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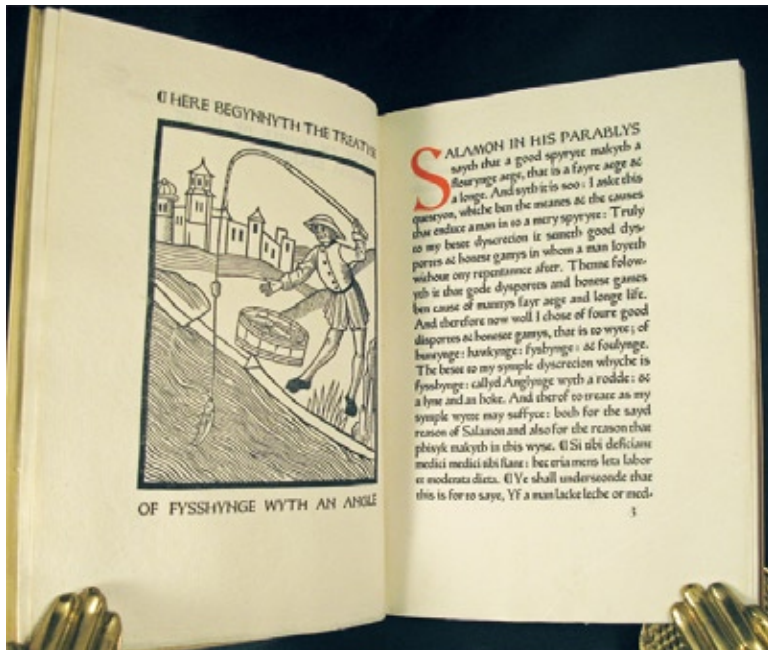
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A Treatyse of Fysshynge wyth an Angle
A Beautiful Book from the Ashendene Press
From the Wynkyn de Worde Printing of 1496
Dame Juliana Berners -From The Boke of St Albans



1 [Ashendene Press] Berners, (Dame Juliana). A TREATYSE OF FYSSHYNGE WYTH AN ANGLE (Chelsea: The Ashendene Press, 1903) One of 150 copies, printed in 'Subiaco' type, with one initial in red, on Japanese paper. With the famous woodcut frontispiece of a man fishing and decorations 'after the text of Wynkyn de Worde in 'The Boke of St. Alban's empynted at Westmester in the yere of thyncarnation of our Lorde mccccxxxxvi (1496' by St. John Hornby and Meysey Turton". Fine textual illustrations throughout. 8vo, bound in the original full limp vellum. 48 pp. An especially fine copy, beautifully preserved.

A BEAUTIFUL COPY OF ONE OF THE MOST PLEASING BOOKS PRINTED AT THE PRESS. This work reprints in "exact" facsimile the first printing of any book on fishing ever printed in England. The interest of the "Treatyse of Fysshynge Wyth an Angle" lies not only in its priority in the field of fishing literature,

but also because it has served as a literary quarry to many succeeding writers on fishing, and it also established a high moral value for the craft of fishing and is responsible for "having assigned in popular estimation to the angler his meditative and gentle nature".

The Renaissance designed plates are famous for showing the first illustration of a person fishing with hook and line, and for the additional cuts throughout the text depicting hooks, all manners of fishing tools, types of lines for floating or sinking, and various and sundry other fishing devices.

Juliana Berners (or Barnes or Bernes) (b. 15th century), English writer on heraldry, hawking and hunting, is said to have been prioress of Sopwell nunnery near St Albans. Her book on fishing was the first known book on fishing by a woman.

She was probably brought up at court and, after she adopted the religious life, she still retained her love of hawking, hunting and fishing, and her passion for field sports. She is the supposed author of the work generally known as the Boke of St Albans, of which the first and rarest edition was printed in 1486 by an unknown schoolmaster at St Albans. The only clue to the authorship of the Treatise, and the documentary evidence of her, is an attribution at the end of the original 1496 book which reads "Explicit Dam Julyans Barnes in her boke of huntynge." Her name was changed by Wynkyn de Worde to "Dame Julyans Bernes."

\$3850.

