



SOPHIE SCHNEIDEMAN
RARE BOOKS  CATALOGUE 24



ITEM 126

CATALOGUE 24



ILLUSTRATED & PRIVATE
PRESS BOOKS, ARTISTS' BOOKS,
BOOKBINDINGS, PRINTS &
ORIGINAL ARTWORK



SOPHIE SCHNEIDEMAN
RARE BOOKS

LONDON

SOPHIE SCHNEIDEMAN RARE BOOKS

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CATALOGUE DESIGN AND TYPOGRAPHY BY JERRY KELLY

CATALOGUE 24

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ITEM 2

ILLUSTRATED BOOKS



*Extra-illustrated with engravings from the Stockdale Aesop by
Thomas Bewick's great friend the Rev. William Turner*

- I. **BEWICK, Thomas. AESOP. *The Fables of Aesop, and others, with designs on wood by Thomas Bewick.*** 323 wood engravings by Thomas Bewick. First edition, one of 500 large copies on Imperial thick wove paper water-marked 1806, there were also 1500 copies in Royal and Demy sizes. Imperial 8vo, contemporary full calf decorated in gilt and blind, marbled edges, marbled endpapers, rebacked with gilt decorated spine, a strong, good-looking copy. Extra-illustrated by its first owner in 1820 with 56 copper plates from Stockdale's Aesop which are pasted in at the top or bottom of the page with the relevant fable. Newcastle, printed by E. Walker, for T. Bewick and Son. 1818. £1000



Armorial bookplate and signature of the Rev. William Turner who has inscribed the book dating his pasting in of the extra engravings as 1820 on the title page. The Rev. William Turner was a Unitarian minister in Newcastle and an intimate friend of Bewick. Turner established two Sunday schools and was a founding member of the Literary and Philosophical Society in Newcastle where he was Lecturer on Natural and Experimental Philosophy and Secretary. The signature in the book matches one reproduced in Jenny Uglow's book on Bewick which has a picture of William Turner reproducing his signature beneath it.

Without the so-called 'Thumb-Mark' receipt. In some copies there was a leaf with a printed Bewick thumb-mark and the facsimiles of signatures and seaweed stamped on it which were run off the press separately designed originally for subscribers. Tattershall quotes this about the receipts - "We at first sent the Books without them, but as soon as it became known to the public this would not do . . . it has given us a great deal of unlooked-for-trouble . . ." as people didn't feel their books were complete without them". This copy does not have the thumb-mark receipt. Perhaps this could be ex-

plained by it being given to Turner as one of Bewick's close friends or that Turner saw no reason to keep it.

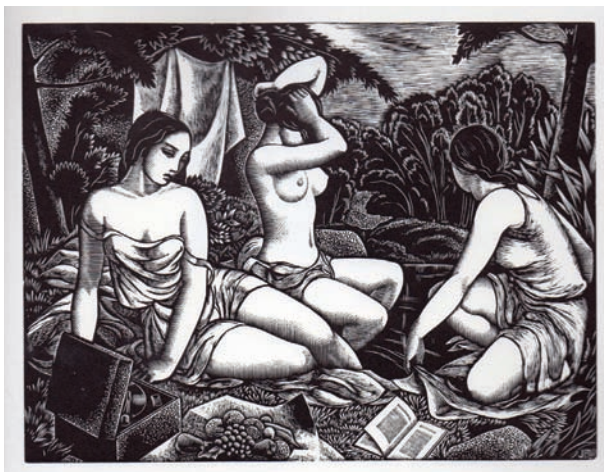
©Hugo, *Bewick Collector*, 408; *Tattershall: Descriptive Catalogue of Illustrative Works*, II, p.66-69

*One of only 100 copies with original lithographs
printed at the Curwen Studio*

2. **BOYD HARTE, Glynn. WARREN EDITIONS. *A Weekend in Dieppe*.** 8 full page colour lithographs, plus blue and black lithographic title page and 13 lithographic illustrations in blue in the text, all by Glynn Boyd Harte and printed at The Curwen Studios. One of 100 signed copies, (this no.75), a further 50 were published together with a volume by Ardizzone and Lamb 'Visiting Dieppe'. 4to., original blue cloth backed, pictorial boards with a fishing boat design pattern by Boyd Harte, silver lettering on spine. A very good copy. London, Warren Edition, printed at the Curwen Press. 1981. £4.50
A very attractive production with bright, appealing lithographs, typical of Glynn Boyd Harte's humour, firmness of line and bright, extravagant use of colour. He spent half of his time in Normandy, so this was a project close to his heart. Very scarce. [see illustration p. 8]

Engravings of women bathing - one of 30 special copies

3. **BUCKLAND WRIGHT, John. FLEECE PRESS. *Baigneuses*.** No. 2 of 30 special copies printed on Zerkall



paper, signed by the editor Christopher Buckland Wright of a total edition of 240 copies. 25 wood and copper engravings by John Buckland Wright on the subject of women bathing, 9 illustrations in text including photographs and reproductions of paintings. Printed in Centaur and Arrighi type. Folio, bound in full vellum and housed in a beige buckram clamshell box. A fine copy. Denby Dale, Fleece Press. 1995. £950

Printed at The Curwen Press

4. **DECOY PRESS. GILL, Eric. HILTON, John & THORP, Joseph. *Change. The Beginning of a Chapter. Vols I & II.*** Two volumes, all published (of a projected 12). 42 woodcuts and other illustrations by Lovat Fraser, Eric Gill, Robert Gibbings, Vivien Gribble, Philip Hageen, Herbert Rooke &c. 12mo., original linen backed boards with printed paper label on upper cover, pictorial endpapers. Very good set. Plaistow, Decoy Press. 1919. £250

A very short lived socialist periodical, printed at The Curwen Press, which came into being in an air of positivity after the War. This radical publication did not find a good audience and this copy has the two page sheet inserted loose explaining 'The (abrupt) end of the Beginning of Chapter' due to cost. "It seems better for it to commit a prompt and, we trust, an honourable suicide".

Despite its failure as a inspiration for a new post-war order, it was part of the great flowering of wood engraving which occurred between the wars.



5. **THE FLEURON. SIMON, Oliver & MORISON, Stanley. *The Fleuron, A Journal of Typography. Volumes I-VII, a full set.*** Seven volumes, all on handmade paper. Vol I, 1/110 copies; vol II, 1/120 copies; vol III, 1/125 copies; vol IV, 1/120 copies; vol V, 1/110 copies; vol VI, 1/160 copies; vol VII, 1/210 copies on handmade paper, signed by Stanley Morison. Numerous illustrations, tipped-in samples, paper samples, type specimens etc. of important books, illustrators, typographers and printers of the time. 4to., all in the original cloth. Darkening to the spine of volume V and fading to the spine of volume VII, otherwise very good. London, At the office of The Fleuron. 1923-1930. £1500

One of the most notable journals of typography of this century, *The Fleuron* achieved an international reputation not only for the quality of its articles but also for the quality of its production. As quoted by Grant Shipcot in *Typographical Periodicals Between the Wars*, the core of contributors to *The Fleuron* were also “taking the typographical initiative of the time; this was particularly true of Stanley Morison, who as typographical adviser to the Monotype Corporation and later to Cambridge University Press exerted a very great influence.”



ERIC GILL

also see Golden Cockerel & St. Dominic's Press books,
prints and original artwork below



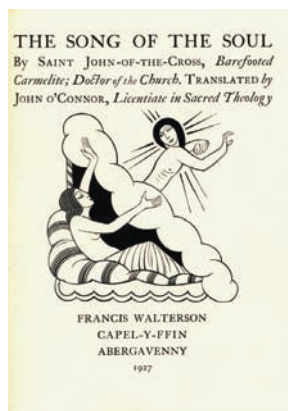
Eric Gill's copy with presentation inscription from his wife and with two of his bookplates

6. **GILL, Eric. ORAGE, A.R. *Nietzsche In Outline & Aphorism*.** Pp. viii, 188 plus advertisement leaf. 8vo., original blue pictorial cloth lettered in gilt. Rather used. With two different bookplates of Eric Gill (one early, one later) and presentation inscription "To Eric from Ethel, Xmas 1907". London, T.N. Foulis. 1907. £350

One of only 150 copies, signed by Eric Gill

7. **GILL, Eric. *The song of the soul by saint John-of-the-Cross, Barefooted Carmelite; Doctor of the Church*.** Translated by John O'Connor. 4 wood engravings by Eric Gill. One of only 150 copies, this no. 15, signed in full by Eric Gill. Sq. 8vo., original red cloth backed marbled paper covered boards. Some fading and rubbing to the spine and edges and some very light browning to the very edges of the uncut leaves, otherwise very good. Capel Y Ffin, Francis Walterson. 1927. £750

A beautiful poem of the coming together of the Bride and Bridegroom delicately illustrated by Gill. The translator, Father John O'Connor was the mentor of Gill, David Jones and the community at Ditchling as well as G.K. Chesterton, who



immortalised him as Father Brown. Francis Walterson was the pseudonym of Donald Attwater who lived with Gill, Jones etc in Capel Y Ffin and who published several books at this time including this and *Christianity and Art* (see item below).

☞ *The four engravings are Physick numbers 493, 494, 495 & 496.*

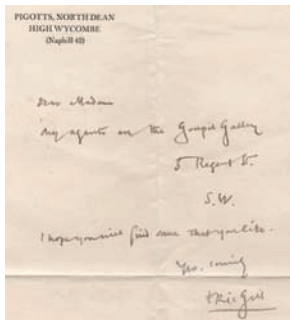
Signed by Eric Gill and David Jones with an als from Gill

8. **GILL, Eric. JONES, David. *Christianity and Art*.**

First edition. No. 71 of 200 copies signed by Eric Gill and David Jones. Full-page frontispiece engraving by David Jones and 2 small engravings by Eric Gill. Printed in Caslon on Batchelor handmade paper by the Shakespeare Head Press. Thin 8vo., original blue cloth, spine lettered in gilt. A very good copy. Capel-Y-Ffin, Abergavenny, Francis Walterson. 1927 [actually Jan, 1928].

£780

With an als by Eric Gill on Pigott's headed paper to someone looking for his work: "Dear Madam, My agents are the Goupil Gallery . . . etc"



One of 100 special copies on large paper, signed by the author

9. **GILL, Eric. *Art Nonsense and Other Essays*.**

No. 83 of 100 copies on large paper, signed by Gill. Printed in Perpetua type designed by Gill. 4to., original maroon buckram, lettered in gilt, top edge gilt, others uncut, housed in the original rather worn maroon card box. A very good, bright copy. London, printed at Cambridge University Press of Cassell & Co & Francis Walterson. 1929.

£480

The very first use of Gill's famous Perpetua type face, cut by the Lanston Monotype Corporation. The book is a series of essays written by Gill between 1918 and 1929 including 'Westminster Cathedral', 'Stone-Carving', 'Wood-Engraving', 'Indian Sculpture', 'Responsibility and the Analogy between Slavery and Capitalism', 'Architecture and Sculpture', 'Art and Love', 'The Criterion in Art' and 'Art-Nonsense'.

☞ *Evan Gill, Eric Gill Bibliography, 18*

Gill introduces Tegetmeier's "funny or bitter" drawings

10. **GILL, Eric. TEGETMEIER, Denis. *The Seven Deadly Virtues*.**

42 full page illustrations by Denis Tegetmeier. Foreword by Eric Gill. No. 213 of 250 copies signed by the au-

thor and artist. Printed in Gill's Perpetua type on japon vellum paper. Sm. folio, original black cloth, gilt lettering on spine. Rather rubbed at extremities, boards a little bowed, very good internally, without the jacket. London, Lovat Dickson. [1934]. £200

Excellent satirical drawings by Tegetmeier, Gill calls them "funny or bitter . . . and not their meaning only, but also, and chiefly, the actual lines of which they are made . . . God alone knows whether the Seven Deadly Virtues, as here envisaged, are not seven mortal sins." The Virtues, here Humility, Chastity, Diligence, Brotherly Love, Temperance, Liberality and Meekness, are each illustrated by 6 drawings with quotations.

☛*Evan Gill: Eric Gill Bibliography, 151*

*Bought in Jerusalem by Eric Gill's friend and colleague
Austen St Barbe Harrison*

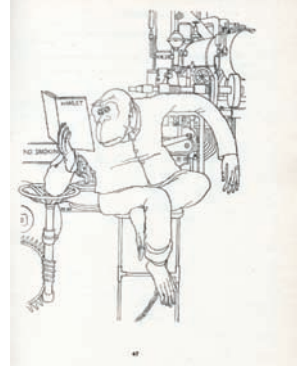
11. **GILL, Eric. *The Passion of Our Lord Jesus Christ according to the Four Evangelists*.** 5 full page wood engravings by Eric Gill. One of 300 copies. Latin and English text of the Four Gospels. Pp. viii, 64. 180 x 104mms, original blue cloth, gilt lettering on spine. Rather rubbed at extremities, otherwise good, without the dust jacket. London, printed by Hague & Gill for Faber & Faber. 1934. £140

With the architect Austen St Barbe Harrison's Eric Gill engraved bookplate, also with the Reynolds Stone booklabel of David Potter. Bookseller's label of Divan in Jerusalem, where Harrison spent a great deal of his working life and where he collaborated with Eric Gill in building the Rockefeller Museum and where 10 bas-reliefs by Gill can be seen in the inner courtyard. The noted architect Harrison spent a great deal of his working life in Jerusalem and it was there he collaborated with Eric Gill in building the Rockefeller Museum where 10 bas-reliefs by Gill can be seen in the inner courtyard (see also *From a Jerusalem Diary* published in 1952 which shows Gill's work for the museum).

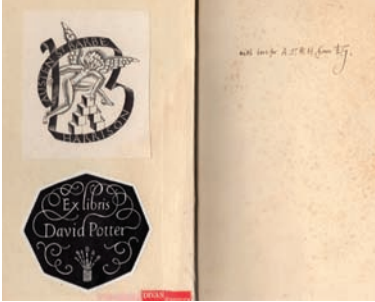
☛*Evan Gill: Eric Gill Bibliography, 291*

Inscribed by Eric Gill to Austin St. Barbe Harrison

12. **GILL, Eric. *The Necessity of Belief. An Enquiry into the nature of human certainty, the causes of***



scepticism and the grounds of morality, and a justification of the doctrine that the end is the beginning. First edition. 8vo., original red cloth, gilt lettering on spine, without the jacket. Some wear and marking to the cloth, slight spotting on free endpapers. London, Faber and Faber. 1936. £250

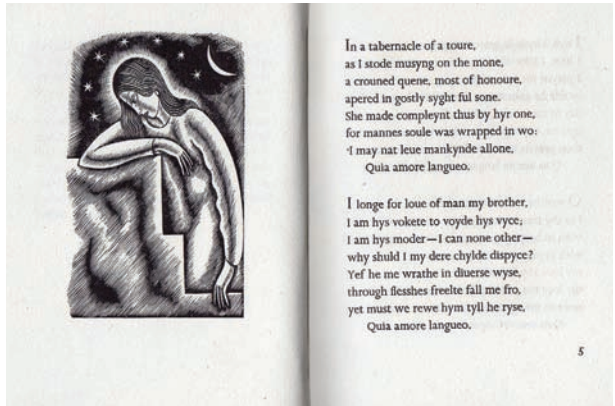


Inscribed by Eric Gill to Austin St. Barbe Harrison “with love” and signed with his monogram. With the architect Harrison’s Eric Gill engraved bookplate, also with the Reynolds Stone booklabel of David Potter. Bookseller’s label of Divan in Jerusalem, where Harrison spent a great deal of his working life and where he collaborated with Eric Gill in building the Rockefeller Museum and where 10 bas-reliefs by Gill can be seen in the inner courtyard (see also *From a Jerusalem Diary* published in 1952 which shows Gill’s work for the museum). This book was published at the time they were working together.

Harrison was also a great friend of Lawrence Durrell and the dedicatee of his work *Bitter Lemons*.

4 wood engravings by Gill, printed by Hague and Gill

13. **GILL, Eric. BENNETT, H.S. *Quia Amore Languo.*** Edited by H.S. Bennett. 4 wood-engravings by Eric Gill. Sq. 12mo., original green cloth, in the original dust jacket. The spine is faded and the jacket and edges spotted. London, printed by Hague and Gill for Faber & Faber Ltd. 1937. £150



A beautiful Gill printing of the Middle English poem *Quia amore langueo* which falls into two parts, the first is the appeal of the Blessed Virgin to Man, the second the appeal of Christ to Man.

With the booklabel of David Potter by Reynolds Stone.

*From the library of Gill's friend and collaborator in Jerusalem,
the architect Austen St Barbe Harrison*

14. **GILL, Eric. TEGETMEIER, Denis. *Work & Property* &c** 12 illustrations by Denis Tegetmeier, Gill's son in law. Pp. vi, 141. 8vo. original beige cloth, gilt lettering on spine. Spine rather darkened, occasional very light spotting, without the dust jacket. London, printed by Hague & Gill for J.M. Dent & Sons. 1937. £100

Eight essays by Eric Gill including *Architects & Builders* with the booklabel of the noted architect Austen St Barbe Harrison, engraved by Eric Gill and of David Potter, engraved by Reynolds Stone.

