The text is taken from the 1724 edition of L'Estrange's Aesop's Fables.

ALLEN PRESS – see Hughes-Stanton item 15



**A LADEN ASS AND A HORSE**

A S a Horse and an Ass were upon the Way together, the Ass cryed out to his Companion, to ease him, of his Burden, tho' never so little, he should fall down dead tho' The Horse would not; and so his fellow Servant sunk under his Load. The Master, upon this, had the Ass flaid, and laid his whole Pack, Skin and all, upon the Horse: Well (says he) this Judgment is befall'n me

6

17

for

45. **CHAMBERLAIN PRESS. AESOP. A Selection of Aesop's Fables.** 10



five-colour wood engravings by Sarah Chamberlain plus other decorations and small engravings. No. 20 of 150 copies signed by the artist. Printed in Garamond type on Rives paper. 12mo., bound by Barbara Blumenthal in full patterned paper covered boards with full length morocco spine label lettered in blind. An extremely good copy. Portland, Chamberlain Press. 1984. £300

The colour wood engravings are extremely powerful. A striking book.

*Extremely good, fresh copy of the first and "arguably the greatest" book of the Cranach Press*

46. **CRANACH PRESS. MAILLOL, Aristide. VERGIL. The Eclogues of Vergil in the original Latin with an English prose translation by J.H. Mason.** One of 225 copies hand-made paper of the English edition, this

no. 95 (there were also German and French editions). 43 woodcuts by Aristide Maillol, head-line of the title page and initial letters cut by Eric Gill with ornament by Maillol. Italic type designed by Edward Johnston and the punches for the main type were cut by Edward Prince, supervised by Emery Walker, based on Jenson type designed in Venice in 1473. Hemp and linen paper made by Gaspard Maillol and known as Maillol-Kessler paper. Folio, original linen backed blue paper covered boards, printed paper label on spine, with the original plain paper wrappers, a very good, bright unopened and untrimmed copy. Weimar, published in England for the Cranach Press by Emery Walker. 1927. £5500

The first and as the Press's historian Brink writes "arguably the greatest book of the Cranach Press", dedicated by Harry Kessler to "the master of book-printing, the friend and adviser of William Morris, Emery Walker". The Cranach Eclogues had a long slow birth having been interrupted by the First World War. Most of the designs were done by 1914 and printed began early that year. It was then put on hold during the war, in which the pressman Erich Dressler was killed, and



definite shape and form. And now the wide lands are  
astonished at the shining of the new sun on high, and  
from advancing clouds the rain showers fall. Now  
forests first begin to rise up, and here and there wild  
animals roam the untracked mountains. Next he told

resumed in June 1925. The English edition was printed even later in 1927.

Many see it as the most beautiful book of the Cranach Press, even taking into account the striking Hamlet, and Kessler wrote about deeply moved he was when looking at Maillol's *Eclogues* woodcuts "here an art has been created which answers in the affirmative to the world as a whole, and which restores to this world its innocence and its bliss, which is devoted to it in awe and in bliss, and therefore is an art which is religious in the Greek sense".

*Brink, The Book as Works of Art, p. 86-125*

*A bright copy with a list of former publications and prospectus for the English edition inserted loose*

47. **CRANACH PRESS. GILL, Eric. Canticum Canticorum Salomonis.** II

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. 151) 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 spotting to the fore edge, otherwise a bright and crisp copy. [Weimar, Cranach Presse. 1931]. £4500

A superb copy. Inserted loose is a 4 page list of former publications of the Cranach Press, plus a prospectus for the English edition including a Gill engraving.

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.



## CRESSET PRESS

*Illustrations by all the best wood engravers of the time*

48. **CRESSET PRESS. RAVILIOUS, HUGHES-STANTON, NASH, HERMES &c. The Apocrypha, according to the Authorized Version.** I4

wood engravings by Blair Hughes-Stanton, Gertrude Hermes, Leon Underwood, Stephen Gooden, René Ben Sussan, M. E. Groom, Eric Jones,



Wladislaw Skocaylas, Hester Sainsbury, Frank Medworth, Eric Kennington, Eric Ravilious, John Nash & D. Galanis. No.209 of 391 special copies printed on mould made paper, (there were also 30 special copies on hand made paper with an extra suite of plates). Folio, bound in full vellum over boards, black and gilt spine label, top edge gilt. Very slight bowing to the top board as usual and a little rubbing to the spine label, endpapers gently spotted, otherwise very good. London, Cresset Press, printed at the Curwen Press. 1929. £600

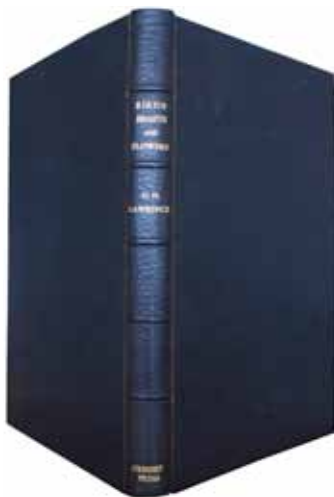
A remarkable piece of printing with fabulous illustrations from all the big names in wood engraving of the time.

The Cresset Press was an imprint founded by Dennis Cohen who published several finely printed and illustrated books over a 4 year period between 1927 and 1931. He used the best printers, presses and illustrators of the time and this book is a prime example of his enormous skill as a commissioning publisher.

Shelf mark of a previous owner rear free endpaper.

*One of only 3 super-deluxe copies with a separate set of signed proofs*

49. **HUGHES-STANTON, Blair. CRESSET PRESS. LAWRENCE, D.H. Birds, Beasts and Flowers: Poems by D.H. Lawrence.** One of only 3 cop-



ies with a separate complete set of signed proofs, this copy B. 12 wood engravings by Blair Hughes-Stanton. One of only 30 which were printed on Batchelor's handmade paper. Folio, original full black pigskin by Wood of London, gilt lettering on spine, top edge gilt, others uncut. A very good copy with only slight spotting to endpapers and very light rubbing to joints. London, Cresset Press. 1930. £8000

The proofs are numbered 1 of 12 and signed, titled and dated in pencil by the artist.

Published in the year of D.H. Lawrence's death this is a fitting tribute with some superb large wood engravings by Hughes-Stanton.





*One of 500 ordinary copies*

50. **CRESSET PRESS. HUGHES-STANTON, Blair. LAWRENCE, D.H. Birds, Beasts and Flowers: Poems by D.H. Lawrence.** One of 500 copies. 12 wood engravings by Blair Hughes-Stanton. Folio, quarter vellum, marbled paper covered boards, top edge gilt, others uncut. Boards rubbed and faded, with some wear to very edges, small stain to foreedge of a few pages, otherwise good. London, Cresset Press. 1930. £250

Published in the year of D.H. Lawrence's death this is a fitting tribute with some superb large wood engravings by Hughes-Stanton.