The Very Fine Ashendene Press Spenser - *The Minor Poems*
Large Folio - Bound in Vellum and Calf - Subiaco Type
A Copy with Pleasing Provenance - A Hornby Family Copy
Printed in Colours on Specially Watermarked Paper

2 [Ashendene Press] Spenser, Edmund. SPENSER'S MINOR POEMS. Containing The Shepheardes Calender. Complaints. Daphnaida. Colin Clouts. Come Home Again. Amoretti. hymnes. Epithalamion. Prothalamion. Sonnets and Sundrie Other Verses. [and with, the prospectus order form for the Ashendene Spenser's Faerie Queene]. (Chelsea: The Ashendene Press, 1925) First Edition of the beautiful Ashendene Spenser. One of 200 copies handset in "Subiaco" type. A COPY WITH FINE PROVENANCE, being a Hornby family copy with autograph presentation letter from a Hornby relation dated 1978, and with the prospectus order form for the Ashendene Spenser's Faerie Queene. Hand printed in red, blue and black on specially watermarked ("knight-in-armour") Batchelor hand-made paper. Initials by Graily Hewitt. Large Folio, in the original Ashendene binding of vellum over heavy boards and backed in dark brown calf, lettered in gilt on the spine in compartments

separated by exceptionally tall and wide raised bands. iv, 216 pp. including the colophon. Very fine and beautiful, an exceptional copy.

A REMARKABLE COPY. THIS IS THE FIRST EDITION OF THE ASHENDENE PRESS PRINTING, A BEAUTIFUL BOOK SET IN THE MOST SPLENDID OF THE ASHENDENE TYPES. SUBIACO TYPE WAS FIRST USED IN THE ASHENDENE DANTE AND IS CONSIDERED ONE OF THE MOST BEAUTIFUL DESIGNED TYPES OF THE ENGLISH FINE PRESS MOVEMENT.

The "Minor Poems" is a companion volume to the "Faerie Queene", and printed on the same paper in double column. There is a larger use of blue than in any of the other books. Parts of "The Shepheardes Calender", as well as many of the large initials are printed in this colour. The Edward Clark Library Catalogue notes of this book that: "The goodness of the inks is a reminder of their part in fine printing".

A splendid example of a great book in the English Fine Press oeuvre.
\$3950.

Four Wood Engravings Made by Eric Ravilious
One of Only 120 Sets Pressed From the Artist Original Blocks
Very Finely Printed at the Fleece Press



3 [Fleece Press; Wood Engraved Prints]; Ravilious, Eric. FOUR WOOD ENGRAVINGS MADE BY ERIC RAVILIOUS IN 1933 FOR THE GOLDEN HOURS PRESS' FAMOUS TRAGEDY OF THE RICH JEW OF MALTA ([West Yorkshire]: The Fleece Press, [1998]) A LIMITED PRINTING OF ONLY 120 SETS. RARE in the marketplace. Four prints pressed from the original 1933 woodblocks by artist Eric Ravilious, and with a leaf of text additional. 10.5" x 8" leaves, laid into a portfolio of cream paper printed in red and black. A pristine set, as perfect and mint.

FIRST EDITION AND ONE OF ONLY 120 SETS PRODUCED, PRINTED FROM THE ORIGINAL 1933 WOODBLOCKS FROM THE ESTATE OF THE ARTIST. Ravilious engraved more than 400 illustrations and drew over 40 lithographic designs for books and publications during his relatively short lifetime. His first commission, in 1926, was to illustrate a novel for Jonathan Cape. He went on to produce work both for large companies such as the Lanston Corporation, but less commercially he was noticed by several of the Private Presses and produced small-run editions for publishers such as the Golden Cockerel Press (for whom he illustrated an edition of Twelfth Night), the Curwen Press, the Cresset Press, and the Golden Hours Press, whose RICH JEW OF MALTA was printed in a run of only 250 copies. In 1942, while serving as a war artist, he died when the aircraft he was in was lost in the North Sea.

\$750.