With the scarce gold dust jacket

15. **GILL, Eric. DONNE, John. *The Holy sonnets of John Donne***. One of 550 copies, signed by Eric Gill. Printed by Hague & Gill in High Wycombe in Gill's Bunyan type on Barcham Green handmade paper. 4 wood engravings by Gill plus a clover device on the colophon and printed in blind in gilt on the upper cover. 8vo., original black cloth decorated with gilt lettering and device, in the original gold dust jacket. Slight rubbing to spine and very edges, jacket rather worn with repairs. London, printed by Hague & Gill for JM Dent & Sons. 1938. £400

The first book to be printed in Gill's Bunyan type. *Evan Gill*, ©Eric Gill Bibliography

Signed by Gill, without the jacket

16. **GILL, Eric. DONNE, John. *The Holy sonnets of John Donne***. One of 550 copies, signed by Eric Gill. Printed by Hague & Gill in High Wycombe. 4 wood engravings by Gill plus a clover device on the colophon and printed in blind in gilt on the upper cover. 8vo., original black cloth decorated with gilt lettering and device. Spine faded, very slightly



rubbed at headcaps and corners, ownership inscription on ffep but generally a very good, clean copy without the jacket. London, JM Dent & Sons for Hague & Gill Ltd. 1938. £200

One of only 300 copies in Gill's Pilgrim typeface

17. **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 in the original glazine. 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).



DAVID JONES

see prints and artwork, items 48, 126 & 127



One of only 12 copies with an original printing plate

18. **LISTER, Raymond. *Apollo's Bird*.** One of only 12 copies, each with one of the original printing plates for the engravings. 12 hand coloured engravings by Raymond Lister. 8vo., original green morocco with swan design by Lister blocked in gilt on the upper cover, in the original green cloth slipcase, printed endpapers. Spine a little faded, few marks on covers, otherwise very good. Linton, Cambs, Windmill Press. 1974. £1000

Raymond Lister was an author, artist, miniaturist, blacksmith and the leading authority of William Blake's followers 'The Ancients', notably Samuel Palmer & Edward Calvert. This is a wonderful example of his accomplished miniature work.

The swan is the symbol of the God Apollo and this story told entirely in engravings by Lister is a cross between myth, Leda and the Swan, and Christianity and is a decidedly Blakean visionary tale.

MILLER PARKER, AGNES

see Gregynog Press item 91

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

19. **NASH, John. *Seven short stories by Walter de la Mare***. One of 170 copies signed by the author and the artist, this no.134. 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 slight creasing to spine with one small mark otherwise an extremely handsome and bright copy. London, Faber & Faber. 1931. £500



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.

PAUL NASH

Woodcuts by Paul Nash

20. **NASH, Paul. NONESUCH PRESS. *Genesis***. 12 woodcuts by Paul Nash for the first chapter of Genesis in the Authorised Version. No. 176 of 375 copies. Printed in Rudolf Koch's Neuland type on Zanders handmade paper by the Curwen Press. Pp.56, french-folded. Sm. 4to, original black paper covered boards lettered and decorated with gilt stars, crosses and letters on spine and edges. Slightly bumping to very corners and rubbing to edges of spine, a few tiny spots on upper cover and small ownership stamp on front free endpaper, otherwise a very good copy. London, Nonesuch Press. 1924.

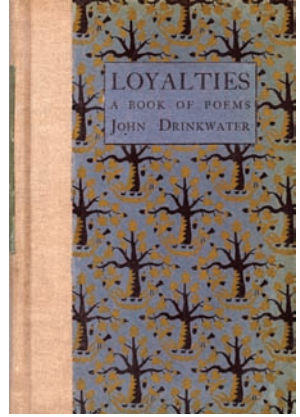
£2750



In these remarkable woodcuts, Nash is concerned with the evolution of primary form. The first of the cuts 'The Void' is solid black and each new stage of creations is a fresh primary form cut out of the black of the void and the design for the creation of Man and Woman is a synthesis of all those before it (The Nonesuch Century p. 55).

Paul Nash paper and wood engravings

21. **NASH, Paul.** BEAUMONT PRESS. DRINKWATER, *John.* *Loyalties: A Book of Poems.* No. 111 of 120 copies on handmade paper of a total edition of 200. Patterned paper on boards and 9 wood engraved decorations by Paul Nash. 8vo., original linen backed Paul Nash patterned paper covered boards, printed paper spine and upper cover labels. An extremely good copy with only very mild browning to free endpaper and very slight rubbing to spine label. Westminster, Beaumont Press. 1918. £550
Printed and bound by hand by Cyril Beaumont at his press in Westminster. A very rare Nash item.
This was the first time these poems had been printed. An expanded edition was published by Sidgwick & Jackson in 1919.

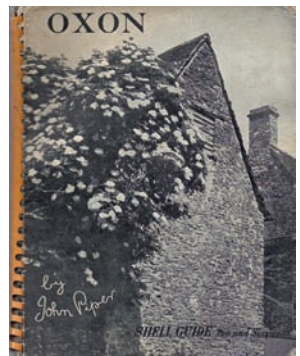


22. **NASH, Paul.** *Aerial Flowers.* No. 643 of 1000 copies. With the portrait of Paul Nash aged 25 by Rupert Lee on the upper cover. 6 illustrations of paintings by Paul Nash including one in colour and tipped in. Designed by Paul Nash shortly before he died on July 11th 1946. Pp.8. 4to., original wrappers, an exceptionally good, crisp copy. Oxford, Printed at the Chiswick Press for Counterpoint Publications. 1947. £140
The book was published by Paul Nash's friends in his memory the year after his death.



Written and illustrated by John Piper

23. **PIPER, John.** SHELL GUIDE. *Oxon.* First edition, written and illustrated by John Piper. Pp.45 plus 16 pages of plates. Illustrated throughout with 58 photographic illustrations and two reproductions of white line illustrations by John Piper and Maurice Beck, apart from 2 old photographs. Sm. 4to., original spiral bound photographic covers, title in red on yellow spiral binding, some creasing and mild wear at top and bottom of covers but generally a good copy of a delicate item. London, B.T. Batsford for Shell. 1939. £300
Shell Guide no. 11 and one of the best with Piper's writing, design, collage endpapers and many of his own photographs as well as two full page reproductions of his drawings. He lived at Fawley Bottom on the boundary between Oxfordshire and Buckinghamshire so he was well placed to produce this guide.



24. **RYAN, Lewis Cass, Edward & Lewis Carleton.** *Grandpa's Hired Man.* 6 full page woodcuts, 2 printed in colour, 16 woodcuts in text and one headpiece by Edward & Lewis Carleton Ryan. Slim folio. original blue cloth backed pictorial boards with a woodcut by the Ryan brothers printed in green, purple and blue. Inner hinge slightly starting, otherwise an extremely good copy. Los Angeles, John Murray. 1933. £380



With the signature of the author Lewis Cass Ryan on the title page dated October 31st 1933 and with the stamp of the L.C. Ryan Agency on the front pastedown.

The author's two sons, Edward and Lewis Carleton were responsible for the dramatic and modern woodcuts which accompany this strange nostalgic children's book which reminisces about farm life in the American South, Ryan was born in Kentucky. He writes about possum hunting, a one-room schoolhouse, watching the hired man making a scarecrow, milking a cow and gathering wood. Some typical lines referring to the cawing of crows are "That's music lad," Jo said, "it makes me think of school boy days, of orchards, fields and streams, Of my old home and all those things I only see in dreams".

One of 100 special copies with 10 signed artist's proofs

25. **STONE, Reynolds. HUDSON, W.H.** *A Shepherd's Life.* No. 12 of 100 special copies with 10 artist's proofs. 10 wood engravings by Reynolds Stone with the additional 10 numbered and signed artist's proofs being tipped in on sheets at the end. Printed in Linotype Pilgrim on Zerkall mould made paper. 26 x 19 cms. 4to., original green morocco backed marbled paper covered boards with gilt rule at edge, top edge gilt, housed in the original green card slipcase. Spine and slipcase slightly faded. Tisbury, Compton Press. 1977. £350



Hudson's writing about the pastoral life in Wiltshire finding its perfect embellishment in Reynolds Stone's very British nature engravings.

BOOKBINDINGS, ARTISTS' BOOKS & CALLIGRAPHY



BOOKBINDINGS

BROCKMAN, JAMES

see Gwasg Gregynog item 95

26. **CAPON, Lester, designer binding. TORMIS, Veljo.** *The Word Was Sung*. Pp. 189. One of 300 copies. Specially bound by Lester Capon and signed by him in 2010, in semi-limp vellum with multiple interlacing vellum tapes, stained in bright colours and gold tooled, 4 vellum tapes act as clasps across the fore-edge and carry the gold tooled title, top edge yellow, red morocco headcaps. Housed in the original green cloth, felt-lined clam shell box. Tallinn, 2008. £1500

Printed in both Estonian and English, transcribed using recordings and notes by Urve Lippus. Capon has created a joyous, energetic binding full of colour, the vellum clasps being particularly beautiful and ingenious.



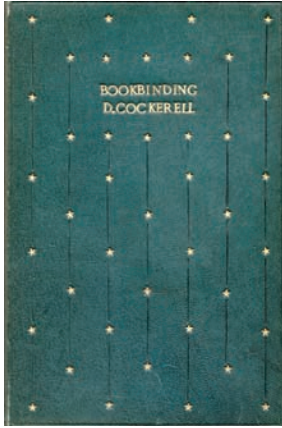
Bibliophilic woes for book collectors in a beautiful vellucent binding

27. **CHIVERS-STYLE BINDING. LE GALLIENNE, Richard.** *The Book Bills of Narcissus*. Frontispiece by Robert Fowler. 8vo., a particularly splendid example of a Chivers-style binding with full 1920s design of stylised narcissus flowers on all sides painted in yellows, greens and blues with gilt tooling and lettering. London, John Lane. 1895. £1500

A particularly fine example of a vellucent binding in the style of Cedric Chivers of Bath, not signed. The painting on the binding is actually on yellow paper under transparent vellum rather than straight onto the vellum which you see with other painted vellum binding.

A classic work for book collectors being tales of bibliophilic woes.





28. **COCKERELL, Douglas.** [ARTHUR JOHNSON, binder?] *Bookbinding as a School subject. Stage IV: Lettering and simple Tooling.* 10 line illustrations including the cover illustration showing gilding tools. Pp. 16. 8vo., bound in an unsigned Arts and Crafts binding, attributed to Arthur Johnson, of full blue morocco with vertical blind-stamped lines with a pattern of small gilt stars and gilt lettering to upper cover, original wrappers bound in. Booklabel of the collector John Fuggles on the front pastedown and the ownership inscription of G.B. Bell.

Together with: a copy of the revised edition of the same, dated 1945, stapled in the original wrappers as issued and a little faded. Hitchin, G.W. Russell & Son, Educational Leathercraft. c.1936. £350

Douglas Cockerell (1870-1945) was one of Britain's most noted binders. He was apprenticed to Cobden-Sanderson at the Doves Bindery and set up his own London bindery in 1897. In a glorious era he ran the WH Smith & Sons bindery between 1905 to 1914, doing many bindings for its managing director CH St John Hornby and his Ashdene Press. Eventually he ended up in Letchworth where he worked with his son Sydney (Sandy). He taught many of the greatest binders at the Central School of Arts and Crafts spreading his principles and influence through his important manual *Bookbinding and the Care of Books*.

Arthur Johnson (1920-2004) was a leading designer bookbinder, teacher and author of several bookbinding manuals.

Hand painted and illuminated vellum binding by a woman

29. **GROVE, Augusta, artist. LEVERTIN, Oscar.** *King Solomon and Morolf.* First edition. Pp. 107, [3]. Sm. 4to, the binding is of white vellum over boards and exquisitely hand illuminated by Augusta Grove in 1916 (signed inside rear cover "Augusta Grove fe[cit] 1916") on both covers and spine, and highlighted in gilt. Housed in a blue cloth clamshell box lined with suede. Stockholm, Albert Bonniers. [1905]. £2200

Oscar Ivar Levertin (1862-1906) the Swedish poet and novelist wrote this remarkable song cycle, perhaps his best work, towards the end of his life, based on the medieval legend of

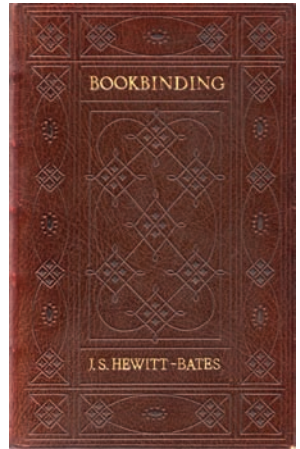
Solomon and his magical, popular brother Morolf. Augusta Grove was apparently moved to create this stunning binding on the first edition. She produced a medieval style of miniature and illumination using many colours highlighted in gold. The front cover is composed of an elaborate foliated border in several colours and four elaborate enclosed miniatures of birds and animals. The back is beautiful in its simplicity with two borders in red and blue with flowers at each corners and in the centre a foliate device in gold and various shades of green. Unusually this binding has been signed by the artist.

Bound by the author



30. **HEWITT-BATES, J.S., author and binder** *Book-binding for schools. A text book for teachers and students in elementary and secondary schools and training colleges.* Frontispiece of a binding by Hewitt-Bates, 5 plates and over woodcut illustration of tools & equipment, bindings and processes in the text. 8vo., finely bound by Hewitt-Bates in a fine art arts and crafts-style binding decorated in blind with gilt lettering on the upper cover, top edge gilt, marbled endpapers. Spine and top edge of lower cover very mildly faded, otherwise extremely good. Leicester, Dryad Handicrafts. 1927. £400

One of the best text books explaining all aspects of the craft of bookbinding. Hewitt-Bates had his own bindery in Leicester and was particularly influenced by William Morris and the Arts and Crafts movement.



One of 6 deluxe copies bound by Arthur Johnson

31. **JOHNSON, Arthur. WHITTINGTON PRESS.** *The Song of Songs.* Translated with an introduction by Keith Bosley. One of only 6 copies, this no.iii, printed on handmade paper by Richard le Bas containing pieces of pressed flowers, and specially bound by Arthur Johnson. The total edition was 206 copies. 21 lithographs by Richard Kennedy printed in sanguine by Adrian Lack. Folio, special binding by Arthur Johnson of full dark brown morocco with an curved lines in black and gilt and an elaborate onlaid flower in dark and light red, orange, yellow and gold morocco, spine lettered in gilt, housed in the original red cloth box with morocco and gilt



spine label. A very good copy. Andoversford, Whittington Press. 1976. £2900

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

Compliments slip from the press inserted loose.

32. **MASON, John & HALESTRAP, E.A. *Crafts in Linson***. Colour frontispiece of Linson bindings plus one colour plate showing six Sylvia pattern papers by Bawden, Ravilius et al., numerous illustrations in the text. Pp. 102. 8vo., original Linson-covered boards with blocked device in iridescent green and patterned paper endpapers. A couple of tiny marks to the cloth, otherwise extremely good. Linwood, R & W Watson Ltd. [1951]. £100



Linson is a non-fraying, strong, hard-wearing material which can be used in the same way as book-cloth and is considerably cheaper. The authors, including John Mason, better known as the handmade paper expert, and Halestrap give instructions as to its use in craft, mainly bookbinding but also including belts and table mats etc. They also give a brief, and amusing history of bookbinding.

WILLIAM MATTHEWS

binders and teacher

William Matthews was one of the most important early twentieth century British binders who was known for his exquisite binding work and his huge influence as a teacher of binding. He won a scholarship to the Central School of Arts & Crafts at the age of 13 where he learned design with Noel Rooke, lettering with Graily Hewitt and bookbinding with Peter McLeish, the son of the Doves Bindery finisher Charles McLeish. He was then apprenticed to W.T. Morrell as a finisher. The war interrupted his studies but he returned in 1919 to finish his apprenticeship and begin his long teaching career at the Central.

33. **MATTHEWS, William. BROOKE, Rupert. *Twenty Poems by Rupert Brooke***. First edition, second printing, in the same month as the first. Profile portrait of Brooke on the bound in wrappers. 12mo, bound by William Matthews, with his stamp on the lower turn-in, full green morocco with an art deco style monogram of the artist with gilt line going over the two sides and the spine, spine with raised bands with gilt ruling in the compartments. Spine and top edge faded to brown with a little rubbing to the spine but a great example of a 1930s Matthews binding. London, Sidgwick & Jackson, Ltd. 1935. £480



From the library of William Matthews

34. **MATTHEWS, William. HANNETT, John. *Bibliopægia; or, Bookbinding: in two parts. Part I: The books of the ancients and history of the art of bookbinding. Part II: The practical art of bookbinding***. Engraved frontispiece, 24 plates (one being a blind-embossed 'cathedral binding' design), numerous figures in text. Sixth edition, the only edition with all of Hannett's technical and historical writings on the art and history of bookbinding. Pp. vi, 206, [ii], 410 plus 10 adverts. 155 x 95 cms, 12mo., elegantly and finely bound apparently by William Matthews in full red morocco, spine with raised bands each coming to a point on the front and back covers decorated with 3 gilt circles, gilt border on each cover, all edges gilt. Slight scuffing to lower cover, 1869 ownership signature on verso of title, ownership signature and address of William Matthews on first blank. London, Simpkin, Marshall. 1865. £980



35. **MORRELL BINDING. OMAR KHAYYAM. *Rubaiyat of Omar Khayyam rendered into English Verse***. 1895 printing of the fifth edition. 8vo., in a splendid binding by Morrell, signed on the lower turn-in, of full green morocco, decorated with tan and red onlaid 'paisley' pattern elaborately tooled with vine leaves and grapes in a border on the upper cover, lower cover with double gilt border, spine with raised bands with borders and vine leaves in the centre of each compartment, very pretty gilt decorations on turn-ins, top edge gilt. Very mild darkening to the spine as often with this colour morocco however this is an extremely handsome copy of the *Rubaiyat*. London, Macmillan & Co. 1895. £1200



CHARLES RICKETTS

Charles de Sousy Ricketts, the English artist, illustrator, designer, author and printer and key figure of the 1890s is best known for his work as a book designer and typographer including for his own Vale Press, as well as his time in the theatre as a set and costume designer.