## DOVES PRESS

51. **DOVES PRESS. TENNYSON, Lord Alfred. Seven Poems and Two Translations.** One of 325 copies. Printed in red and black throughout. 8vo., a handsome copy bound in full vellum by The Doves Bindery, spine lettered in gilt. Hammersmith, Doves Press. 1902. £580

The fourth book from the Press included two translations from the Iliad by Tennyson - 'Achilles over the Trench' and 'Hector and the Bridge of War'. Cobden-Sanderson decided to print these completely in red as a prologue and epilogue with the seven poems printed in black, with red titles, in between. He was thrilled with the result using Milton's words about his setting "...soaring above th'Aonian Mount, and brooding dove-like on the vast abyss!"

The seven poems chosen were Oenone, The Lotus Eaters, Ulysses, Tithonus, Tiresias, Demeter and Persephone and Death of Oenone.

*Tidcombe, The Doves Press, DP4*

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

*"To painter or to poet what indeed can be more wonderful than London?"*

52. **DOVES PRESS. COBDEN-SANDERSON, T.J.** London. **A Paper read at a Meeting of the Art Workers Guild by T.J. Cobden-Sanderson, March 6, 1891.** One of around 300 copies sent free to subscribers to the Press. Printed in red and black. 8vo., original full Doves Bindery limp vellum with gilt lettering on the spine. A very good copy with slight rippling to the endpapers. Hammersmith, Doves Press. 1906. £380



Cobden-Sanderson's sometimes eccentric vision of the future of London.. printed by his son Richard then apprentice to the Doves Press for the subscribers to the Press.

Booklabel of Charles Walker Andrews on front pastedown.

*Tidcombe, The Doves Press, DP9*

*"The Tailor Re-Tailored" in a fine morocco Doves Binding*

53. **DOVES PRESS. DOVES BINDING. CARLYLE, Thomas. Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh.** One of 300 copies on paper of an edition of 315 copies. Initials designed by Edward Johnston. Printed in red and black. 8vo., bound by The Doves Bindery in full red/brown morocco with gilt borders on both covers and turnins, spine with raised bands and five compartments elaborately decorated in gilt with double Tudor roses and rose leaves, title lettered in gilt, gilt rose leaf decorations



in corners of turn-ins, bindery signature dated 1908 on lower turn-in, all edges gilt. An extraordinarily handsome copy, very mild signs of shelf wear to very edges of spine. Hammersmith, printed T.J. Cobden-Sanderson & Emery Walker at The Doves Press. 1907. £4200

This printing of Sartor Resartus was to honour Carlyle's importance to the printer. Along with Ruskin, Emerson and Milton, Carlyle was a great influence on the formation of Cobden-Sanderson's thoughts and beliefs. Sartor Resartus was thought by many to be Carlyle's most spiritual work and hence its significance to Cobden-Sanderson.

The book is bound according to Pattern No. 859 in Tidcombe.

*Tidcombe: The Doves Press, DPr3*

*"a wonderfully fine expression of a naturalistic faith"  
bound at the Doves Bindery*

54. **DOVES PRESS. COBDEN-SANDERSON, T.J. Credo.** One of 250 copies. Pp. 8. Sm. 8vo., original red niger goatskin by the Doves Bindery (signed on the lower turn-in), lettered in gilt on the spine and upper cover, all edges gilt, gilt ruled turn-ins. A very good, fresh copy with extremely mild offset from the turn-ins (less than usual) and very slight bending to the boards, housed in the original cloth covered slipcase. Hammersmith, Doves Press. 1908. £1200

Cobden Sanderson sent a copy of his Credo in book form (written in 1906 and previously printed on a single side of a folio leaf) to his friend William James, the American philosopher and elder brother of Henry, who summed it up by declaring it "a wonderfully fine expression of a naturalistic faith".

*Tidcombe, The Doves Press, DPr6*



55. **DOVES PRESS. SAINT FRANCIS OF ASSISI. Laudes Creaturarum.** One of 250 copies. Printed in black in red in the original Italian (black) alternating with Matthew Arnold's English translation (red). Pp. 10. Sm. 8vo., original red niger goatskin by the Doves Bindery (signed on the lower turn-in), lettered in gilt on the spine and upper cover, all edges gilt, gilt ruled turn-ins. A little spotting to the binding and some darkening with very slight wear to head and tail of spine. Hammersmith, Doves Press. 1910. £950



Despite the date of the colophon of 1910, the book was actually published in January 1911.

Paul Sabatier, Cobden-Sanderson's friend in Assisi, supplied the Umbrian text which he juxtaposed with Matthew Arnold's translation.

*Tidcombe, The Doves Press, DP23*

## ERAGNY PRESS

### 56. ERAGNY PRESS. FLAUBERT, Gustave. *La Légende de Saint Julien*



*L'Hospitalier*. Wood engraved frontispiece, border and initials designed by Lucien Pissarro and engraved by Lucien and Esther Pissarro. One of 226 copies. Printed in Vale type on Arnold's handmade paper. 12mo., linen backed blue paper covered boards. A really fresh, crisp copy, with very occasional spotting to the edges of 8 leaves. London, Eragny Press, sold by Hacon & Ricketts. 1900. £950

In 1896 Camille Pissarro suggested that Lucien should think of printing works by Flaubert which were not in copyright which led to him printing these three short stories in a uniform Kelmscott-style binding.

*Presentation copy inscribed by Lucien & Esther Pissarro*

### 57. ERAGNY PRESS. PISSARRO, Lucien. COLERIDGE, Samuel Taylor. *Christabel, Kubla Khan, Fancy in Nubibus and Song from Zapholya*. One



of 226 paper copies (there were 10 copies printed on vellum). Printed in red, green and black in Brook type with wood-engraved frontispiece, border and initials designed by Lucien Pissarro and engraved by him and his wife Esther Pissarro. 8vo., original patterned paper and grey paper covered boards, lettering in gilt on upper cover. Free endpapers browned, as usual, some wear to head and very edges of spine, otherwise good. London, Eragny Press. 1904.

£1400

With a presentation inscription by the printers and artist Esther and Lucien Pissarro on the first blank "To dear Sophie & Bethel Jacobs from Esther & Lucien Pissarro".

A beautiful edition by the Pissarros of some of Coleridge's most famous poems.