Bathers and Dancers - John Buckland Wright's Engravings
One of Only 20 Copies Only - A Rare and Perfect Copy
A Beautiful Fine Press Production - Signed and Numbered

4 [Fleece Press] Buckland Wright, John. BATHERS AND DANCERS The White Line and Silhouette Engravings of John Buckland Wright. With an Introduction by Christopher Buckland Wright (Wakefield, West Yorkshire: The Fleece Press, 1993) First Edition, Limited Signed, ONE OF ONLY 20 COPIES bound in full vellum and numbered 1 through 20 in hand and signed by Christopher Buckland Wright. This is copy number 11 and includes additionally, the the pre-publication announcement printed in red and black and the printed note from the publisher in purple and black both laid-in. Including the normal copies, a total of only 206 were produced. Beautifully illustrated with the artist's 41 white line and silhouette engravings, a 42nd used as frontispiece, 3 tipped-in reproductions of woodcut engravings and a tipped-in photographic portrait of the artist and his wife. Royal octavo, in the original deluxe full vellum binding, lettered on the spine in gilt, in the original slipcase. 25 pp. + 41 leaves of printed engravings + 41 leaves of captions. A perfect and as mint copy, the slipcase also, is without flaw.

FIRST EDITION AND ONE OF ONLY 20 VELLUM BOUND COPIES SIGNED. Noted wood engraver and artist John Buckland Wright was born in Dunedin, New Zealand and moved to England with his widowed mother in 1908. He initially studied architecture but decided instead to pursue a career in art. Wright worked primarily as a printmaker, illustrating numerous private press books. His naturally elegant style, coupled with his abiding interest in the female form, created a distinctive and sensuous style for which he was justly famous during his life and ever after.

The plates presented here are from a collection of blocks found in his studio shortly after his death. Many of which were never seen or published before, and the others that had been were printed in extremely limited numbers. \$1500.

Endeavours and Experiments - John Buckland Wright **One of Only 60 Copies - A Rare and Beautiful Work**

5 [Fleece Press] Buckland Wright, John. ENDEAVOURS AND EXPERIMENTS John Buckland Wright's Essays in Woodcut and Colour Engraving, Together with Other Blocks Remaining in His Studio. [Text by] Christopher Buckland Wright (Upper Denby, Huddersfield: The Fleece Press, 2004) Limited Signed First Edition, ONE OF 54 ONLY, THE BEST ISSUE OTHER THAN THE SIX COPIES RESERVED FOR FAMILY, one of the special limited vellum backed copies with an additional large print "Cafe Dansant No. 2" included and housed in a drop-backed box and one of only 54 (60 including the 6 family copies) in which two tipped-in colour woodblock prints replace the two printed colourplates used in the lesser copies. This is copy 32 numbered in hand and signed by Christopher Buckland Wright. Including the normal copies, there was a total printing of only 300. Included also are a few other items of the printer's work laid-in with the extra extra engraving. Beautifully illustrated with the artist's 36 wood-engravings printed from the original blocks, the two special tipped in colour woodblock prints, 12 colour & 4 monochrome plates, tipped in image from a photograph, and the extra print in the separate folder. 4to, in the original deluxe Smith Settle binding of quarter vellum over printed paper boards featuring a design by Buckland Wright, lettered on the spine in gilt, in the original box, the extra plate also housed within the box and in a printed stiff paper wrap with additional materials including an order form for the T.E. Lawrence book and a dinner card with Buckland Wright's pictorial illustration. 71 pp., blanks and colophon leaf. A perfect and as mint copy, the foldover box also is without flaw.