Perhaps Ricketts's finest binding design on one of only 50 large paper copies bound in vellum

36. **RICKETTS, Charles. SYMONDS, John Addington. *In the Key of Blue and Other Prose Pieces***. First edition, one of only 50 large-paper copies in a deluxe vellum binding, printed on Arnold unbleached handmade paper. 205 x 150 mms., original vellum binding with a splendid Art Nouveau covers designed by Charles Ricketts, a design known as 'Hyacinths and Laurels' is a particularly opulent one being very elaborately decorated in gilt on both covers with Ricketts's monogram in gilt, spine lettered in gilt, a very good uncut copy. London, Elkin Mathews & John Lane. New York: Macmillan. 1893. £5000



With a 3pp. als from the author Symonds to Arthur Symonds, the poet and critic, in the original envelope tipped onto the front pastedown. Written in October 1889, before the publication of the book, it urges Symonds to visit him in London. They have clearly established a happy correspondence although they have never met.

One of 100 special copies in a splendid full vellum & gilt Ricketts binding

37. **RICKETTS, Charles. DE TABLEY, Lord. *Poems Dramatic and Lyrical by John Leicester Warren, Lord De Tabley.*** One of 100 special copies on japanese vellum. 5 illustrations by Charles Ricketts plus a reproduction of the bookplate by William Bell Scott for the author. Pp. xiv, 213. 8vo., original full vellum elaborately decorated in gilt to a design by Charles Ricketts with his monogram in gilt. Very mild bowing to the boards as usual, a few small marks but generally a very good copy. London & New York, Elkin Mathews & John Lane; Macmillan & Co. 1893. £850

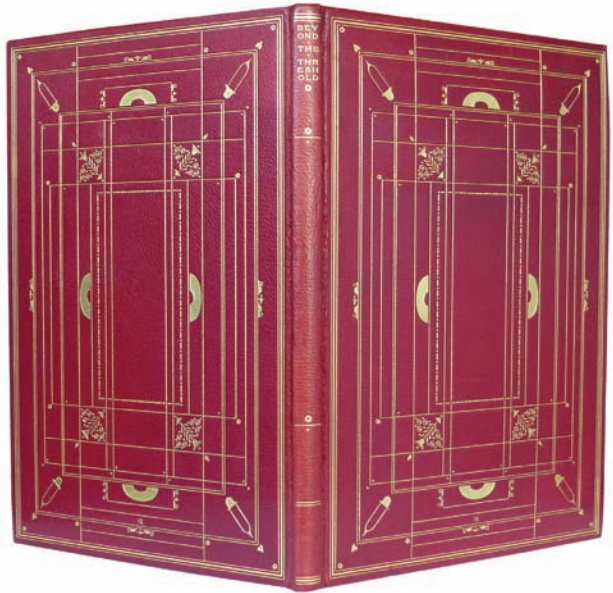
With the bookplates of Sir John Leslie of Glasnough Castle and his son Shane Leslie who has added an ink inscription "Shane Leslie, in Limerick, Jan 1946". Shane Leslie, cousin of Winston Churchill and from an important Anglo-Irish family, was a prolific writer and great advocate of Irish Home Rule.

Lord De Tabley (1835-1895) was a very distinguished bibliophile, numismatist and botanist who achieved recognition with this collection of poems. Drinkwater wrote of him, after placing him in the second rank of poetry, "of the essential elements of poetry there is scarcely one which he was not richly, very richly endowed...he perceived the world clearly and intensely as a poet... he had a great sense of diction and an almost phenomenal vocabulary, and his poetic temper was nobly sensitive to all thrilling and poignant beauty. And yet, for all his splendid qualities, his is not among the great names...never was there more exasperating genius".



*Presentation copy inscribed by Charles Ricketts to 'his old friend'
Sturge Moore*

38. **RICKETTS, Charles. RAYMOND, Paul. CURWEN PRESS. *Beyond the Threshold.*** Translated from the French and with 5 full page illustrations by Charles Ricketts. 27 x 18 cms. Original binding designed by Charles Ricketts of



full red morocco with geometric, circular and floral tooling and ruling in gilt to both boards, spine with gilt bands, circles and dots and title in gilt, signed CR at the foot of both boards. London, Curwen Press. 1929. £3000

Inscribed by Ricketts on the first blank to his great friend Thomas Sturge Moore who collaborated with him in many projects including *The Dial* and *The Vale Press* books.

Ricketts's binding design on his own book is a really striking example of his work. This was an edition binding but done in very small numbers.

ARTISTS' BOOKS

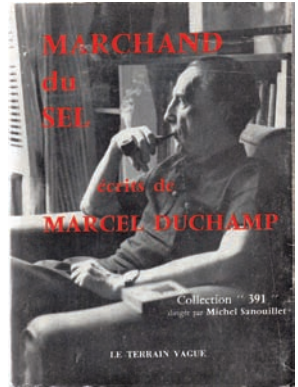


Affectionately inscribed by Duchamp to Naum Gabo

39. **DUCHAMP, Marcel. SANOUILLET, Michel, editor. *Marchand du sel, écrits de Marcel Duchamp.*** First edition, one of 2000 copies on Alfa paper. Numerous illustrations throughout, celluloid illustration tipped onto front endpaper, 23 black and white plates and numerous illustrations in text. 8vo., original pictorial wrapper with an image of Duchamp on the cover, largely unopened. Few creases to spine, slight rubbing to edges, generally a very good copy. Paris, Le Terrain Vague, Collection "391". 1958. £1800

Presentation copy inscribed by Duchamp on the half title to his great friend Naum Gabo and his wife "Cher Myriam, Cher Gabo, Ce ne sont pas mes memoires, affectueusement, Marcel". With the booklabel of Naum Gabo, the important Russian Constructivist sculptor and pioneer of kinetic art, as was Duchamp with his *Bicycle Wheel*.

This compilation of notes and writings by Duchamp took its title from an aphorism by the French surrealist poet Desnos which used the fact that 'merchand du sel' (salt seller) sounds like Marcel Duchamp. A significant part is made up of his notes relating to his major work *The Bride Stripped Bare* by Her Bachelors as well as his judgments and criticisms of other artists which are fascinating.

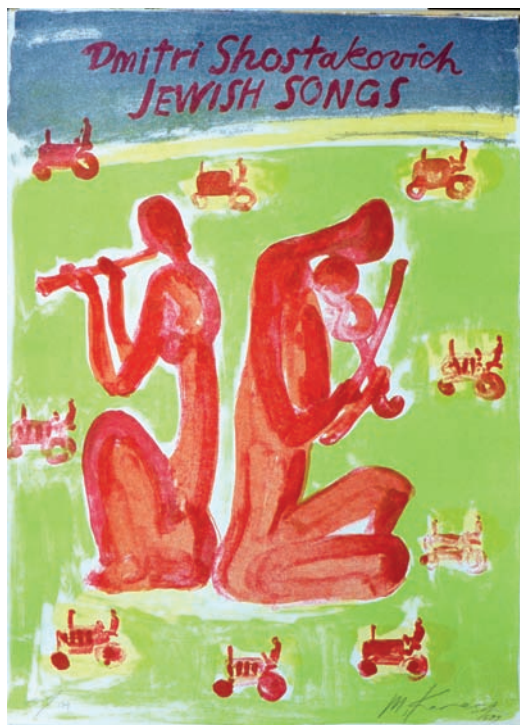


MIKHAIL KARASIK

Russian artist, curator and publisher and key figure in the Russian artists' book movement, working in St. Petersburg. Karasik created his first book in the 1908s and has produced more than 80 works since then. Here we have three of his most important pieces.

One of only 14 copies, this being the supplementary artist's proof, with 10 original signed lithographs by Karasik

40. **KARASIK, Mikhail. SHOSTAKOVICH, Dmitri. *Jewish songs.*** Edition of 13 copies, this being a unique supplementary artist's proof, signed by the artist. 10 full page co-



four lithographs by Karasik, all signed, lithographed title page in English and 6 pages of lithographed music in Russian, 3 doubled sided printed in violet being no.8 of the song cycle, *Winter*, and 3 on rectos only printed in green being no.10 of the song cycle, *A Girl's Song*. Large folio, 565 x 413 mms, housed in a clamshell box with green cloth spine and lithographed music paper covered boards, in the original limp cardboard slipcase. With a sewn printing of 5 of the *Jewish Songs* in printed wrappers included with the book. St. Petersburg, M.K. Publishers. 1999. £3900

Jewish Songs was inspired by Shostakovich's song cycle *Jewish Folk Poetry*, Op.74 which was written in 1948. Although he wasn't a Jew, Shostakovich was heavily influenced by Jewish folk music as well as being disturbed by the plight of the Jews during the war and the terrible problems of institutional anti-Semitism

faced by Jews in post-war Russian.

Its initial eight songs, written during the summer of 1948, tell of the hardships of Jewish life: the death of a baby, hunger, cold and penury, imprisonment by the Tsar and separations from loved ones. However the final three which were written later in 1948 were full of the joys of being Jewish under the Soviets. The final song, 'Happiness', includes this text: 'Doctors, Doctors, our sons have become doctors! Oi! A star shines over their heads! Oi!'

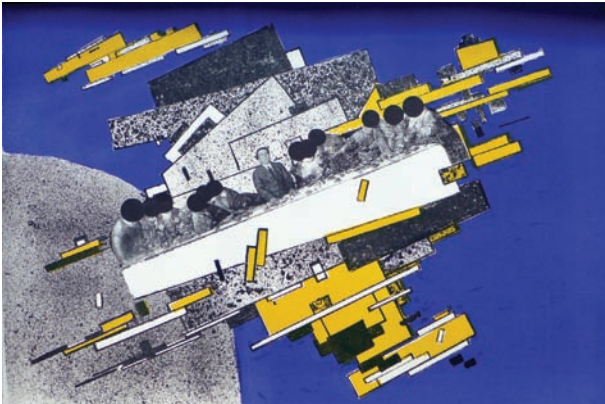
In this successor to the Avant Garde Russian books of the early twentieth century, Karasik has taken this theme of Judaism in the Soviet era and produced some astonishing and moving lithographs. A spectacular production.

One of only 12 copies with 15 coloured lithographs by Karasik

41. **KARASIK, Mikhail.** [JOYCE, James]. *Acts. Dedicated to Bloom. Tableaux after James Joyce's Ulysses.* No. 4 of 12 copies signed by the artist. 15 erotic colour

lithographs based on vintage postcards by Mikhail Karasik, 3 leaves printed with title, text and table of contents. Folio, 514 x 340 mms, loose as issued in printed box, housed in a card chemise and cloth sided card slipcase. As new. St. Petersburg, M.K. Publishers. 2003. £2500

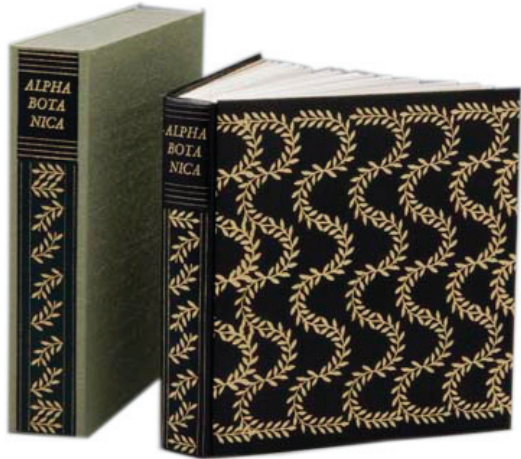
Based on a scene in *Ulysses*, Karasik writes: “Bloom takes a pack of postcards from the bureau. He studies his collection of pornographic postcards. He probably remembers when he was a boy. In the evening, on the seashore, he watched a girl in white stockings sitting across from him. She slowly parted her legs and he saw her white knickers and straps. Life passes so quickly. All that remains are a few smudged pictures. Yet for some reason these pictures - the silliest, naive, useless ones - always seem the most important”.



One of only 21 copies with 16 superb signed lithographs by Karasik

42. **KARASIK, Mikhail. KHARMS, Daniil. MALEVICH. *To the Affirmer of the New Art. Daniil Kharms: On the Death of Kazimir Malevich.*** One of 21 numbered copies, signed, 16 original colour lithographs by Mikhail Karasik on white Rives paper, all signed, 11 of which contain an image of Malevich's *The Black Square*. Folio, 593 x 397 mm, all sheets loose and housed in a black box with a booklet in the form of a Black Square containing a red square in English, which is in turn housed in a box with red cloth sides. St. Petersburg, M.K. Publishers. 2007. £2600

Karasik's celebration of two of the main inspiring figures in Russian Avant-Garde art, Malevich, and literature, Daniil Kharms. The main focus is on *The black square* as a theme which, like the poem, played a major role in Malevich's burial ceremony. All the lithographs combine Suprematist imagery with contemporary photographs in bold graphic style. Karasik has produced a highly dramatic and visually arresting homage to the Russian Avant Garde.



43. **HOROWITZ, sarah. COHEN, claudia. *Alpha Botanica*.** One of 45 copies, this no.26 signed by the artist and binder. Two engraved botanical alphabets, one Roman and one Hebrew by Sarah Horowitz. Printed on handmade Losiny Moravia paper, with a text in the middle printed in Dante italics. 5 x 5 inches. Bound and boxed by Claudia Cohen in full black leather elaborately tooled in gilt, in a green silk covered clam shell box with black morocco spine label tooled in gilt. Prospectus inserted loose. Wiesedruck Press. 2007. £1900
48 engraved botanical characters based on Elizabeth Roman and Harel capitals plus the title pages and colophon blocks, drawn and engraved by Sarah Horowitz in a splendid binding by the American designer binder Claudia Cohen.



One of only 26 special copies with an extra suite of colour wood engravings

44. **SCHANILEC, Gaylord. MIDNIGHT PAPER SALES. High Bridge. Ten Wood Engravings of Demolition with Nine Stories of Construction.**

One of 26 special copies, this copy S. 10 colour wood engravings by Schanilec with an extra suite, all numbered 19, loose in paper wrappers. Printed in Plantin Monotype. Large 8vo., original black morocco backed handmade patterned paper covered boards, with the extra suite in handmade paper wrappers all housed in the original grey cloth covered clamshell box with printed paper label on the upper cover. Saint Paul, Midnight Paper Sales Press. 1987. £2800

The stories are derived from articles in the St. Paul Daily Globe and the St. Paul Pioneer Press during the bridge's construction from 1887 to 1889, edited by Clayton Schanilec. The outstanding colour wood engravings are of the bridge and its demolition in 1985.

45. **SCHANILEC, Gaylord. AUCHINCLOSS, Kenneth. New York Revisited.**

11 colour wood engravings by Gaylord Schanilec. One of 200 copies signed by the artist and author, there were also 50 specials with a portfolio of wood engravings by Ruzicka printed for the club in 1915. Printed in 12 point Monotype Emerson. Tall thin 4to., bound at the Campbell-Logan Bindery in original grey silk covered boards



with black and gilt spine label, housed in a grey silk covered slipcase. As new apart from one small mark to the back of the slipcase. Slight water mark in top left hand corner of upper cover. New York, The Grolier Club. 2002. £550

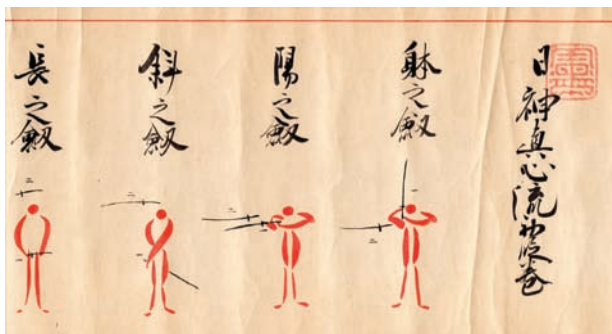
A great tribute to New York and New Yorkers. The book was intended as a modern day reply to a Grolier Club book on New York printed in 1915 with colour wood engravings by Rudolph Ruzicka, however, it took on a new importance as its publication coincided with the attack on New York in September 2001. A truly beautiful book printed by Schanilec at his press in Wisconsin, Midnight Paper Sales.

46. **SCHANILEC, Gaylord. MIDNIGHT PAPER SALES. *Lac Des Pleurs: Report from Lake Pepin.*** One of 100 copies, signed by Gaylord Schanilec, there were also 19 copies left in sheets. A remarkable large folding wood engraved map printed on Kraku Kozo handmade paper, 8 other large colour wood engravings by Gaylord Schanilec of fish, pelicans and river scenes plus 31 electrotype prints of fish in the text. Title page typeface made from type by Russell Maret after the 1499 Aldus Manutius *Hyperotomachia Poliphili*. Folio, bound and with a box by Craig and Leigh Ann Jensen using marbled paper by Jemma Lewis, original quarter cloth with marbled paper covered boards in blue leather backed maroon cloth clamshell box. As new. Stockholm, WI, Midnight Paper Sales. 2015. £6200

A real magnum opus and an astonishing tribute to Lake Pepin, the widening of the Mississippi between St.Paul, Minnesota and La Crosse, Wisconsin.



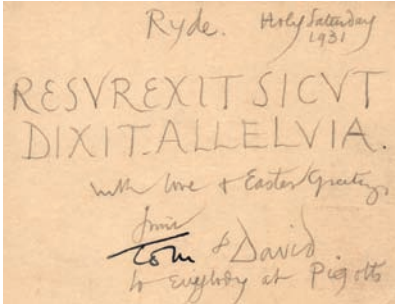
CALLIGRAPHY



47. JAPANESE MANUSCRIPT SWORD MANUAL. ABE ECHIZEN NO KAMI. *Hinokami Magokoro-Ry kan* [*Hinokami sincere style scroll*]. Manuscript scroll in Japanese with 27 illustrations of figures with sword movements in red and black ink. 7 x 160 inches on a wooden turned and polished dowel. With a patterned blue silk wrapper, a bit worn, with an label from a nineteenth century German collection mounted at one end. Japan, 1804. £2500
- Original manuscript scroll, described as an “aid to memory” showing fundamental on-guard sword positions and the cuts to be made from those positions. The text and diagrams show positions for swordsmanship of the “sincere” or “true-heart” school connected with Nisshin Shin Shin Ryu martial arts. The moves are indicated by placement of multiple sword positions around the elemental figure in red with the sequence of movements indicated by numbers.
- The explanatory text also addresses mental strategies when facing opponents and provides a genealogy of transmission from Unsho Masayuki, through Nisshin Matauemon to Abe Masa Aki Echizen no Kami. The date of the transmission of this information is 1799 and the scroll is dated 1804.
- The later German collection label attributes the scroll to Abe Echizen no Kami.