*Genz, "A History of the Eragny Press" EP21.*

FLORIN PRESS – see Monica Poole and Leo Wyatt, items 25, 26 & 33

GEHENNA PRESS – see Baskin item 1

## GOLDEN COCKEREL PRESS

58. **GIBBINGS, Robert. GOLDEN COCKEREL PRESS. True Historie of Lucian the Samosatenian. Translated from the Greek into English by Francis Hickes with an Introduction by J.S. Phillimore . . . Together with the Greek.** Dramatically illustrated throughout with woodcuts by Robert Gibbings. One of 275 numbered copies. Folio, a very good copy bound by Sangorski & Sutcliffe in original quarter brown niger morocco, spine, with raised bands, lettered in gilt, grey-green canvas boards, t.e.g., others uncut. Spine slightly darkened, otherwise a very good copy. Waltham St. Lawrence, Golden Cockerel Press. 1927. £900

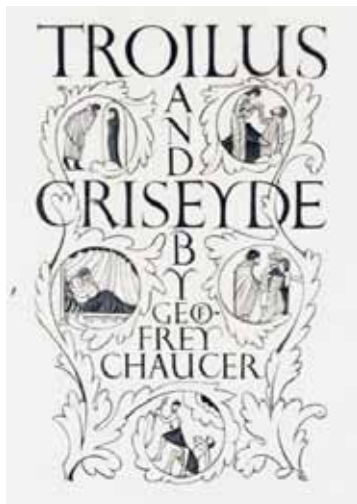
The footnote to Chanticleer 53 reads: “Whether or not of a progressive format, this is a very beautiful book”. In fact the use of illustration around the main English text is both beautiful and a tool which imbues the story with high drama.



59. **GILL, Eric. GOLDEN COCKEREL PRESS. 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*



60. **GILL, Eric. GOLDEN COCKEREL PRESS. The Constant Mistress by Enid Clay.** 6 wood engravings by Gill. No. 73 of 300 copies, signed by Gill and his sister Enid Clay. 8vo, original linen backed boards, printed paper spine label on spine. Boards rather faded but otherwise a fresh, uncut copy. Waltham St. Lawrence, Golden Cockerel Press. 1934. £240

Eric Gill illustrating his sister's poetry.

*Chanticleer 101*



*The Press's first use of Gill's Perpetua Roman and Felicity Italic types*

61. **GILL, Eric. GOLDEN COCKEREL PRESS. The Lord's Song. A Sermon by Eric Gill.** No. 48 of 500 copies. Wood engraving and wood engraved title page vignette and decorated initial by Eric Gill. Set in Gill's Perpetua Roman and Felicity Italic types on Arnold paper. Tall thin 8vo., original cream cloth with "G C P" initials designed by Gill in gilt on the upper cover, gilt lettering on spine. A clean, bright, copy in the original glazine wrapper. London, Golden Cockerel Press. 1934. £160



Gill's sermon on the text in the 136th Psalm: "How shall we sing the Lord's song in a strange land?" exploring the nature of freedom and how man must "reaffirm the freedom of his will and his consequent responsibility for all his deeds and works".

*Chanticleer, Bibliography of the Golden Cockerel Press, 92*

62. **HUGHES-STANTON, Blair. GOLDEN COCKEREL PRESS. GANTILLON, Simon. Maya: A Play by Simon Gantillon, paraphrased into English by Virginia & Frank Vernon.** 13 wood engravings by Blair Hughes-Stanton. One of 500 numbered copies, this no. 115. 257 x 172 mms, original brown cloth with Golden Cockerel device blocked in gilt on upper cover and gilt lettering on spine top edge gilt, others uncut. Spine slightly darkened, otherwise a very good copy. Waltham St. Lawrence, Golden Cockerel Press. 1930. £90



The first wood engravings by Blair Hughes-Stanton for the Golden Cockerel Press.

Maya is a play, telling the story of a prostitute - or Mother Earth - who is all things to all men.

*Chanticleer: A Bibliography of the Golden Cockerel Press, 71*



*"A light coronal of perversities"*

63. **SANDFORD, Lettice. GOLDEN COCKEREL PRESS. LASCARIS, Evadne. The Golden Bed of Kydno.** 12 erotic

line engravings on wood by Lettice Sandford. No.179 of only 200 copies. Printed in the splendid Perpetua type. Sm. folio, bound in full cream cloth with illustration of two entwined women by Lettice Sandford stamped in gilt on the upper cover, attractive gilt endpapers, t.e.g., others uncut. Very mild bowing to the upper cover and slight darkening to the edges of the cloth, but generally a very good copy. , Printed for subscribers at the Golden Cockerel Press. 1935. £900



An erotic Lesbian tale in verse, apparently written in the early nineteenth century in two parts and telling the tale supposedly from the late nineteenth century of a lady calling herself Kydno who, tired of Paris, went by yacht to the Island of Lesbos and had built a magnificent Palace of Memory. She is an invention like Pierre Louys' Bilitis but the story had it that she gathered there a multitude of girls and gave them free 'education'. Growing old she left the college and wandered alone over the world, composing her 'Imitation of Sappho' of which there is not trace. She polished these, her epigrams, collected as 'The Golden Bed' and died in 1910 at Rhodes and was buried there.

Translated from the modern Greek of Evadne Lascaris by P. Mathers who terms the book a "light coronal of perversities".

## GREGYNOG PRESS

64. **GREGYNOG PRESS. The Autobiography of Edward, Lord Herbert of Cherbury.** Wood engraved shield ornament coloured in blue, grey and red on title page, 9 wood engravings by H.W. Bray, opening initial printed in



red. No. 174 of 300 copies. Printed in Poliphilus and Blado italic on Batchelor handmade paper. Folio, original full brown buckram with Herbert arms blocked in gilt on upper cover, spine lettered in gilt, top edge gilt, others uncut. Headcaps slightly bumped, otherwise a very good copy. Newtown, The Gregynog Press. 1928. £280

Reviews of this book were lyrical when it was published in 1928. Maynard's typography is outstanding and looks particularly good on the luxurious Batchelor handmade paper. It was with this book that Gregynog began to shine as a fine press of great importance.

*Harrop, The Gregynog Press, 10*

65. **GREGYNOG PRESS. AESOP. MILLER PARKER, Agnes. The Fables of Esope translated out of the Freshe into Englysshe by William Caxton.**

One of 225 ordinary copies, this no.229. 37 wood engravings by Agnes Miller Parket and wood engraved initial letters by William MacCance. Printed on special Barcham Green paper. 317 x 230 mms, original natural tanned Welsh sheepskin, spine lettered in black, fore and lower edges uncut. Rubbing to the very edges of the upper cover and all down the spine, 2 cms long hole in the upper joint, some offset as usual from the turn-ins and darkening to the upper edge but very good and clean internally. Newtown, Gregynog Press. 1931. £3200

A beautiful book with Miller Parker's exquisite and luminous wood engravings. One of the most sought after of the Gregynog Press books.