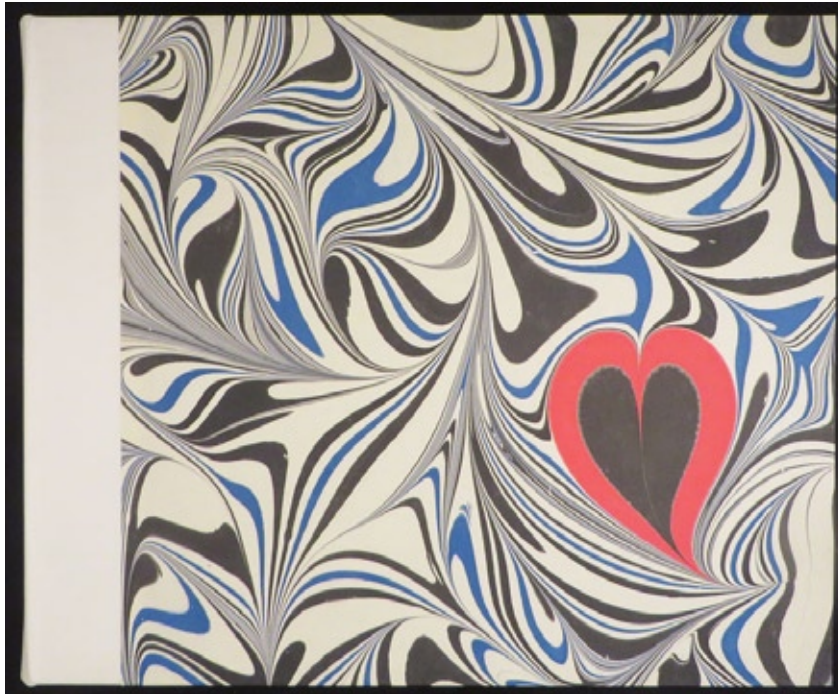
ONE OF ONLY 54 SPECIAL DELUXE SIGNED COPIES, with with a print pulled from John Buckland Wright's copper plates entitled "Cafe Dansant No.2", engraved during his period at the Atelier 17. This print was previously unpublished and un-edited and is seen here for the first time.

Noted wood engraver and artist John Buckland Wright was born in Dunedin, New Zealand and moved to England with his widowed mother in 1908. He initially studied architecture but decided instead to pursue a career in art. Wright worked primarily as a printmaker, illustrating numerous private press books. His naturally elegant style, coupled with his abiding interest in the female form, created a distinctive and sensuous style for which he was justly famous during his life and ever after.

Many of the plates presented here are from a collection of blocks found in his studio shortly after his death. Many of which were never seen or published before, and the others that had been were printed in extremely limited numbers. Christopher Buckland Smith and printer Simon Lawrence of the Fleece Press also collaborated on works presenting others of those found plates, this was their fourth such endeavour.

\$1050.

The Sensual Engravings of John Buckland Wright
One of Only 40 Copies - With Original Engraved Plates
A Beautiful Catalogue Raisonné of His Intaglio Prints



6 [Fleece Press] Buckland Wright, John. SENSUOUS LINES ∞ A Catalogue Raisonné of the Intaglio Prints of John Buckland Wright Compiled and Introduced by Christopher Buckland Wright (Upper Denby: The Fleece Press, May, 2014) LIMITED FIRST EDITION, THIS THE BEST ISSUE other than six copies reserved for family, this being one of only 40 copies bound specially bound with a tipped in copper-engraved frontispiece and including four original prints housed in an accompanying folder. This copy with manuscript note from printer Simon Lawrence to the original recipient laid in. Beautifully illustrated throughout with Buckland Wright's sensual engravings, including the special frontispiece, numerous tipped-in plates, full-page plates and prints within the text, all plates printed by Jeremy Blighton and Anthony Dyson at the Black Star Press, and

with the extra plates in the folder for this issue. Oblong 4to, in the deluxe binding of quarter vellum with false Suminagashi marbled paper made specifically for the book by Antonio Velez Celemin of Madrid, the spine lettered in gilt, with the stiff handmade paper folder holding the extra plates descortated with a paper label, all contained in the printer's original buckram-covered slipcase with paper label, and prepared by the Fine Book Bindery of Finedon, Northants. 278, [1] pp. A pristine and perfect copy, flawless in every detail.

RARE FIRST EDITION AND A VERY BEAUTIFUL PRODUCTION FROM THE FLEECE PRESS AND ONE OF ONLY 40 COPIES SPECIALLY BOUND AND WITH FOUR ORIGINAL ENGRAVED PLATES. This is the sixth, and as of this printing, final collaboration between Simon Lawrence of the Fleece Press and Christopher Buckland Wright presenting the engravings of John Buckland Wright. It was the winner of the Best British Book award at the 2014 BPIF British Book Design and Production Awards.