48. **JONES, David. GILL, Eric. Easter inscription in a manuscript postcard signed to Eric Gill**

Inscription in the hand of David Jones on an Easter postcard written to Eric Gill from Ryde on the Isle of Wight, Holy Saturday (4th April), 1931. In fine Jones lettering is written: "RESUREXIT SICUT DIXIT. ALLELUIA". followed by "with love & Easter Greetings from Tom & David to everybody at Pigotts. On the verso it is addressed to Eric Gill by Jones with a Ryde, Isle of Wight frank. 1931. £1200

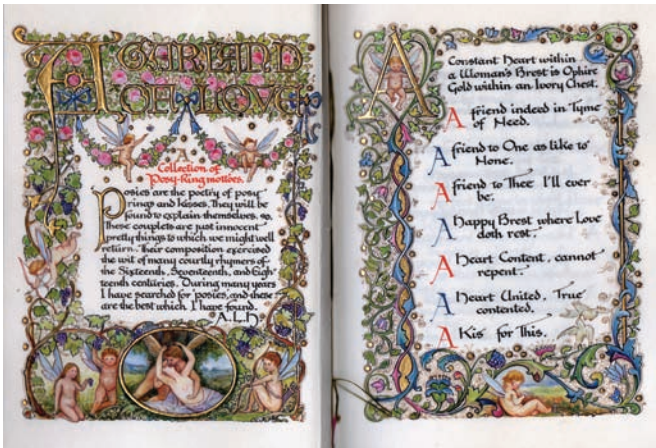


A rare item between the two great letterers and artists. The inscription is strong and beautifully balanced.

Alberto Sangorski manuscript on vellum

49. **SANGORSKI, Alberto. CALLIGRAPHIC MANUSCRIPT. [HUMPHREYS, Arthur L.] A Garland of Love. A Collection of Posy-Ring Mottoes.** 55pp. calligraphic manuscript, designed, written out and illuminated by Alberto Sangorski. Written on vellum with very elaborate title double page with gilt and images of roses, grapes, cherubs, cupid and lovers with scrolling fronts in several colours. Numerous illuminated initials (at least 5 on each page) in red, blue, green, purple ink and some gilt, decoration of cupid on the final leaf. 220 x 170 mms, bound in full red morocco with gilt panels and corner decorations of dots and onlaid cream morocco hearts with a heart tool used in the spine compartments, gilt decorated turn-ins with patterned endpapers. A very handsome manuscript, one gathering a little loosened but still strong. 1907. £15000

Numerous illuminated initials (at least 5 on each page) in red, blue, green, purple ink and some gilt, decoration of cupid on the final leaf. 220 x 170 mms, bound in full red morocco with gilt panels and corner decorations of dots and onlaid cream morocco hearts with a heart tool used in the spine compartments,



gilt decorated turn-ins with patterned endpapers. A very handsome manuscript, one gathering a little loosened but still strong. 1907. £15000

The mottoes are alphabetical with decorated or ornamental initial letters for each motto beginning with A and ending with Y.

PRIVATE PRESS BOOKS



ASHENDENE PRESS

An exceptionally good copy in original wrappers - "not to be had of any of Ye Tribe of Booksellers"

50. **ASHENDENE PRESS. TODHUNTER, John.** *Ye Minutes of Ye CLXXVIIIth Meeting of ye Sette of Odd Volumes, extracted from the Diary of Samuel Pepys Esq., M.A., F.R.S., transcribed by Bro. Todhunter, Playwright to ye Sette.* No. 146 of 154 copies, signed by W. Manning. Badge of the Chapman (Hornby) as a device on the upper cover, and that of the Playwright (the author Todhunter) printed just before the first page of text. Printed in Caslon old-style pica on Arnold paper with shoulder notes in Long-primer type. Pp. viii, 32 including a list of the members of ye Sette of Odd Volumes. 12mo., an extremely good copy in original printed wrappers, small chip to the bottom of the spine, and XLII in ink on spine, uncut. Privately printed by command of His Oddshippe and ye Odd Councillors for Ye Sette by Ye Hand of their well-beloved Brother Ye Chapman. Not to be had of any of Ye Tribe of Booksellers. Hertford, printed at Ashendene Press. 1896. £850

Of the 154 copies, 97 were for the Brethren of the Sette and their archive, 20 for John Todhunter who wrote it and his friends and 37 for the friends of St. John Hornby.

John Todhunter wrote this witty parody of Samuel Pepys's diary and presented it at a meeting of Ye Sette of Odd Volumes. This club had been founded in 1878 by Bernard Quaritch for the purpose of dining, reading papers, criticizing and jesting. It was originally limited to 21 members, corresponding to the 21 volumes of the Variorum edition of Shakespeare published in 1821. By this time there were 21 "supplemental volumes" of which Hornby was one. Each member was expected to deliver a discourse to the 'brethren' and some of these lectures were printed . . . including this one.

Hornby wrote in the bibliography of the Ashendene Press: "Among the many distinguished 'volumes' in my time there was none more brilliant and witty than Brother Todhunter. This little jeu d'esprit shows him in his lighter vein."

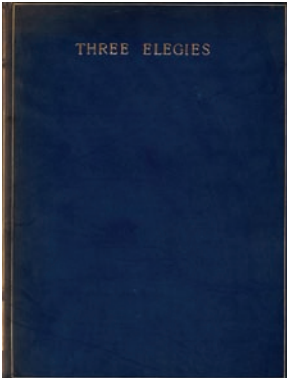
☪ *Ashendene Bibliography*, III.



A bright, crisp copy in a handsome binding by Bumpus

51. **ASHENDENE PRESS. MILTON, John, SHELLEY, Percy Bysshe & ARNOLD, Matthew. *Three Elegies: Lycidas by John Milton; Adonais by Percy B. Shelley; Thyrsis by Matthew Arnold.*** No. 31 of 50 copies. Printed in Fell English, roman and italic type on Batchelor handmade paper for the Ashendene Press. 4to., in full blue calf with gilt borders and lettering by Bumpus of Oxford Street with original printed paper wrappers bound in. An extremely good, crisp copy, spine slightly faded. Ashendene, Hertfordshire, 1899.

£22.50



The first book after Hornby's marriage to Cicely Barclay, hence the 18 month gap between this and the previous book, *The Prologue*. This is the first time that Cicely is named in the colophon as a joint printer with StJohn Hornby but this was the last book to be printed at Ashendene before the Press was moved to their marital home, Shelley House in Chelsea.

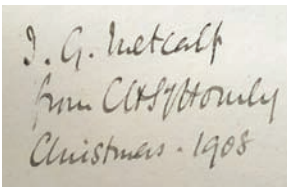
The book is not only a charming choice of poems; Milton's on the death of Henry King, Shelley's on the death of Keats and Arnold's on the death of Clough; but it is also really well produced. The title is particularly strong with its use of borders to contain and unite a complicated and long description.

©Ashendene Bibliography X

Inscribed by StJohn Hornby

52. **ASHENDENE PRESS. BERNERS, Dame Juliana. *A Treatyse of Fysshynge wyth an Angle.*** One of 150 copies on Batchelor Ashendene paper, there were 25 copies on vellum. With wood block illustrations copied from the woodcuts used in the original Treatise. Printed in Subiaco type with one red initial, otherwise printed in black. 8vo., a very good copy in original limp vellum. Chelsea, Ashendene Press. 1903.

£14.00



Inscribed by C.H. StJohn Hornby, the printer and owner of the Ashendene Press to J.G. Metcalf for Christmas 1908, 5 years after the book was printed.

This charming book is taken from the Boke of St. Albans printed by Wynkyn de Worde in 1496. This was the first printed book on fishing in English.

Franklin writes a typically eloquent and well-informed essay

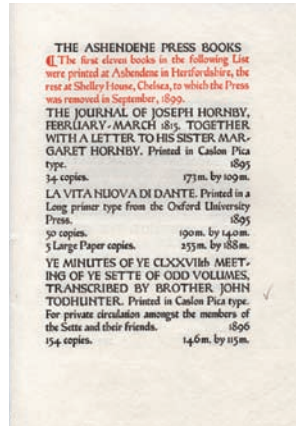
on this “small and happy book” in which he draws our attention to, among other things, the way that “Poor old Keates” re-made the illustrations with such literal veracity that he reproduced a crack in the original wood cut.

☪Ashendene Bibliography XVI

53. **ASHENDENE PRESS.** *Vita di Santa Chiara Vergine*
 Collotype facsimiles of the first two leaves of the original manuscript bound after the introduction. Printed in Subiaco type in red and black with initials, designed by Graily Hewitt, printed in blue. One of 236 copies. 8vo., original limp vellum with green silk ties, fore and lower edges untrimmed. A very good, fresh copy. Chelsea, Ashendene Press. 1921. £850
 Reprinted from the fifteenth century Florentine manuscript by Ugolino Verino which was in the private collection of Hornby, having been bought by him at Sothebys in 1918. After the sale the Franciscan scholar Walter Seton asked permission to study it as a hitherto unknown version of the Life of St. Clare and his introduction and notes printed here summarise the results of his work. As Franklin points out, this and *Omar Khayyam* are the two Ashendenes which rank as serious critical editions.

☪Ashendene Bibliography XXX

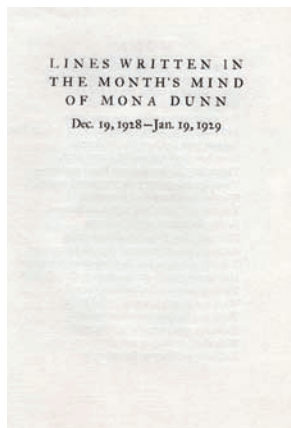
54. **ASHENDENE PRESS.** *A Hand-list of the Books Printed at the Ashendene Press MDCCXCV - MCMXXV.* 12 page list printed in red and black in Subiaco type. 217 x 155 mm, original blue printed wrappers, sewn with green silk thread as issued. An extremely bright, crisp copy. Shelley House, Chelsea, Ashendene Press. December 1925. £400
 Printed in December 1925 on the 31st anniversary of the founding of the Press. It states in the colophon “since December 1894 the Press has been almost continually at work, except during the five years of the War & after, 1914-1919”. The list clearly delineates books printed at Ashendene, those printed in Fell type from the Oxford University Press and those printed in Subiaco type. It lists the books in preparation and mentions which paper was used for which and that any hand-drawn initials were by Hewitt who designed all the initials in colour except those in the Revelacion of Sanct Jhon and Uto-



pia which were designed by Gill. Finally he gives a 3 pp. list of the issue prices of all the books which were printed for sale.

☪Ashendene Bibliography, *Minor Pieces* No. X

55. ASHENDENE PRESS. LESLIE, *Shane*. *Lines Written in the Month's Mind of Mona Dunn, Dec. 19, 1928 - Jan. 19, 1929*. 4 page leaflet made from one folded sheet, printed on three sides. Printed in a very small but unspecified edition in Fell type on hand-made paper, very fresh copy. [Chelsea, Ashendene Press. 1929]. £4.50



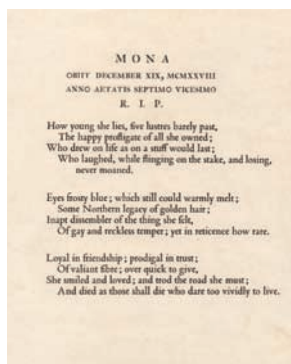
Rare piece of Ashendene ephemera, privately printed in a very small edition.

Sir Shane Leslie was a writer, poet and first cousin to Winston Churchill, he was also a friend of Mona Dunn and correspondence from her about her despair and suicidal feelings prior to this were held in his archive. He, along with her lover, Lord Birkenhead, was devastated by her death in 1928 from peritonitis, perhaps from an abortion, at the age of 25. Both published private tribute pieces from the Ashendene Press.

☪Ashendene Bibliography, *Ephemera* No.5

For Churchill's best friend's mistress

56. ASHENDENE PRESS. BIRKENHEAD, *Earl of Mona*. *Obit December XIX, MCMXXVIII, anno aetatis septimo vicesimo*. R.I.P. Three verses printed on a single sheet. Printed in Poliphilius type on hand-made Japanese paper. 21.5 x 15.8 cms. Very good. Chelsea, Ashendene Press. 1929. £4.50



Rare piece of Ashendene ephemera, privately printed in a very small edition.

Lord Birkenhead was a Conservative lawyer and politician who was Lord Chancellor in Lloyd George's Coalition Cabinet and is best known as Winston Churchill's closest personal and political friend. In 1928 Birkenhead was devastated by the death of his young mistress Mona Dunn who died from peritonitis, perhaps from an abortion, at the age of 25. This very touching poem is his private tribute to her.

☪A Descriptive Bibliography of the Ashendene Press, *Ephemera* No.6



CRANACH PRESS

Signed by Vita and Edward Sackville-West

57. **CRANACH PRESS. HOGARTH PRESS. SACKVILLE-WEST, Vita and Edward. RILKE, Rainer Maria. GILL, Eric. Duineser Elegien. Elegies from the Castle of Duino.** One of 230 copies, this no. 194 and, unusually, signed by the Sackville-Wests. Wood engraved initials by Eric Gill. Type designed by Edward Johnston and cut by E. Prince and G.T. Friend, paper by Gaspard and Aristide Maillol. Parallel texts in English and German. Pp.134. 8vo., original vellum backed pinkish hued boards, gilt lettering on spine, top edge gilt, others uncut, in the original paper wrappers and card slipcase. An extraordinarily good copy, with only slight spotting to the very edges and a little wear to the slipcase. Weimar, printed at the Cranach Press for The Hogarth Press. 1931. £6000

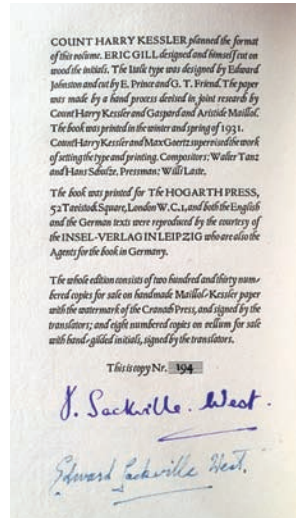
A fine translation by Vita and Edward Sackville-West of Rilke's great Elegies which he had begun in 1911-12 at the castle of Duino in Istria and which took him 11 years to finish. He regarded them as the greatest of his works.

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

58. **CRANACH PRESS. GILL, Eric. Canticum Canticorum Salomonis.** 11 wood-engravings and 18 wood-engraved initials by Eric Gill. Jenson Antiqua type cut for the Press by E. Prince, printed in red and black throughout. One of 200 paper copies, out of a total edition of 268 numbered copies (this no.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]. £4200

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.



DANIEL PRESS

*With calligraphic initials by Mrs Daniel and an etching
by Alfred Parsons*



59. **DANIEL PRESS. THEOCRITUS. *Sixte Idillia*.** No. 80 of 100 copies. Frontispiece etching by Alfred Parsons. Miniated with 6 decorative red ink initials by Mrs. Daniel. Reprinted from the unique copy in the Bodleian Library. Printed in small pica italic. Pp. [10], 39, [1]. 4to., original stiff vellum with gilt lettering on upper cover between gilt rules. Top of spine chipped, vellum very mildly soiled, otherwise an extremely good copy. Oxford, H. Daniel. 1883. £190

It is believed that the translation was by Sir Edward Dyer.

☞Madan: *Memorials of C.H.O Daniel*, 5

With the full list of subscribers inserted loose

60. **DANIEL PRESS. BRIDGES, Robert. *Prometheus the Firegiver*.** No.2 of 100 copies. Miniated initial in red ink on p. 1 by Mrs. Daniel. Pp. [4], 72. 4to., original vellum backed blue paper covered boards, spine lettered in gilt. Spine a little rubbed and soiled, one corner bumped, otherwise a very good copy. Oxford, printed at the private press of H. Daniel. 1883. £220

With the full list of subscribers inserted loose, this was one of the first four which were bought by Mrs Waterhouse, Robert Bridges's mother in law who lived near him in Yattendon. She was married to Alfred Waterhouse who built the Natural History Museum and inscribed this copy to her son Paul Waterhouse in the year of publication and his booklabel is on the front pastedown. Mrs Waterhouse was interesting in her own right as she made Yattendon famous for its copper industry having taught brass beating to the local men selling pieces through Liberty's in London.

☞Madan: *Memorials of C.H.O Daniel*, 7



Calligraphic initials by Mrs. Daniel

61. **DANIEL PRESS. DIXON, Rev. Richard Watson. Odes and Eclogues.** No. 54 of 100 copies. Pp. [8], 37, [3]. 6 calligraphic initials in red by Mrs. Daniel, printers ornaments throughout. Printed in small pica italic. 8vo., original printed paper wrappers, upper cover with the title and two ornamental borders, Daniel Press device printed on the lower cover, untrimmed. Wrappers with some wear to edges and spine and with some darkening, a few ink spots to upper wrapper, internally good. With booklabel on the front pastedown. Oxford, printed by H. Daniel. 1884. £180

Dixon was of Pembroke College, Oxford and here he present three odes: *On Conflicting Claims*, *The Fall of the Leaf* and *To a Bramble in Winter*; as well as three eclogues: *Cephalus and Procris*, *Apollo Pythius* and *Polythemus*. This was the first Daniel Press book with a free use of ornaments.