*Harrop, Bibliography of The Gregynog Press, 20*

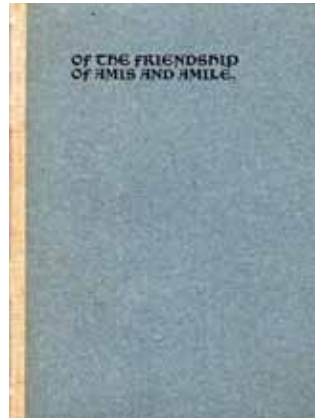


*An exceptionally good copy*

66. **KELMSCOTT PRESS. Of the Friendship of Amis and Amile.** One of 500 copies. With woodcut title and borders by William Morris. Printed in Chaucer type in red and black. 16mo., original linen backed blue holland paper covered boards, title printed on upper cover, an extremely crisp and fresh copy, the best I have seen. Hammer-smith, Kelmscott Press. 1894. £1600

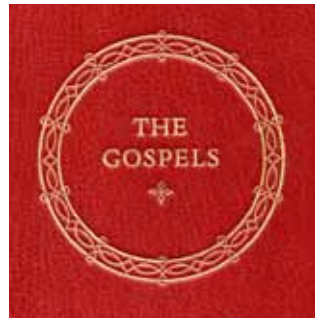
An Old French romance which inspired Morris, not only did he do the translation for this book but he also wrote a famous poem based on the story *Amys & Amillion*. Amis and Amile were two medieval knights who were devoted friends and this is the story of their friendship which led Amile to slay his own children for the sake of his friend. Of course this supreme sacrifice meant that the children were not dead after all. Eventually the two knights were killed in the same battle and a miracle was added to the end of the story as although they were buried apart from each other, the two coffins were found side by side the next morning.

With an attractive and anonymous booklabel on front pastedown simply stating *Continuitas Utilitas Conservatio Pulchritudas*.



## OFFICINA BODONI

67. **OFFICINA BODONI. STONE, Reynolds. The Holy Gospel According to Matthew, Mark, Luke & John.** No.98 of 320 copies. Title page wood engraving by Reynolds Stone, 114 woodcut illustrations recut by Bruno Bramanti after the original illustrations of 1495 by Bartolomeo di Giovanni. Hand-printed in Giovanni Mardersteig's Zeno type on Fratello Magnani paper. Folio, original burgundy morocco with title in a decorative device blocked in gilt on the upper cover, spine lettered in gilt, top edge gilt, others uncut, in the original patterned paper covered slipcase. A fine copy. Verona, Officina Bodoni. 1962. £2500



The Officina Bodoni was a private press operated by the typographer and printer Giovanni Mardersteig and named after the great typographer Giambattista Bodoni. His illustrated printing of the King James version of the New Testament is one of his greatest pieces of work.

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

68. **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. 68 newly



DE LUPO ET GRUE  
F. VIII

engraved woodcuts after the Veronese Aesop 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.98 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. A very good, bright set. Verona, Officina Bodoni. 1973. £3200

Mardersteig refers to Giovanni Alvise'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.

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

*One of only 20 copies, in superb condition*

69. **PEAR TREE PRESS. BOTTOMLEY, Gordon. The Viking's Barrow at Littleholme.** No. 18 of 20 copies signed by the printer. 7 pages of printing and ornament designed and printed from the plates by James Guthrie at his press. Printed in green, black, lilac and gold. 4to., original parchment covered



boards with printed paper label in green, silver and blue by Guthrie on upper cover. An extremely good copy in the original plain protective wrapper. Flansham, nr. Bognor, Pear Tree Press. 1930. £1200

With the Pear Tree Press designed and printed booklabel of Janie Legge.

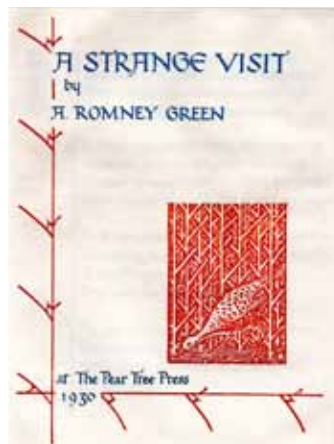
With proof of the title plate in different colours on blue paper inserted loose.

*One of only 20 copies, an excellent copy*

70. **PEAR TREE PRESS. ROMNEY GREEN, A. A Strange Visit.** No. 16 of

20 copies signed by the printer. 8 pages of calligraphy and ornament written out by Helen Hinkley and designed and printed from the plates by James Guthrie at his press. Printed in blue and brown. 4to., original parchment covered boards with printed paper label in brown and blue by Hinkley and Guthrie on upper cover. An extremely good copy in the original plain protective wrapper. Flansham, nr. Bognor, Pear Tree Press. 1930. £1200

The poem describes the actual behaviour of a Corn-crake, or Landrail. With the Pear Tree Press designed and printed booklabel of Janie Legge. With a proof page printed in variant colours of black and purple inserted loose.



ST. DOMINIC'S PRESS – see also item 8

71. **GILL, A.E.R. & PEPLER, H.D.C. Concerning Dragons. A Rhyme by H.D.C.P. with engravings by A.E.R.G.** 6 wood-engravings and press device by Eric Gill, with 'St. Michael & the Dragon' on the upper cover printed in black on upper cover. Eighth printing. Pp.8 15.2 x 10.4 cms, sewn as issued, an immaculate copy. The first of the 'Rhyme Booklet Series'. Ditchling, St. Dominic's Press. 1923. £100

Apparently the 4th printing, this being the first with an additional engraving.

The Gill engravings are: St. Michael and the Dragon - Physick 66; Child and Nurse - Physick 67; Child in Bed - Physick 68; Child and Ghost - Physick 69; Child and Sceptre - Physick 70; Dragon - Physick 88

*Taylor & Sewell A5b*





*By Edward Johnston's daughter, aged 6 and with wood-engravings by Ronald Seal aged 11, and David Pepler, 10*

72. **JOHNSTON, Priscilla. The Mill Book.** First edition. 11 wood cuts by Ronald Seal, aged 11, and 2 by David Pepler after drawings by Priscilla Johnston, also a star device on title-page and p.21 and engraved DP incorporating words - the D, Douglas & David, Ditchling and the P Pepler and Press. On the lower pastedown is a list of Douglas Pepler's publications to date at Hampshire House and Ditchling. 12mo., charmingly bound in buff coloured boards with wood engraving printed in red of a windmill with title, author and price in the wood. Spine slightly worn, small tear to very corner of last leaf, otherwise extremely good. Hammersmith & Ditchling, Printed and published by Douglas Pepler, Hampshire House. 1916. £280 A lovely juvenile book, satisfying to the eye and enchanting to read. Rare in this first edition.