This volume collects John Buckland Wright's most sensuous Intaglio prints with over 400 listed and illustrated. The special copper-engraved frontispiece is 'Venus Calling the Sea Gods', the four large extra engraved plates, directly from the artist's original engravings, are; 'Dionysus III'; a rejected design from the Golden Cockerel's "Rubaiyat"; 'Judgement of Paris No. IV'; 'The Petticoat'.

\$1850.

Surreal Times - John Buckland Wright's Abstract Engravings
One of Only 44 Copies - A Rare and Perfect Copy

7 [Fleece Press] Buckland Wright, John. SURREAL TIMES The Abstract Engravings and Wartime Letters of John Buckland Wright. Introduced by Christopher Buckland Wright (Huddersfield, West Yorkshire: The Fleece Press, 2000) 2 volumes. Limited Signed First Edition, one of only 44 specially bound copies with an additional un-editioned copper engraved plate and numbered 1 through 44 in hand and signed by Christopher Buckland Wright, this being number 32. Including the normal copies a total of only 266 copies were produced. This copy with the announcement letter from the publisher describing the un-editioned plate laid-in. Beautifully illustrated with the artist's 16 woodcut engravings printed from the original blocks and 12 tipped-in plates from engravings from copper or wood where the blocks/plates have not survived or from photographs. With the additional tipped-in copper engraving of the un-editioned "Nymphe Surprise II" which was printed from the original plate by Tony Dyson at the Black Star Press. 4to, in the original deluxe Smith Settle binding of quarter vellum over printed paper boards with a design by Buckland Wright, lettered on the spine in gilt, in the original

slipcase. 87, [1] pp. A perfect and as mint copy, even the slipcase is without flaw.

FIRST EDITION AND SPECIAL LIMITED ISSUE. ONE OF ONLY 44 SPECIAL DELUXE SIGNED COPIES, with with a print pulled from John Buckland Wright's copper plates entitled "Nympe Surprise No.II", engraved during his period at the Atelier 17. This print was previously unpublished and un-edited and is seen here for the first time. It was not included in the 210 standard copies.

Noted wood engraver and artist John Buckland Wright was born in Dunedin, New Zealand and moved to England with his widowed mother in 1908. He initially studied architecture but decided instead to pursue a career in art. Wright worked primarily as a printmaker, illustrating numerous private press books. His naturally elegant style, coupled with his abiding interest in the female form, created a distinctive and sensuous style for which he was justly famous during his life and ever after.

Many of the plates presented here are from a collection of blocks found in his studio shortly after his death. Most had never been seen or published before, and the others that had been were printed in extremely limited numbers. Christopher Buckland Smith and printer Simon Lawrence of the Fleece Press also collaborated on works presenting others of those newly found plates.

\$750.

First Edition of an Eric Gill Rarity *Id Quod Visum Placet* - A Practical Test of the Beautiful One of 150 Copies Only - Signed by Gill

8 [Golden Cockerel Press] Gill, Eric. ID QUOD VISUM PLACET. A Practical Test of the Beautiful (Waltham St. Lawrence: Privately printed for the Author by Robert Gibbings at the Golden Cockerel Press, 17 September, 1926) SCARCE LIMITED EDITION of only 150 copies hand-numbered and signed by Eric Gill at Capel-Y-Ffin, this copy being number 18. With a wood engraved title and two fine copper-engraved plates by the author, Eric Gill. 8vo, printer's original buff boards backed in buckram, upper board with paper lettering label printed in black, edges untrimmed. [vi], 20pp. Internally quite fine, and a well preserved copy with light mellowing to the paper and the spine. A very presentable and quite handsome copy.

QUITE SCARCE, ONE OF ONLY 150 COPIES PRINTED FOR THE AUTHOR AND SIGNED AND NUMBERED BY HIM.