©Madan, *Memorials of C.H.O. Daniel*, 8

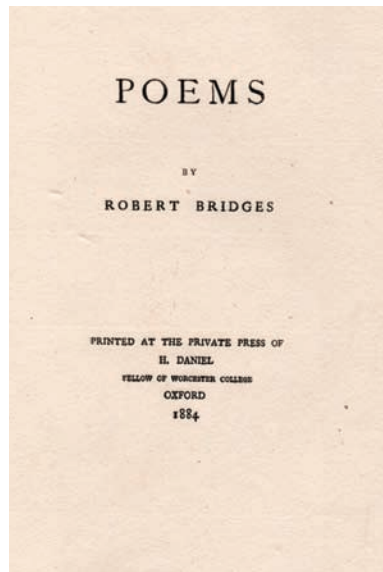
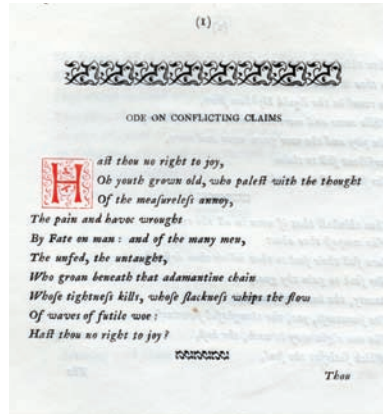
24 Robert Bridges poems, 6 published here for the first time

62. **DANIEL PRESS. BRIDGES, Robert. Poems by Robert Bridges.** No. 78 of 150 copies. Pp. [8], 52, [4]. Printed in small pica roman. 8vo., bound in contemporary full green morocco, triple gilt border on the covers, spine with raised bands and gilt borders in each compartment and title lettered in gilt, top edge gilt, others uncut. Fading and slight rubbing to edges and spine, corners bumped, marbled endpapers and internally a very good copy. Oxford, printed at the private press of H. Daniel. 1884. £320

Twenty four of Robert Bridges's shorter poems from his first, second, third and fourth series, six of which are published here for the first time.

Booklabel of William Carr of Ditchingham Hall in Norfolk with a near contemporary ownership inscription of his wife Margaret Franck Carr.

©Madan, *Memorials of C.H.O Daniel*, 10

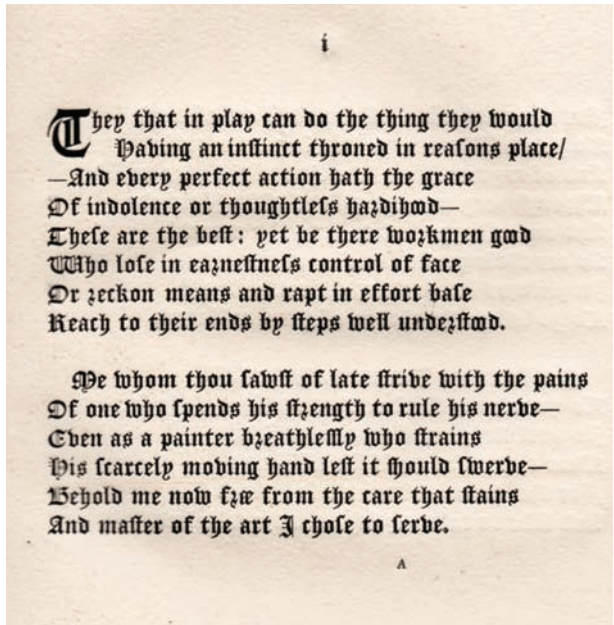


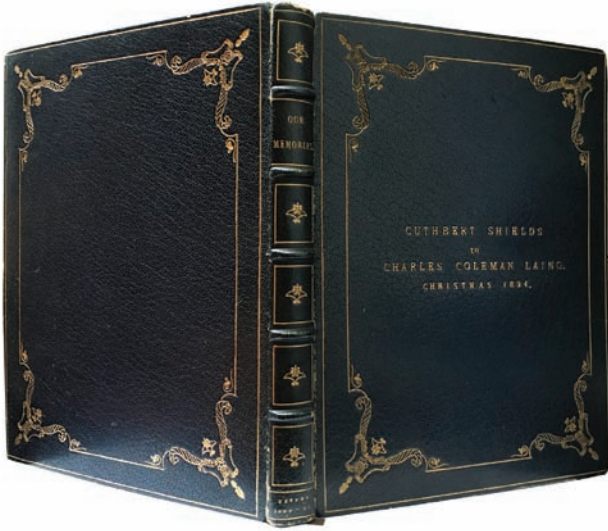
63. DANIEL PRESS. [BRIDGES, Robert]. *The Growth of Love*. No.3 of 100 copies. Pp. 88. Printed in black letter type. Sq. 4to., original parchment backed, blue paper covered boards. Parchment slightly soiled and boards darkened in places, title page a little speckled, otherwise a good, untrimmed copy. Oxford, H. Daniel. 1890. £130

79 sonnets by Bridges, the Poet Laureate and favourite poet of the press. 24 of these poems on earthly and heavenly love were first published anonymously in 1876. The full 79 sonnets were first published at the Daniel Press in 1889 in an edition of 22 copies in Roman type. This black letter version with some corrections was occasioned by demand for the book and a piracy of it in the US. The naming of Bridges on the spine is the first acknowledgement of authorship of the poems.

Booklabel of Paul and Lucy Waterhouse, descendents of both the Daniels and the Bridges families.

©Madan, *Memorials of C.H.O Daniel*, 20





A full set of the First Series in a special presentation binding by Morley of Oxford

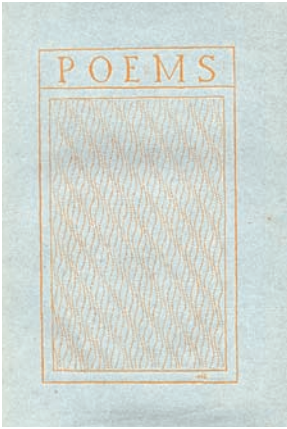
64. **DANIEL PRESS. *Our Memories. Shadows of Old Oxford.*** A complete set of the 20 numbers in the First Series, bound together with a title page. Pp. [4], 148, [12]. Printed in small pica roman leaded type. Sm. 4to., specially bound by Morley of Oxford in a decorated presentation binding from Cuthbert Shields to Charles Coleman Laing for Christmas 1894 in full blue morocco with gilt decoration and borders on both covers, spine in compartments with borders and gilt decoration in each panel, gilt borders and tooled turn-ins with marbled endpapers. Headcaps worn with rubbing and splitting to the joints but the binding is still strong. Oxford, Edited and printed by H. Daniel at The Daniel Press. 1888 - 1893. £450

Madan refers to this as “the most readable and amusing of the Daniel books”. It comprises twenty ‘numbers’ or sections written by senior figures at Oxford University all of whom give fascinating personal reminiscences thereby giving a real insight into nineteenth century Oxford. The numbers were issued separately between 1888 and 1893 and only for private circulation, each being printed in 100 to 110 copies. Here we have a complete set of the First Series. A second series was begun in 1895 but only two numbers were published.

Cuthbert Shields, who had this bound, was an Oxford historian and eccentric, a Fellow of Corpus Christi College. He was originally named Robert Laing and spent some time in an asylum in Fulham in the 1870s. Shields presented this book to his relative Charles Coleman Laing, a stockbroker who was a keen angler, privately publishing a book about fishing on the Rivers Bure, Ant and Thurne in 1895.

©Madan, *Memorials of CHO Daniel with a bibliography*, 24

65. **DANIEL PRESS. BINYON, Laurence. *Poems*.** No. 59 of 200 copies. Printed on French handmade paper in small Pica italic type. Pp.64. Large 4to., original paper wrapper printed in orange with the title and wavy pattern of dots (later copies were printed in black). Slight creasing to the yapp edges as usual but generally a very good, bright copy. Oxford, Daniel. 1895. £1 50



26 hitherto unpublished poems by a young Laurence Binyon, then working in the department of Printed Books at the British Museum - his first collection of poetry, *Lyric Poems*, had been published the year before.

The first of a series of 8vo works (9 1/4 x 6 1/2 inches) instead of the 9 x 7 4to books which had been the favoured Daniel Press format to this date.

©Madan, *Memorials of C.H.O Daniel*, 35

66. **DANIEL PRESS. WOODS, Margaret L. *Songs*.** First edition. Different printer's ornaments decorating the top of



each page. One of 200 copies, this no. 5, all sold for the benefit of the Radcliffe Infirmary. 8vo., an extremely good copy in the original wrappers decorated with printer's ornaments and engravings of daffodils on the back, yapp edges, slight darkening to the edges of the wrappers, small tear to the lower yapp edge, and some light foxing but still good in the original state, uncut. Oxford, Daniel Press. 1896. £150

Margaret Louisa Woods (1855-1945), known to her friends as Daisy, was the daughter of Granville Bradley, dean of Westminster and schoolmaster, and the wife of Henry Woods, who became President of Trinity College, Oxford and Master of the Temple. She was also a longstanding friend of the printer, Henry Daniel who published two of her works, *Lyrics* (1888) and *songs* which we have here. A poem of hers also appeared in the very rare Daniel Press publication, *Garland for Rachel* (1881). Woods later had a distinguished career as a novelist and nonfiction writer.

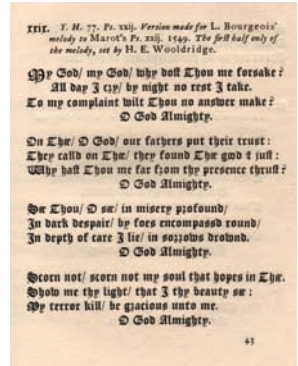
☪ Madan, *Memorials of C.H.O. Daniel*, 38; Colin Franklin, *Poets of the Daniel Press* p. 77

67. **DANIEL PRESS. BRIDGES, Robert. *Hymns by Robert Bridges*.** No. 70 of 150 copies. Printed in English black letter type. Pp. [4], 62. [10]. 4to., bound in contemporary vellum backed maroon cloth, spine lettered in gilt with the original printed blue paper wrappers bound in. Spotting to the vellum spine, very slight bowing to the upper board and a little spotting to very edges but generally a very good, uncut copy, booklabel to front pastedown. Oxford, printed by Henry Daniel. 1899. £140

Forty-three hymns from the Yattendon Hymnal, Bridges lived in Yattendon, with notes as to which tunes they should be sung. The full 100 hymns with four part music were published between 1895 and 1899 by The Clarendon Press. The Daniel Press printing of hymns 28 to 43 predates the Clarendon Press edition.

☪Madan, *Memorials of C.H.O. Daniel*, 45

68. **DANIEL PRESS. BUCKTON, A[lice Mary]. *Through Human Eyes: Poems by A. Buckton*.** With an introductory poem, by Robert Bridges. No. 89 by 130 copies.



Printed in small pica roman. Pp. 68. Sm. 4to., vellum backed blue paper covered boards, gilt lettering on spine, original blue printed wrappers with ornaments on upper cover. Slightly worn corners with a little darkening to edges, otherwise a good, uncut copy. Oxford, H. Daniel. 1901. £120

Buckton's first collection of poetry comprising 43 short poems on emotional and religious themes.

©Madan, *Memorials of C.H.O. Daniel* 51



DOVES PRESS

69. **DOVES PRESS. MACKAIL, J.W. *William Morris, An Address***. One of 300 copies on paper (there were a further 15 copies on vellum). Printed in red and black. Sm. 4to., original limp vellum, lettered in gilt on the spine. A very good, crisp copy. Hammersmith, Doves Press. 1901. £580

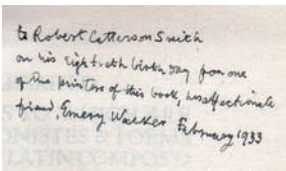
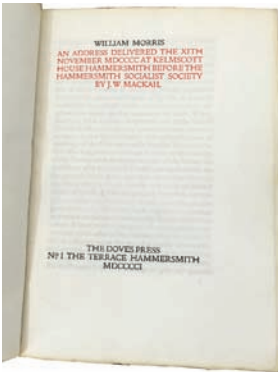
A history and analysis of William Morris, particularly focusing on his desire for Socialist revolution. The third Doves Press book and a printing of the lecture given by Mackail to the Hammersmith Socialist Society in 1900, four years after Morris's death. It was the first book from the press to be printed in red and black.

©Tidcombe, *The Doves Press*, DP 3

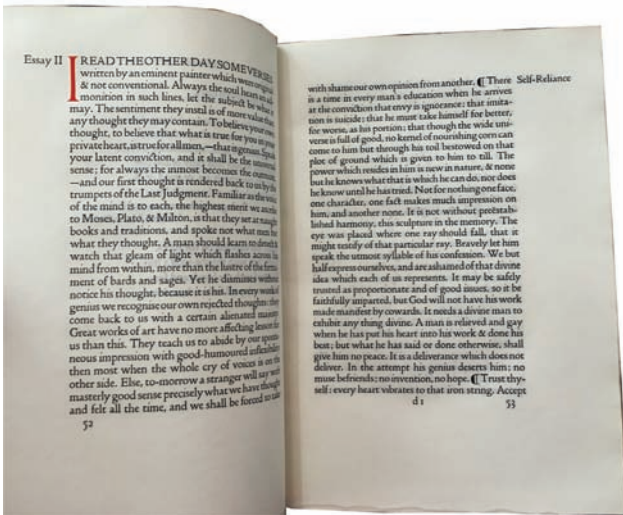
*Presentation copy of *Paradise Regain'd* inscribed by the printer Emery Walker to Robert Catterson Smith together with a copy of *Paradise Lost**

70. **DOVES PRESS. MILTON, John. *Paradise Lost & Paradise Regain'd***. Two volumes, each limited to 325 copies, apparently a married set. Printed in red and black throughout. Sm. 4to., original full limp vellum by the Doves Bindery, spine lettered in gilt. *Regain'd* is an extremely good, fresh and crisp copy, with only a slight scratch to the bottom of the spine, *Lost* has a dust-soiled top edge and a few creases and tiny marks but is fundamentally a good, bright copy. Hammersmith, Doves Press. 1902 & 1905. £3200

Paradise Regain'd has a remarkable inscription written by the printer Emery Walker on his 80th birthday in 1933 to Robert Catterson-Smith, the principal of the Birmingham School of Art and who worked with Morris, Emery Walker and Burne-Jones on the Kelmscott Chaucer.



Paradise Lost has a 1907 ownership inscription on the front free endpaper.



71. **DOVES PRESS. EMERSON, Ralph Waldo. CARLYLE, Thomas. *Essays by Ralph Waldo Emerson. With preface by Thomas Carlyle.*** One of 300 copies on paper, there were a further 25 on vellum. Printed in red and black. Pp. 312. Small 4to., original limp vellum, spine lettered in gilt. An extremely good, fresh copy with only a slight crease on the spine from opening. With the green leather and gilt booklabel of Alex. M. Hudnut which has slight offset on the free endpaper. Hammersmith, The Doves Press. 1906.

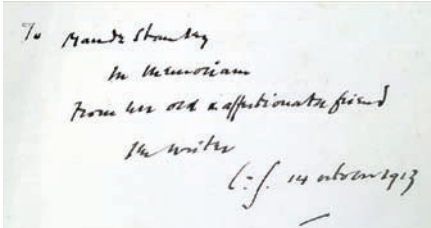
£950

Cobden-Sanderson had met Emerson when he visited London in the 1860s and clearly he had made quite an impression. He saw him as ‘a pinnacle of a man’ and, as Tidcombe asserts, “Cobden-Sanderson was attracted to Emerson’s idealism, and to the hint of mysticism that coloured his view of nature”. The essays printed here are ‘History’, ‘Self-Reliance’, ‘Compensation’, ‘Spiritual Laws’, ‘Love’, ‘Friendship’, ‘Prudence’, ‘Heroism’, ‘The Over-Soul’, ‘Circles’, ‘Intellect’ and ‘Art’.

©Tidcombe: The Doves Press, DP8

Inscribed by Cobden Sanderson to the women's welfare activist Maude Stanley, sister of one of the Two Friends in the title and aunt to Bertrand Russell

72. **DOVES PRESS. *Amantium Irae. Letters to Two Friends 1864-1867.*** One of only 150 copies, the smallest limitation of all the Doves Press books. Photogravure portrait frontispiece. Printed in red and black. 8vo., original limp vellum by the Doves Bindery. Very good. Hammersmith, Doves Press. 1914. £1600



The book is an attractive printing of letters from Cobden-Sanderson to his dear friends, Lord and Lady Amberley between 1864 and 1867. The letters begin when they were unmarried but C-S's friend The Hon. Lady Katherine Stanley, a campaigner for women's suffrage, married Lord Amberley in late 1864 and died in 1874, Lord Amberley died in 1876 and this is his tribute to

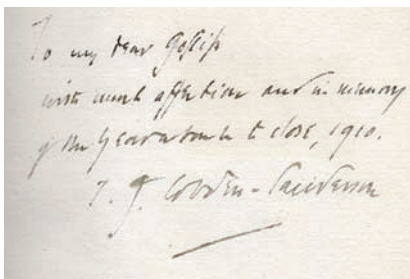
them. The letters are spirited and extraordinary and a great insight into Cobden-Sanderson's thoughts including 2 printings of his abstract pen sketches heavy with statements like "We must endure the dull & dreary monotony until the young shoots appear, the germs of a new era of Belief and fiery Energy, when the fabled gods shall have entirely vanished and man be striking on in harmony with the deep buried music of the world! Adieu! I am blank today & shallow & stupid, but from the depths of it all look up to the light for something god-like indeed to set me on fire"

Inscribed by Cobden-Sanderson, interestingly in the year before the official publication date, to Maude Stanley "in memoriam from her old affectionate friend, the writer C-S 14 October 1913". Maude Stanley (1833-1915) was Lady Amberley's sister and an important women's welfare activist - described by her nephew, the Amberley's son Bertrand Russell, as "stern and gloomy aunt Maude" although he adored her and her talking parrot.