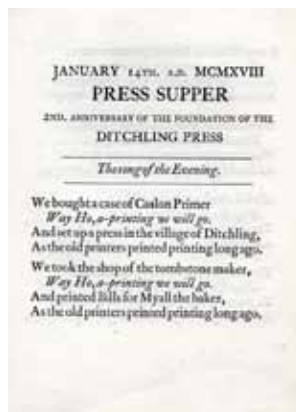


*Taylor & Serwell A3*

73. **MAIRET, P.A. Press Supper. January 14th a.d. MCMXVIII, 2nd anniversary of the Ditchling Press. The Song of the Evening . . . written and sung by P.A.M[airet].** 4 pp., folded. 19.4 x 14.1 cms, without wrappers as issued. Ditchling Press. 1918. £100

Extremely rare. The song, sung to the tune of Sally Brown, starts "We bought a case of Caslon Primer; Way Ho, a printing we will go./ And set up a press in the village of Ditchling,/ As the old printers printed printing long ago".

*Taylor & Serwell, Saint Dominic's Press: A Bibliography.*



*Inscribed by G.K Chesterton's 'Father Brown', with a copy of Gill's portrait of him tipped in*

74. **ASHFORD, Faith. A Soul Cake.** Verses by Faith Ashford. One of 240 copies. Gill's press device printed in red on the title page. 20.6 x 13.7 cms, original brown hand-made wrappers with printed title and engraved cross, a very good copy. Printed and published by Douglas Pepler, St. Dominic's Press, Ditchling. 1919. Ditchling, St. Dominic's Press, printed and published by Douglas Pepler. 1919. £220



R. N. Green = Armytage  
 from J. Brown  
 1926.

42 religious verses by Faith Ashford who wrote other things published by the Press - Christ, Things Unseen and Poor Man's Pence.

Inscribed by "Father Brown" ie Monsignor John O'Connor, to R. N. Green-Armytage, a friend of Eric Gill, G.K. Chesterton & Hilaire Belloc. Tipped in is a later print of a portrait by Gill of Father John O'Connor, on whom G.K. Chesterton based his Father Brown stories. O'Connor was a mentor and confessor to Gill and Pepler as he was to Chesterton.

With the booklabel of the collector Stanley Scott who has added a note about the presentation and who possibly added the portrait.

*Taylor & Sewell, Saint Dominic's Press: A Bibliography A47*

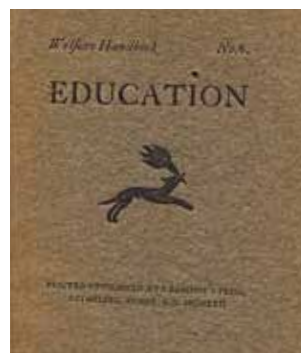
75. **Welfare Handbook No.6. Commerce. Being extracts from the Summa Theologica of S. Thomas Aquinas, Part II . . . as literally translated by Fathers of the English Dominican Province.** Hound and torch engraving by Desmond Chute on upper cover and p.22, engraving of a Cockerel, also by Chute?, on p.20. 15.2 x 11.2 cms, original buff wrappers, very clean and uncut but with slight splitting to top and bottom of spine, still intact Ditchling, St. Dominic's Press. [1919]. £65



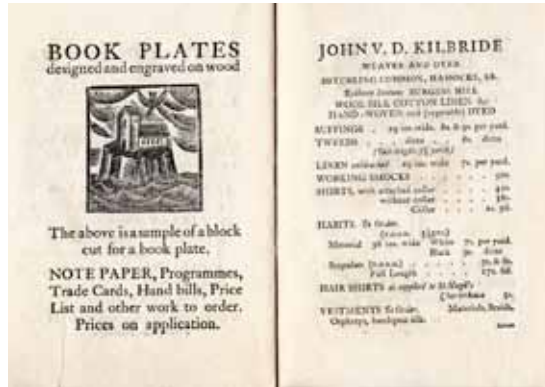
Aquinas lays out what is and isn't permitted in commerce - whether it is lawful to sell a thing for more than it is worth, &c&c.

*Taylor & Sewell A 53.*

76. **[PEPLER, H.D.C.] Education. The Monk's School.** Welfare Handbook No. 8. Chute wood engraving in red on title page. 15.3 x 12 cms., original printed paper wrappers, Hound with Torch by Desmond Chute on upper cover, Gill press device (Physick 64) on lower cover, an immaculate copy. Ditchling, St Dominic's Press. 1922. £100



*Taylor & Sewell A96*



77. **Catalogue of Books published at S. Dominic's Press** Pp.16. 16mo., sewn and untrimmed as issued. Three small woodcuts by Gill, David Jones and Beedham. Very good. Printed for J. and E. Bumpus Ltd. Ditchling, St. Dominic's Press. [1926]. £90

53 items covering all items published by the S. Dominic's Press from the first book, *Devil's Devices*. The catalogue is followed by 5 pages of advertisements for Ditchling residents - one for book plate design which includes a printing of a David Jones block, and pages for the Ditchling weaver & dyer John Kilbride, the carver and letter cutter H.J. Cribb, the joiner and wood carver George Maxwell and for poster design by the S. Dominic's Press - "customers are asked to order in good time as many posters are spoilt by hurried work".

*Taylor & Serwell, J24b*

78. **MORE, Sir Thomas. The XII Propertees or Condicyons of a Lover by Johan Picus, Erle of Myrandula, a grete Lord of Italy, expressed in Balade by Sir Thomas More, Knyghte.** First edition. One of 250 copies, this no.73. Printed on Batchleor hand-made paper. 4to., original full beige linen with printed paper label on upper cover, errata slip tipped in plus a spare binding label. Very good copy. Ditchling, St. Dominic's Press. 1928. £180

Tipped onto the front pastedown is an als dated November 1929 from Pepler to Mr. Frank Glenn about this book as well as details about St. Dominic's notepaper and bookplates. The prospectus is inserted loose and there is a St.

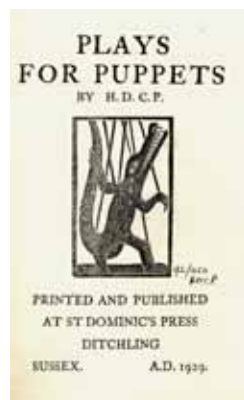


Dominic's printed note: "Readers will be interested to know that a copy of this book was presented to Our Holy Father the Pope . . ."

*Taylor & Sewell A159*

79. **PEPLER, Hilary. *Plays for Puppets: The Horse, The Ox and Ass, St. Martin, The Cat Burglar, Running Water, The Crocodile*.** 5 wood-engravings, one repeated on upper cover, by Mary Dudley Short. One of 450 copies, monogrammed and numbered by Pepler on the title-page. 12mo., original black cloth backed, printed paper covered boards with wood-engraving of a cow puppet on upper cover., water marking on boards and some wear to headcaps, usual browning to free endpapers, otherwise good. Ditchling, St Dominic's Press. 1929. £140

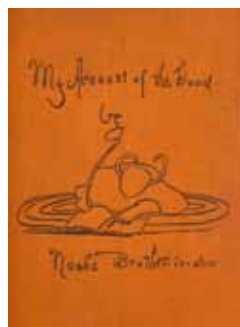
Works written by Hilary Pepler for his puppet theatre.