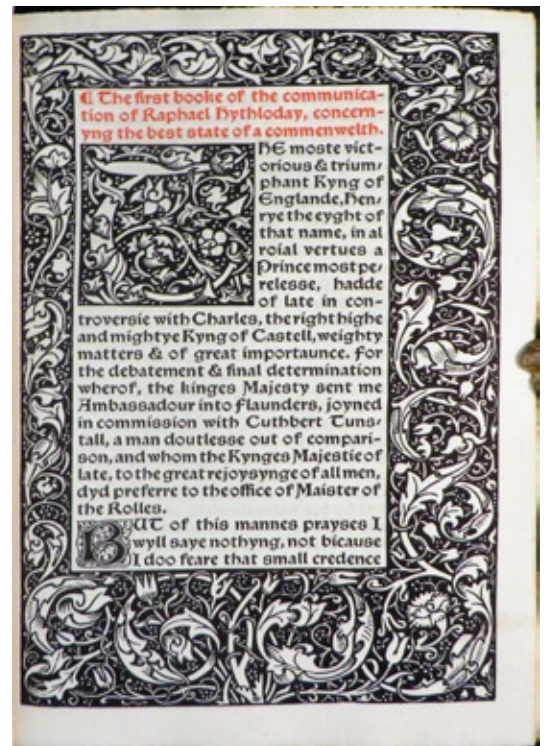
The title of Gill's essay is the definition of beauty as given by St. Thomas Aquinas, "that which pleases by being seen". Gill writes in the form of a philosophical argument, also much in the style of Aquinas. It was written while in Wales, when Gill was a member of the Order of St. Dominic. Gill 11.

\$650.

The Kelmscott Press *Utopia* - One of Only 300 In Original Limp Vellum with Ties

9 [Kelmscott Press] More, Sir Thomas. UTOPIA Written By Sir Thomas More [Now Revised by F. S. Ellis, Forward by William Morris] (Hammersmith: By William Morris at the Kelmscott Press, August 4, 1893) LIMITED EDITION, one of only 300 copies printed on handmade paper of a total edition of only 308 copies. Printed in black and red in the Chaucer type, the title in Troy type, with a fine and elaborate woodcut frame in grape vine motif to the first leaf of More's text, a second fine woodcut page frame in the motif of floral vines, woodcut decorated initials throughout, many as large as ten lines, Kelmscott device on colophon page. 8vo, in the original limp vellum with brown silk ties, the spine lettered in gilt. Housed in an attractive cloth-covered slipcase. With bookplates of Percy Withers and J. P. Foster. xiv, 282 pp. A very fine, as pristine and very beautiful copy.

THE KELMSCOTT UTOPIA, printed in Morris' characteristically beautiful style. Morris printed Thomas More's UTOPIA because he felt it was the sort of book that belonged in every socialist's library. Morris'



enthusiastic championing of More as a proto-communist, fighting against the “ugly brutality of ... commercialism” cost him, at least temporarily. An Eton schoolmaster placed an order for forty volumes, to be given to students as prizes. When he saw Morris’ introduction he cancelled the order. Morris nevertheless sold out his entire press run of 300 copies within a year. Morris had intended to include a map of Utopia with this edition, but the illustration was never executed.

This copy with the bookplate of Percy Withers. Withers was at the centre of an illustrious circle of friends including many of the foremost British writers and visual artists of the inter-war period. Dr Withers had a rare talent for friendship, and cultivated a distinguished literary and artistic coterie who obviously valued his genuine interest in their work as well as his personal and professional support. Most appear to have had great affection for him – including the famously reserved poet A.E. Housman – and frequently enjoyed the Withers household’s hospitality. Cockerell 16; Peterson A16; Sparling 16. \$5950.

**The History of Reynard the Foxe - A Kelmscott Masterpiece
Caxton’s Translation - Profusely Decorated by Morris
One of the Earliest Black Letter Books of the Press**



10 [Kelmscott Press] Caxton, William. THE HISTORY OF REYNARD THE FOXE. Translated out of the Dutch by William Caxton. (Hammer-smith: William Morris at the Kelmscott Press, 1892) The famous Kelmscott Press edition limited to 300 copies only. Profusely illustrated and decorated throughout from the designs of William Morris. 4to, publisher’s original limp vellum with ties. (vi),163 (including table and colophon). A fine and handsome copy, the paper very fresh with only a few meager traces of the spotting to which Kelmscott books are so tragically prone and that nearly all confined to the edges or endpapers, the vellum fine with the silk ties intact.

HIGHLY IMPORTANT FIRST EDITION OF THIS GREAT WORK and one of the first black-letter works to be issued at the Kelmscott Press. The book is printed in Chaucer type and is replete with beautiful engraved initials, border decorations and magnificently illustrated and decorated opening leaves.