Specially bound presentation copy from the author Cobden-Sanderson to his friend and Stella's mother in law Lady Antonia Speyer - "my dear Gossip"

73. **DOVES BINDERY. COBDEN-SANDERSON, T.J. HAMMERSMITH PUBLISHING SOCIETY. *The***

Arts and Crafts Movement. Pp. 40. 218 x 150 mms. Bound and signed by The Doves Bindery in 1910 in full red/brown morocco with gilt borders, spine in compartments with raised bands, gilt borders and lettering in each compartment, all edges gilt. Very slight rubbing, fading and chipping to the spine, otherwise a very good copy. Hammersmith, Hammersmith Publishing Society. 1905. £1900



Inscribed and signed by Cobden-Sanderson "to my dear Gossip with much affection and in memory of the year about to close, 1910". 'Gossip' was the Belgian soprano Lady Antonia Speyer (nee Kufferath) who was a great friend, together with her husband, of the Cobden-Sandersons. Stella, T.J. Cobden-Sanderson's daughter, married her son Frederick Speyer on the 30th of July 1910 so this book was given as a memento of the uniting of the two families.

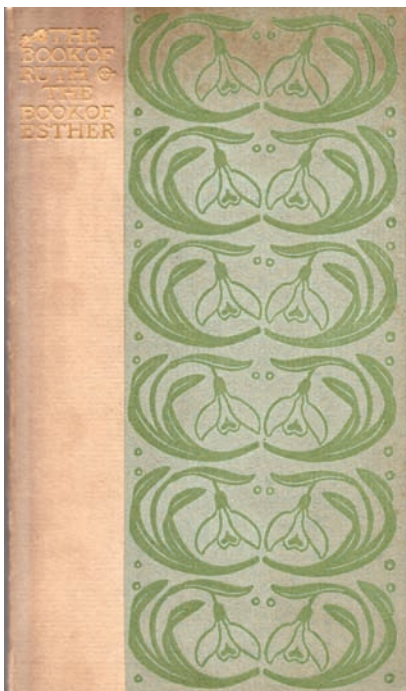
With the booklabel of Max and Virginia Hayward.

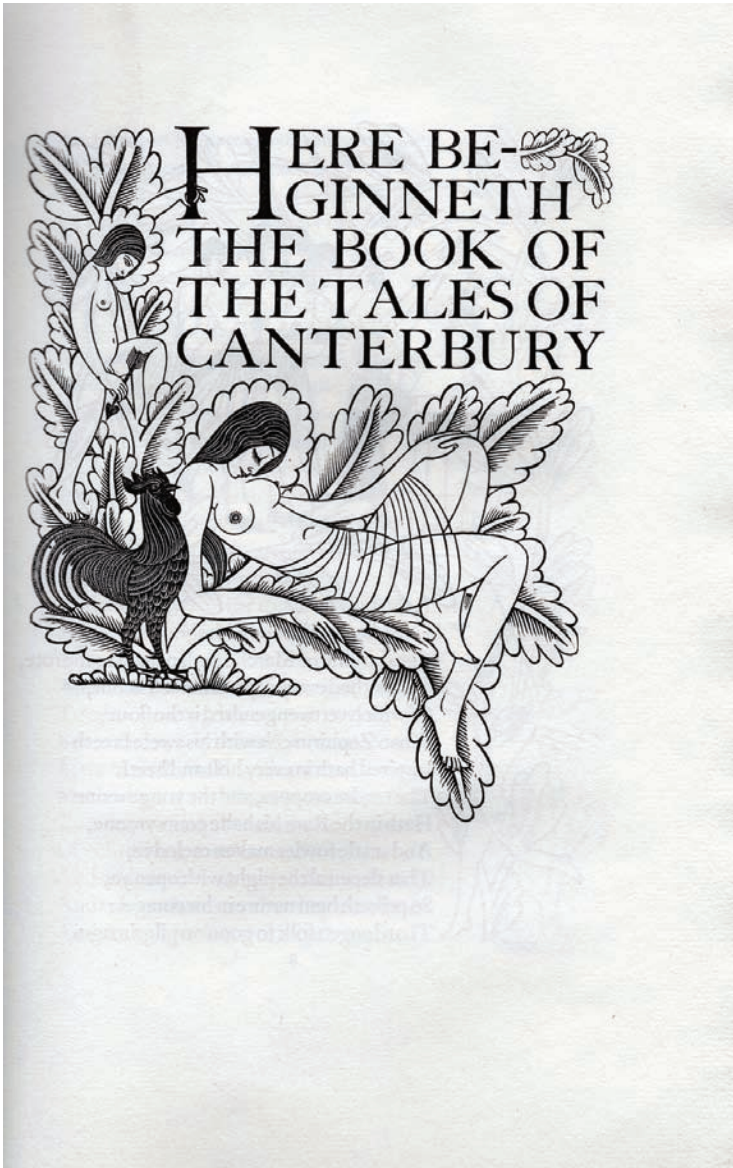


74. *ERAGNY PRESS. The Book of Ruth and the Book of Esther.* 5 wood engravings & 14 initial letters by Lucien Pissarro. One of 150 copies, printed in Vale type in black and red on Arnold's handmade paper with Vale watermark. 12mo. quarter bound in cream paper with title in gilt on upper left hand corner, snowdrop patterned paper covered boards. Spine and top edge darkened, free endpapers slightly browned, otherwise very good. Epping, printed by Lucien Pissarro at his Press in Epping, sold by Hacon & Ricketts. [1896]. £1500

Dedicated by Lucien to his wife Esther and her sister. Errata slip inserted loose.

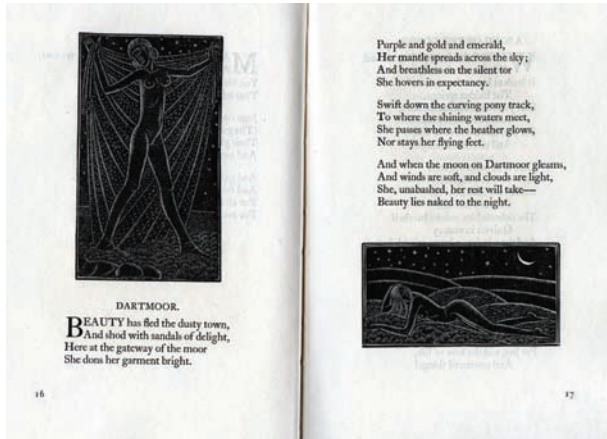
With the booklabel of two members of the Waterhouse family who were related to the wife of St. John Hornby, Cecily Barclay as well as Robert Bridges and Henry Daniel of the Daniel Press.





ITEM 78

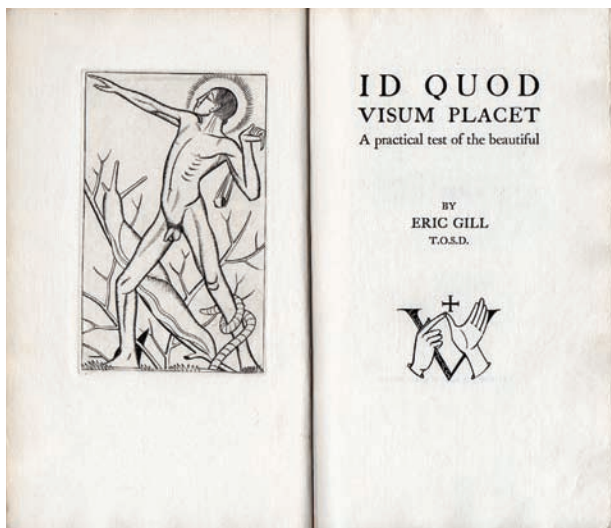
GOLDEN COCKEREL PRESS



75. **GILL, Eric. CLAY, Enid. *Sonnets & Verses*.** 8 wood engravings plus cockerel device printed in gold by Eric Gill. No.288 of 450 copies. 8vo., original linen backed blue boards, printed paper label on spine. Few small marks and scratches to boards, small near contemporary ownership inscription on free endpaper but generally a very good, bright copy. Waltham St Lawrence, Golden Cockerel Press. 1925. £380
- Enid Clay was Eric Gill's sister. He collaborated on two books with her, both printed by the Golden Cockerel Press. In fact, this 1925 book of Sonnets brought about Gill's entry into the circle of the Press and his great collaboration with Gibbings. John Wilson of Bumpus had asked Gibbings to print a selection of poems by Enid Clay in 1924 and she then brought in her brother to illustrate them.

One of 10 presentation copies monogrammed by Gill

76. **GILL, Eric. *Id Quod Visum Placet. A practical test of the beautiful*.** No. 2 of 10 presentation copies signed with Gill's monogram, of a total edition of 150. St. Thomas's Hands by Eric Gill on title page plus 2 copper engravings, David and Flying Buttresses. 8vo., original canvas backed blue paper covered boards, printed paper label on upper board. Rather faded at edges, label a little spotted, otherwise a good, uncut copy. Capel Y Ffin, Printed by Robert Gibbings at the Golden Cockerel Press for Eric Gill. 1926. £600



A philosophical argument based on St Thomas Aquinas's definition of beauty 'Id quod visum placet' (that which pleases upon being seen).

This as the first time that the engraving St. Thomas's Hands appeared on the title page of Eric Gill's writings, it was always used after this.

☉Not listed as a Golden Cockerel Press book; *Evan Gill: Eric Gill, A Bibliography* II; *Engravings Physick* 372, 373 & 382



77. **GILL, Eric. *Art and Prudence, an essay*.** No. 461 of 500 copies. 2 copper engravings by Eric Gill, wood engraving by Gill on title page (St Thomas's Hands). Printed on Kelmscott hand-made paper. Pp. 20. 20 x 12 cms. Tall thin 8vo., original red buckram, in the original printed red dust wrapper. Wrapper a little faded at spine and creased at edges, otherwise very good. Waltham St Lawrence, Printed by Robert Gibbings at the Golden Cockerel Press. 1928. £200

The text was delivered as a lecture at Manchester University in February of 1928 and was published that August. *Chanticleer*, 61. Gill engravings: *The Bird in the Bush*, *Physick* 505 & *Crucifix Physick* 506. [see illustration front cover]

78. **GILL, Eric. GOLDEN COCKEREL PRESS. *The Canterbury Tales by Geoffrey Chaucer.*** Edited by Walter Skeat, M.A. Illustrated by Eric Gill with numerous foliated and peopled borders, full- and half-page illustrations and initial letters. Initial letters printed in red and blue. One of 485 copies on paper of a total edition of 500 (this no.147). 4 volumes. Folio, original niger morocco-backed patterned boards, top edges gilt, others uncut. Spines very slightly marked, otherwise a good copy. Waltham St. Lawrence, printed by Robert and Moira Gibbings at The Golden Cockerel Press. 1929.

£8000

The collaboration between Gill and the Gibbings is a rich one. This stands as one of the great books of the Press and of the twentieth century private press movement. [see illustration p. 54]

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

79. **GILL, Eric. *The Lord's Song. A Sermon by Eric Gill.***

One of 500 copies, this copy unnumbered. 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., in what appears to be a contemporary trial binding of tan cloth with lettering in gilt on upper cover - the main edition was in cream cloth with a design by Gill in gilt. London, Golden Cockerel Press. 1934. £140

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

Signed by Eric Gill, the artist, and his sister Enid Clay, the poet

80. **GILL, Eric. *The Constant Mistress by Enid Clay.*** 6 wood engravings by Gill, cockerel printed in gold on colophon. No. 268 of 300 copies, signed by Gill and his sister Enid Clay. 8vo, original linen backed boards, printed paper spine label on spine. Boards rubbed at edges, a little wear to spine label, edges of leaves slightly darkened, otherwise a good, uncut copy. Waltham St. Lawrence, Golden Cockerel Press. 1934. £240
- Eric Gill illustrating his sister's poetry.

© Chanticleer 101



One of Gill's most spectacular engraved title pages

81. **GILL, Eric.** *The Travels and sufferings of Father Jean de Brebeuf among the Hurons of Canada as described by himself.* Edited and translated from the French and Latin by Theodore Besterman. 2 wood engravings and engraved title page by Eric Gill. No. 60 of 300 numbered copies. Folio, quarter red cloth, black cloth boards, black morocco and gilt spine label, the endpapers are a map of The Huron country, top edge gilt, others uncut. A very good, crisp copy. London, Golden Cockerel Press. 1938. £460



The Jesuit Brebeuf went to Canada from Normandy in 1625 and founded the Huron Missions in Georgian Bay.

As pointed out in the Golden Cockerel Press bibliography Pertelote, this is one of Gill's most spectacular title pages. *Evan Gill: Eric Gill Bibliography*, 297; *Pertelote, Golden Cockerel Press Bibliography*, 136

82. **STONE, Reynolds.** **SWINBURNE, Algernon Charles.** *Lucretia Borgia. The Chronicle of Tebaldeo Tebaldei.* Commentary and note by Randolph Hughes. 7 wood engravings by Reynolds Stone. One of 350 copies, this no.63. Sm. folio, original full cream canvas, gilt device by Stone at centre of upper cover, spine lettered in gilt, top edges gilt, all others uncut. Some marking to the cloth and a bit tired but very good internally. London, Golden Cockerel Press. 1942. £120



“A volume to be esteemed among our best. Work on the text and the commentary and the production of the book took nearly three years”.

©Pertelote, *Bibliography of the Golden Cockerel Press*, 152

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

83. **NAPOLEON BONAPARTE. DE CHAIR, Somerset, trans. Supper at Beaucaire.** No. 40 of 100 special copies, signed by the translator (of a total edition of 500 copies). Collotype reproduction of a bust of Napoleon as frontispiece. Printed on hand-made paper in Caslon’s Old Face type. 14 x 11 cms, original special binding of full vellum decorated on both sides with a honeycomb pattern in gilt with a bee in the centre, spine lettered in gilt, all edges gilt. A very good, bright copy. London, Golden Cockerel Press. 1945. £300



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

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

©Cockalorum, *Bibliography of the Golden Cockerel Press*, 188

84. **OVID. YUNGE BATEMAN, J. *The Metamorphoses of Publius Ovidius Naso, translated by the most eminent hands.*** 11 drawings by J. Yunge Bateman. One of 200 copies printed in Caslon Old Face type on mould-made paper.



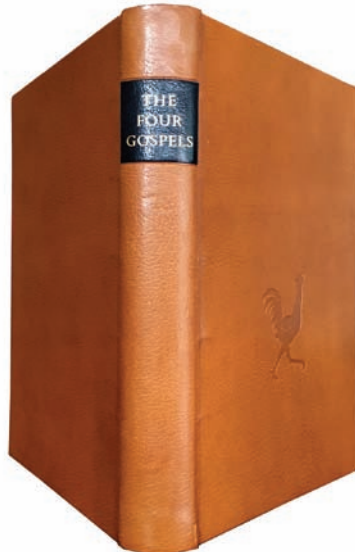
Tall, thin 4to., original full orange buckram bearing an illustration by Yunge Bateman in gilt on each cover, spine lettered with cockerel devices in gilt, top edge gilt, others uncut. An exceptionally bright, fresh copy. London, Golden Cockerel Press. 1958. £480

From the great folio 1717 edition translated by Dryden, Addison, Congreve, Pope, amongst others.

©Cock-A-Hoop, *Bibliography of the Golden Cockerel Press*, 209

One of 80 copies bound by Zaehnsdorf

85. **GILL, Eric. SKELTON, Christopher.** *The Four Gospels of the Lord Jesus Christ, According to the Authorized Version of King James I. Facsimile of the book published by The Golden Cockerel Press, 1931.* No. 42 of 600 copies, this being one of 80 bound in full morocco by Zaehnsdorf printed on Saunders Mould-made paper. Folio, original full tan morocco with cockerel in blind on upper cover, black morocco and gilt spine label, housed in the original black cloth slipcase. Very good with only very slight fading to the slipcase and spotting to fore-edge. Wellingborough, Christopher Skelton & The September Press. 1987. £1200
This excellent facsimile on mould-made paper was reproduced by offset lithography from negatives of the original Golden Cockerel Press edition.



GREGYNOG PRESS

One of 30 special copies, this one in a variant blue morocco binding

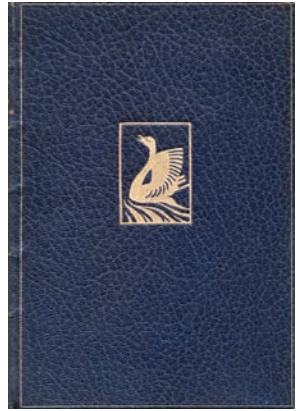
86. **VAUGHAN, Henry. *Poems***. 13 wood engravings by R.A. Maynard and H.W. Bray with wood engraved initials by Maynard. No. 18 of 30 special copies, this being a variant bound in blue, rather than the more usual crimson, morocco, with the Swan of Usk in gilt on the upper cover, t.e.g., others uncut. A few tiny rubbed patches on spine and very edges, otherwise very good. Newtown, Gregynog Press. 1924. £1500
☞Harrop: *A History of The Gregynog Press*, 2

One of 30 copies specially bound by George Fisher

87. **THOMAS, Edward. *Selected Poems of Edward Thomas***. No.25 of 30 specially bound copies (Harrop originally thought there were 25 copies but since then David Lewis has located 5 more). Wood engraved shadow initial letters in red, pages ruled in blue. Original blue Levant morocco with gilt tooling on covers with a pattern of leaf sprays arranged as overlapping lozenge shapes, connected by further gilt decoration to a double gilt rule frame. Spine with raised bands, two panels with gilt spray, and title in gilt with three gilt dots on headcaps, turn ins decorated with double gilt rule and Gregynog stamps on the lower turn-in, marbled endpapers. The spine has been repaired at joints and headcaps, some rubbing to edges but still a handsome copy. Newtown, Gregynog Press. 1927. £1500
The binding was designed by R. Ashwin Maynard and executed by George Fisher.