80. **[SARGENT, Daniel]. *My Account of the Flood by Noah's Brother-in-Law. With authentic illustrations as lately discovered and newly transcribed by Daniel Sargent*.** 29 line drawings illustrating 41 stanzas, printed in red and black throughout. One of only 250 copies, this no. 96. Pp. 60. Folio, original quarter black leather, spine lettered in gilt, orange linen sides with lettering and line drawing printed in black on upper cover and hound and torch symbol in gilt on lower cover, very slightly dusty with a little light bumping to very corners, otherwise a very good copy. Ditchling, St. Dominic's Press. 1930. £150

A charmingly illustrated book with its poetic tale of the flood from the land and what it does to man.

*Taylor & Sewell A194*



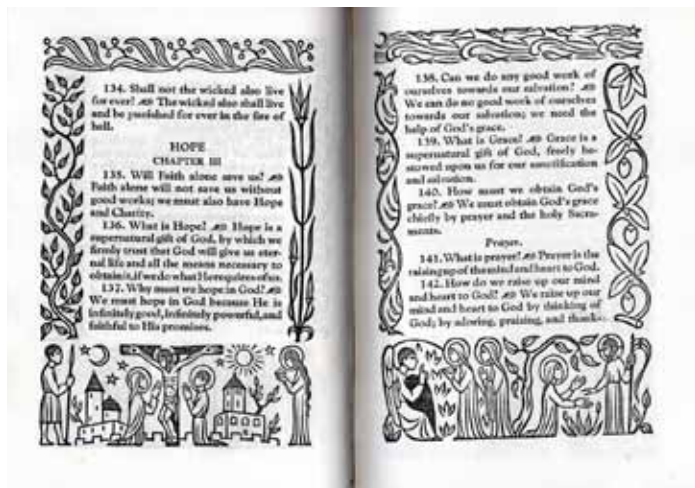
*With Eric Gill's booklabel*

81. **McNABB, Fr. Vincent. *God's Book and Other Poems*.** Gill's press device on title page, 3 wood engravings by Thomas Derrick. Photographic frontispiece from Kenneth Green's portrait of the author printed on grey coated paper. No. 28 of 480 copies. 8vo., original quarter black cloth, blue paper covered boards, printed paper label on upper cover. Spine chipped at head and tale, slight bumping and fading. Ditchling, S. Dominic's Press. 1930. £250

Gill's copy with his booklabel on front pastedown. Errata slip tipped in.

*Taylor & Sewell: Bibliography of St. Dominic's Press, A188*



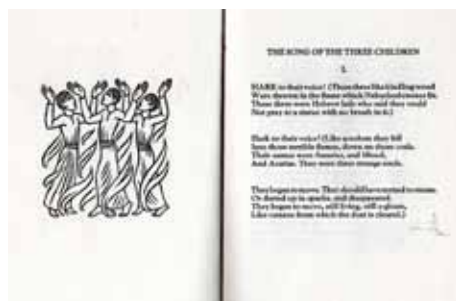


82. **A Catechism of Christian Doctrine, as approved by the Archbishops and Bishops of England and Wales, and Directed by them to be used in all their Dioceses.** Every page has differing elaborate woodcut borders by Philip Hagreen, printed on handmade Batchelor paper in Goudy Bold. One of 500 copies, this no.194. Pp. 106. 8vo., original quarter black leather, cloth sides with title page vignette repeated on the upper cover, spine rather rubbed with a tiny hole, otherwise good. Ditchling, St Dominic's Press. 1931. £275

A very attractive production which came about at the instigation of Fr. McNabb who felt that Bishop Challoner's catechism, written for 18th century recusant English catholics, had never been properly printed.

*Taylor & Sewell – a variant on A211 which calls for paper boards or full lambskin not the cloth we have here.*

83. **[SARGENT, Daniel]. The Song of the Three Children.** 5 wood engravings by Philip Hagreen. First edition. 8vo., variant issue stating first impression in maroon wrappers, a very good copy with slight fading to spine. Ditchling, Printed by hand at the St. Dominic's Press for Bruce Humphries, Boston, Massachusetts. 1932. £100



The author is not stated but it is declared that it is by the same person as "My Ac-

count of the Flood” which was Daniel Sargent. The story from Daniel of the three who were unharmed by fiery fires of Nebucadnezzar.

*Taylor & Sewell: Bibliography of St. Dominic's Press, A217a*



*Apparently Brocard Sewell's copy with part of a letter from him referring to this book and Gill "going off the rails"*

84. **PRUDEN, Dunstan. Silversmithing. Its Principles & Practice in Small Workshops.** With an introduction by Philip Hagreen. Illustrated with 20 wood engravings by Philip Hagreen, one repeated on upper board. Pp. (x), 40. One of 500 copies. 8vo., original black cloth backed printed boards, slightly bending and little faded, lower cover a little grubby, otherwise good. Ditchling Common, St. Dominic's Press. 1933. £350

Inserted loose is part, cut off at the top, of a fascinating letter on Pepler & Sewell headed notepaper written by Brocard Sewell. It is to Pepler and includes gossip about this book - how Gill refused to do the introduction "only formal reasons given" and Hagreen doing it in his place. He also notes that "Gill seems to be going off the rails badly. His latest is to be taken on by Whiteley's as organizer of a department for the sale of genuine works of art of the proletariat and bourgeoisie . . . nothing over 3 guineas!

*Taylor & Sewell A227*

*Edward Johnston's daughter on Ditchling life*

85. **DITCHLING by M.E. Christie, Arthur Hill, Bridget Johnston & H.D.C. Pepler.** Seven line drawings by Lawrence Christie, according to Evan Gill the map endpapers were drawn by Edward Johnston. 8vo., original red cloth boards, spine and upper cover lettered in gilt. Spine slightly faded, small bump to fore-edge, otherwise good Ditchling, S. Dominic's Press. 1937. £60



A history of Ditchling from pre-history to the present day including Edward Johnston's daughter Bridget Johnston's essay, "Ditchling in Our Own Times" which notes the preponderance of artists and craftsmen in the village and begs the public's indulgence insisting that although many "crafts" people make themselves ridiculous, the standard in Ditchling is so high it is to be praised not ridiculed.