☞Harrop: *History of the Gregynog Press*, 6

88. ***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. Some slight rubbing and wear to top and bottom of spine and a few marks on covers, otherwise good. Newtown, The Gregynog Press. 1928. £220





EDWARD, LORD HERBERT OF CHERBURY
From the portrait by Isaac Oliver

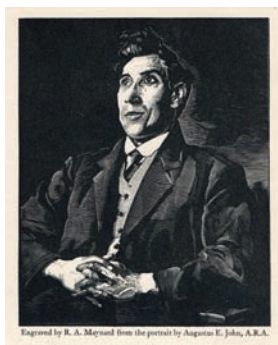
Reviews of this book were lyrical when it was published in 1928. Maynard's typography is outstanding and looks particularly good on the luxurious Batchelor handmade paper. It was with this book that Gregynog began to shine as a fine press of great importance.

☞ Harrop, *The Gregynog Press*, 10

"What is this life if, full of care, We have no time to stand and stare"

89. **DAVIES, W.H.** *Selected Poems of W.H. Davies arranged by Edward Garnett with a foreword by the author.* No. 127 of 310 copies. Portrait frontispiece engraving by R.A. Maynard. Printed in Baskerville type on Japanese vellum in with yellow title vignette and borders on every page. 8vo., original black buckram and marbled paper covered boards. With some rubbing, upper covered bending very slightly, internally very good. Newtown, The Gregynog Press. 1928. £1 30 Simply but beautifully printed edition of the work of the Welsh poet W.H. Davies, known at the 'tramp poet'.

☞ Harrop: *History of The Gregynog Press*, 11



Engraved by R. A. Maynard from the portrait by Augustus E. John, A.R.A.

90. **EURIPIDES.** *The Plays of Euripides: Hippolytus, The Bacchae, The Trojan Women, Electra, Medea, The Iphigenia in Taurus, Alcestis, The Rhesus, translated into rhyming verse by Gilbert Murray.*

Two volumes. No.288 of 500 copies. 32 wood engravings based on 5th century Greek vase paintings designed by R.A. Maynard and H.W. Bray and cut on wood by H.W. Bray. Printed in Bembo and Fairbank's italic type on Batchelor special watermarked hand-made paper. Folio, original red/brown Sundour linen cloth blocked in gilt on the upper covers with gilt lettering on the spine. Cloth rubbed, some bumping to corners and headcaps. Newtown, The Gregynog Press. 1931.

£300

The last production for Gregynog by Maynard and Bray who designed and cut the illustrations, initials and decorations. The book was completed after they had left the Press in 1930 by Maynard who returned, against his personal wishes, to see it through the press. The book was hit by the Depression which caused a marked slump in the fine book market and many copies of *The Plays of Euripides* were given away to Welsh colleges and libraries. Despite the market the book is, as the *Observer* review stated, "a magnificent folio edition" and "a fine example of modern book making" with its handsome wood engravings from fifth century Greek vase paintings, and wide margins.

☞Harrop, *Bibliography of the Gregynog Press*, 18

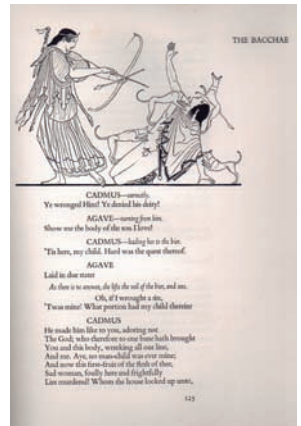
91. **MILLER PARKER, Agnes. XXI Welsh Gypsy Folk Tales, collected by John Sampson.** 8 wood engravings by Agnes Miller Parker. No. 142 of 250 copies. Printed in Bembo type on Portal's handmade paper. Sm. 4to, mustard-yellow Welsh sheepskin with title in a pattern of rules in gilt on the upper cover, spine titled in gilt. A fairly good example of a notoriously weak binding, spotting to the sheepskin, spine a little rubbed, usual offset from turnins. Newtown, Gregynog Press. 1933.

£2000

The text was edited by John Sampson's literary executor Dora Yates who kept considerable control over all the stages of production. The mustard-yellow binding was at her behest - she had demanded that it must be bound in a 'gipsy colour, either red or yellow'.

W. A. Foyle, Beeleigh Abbey leather booklabel on front pastedown.

☞Harrop, *Gregynog Press*, 27





92. **HUGHES-STANTON, Blair. *The Lamentations of Jeremiah*.** 21 wood engravings (5 full page) and book design by Blair Hughes-Stanton, headings and running titles printed in blue. No. 211 of 250 copies. Printed on Japanese vellum. Folio, original dark blue morocco (only 109 copies were bound in this way), title and device in blind on upper cover and spine. Very slight bumping to bottom of spine but generally a very good copy. Newtown, Gregynog Press. 1933. £2200

A truly spectacular work from the Press, and I would argue one of the greatest from any Press around this time, with some astonishingly skilled and imposing wood engravings by Hughes-Stanton.

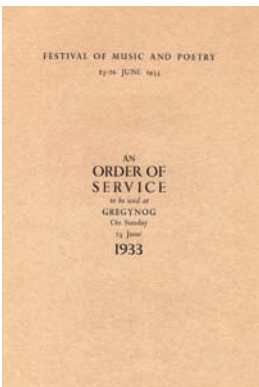
Charrop, *History of The Gregynog Press*, 29



93. **FORTESCUE, The Hon. J.W. *The Story of a Red-Deer*.** One of 250 copies. 11 illustrations by Dorothy Burroughes printed in colour at the head of each chapter, text printed in red and black. Sm. folio, original reddish brown cloth. Spine rubbed and a little crinkled, few small marks to covers but a pretty good copy. Newtown, Gregynog Press. 1935. £220

Fortescue's book was a very interesting choice of text. It was written for the author's 9 year old nephew and tells the story of a Red Deer on Exmoor from the animal's point of view. The precursor to another famous Exmoor animal book, Williamson's Tarka the Otter. Burroughes spent some time in Exmoor researching the background to her illustrations.

Charrop: *History of the Gregynog Press*, 35



94. ***Order of Service to be used at Gregynog on Sunday 25th June 1933 at the First Gregynog Festival of Music and Poetry, 23-26 June 1933.*** Pp. [ii], 20. Tall 8vo., original printed paper wrappers. Some browning. Newtown, Gregynog Press. 1933. £40

The very first Music Festival at Gregynog.

Charrop: *History of the Gregynog Press*, E121

GWASG GREGYNOG

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

95. **BROCKMAN, James. ESCHENBACH, Wolfram von. *The Romance of Parzival and the Holy Grail.***

No. 1 of 15 copies specially bound by James Brockman (the ordinary edition numbered 195 copies). 12 full page wood-engravings by Stefan Mrozewski. Folio, original special binding of full honey-coloured natural suede, vellum on the inside covers, laced through with pink and yellow patterned vellum ribbons in patterns on both covers, on the spine are five small tablets of wood and enameled metal sewn on with gold wire, the leaf edges are lightly toned and burnished at the head. A very good copy in the original padded green cloth clamshell box lined in red silk, it has natural suede markings. Newtown, Gwasg Gregynog. 1990. £2200

Together with: a full set of extra prints by Stefan Mrozewski printed from the original 1936 wood block, all loose as issued in a folder.

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

9 colour wood engravings by Gaylord Schanilec

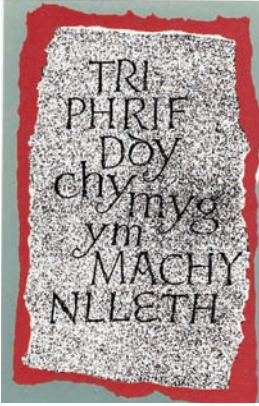
96. **SCHANILEC, Gaylord. WHITMAN, Walt. *Wrenching Times.***

One of 450 copies, this no.96. With 9 colour wood engravings by Gaylord Schanilec. Printed in Monotype Baskerville on Zerkall mouldmade paper. Folio, in the original binding of blue morocco backed, handmade paper covered boards with the title in blind on the upper cover and lettering and ruling in red on the spine. Paper boards and spine very slightly faded, otherwise a very good copy with Gwasg Gregynog card inserted loose. Newtown, Gwasg Gregynog. 1991. £550

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



One of only 50 copies in quarter morocco



97. **MORRIS, Jan. *A Machynlleth Triad.*** No 48 of 50 specially bound copies. 7 tipped in line block illustrations by Brenda Berman. Designed by John Ryder and printed in Monotype Bell on Zerkall mouldmade paper. Pp. 103. Tall 8vo., original green morocco backed boards in a green cloth covered slipcase, gilt lettering on spine. Tiny mark to upper board, otherwise a very good copy. Newtown, Gwasg Gregynog. 1993. £220

Jan Morris writes marvellously about the Welsh town of Machynlleth in the past, present and future. Beautifully printed and presented but above all a great read.

Designed and illustrated with 8 original linocuts by Kyffin Williams

98. **WILLIAMS, Kyffin. *Pryderi.*** No. 274 of 350 copies signed by the artist. 8 linocuts by Kyffin Williams. Designed by Kyffin Williams and printed in Baskerville on Velin Arches mould-made paper. Tall thin 4to., original linen covered boards with linocut pasted onto the upper cover. A very good, bright copy. Newtown, Gwasg Gregynog. 1998. £380

Pryderi is the only character to appear in all four stories known as The Four Branches of the Mabinogi - which is The great work of Welsh medieval literature.

The text here, based on the medieval prose, is The Adventures of Pryderi by Llewelyn Wyn Griffith. Kyffin Williams produced a set of illustrations to accompany the text which remained unpublished until he presented them to Gwasg Gregynog in 1997.



KELMSCOTT PRESS, MORRIS & ROSSETTI

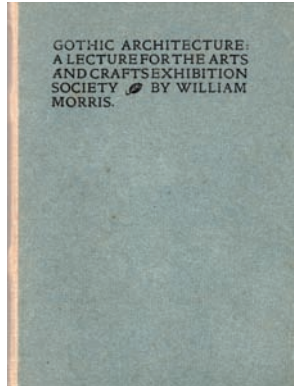
Printed in public

99. **KELMSCOTT PRESS. MORRIS, William. *Gothic Architecture: A Lecture for the Arts and Crafts Exhibition Society by William Morris.*** Wood engraved initial letters and leaf paragraph marks by William Morris. Printed in red and black in Golden type on Bachelor Flower paper. Second or third impression, of 3 of about 500 each,

without misspellings noted by Peterson in the first impression. 16mo, bound in linen backed blue paper covered boards printed on the upper cover. An extremely good, fresh copy. Hammersmith, printed by the Kelmscott Press during the Arts and Crafts Exhibition. 1893. £700

The lecture was first given by Morris to the Arts and Crafts Exhibition Society in 1889. It was printed in public in October and November in the New Gallery where the annual Arts and Crafts Exhibition was taking place - Sparling writes that the "interested and constantly renewed crowd . . . imposed a severe strain upon the pressman Collins's Celtic modesty".

©Peterson, *Bibliography of the Kelmscott Press*, A18



100. **KELMSCOTT PRESS. ROSSETTI, Dante Gabriel.** *Ballads & Narrative Poems.* One of 310 copies on Bachelor Flower handmade paper, 6 copies were printed on vellum.

Elaborate woodcut title page, borders and initials by William Morris. Printed in red and black in Golden type. 8vo., original limp vellum with silk ties, spine lettered in gilt. A very good, bright copy with all ties intact, edges a little darkened and a tiny bit of spotting to the bottom edge. Hammersmith,, printed by William Morris at the Kelmscott Press. 1893. £2200

Morris printed this and Rossetti's *sonnets and Lyrical Poems* for Ellis & Elvey. Dante Gabriel Rossetti's brother, William Michael, oversaw the text.

©Peterson, *Bibliography of the Kelmscott Press*, A20



The first printing - a Buxton Forman creation with the booklabel of one of the founders of the William Morris Society

101. **MORRIS, William.** *Gossip About an Old House on the Upper Thames.* No. 37 of 50 copies. Wood engraving of Kelmscott Manor by C.M. Gere as the frontispiece (originally used in the Kelmscott Press News from Nowhere) and two other wood engravings by Edmund New, woodcut initials. Pp. ii, 14. 4to., original blue boards with title printed in black on the upper cover, in plain paper dust jacket with manuscript title date and edition number on the upper cover. A very good copy with the booklabel of Freeman Bass, the co-founder of the Morris Society. Some browning to free endpapers which seems to verify that the plain jacket was present when the book was issued. [Birmingham,, Printed at the Press of the Birmingham Guild of Handicraft Ltd. November, 1895]. £1500



Deemed to be a form of piracy by Buxton Forman, the forger, it is conjectured that this book was directly extracted from the 50 copies of *The Quest* No. IV where the text was published first and dressed up in a new binding with an added colophon which read "Printed at the press of the Birmingham Guild of Handicraft Limited, published in "*The Quest*" for November MDCCCXCV, and fifty copies done in this separate form." It is pretty obvious when one looks at the difference between the text and printing and typography of the half title and colophon. In his Morris bibliography Buxton Forman justifies the book referring to it as a 'choice little book, of the same typography as the magazine'.

On the plus side we now know that we are getting the first printing of Morris's words rather than an offprint in the second printing.

First full edition including the 'fleshy' Nuptial Sleep

102. **ROSSETTI, Dante Gabriel.** *The House of Life.* 3 borders and 114 initial letters designed by Bertram Grosvenor Goodhue. One of 500 copies printed by John Wilson & Son of Cambridge, Massachusetts on French handmade paper. Pp. viii, 120, specially bound in a handsome Italian full limp vellum binding elaborately decorated with gilt borders and spine, untrimmed. Small marks of sealing wax in the

front edge corner so pp.7-11 from where the pages were once stuck together to hide two of Rossetti's racier poems, edges slightly browned, slight soiling to the binding, but still very handsome. Boston, Copeland and Day. 1894. £500

This edition gives us Rossetti's masterpiece *The House of Life* (1870-1881) as it was originally intended and was the first time it was published in full with all 113 sonnets and 11 lyrics. It includes the poem 'Nuptial Sleep' which due to its indecency was removed from the 1881 version - in this copy someone stuck the page with it on down so it couldn't be read. Contemporary inscription from Hugh to Mary S. McCulloch.



103. **LIBANUS PRESS.** *The Battle of the Frogs and Mice.* No. 90 of 170 copies, there were also 30 special copies. Illustrated throughout on every page with a frieze illustration in colour running through the whole book by Fiona MacVicar. Translated by T. Parnell. Printed in Monotype Poliphilus and Antigone on T.H. Saunders mouldmade cotton rag paper. Tall thin 8vo., concertina Leporello-style book bound at ends in morocco backed paper covered boards with one end slotted in loose to a pocket at the end so the whole can be pulled out, in the original card slipcase (a little damp stained although the book is pristine). Libanus Press. 1988. £250



Batrachomyomachia, or the Battle of Frogs and Mice, is a great Greek comedy or parody on the Iliad, originally attributed to Homer but now thought to be by an anonymous poet at the time of Alexander the Great.

A remarkable Libanus Press production with fabulous illustrations running throughout depicting the battle with occasional glimpses of a godlike observer/meddler.

“Nationalism is still a force that can rouse emotion, but only in a negative way” – printed to celebrate Britain’s “Yes” in the 1975 European referendum

104. **MARDERSTEIG. McGRANDLE, Leith. ANNIGONI, Pietro.** *Europe: The Quest for Unity; speeches and Writings.* One of 475 copies. Frontispiece etching signed by Pietro Annigoni. Folio, original full red morocco decorated in gilt with Ranelagh Editions device designed by Reynolds Stone stamped in gilt on upper cover, inner den-



telles decorated in gilt, in the original green cloth and marbled paper covered slipcase. A extremely good copy. London, printed at The Stamperia Valdonega in Verona for Ranelagh Editions. 1975. £100

Oh the irony! This was printed to celebrate Britain's entry into the European Free Trade Association over an overwhelming 'Yes' in the 1975 referendum. The book is a grand printing by Mardersteig to celebrate the enlargement of the European Communities by reproducing the most important declarations regarding 'Europe' of great leaders throughout the Continent from Churchill, Marshall, Leon Blum, Jean Monnet, Robert Schuman, John F. Kennedy, Charles De Gaulle, Harold Wilson, Georges Pompidou, Willy Brandt, Edward Heath and Salvador De Madariaga.

Designed by Giovanni and Martino Mardersteig at the Officina Bodoni and printed in Verona at The Stamperia Valdonega.

Francis Meynell's favourite Nonesuch book

105. **NONESUCH PRESS. MILTON, John. BLAKE, William. *Poems in English with illustrations by William Blake. I: Paradise Lost; II: Miscellaneous Poems, Paradise Regain'd & Samson Agonistes.*** Two vols. One of 1450 sets printed on Van Gelder rag paper (there were also 90 copies in one volume on India paper). Printed in Baldo Italic by Walter Lewis, Cambridge University Press printer. 53 collotype illustrations after William Blake. 8vo. original parchment backed, patterned paper covered boards. Slight darkening to spine and browning to free endpapers, otherwise a very good, bright copy. London, Nonesuch Press. 1926. £400



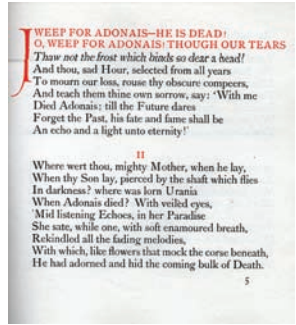
"My favourite . . . of Nonesuch publications. The Blake illustrations are surprisingly right" (Francis Meynell in *The Nonesuch Century*).