*Taylor & Sewell, A255*

86. **TAYLOR, Michael & SEWELL, Brocard. Saint Dominic's Press: A Bibliography 1916-1937.** Frontispiece reproduction from *Libellus Lapidum* tipped in. One of 400 copies. Printed in Caslon



types on Zerkall hablmatt and Ingres papers. 4to., original rust coloured cloth backed paper covered boards in the original cloth edges slipcase. A very good, fresh copy. Risbury, Whittington Press. 1995. £160

87. **VALE PRESS. RICKETTS, Charles. De Cupidinis et Psyches Amoribus Fabula Anilis.** One of 310 copies on handmade paper. 5 woodcuts by Charles Ricketts. Pp.30. 4to, 30 x 20 cms, original linen backed blue paper covered boards with printed paper label on upper cover, largely unopened. Slight stain on linen and bumping to corners, some browning and spotting, particularly to endpapers, round the margin of the first page of text and pp.xx-xxv. London, Hacon & Ricketts & Iohannes Lane, [Vale Press]. 1901. £350

One of Ricketts's most powerful books, the woodcuts being among his best illustrations.





*One of only 10 copies printed on vellum*

88. **VALE PRESS. MEINHOLD, William. The Amber Witch, Mary Schweidler. The Most Interesting Trial for Witchcraft ever known. Printed from an imperfect manuscript by her father, Abraham Schweidler, the Pastor of Coserow in the Island of Usedom.** Edited by Dr. William Meinhold and translated from the German by Lady Duff Gordon. One of only 10 copies printed on vellum, there were 300 paper copies. Woodcut border of honeysuckle designed by Ricketts and engraved by C. Keats. Printed in Vale and Avon types. 29.5 x 20 cms, Imperial 8vo, uniform with the Kelmscott Press 'Sidonia the Sorceress', bound in full limp vellum designed by Ricketts with 7 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. A clean, crisp copy. London, Vale Press, printed at the Ballantyne Press and sold by Hacon & Ricketts. 1903. £8000

A very large book for the Vale Press to produce, the purpose being to match William Morris's book *Sidonia the Sorceress* printed 10 years earlier, the text of which was also by Meinhold. In announcing *Sidonia* Morris wrote: "an Historical Romance, based more or less on fact, concerning the Witch Fever that afflicted Northern Europe during the latter half of the 15th & first half of the 16th centuries . . . written by..Meinhold, a Lutheran minister, dwelling in the island of Rugen, off the shore of Pomerania . . . The result of his life and literary genius was the production of two books: "The Amber Witch" & "Sidonia", both of which..are not mere antiquarian studies, but presentations of events, often tragic . . . *Sidonia* is a masterpiece . . . it was a great favourite with the more literary part of the pre-Raphaelite artists in the earlier days of that movement."

**VALE PRESS** – see also embroidered bindings on Tennyson, item 35 above





ITEM 89



ITEM 90

## PRINTS & ORIGINAL ARTWORK

89. **BUCKLAND WRIGHT, John. L'Après Midi d'un Faune.** No. 12 of 30. Original copper engraving signed, titled, numbered and dated in pencil by the artist. Image size 12.5 x 7.4 cms. 1939. £750

A full set of signed engravings with an extra unused proof and the wood engraved design for the binding.

*10 original wood engravings including one unpublished image*

90. **BUCKLAND WRIGHT, John. POE, Edgar Allen. Masque of the Red Death.** 10 original wood engravings for Masque of the Red Death by John Buckland Wright, each no. 4 of 5 prints, titled, numbered, signed and dated by the artist in pencil.

Together with no. 2 of 5 artist's proofs of the original, unused wood engraving for *Island of the Fay* also signed, dated, titled and numbered in pencil. Plus the original wood engraved design for the cover which was blocked in gold for the binding. 1930. £5800

A remarkable full set of signed engravings with an extra unused proof for Island of the Fay and the wood engraved design for the binding. The engravings are all dated 1930 but they weren't published until 1932 by the Halcyon Press.

Direct from the estate of the artist.

*Reid Ag*

91. **FREEDMAN, Barnett. J. LYONS' TEASHOP LITHOGRAPH. Music.** Still life designed and lithographed by Barnett Freedman. J. Lyons & Co. Lithographs, Second Series, No. 4. Framed and glazed. 97 x 72 cms. Very good. , Printed by Chromoworks for J. Lyons & Co. 1951. £1250

A still life of wind and woodwind instruments lying on a table - Freedman also made an oil painting on the same theme which J. Lyons presented to the Tate.



## ERIC GILL

92. **GILL, Eric. Christ and the Money-Changers.**

Original proof wood engraving. Framed and glazed. 14 x 9 cms. 1919. £500

Originally from the William Andrews Clark Library but deaccessioned due to duplication.

*Physick 153*



ITEM 92

93. **GILL, Eric. Girl in Bath II [Portrait of Petra Gill].**

Original proof wood engraving printed on thick wove paper. Signed by the artist in pencil. 109 x 109 mm. Original signed proof. 1923.

£1500

Extremely rare and very desirable proof - there was no edition. The block was later used to illustrate *Wood Engravings* published by St. Dominic's Press in 1924.

From the collection belonging to Douglas Cleverdon.

*Physick 218*



*No. 1 of 10 proofs signed by the artist*

94. **GILL, Eric. The Triumph of St. Perpetua** Original proof wood engraving, being No. 1 of 10 signed and numbered by the artist in pencil. Image size c. 9 x 8.3 cms. Framed. 1929. £1400

This image was engraved for *The Passion of Perpetua and Felicity*, published in 1930.

*Physick 555*





*No. 1 of 10 proofs signed by the artist*

95. **GILL, Eric. The Martyrdom of St. Sarturus.** Original proof wood engraving, being No. 1 of 10 signed and numbered by the artist in pencil. Image size c. 11 x 8 cms. Framed. 1929. £1400

This image was engraved for *The Passion of Perpetua and Felicity*, published in 1930.

*Physick 559*

*Original design for sculpture in pencil and red ink*

96. **GILL, Eric. Design for League of Nations Sculpture - 'In the Image of God created he him'** Pencil and red ink. 5.5 x 18.5 cms, framed and glazed. 1935. £4600



In 1935 Eric Gill was commissioned by the British Government to provide a huge relief sculpture for the League of Nations Building in Geneva. His first idea was to depict Christ driving the money changers from the Temple but this was rejected so in June 1935 Gill wrote to Anthony Eden with a new idea: The Creation of Man. This drawing shows the design almost exactly as it was executed - there is an additional Latin phrase in the final carving. The Latin here is Genesis Chapter I "In the Image of God created he him" and the English letter-

ing is the beginning of *The Wreck of the Deutschland* by Gerard Manley Hopkins.

The sculpture was carved in 1937 and installed in 1938. With the drawing is a relief engraving of the finished sculpture and a postcard of it in situ.

*Original blocks for Gill's 25 Nudes plus a proof*

97. **GILL, Eric. Twenty-five Nudes.** Four original lead and wood printing blocks for Gill's *25 Nudes*, printed by Hague & Gill Ltd and published by J.M. Dent & Sons Ltd. In 1938. £8500



1. 'The number 25'. Line block for the cover and half title to *25 Nudes*.

2. 'Monogram EG'. Line block for the cover and half title to *25 Nudes*.