©*Nonesuch Century*, no.32

NONESUCH PRESS— also see item 20 Genesis, illustrated by Paul Nash

PEAR TREE PRESS— see item 125

106. **REED PALE PRESS. SHELLEY, Percy Bysshe.** *Adonais. An Elegy on the Death of John Keats.* No. 42 of 240 copies on hand made paper. Printed in red and black. 8vo, bound by Sangorski & Sutcliffe in full vellum with red silk ties, gilt lettering on spine, top edge gilt, others uncut. A very good copy. London, printed at The Chiswick Press for the Reed Pale Press. 1935. £100
- The Reed Pale Press was named in tribute to Caxton's "At the sign of the red pale". A handsome edition.



ST. DOMINIC'S PRESS

107. **GILL, Eric.** *Sculpture. An Essay by Eric Gill, reprinted from The Highway, June A.D. 1917.* Title page device and Dragon engraving by Eric Gill. Variant with the pagination of p.5 present and the price crossed out on the upper cover. Pp. ii, 22. [iv]. 8vo., original brown wrappers. A very good, bright copy with a couple of tiny tears. Ditchling, [St. Dominic's Press] printed and published by Douglas Pepper. 1918. £300

"Sculpture is both a craft and art. The combination of craft with art must be revived". Gill adds an excellent note on Beauty: "Beauty is not be confused with loveliness. Beauty is Absolute, loveliness Relative. . . .".

Includes 4 pages of adverts for other St. Dominic's books. With the Reynolds Stone booklabel of David Potter.

☛The engravings are *Physick* 64 and 88. Taylor & Sewell, *Bibliography of the St. Dominic's Press*, A28.

Inscribed by the author to her half brother Bernard Darwin

108. **CORNFORD, Francis. GILL, Eric.** *Autumn Midnight.* First edition, first issue with 'Sixpence' spelt wrong. Gill engravings / comprising *Autumn Midnight* as a full page frontispiece, press device, dedication printed in green on title page and 21 small wood-engravings in text. Pp.24. 8vo., original pink printed wrappers with two Gill engravings on upper cover. Wrappers a little faded and worn with a small ink mark on upper cover, otherwise a very good clean copy inscribed by the author. Ditchling, S. Dominic's Press for the Poetry Bookshop. 1923. £380



Frances Cornford (1886-1960) was the granddaughter of Charles Darwin and an accomplished poet, publishing several books of verse. Here are printed 17 of her poems, wonderfully decorated and with a dramatic frontispiece by Gill.

The contemporary inscription is to her half brother Bernard & his wife Elinor Darwin - "To my dear BD & ED from FC, October 1923"

©Taylor & Sewell A115; Gill frontispiece - Physick 231.

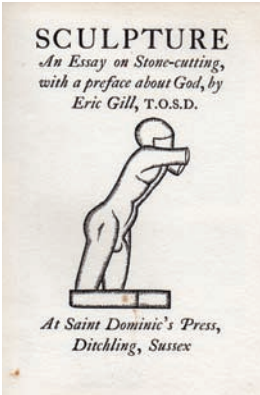
With a booklabel by Gill

109. **GILL, Eric. *Sculpture. An Essay on Stone-cutting.*** 3 wood-engravings by Eric Gill - *Sculpture* II (on title and upper cover), *Crucifix* and *St. Cuthbert's Cross*. 8vo., bound in printed cream linen boards with Gill engraving, a very good copy with only slight darkening to the spine. Ditchling, St. Dominic's Press. 1923. £300

The book contains two essays - a preface about God and *Stone-Cutting* - both are revised from previous publications. A very attractive book.

Two booklabels, one of Austen St Barbe Harrison by his friend Gill (*Cupid*, Physick 887) and one by Reynolds Stone of David Potter.

©Gill engravings - Physick 228, 259 & 160. Taylor & Sewell A112



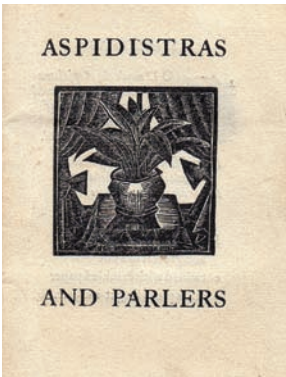
110. **GILL, Eric. JONES, David. [PEPLER, H.D.C.] *Aspidistras and Parlers.*** First edition. 5 wood engravings by Eric Gill: *Crucifix*, *Gluepot*, *Parlers*, *Initial G* & *press device*. Also wood engraving on upper cover "Aspidistra" by David Jones. Pp. 8. 12.7 x 9.7 cms, sewn as issued, very good, crisp copy. Ditchling, St. Dominic's Press. [1923]. £70

First of several editions. Two verses by Pepler, the first advising against keeping *Aspidistras* to "cover up our shame" and the second on giving up the luxury of a parlour "parler".

©Gill engravings P 259, 118, 85, 240 and 145. Taylor & Sewell A121.

Inscribed to the Haldane Macfalls by the author Desmond Coke

111. **GILL, Eric & PEPLER, Hilary. *Nisi Dominus.*** 20 wood engravings by Eric Gill, one by Gill and Beedham, 3 by Desmond Chute and one by John Beedham. Title page

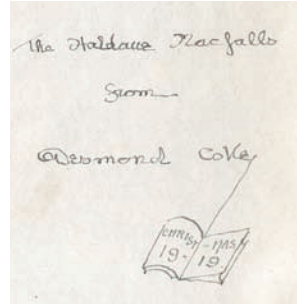


printed in red and black. Pp. [viii], 56, [2]. 8vo., original linen backed printed boards. A very good copy. Ditchling, St. Dominic's Press. 1919. £280

Desmond Coke (1879-1931) was a writer of stories for boys who taught Edward Ardizzone at Clayesmore School. Coke was a serious collector of books, antiques and paintings which he wrote about in 1927 in his book 'Confessions of an Incurable Collector'. His friend Chambers Haldane Cooke Macfall (1860-1928) was an influential and very well-connected art critic and historian as well as, like Coke, being a novelist of both historical fiction and adventure stories. He was also an artist and book designer. Coke inscribed this book to the Macfalls for Christmas 1919.

A heavily illustrated selected of 28 'rimes' by Pepler. All the illustrations are printed from the original blocks.

©Taylor & Sewell: St Dominic's Press, A bibliography, A55



Inscribed by Gill

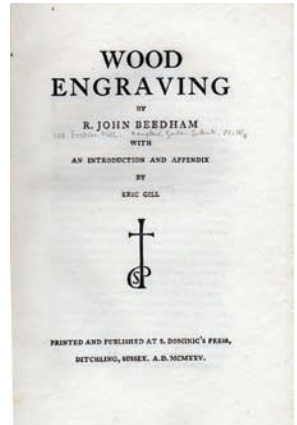
112. **BEEDHAM, R. John. GILL, Eric. Wood Engraving.**

With an introduction and appendix by Eric Gill. 10 wood engravings and 2 diagrams by Eric Gill. 28 engraved designs and figures to illustrate the art of wood engraving plus sample wood engravings including *Madonna and Child* by Desmond Chute, *Downs* by David Jones, and *Spoil Bank Crucifix* by Eric Gill. Second edition. 8vo., original quarter linen, black paper covered boards, silver lettering on upper cover. A very good copy with very slight marking to the black paper. Ditchling, St. Dominic's Press. 1925. £380

A classic, beautifully illustrated guide to wood engraving, this copy being inscribed by Eric Gill "To Phil 19/11/27" which may well have been for Philip Hagreen. Hagreen was a close associate of Gill's being with him at Ditchling and at Capel Y Ffin.

With a 12 pp. catalogue of wood block suppliers T. N. Lawrence inserted loose.

©Gill Engravings · Physick 145, 168, 169, 157. Taylor & Sewell A76a



113. **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. A few marks to the boards, otherwise good. Ditchling, St Dominic's Press. 1929. £120

Works written by Hilary Pepler for his puppet theatre.



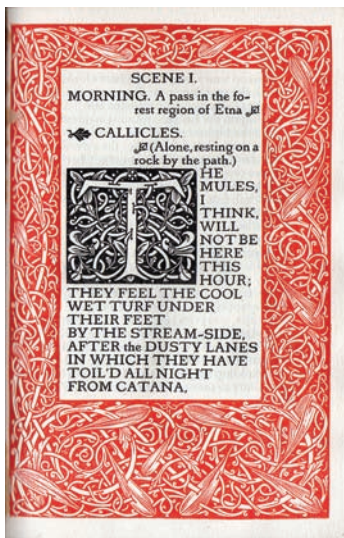
114. **THE TYPOPHILES.** MORRIS, *William*. COBDEN-SANDERSON, T.J., RANSOM, *Will* &c Kelmscott, *Doves and Ashendene*. *The Private Press Credos with an introduction by Will Ransom*. One of 400 copies for Typophile subscribers. Pp. vi, 198. Designed by Ward Ritchie. Sm. 8vo., original brown cloth, a very good copy. Los Angeles, Typophile Chap Book. 1952. £100



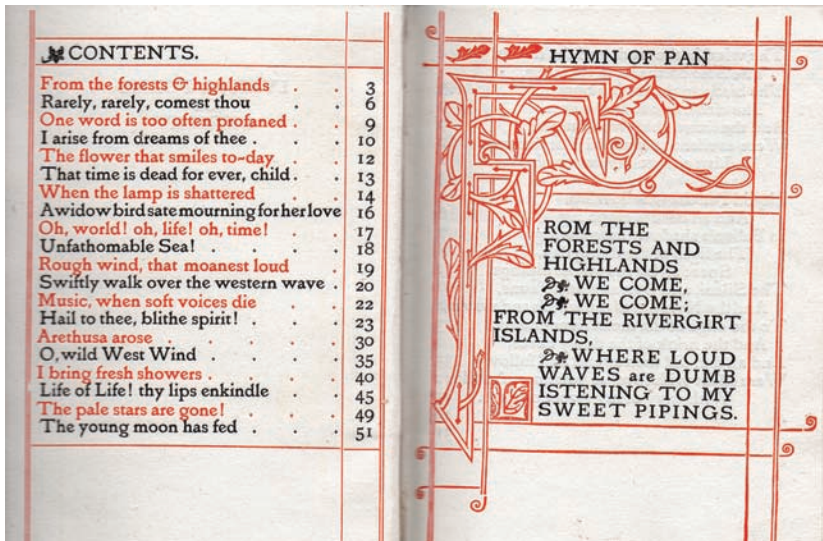
An excellent book including several essays: Morris and Cockerell on Kelmscott Press; Cobden-Sanderson, Alfred Pollard, and Edward Johnston on Doves and StJohn Hornby and Cockerell on Ashendene.

VALE PRESS

115. **VALE PRESS.** ARNOLD, *Matthew*. *Empedocles on Etna. A Dramatic Poem*. One of 210 copies. Engraved title page with 'Laurel' border initials and decorations by Charles Ricketts, printed in Vale type in red and black. 8vpo, original blue paper covered boards, printed paper labels on spine and upper cover. Very slight fading to spine and top edge, the usual browning to the free endpapers, otherwise a very good, bright, untrimmed copy. London, printed at the Ballantyne Press. 1896. £250
- Booklabels of Paul and Lucy Waterhouse and Rissa who were from the family of Cecily Barclay, otherwise known as Mrs StJohn Hornby.



116. **VALE PRESS.** SHELLEY, *Percy Bysshe*. *The Lyrical Poems of Shelley*. One of 210 copies. Pp. 56. Pp. 2 & 3, colophon and Vale monogram printed in red and black. Printed at the Ballantyne Press under the supervision of Charles Ricketts in Vale type. 15 x 12



cms. 12mo., original blue paper covered boards with printed paper label on upper cover and spine. A very good copy with the usual browning to the free endpapers. London, Hacon & Ricketts. 1898. £280

20 poems by Shelley including 'Hail to thee, blithe spirit!' (To A Skylark) and 'To Music and Life of Life!' from Prometheus Unbound.

Booklabels from the Waterhouse family, related to Cecily Barclay, or Mrs StJohn Hornby as well as Daniel of the Daniel Press and Robert Bridges.

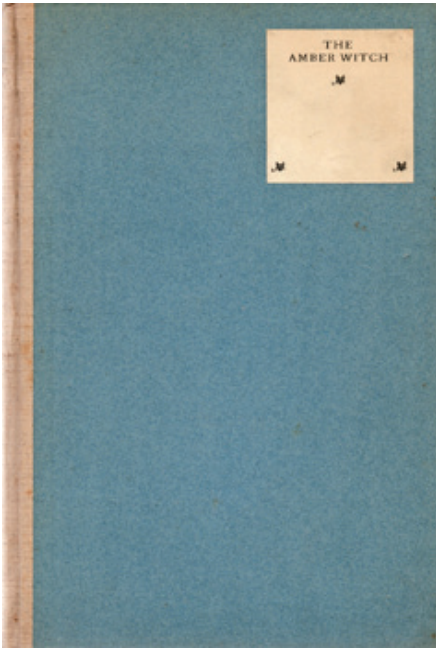
Bound by Stikeman

117. VALE PRESS. **SHELLEY, Percy Bysshe. RICKETTS, Charles. *The Poems of Percy Bysshe Shelley.*** 3 volumes. One of 300 sets. Woodcut decorations by Charles Ricketts, including the 'pansy' and 'willow' borders and 10 initials. 8vo., bound by Stikeman in half red morocco with marbled paper covered boards, spine decorated in gilt, marbled endpapers, silk bookmarks in each volume. Rubbed at joints and edges, slight waterstains to very edges of four leaves in volume I, five leaves in volume II but generally a very good, bright set internally in a handsome binding. London, The Vale Press, sold by Hacon & Ricketts. 1901-1902. £600



Printed to be a pair with the Kelmscott Press Sidonia the Sorceress

118. 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 300 copies (there were also 10 copies printed on vellum). 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 linen backed blue paper covered boards with printed paper label on spine and upper cover. Corners a little bumped, spine label very slightly chipped and with some browning to free endpapers and upper edge, otherwise a very good copy. London, Vale Press, printed at the Ballantyne Press and sold by Hacon & Ricketts. 1903. £380



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."

PRINTS & ORIGINAL ARTWORK



ERIC GILL

Original pencil drawing

119. **GILL, Eric. *Madonna and Child***. Original pencil drawing for a sculpture. Monogrammed and dated by the artist 9.5.38 with the words "about 4'9" high" and 'B.M.V.' [Beatae Mariae Virginis or the Blessed Virgin Mary] in the top left hand corner in his hand. Framed. 1938. £4800





120. **GILL, Eric. *Tui Sunt Caeli et Tua Est Terra Orbem Terrarum et Plenitudinem ... Christmas Card for 1933.*** Original Christmas card with engraving and lettering by Eric Gill and printed by him at Pigotts. Single leaf card inscribed on the verso "Love from Eric & Mary Gill, 22.12.33". 1933. £400

121. **GILL, Eric. *Virgin and Child.*** Original wood engraving on a Christmas card for the Peace Pledge Union. Image size 12.7 x 9 cms. Card signed inside in Eric Gill's hand "Greetings from Eric and Mary Gill". 1938. £380
©Physick 980



122. **GILL, Eric. *The Tale of Melibeus.*** Original wood engraving for the beginning of *The Tale of Melibeus* for the Golden Cockerel Press *The Canterbury Tales*. No. 4 of 5 for the USA signed by the artist 'EricG'. Image size 10 x 12.5 cms, framed and mounted. 1929. £1400



©Physick 593

123. **GILL, Eric. BEECHES PRESS. *Printer's Hat.*** A paper folded printer's hat to celebrate the life and work of Eric Gill with the alphabet printed round the brim and an extract from his *Essay on Typography* printed on the top of the hat. Folded as issued. Few creases and one small nick. Bromley, Beeches Press. c.1990. £50



124. **GORDON CRAIG, Edward. *Hamlet Profile***. Woodcut in black on Japan paper signed by Gordon Craig with his monogram in pencil. Second state with the rim cut away. Image size 6.3 cms diameter. 1913. £680

The profile of Hamlet was originally intended for Horatio but was not used, it was reproduced as a small stamp on the cover of some of the full morocco deluxe edition of the Cra-nach Press Hamlet.

This second state was printed in around 23 copies. No.31 in Newman's *The Black Figures of Edward Gordon Craig*



125. **GUTHRIE, James. PEAR TREE PRESS. *The Weed Burner***. Original etching signed twice by the artist on his mount. 15 x 11 cms. , Printed at the Pear Tree Press. 1906. £750

From the collection of the artist's uncle.

James Joshua Guthrie founded the Pear Tree Press in 1899 when he was living at Pear Tree Cottage in Ingrave, Essex. Guthrie moved the Press to Shorne in Kent and then to Harting in Sussex where this was printed. In 1907 he moved the press again to Flansham. [see illustration back cover]

Intaglio wood engraving printed in sepia

126. **JONES, David. *The Three Kings***. Original intaglio wood engraving printed in sepia, mounted onto thick card. Signed and dated by the artist in pencil. Framed and glazed. 1926. [see illustration inside front cover] £1000
©Engravings of David Jones EI 30

127. **JONES, David. *Pelican in her Piety. Tailpiece II for the Rime of the Ancient Mariner***. Original copper engraving printed with a blue wash for the Rime of the Ancient Mariner published by Douglas Cleverdon. Signed and dated in pencil by the artist. 1929. £1400
©Engravings of David Jones, EI 95





ITEM 125

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