3. "Three Female Nudes". Line block for the title to *25 Nudes*.

Block cut by Ralph Beedham from Eric Gill's design and then worked on by the artist.

4. "25 Nudes and EG". Line block for the cover and half title to *25 Nudes*.

Block cut by Ralph Beedham from Eric Gill's design and then worked on by the artist.

5. Together with the proof for the initial letter I in the book, printed 4 times on one sheet.

Christopher Skelton in *The Engravings of Eric Gill, 1983* regarding the printed title page and wrapper for Gill's *25 Nudes*

"The page was originally printed from line blocks reduced from prints of P968-71" He adds that Ralph Beedham, Gill's one time assistant, helped Gill with the blocks.

Gill's relationship with the blocks is strong both as artist and printer as the title page was printed

at his press in High Wycombe and the book was Gill's own production.

In addition the Three Nudes is a very famous image as Skelton used it in blind on the front cover

of his important catalogue raisonnée of Gill's engravings.

Provenance: From the family to Gillian Jason then via Sophie Schneideman to Felix Dennis.



*Prints engraved for the Cresset Press D.H. Lawrence Birds, Beasts and Flowers, each one of only 12*

98. **HUGHES-STANTON, Blair. Flowers.** Original large wood engraving. 22.7 x 13.2 cms. Signed , dated, titled and numbered by the artist. No.9 of 12. Framed. 1930. £900



ITEM 98



ITEM 99

99. **HUGHES-STANTON, Blair. Ghosts.** Original large wood engraving. 22.7 x 13.2 cms. Signed , dated, titled and numbered by the artist. No.9 of 12. Framed. 1930. £900

## DAVID JONES

*Original designs by David Jones for Edmund Gray's bookplate*

100. **JONES, David, (1895-1974). Original sketches for the Bookplate of Edmund Gray, Magdalen College Oxford.** Together with a copy of the final printed version. Two original designs by David Jones on one sheet in black and red ink for Edmund Gray's bookplate, 30 x 20.2 cms in a book mount. Also with the final version printed in black and green, 13 x 10 cms in a book mount. c.1959. £1600

Edmund Gray is the son of Nicolette Gray, Laurence Bin-  
yon's daughter, who was a great friend of David Jones whose  
passion for lettering equalled her own. She wrote several  
books on lettering and set up the Central Lettering Record.  
Her long friendship with Jones was commemorated by her  
excellent works on his inscriptions and paintings.



101. **JONES, David. S. Francis & the Wolf. Bookplate for Walter Shewring.**



Original proof copper engraving printed on thick artist's paper. Image size 73 x 75 mms. A very good strong impression. In a book mount. 1925. £380

Shewring was for many years master at the Benedictine school Ampleforth and the literary executor of Eric Gill's estate. He became part of Gill's community at Piggotts in 1930 and was very involved in the circle of Catholic artists and poets around Gill which included David Jones.

*Cleverdon, Engravings of David Jones, E128 - offset reproduction*



*One of only 15*

102. **JONES, David. The Great British Public.** Original wood engraving. One of 15, this no.14. Signed, dated and numbered by the artist in pencil. Framed and glazed. 1926. £1400

*Cleverdon 151*

103. **PHOTOGRAPHY. NEW ZEALAND, SALVATION ARMY. Cabinet photographs of members of the Salvation Army taken in New Zealand and Australia.**



8 photographs including one of a family group, all in Salvation Army uniform. 6 of them are mounted of which 3 were taken by G.E. A. Burrell of Chester Street West in Christchurch, 2 were taken by M.J. Allan of Smith Street, Collingwood and one was taken by the Temple of Light in Adelaide, Australia. c.1890s. £500

104. **ROWLANDSON, Thomas. Dissapointed Epicures.** Original hand coloured etching, signed and dated 1809 in the print with the rather sibilant title beneath. London. 1809.

£400

A party of epicures waiting for their dinner look on in horror as it is squandered in buffoonery. A dog runs between the legs of a man bringing in a dish of cutlets, which bestrew the carpet; his downfall has in turn jogged another waiter whose soup tureen has come to grief; the butler in the chaos has allowed the beer to escape in a shower of froth which goes everywhere.

A painting of this scene was executed by Rowlandson in 1790.



105. **SILHOUETTES. Papercut Silhouettes. 'H.B.' from Bath. Silhouettes: An attempt to elucidate some parts of the 104th Psalm in black paper.** 14 silhouettes cut from black paper each illustrating different verses of the 104th Psalm. Oblong 8vo., in the original green paper backed red flock paper covered folder. Bath. 1863.

£350

Inscribed 'To Letty [Letitia] Lloyd from her very sincere friend HB, Nov. 1st 1863'.



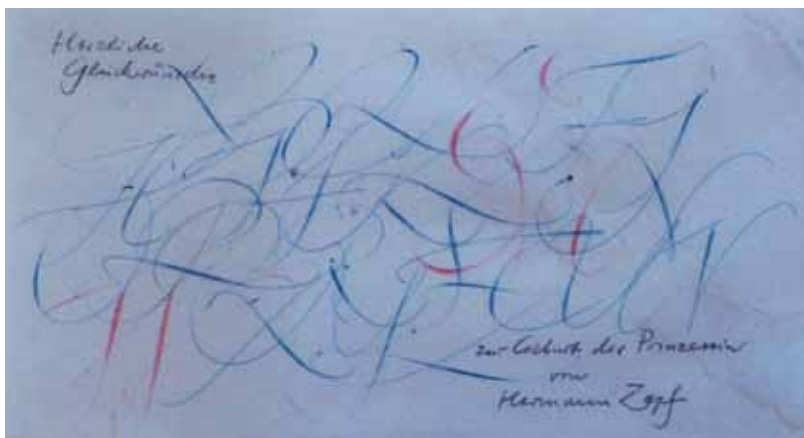
106. **TREVELYAN, Julian & FEDDEN, Mary. Hammersmith Bridge - Original Christmas Card.**

Original aquatint etching by Julian Trevelyan of Hammersmith Bridge with a red painted moon. 13.7 x 9.6 cms. Etching on the front and folded with note by Mary Fedden on the inside in black ink "Love from Julian and Mary. Addressed - I promise! before your charming sheep arrived, and just waiting to be delivered! Mxx , . .

£780

Hammersmith Bridge is very close to where Trevelyan and Fedden lived together and he used it for several of his prints. The red painted moon is very typical and can be seen in several Trevelyan prints.





*Special hand-drawn alphabet inscribed by Zapf*

107. **ZAPF, Hermann. Calligraphic Alphabet.** Alphabet by Hermann Zapf written out in blue and red on a piece of japon. 16 x 9 cms. With an inscription in black ink in German by Zapf. Mounted and framed. c.1950s. £950  
The inscription reads "With warm congratulations on the birth of the Princess from Hermann Zapf"

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