Three hundred copies only were issued. This is one of the finest and most beautiful of the big Kelmscott books.

“Reynard The Fox hero of several medieval European cycles of versified animal tales that satirize contemporary human society. Though Reynard is sly, amoral, cowardly, and self-seeking, he is still a sympathetic hero, whose cunning is a necessity for survival. He symbolizes the triumph of craft over brute strength, usually personified by Isengrim, the greedy and dull-witted wolf.” EB EB; Peterson A10.

\$14,500.

**The Beautiful Kelmscott Press Limited Edition of 1895
The Poetical Works of Percy Bysshe Shelley
Designed and Printed by William Morris**

11 [Kelmscott Press] Shelley, Percy Bysshe. THE POETICAL WORKS (Hammersmith: By William Morris at the Kelmscott Press, 21 August, 1895) 3 volumes. Limited Edition, of which only 250 copies printed on paper. Beautifully printed in William Morris’ ‘Golden’ type, one of the tree typefaces he designed himself, a stunning double-page title with wood-cut border designed by Morris, numerous and large woodcut initials, some quite ornate, printing in red and black, all in the finest of the Kelmscott Press’ style on fine hand-made paper with the Flower watermark. Tall thick 8vos, in the original bindings of full limp vellum with yap edges, gilt lettered on

the spines. In sturdy and very attractive separate slipcases of marbled paper over boards. 399; 412; 421 pp. A very fine and very beautiful set, especially well preserved and presented.

FIRST EDITION IN ESPECIALLY FINE CONDITION AND AN EXQUISITE PRINTING FROM WILLIAM MORRIS AT HIS KELMSCOTT PRESS. The text, edited by F.S. Ellis from the best former editions, is set in Morris' fine Golden Type, one of the three he designed himself. The type was cut by Edward P. Prince in an exhausting effort that took nearly a year to complete. Peterson A29; Walsdorf 29.

\$13,500.

The Wood Engravings of Eric Ravilious
Handsomely Produced For the Lion and Unicorn Press
A Fine Press Gem and A Superb Catalogue Raisonné

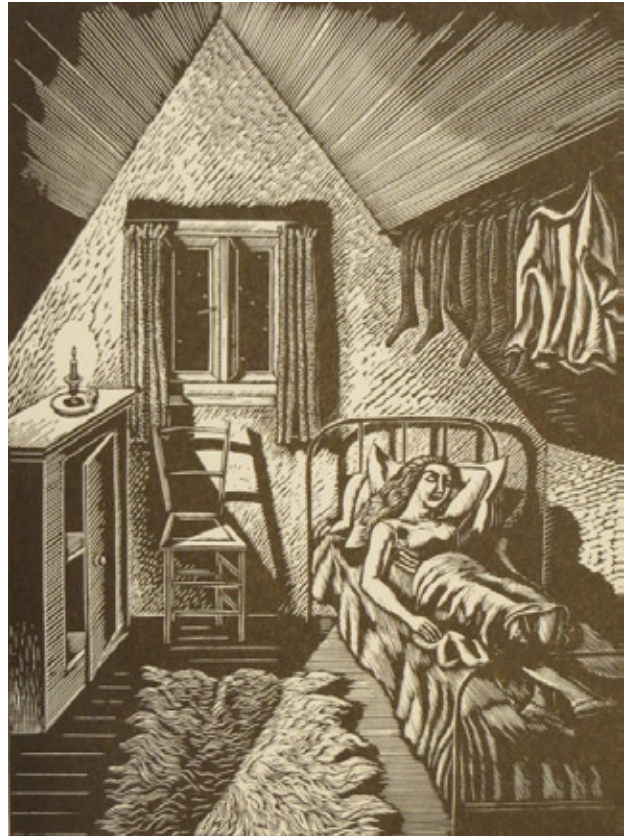
12 [Lion and Unicorn Press] Ravilious, Eric. THE WOOD ENGRAVINGS OF ERIC RAVILIOUS [Introduction by J. M. Richards] (Kensington: The Lion and Unicorn Press, Royal College of Art, 1972) First edition, LIMITED, number 80 of the second issue, which was limited to 500 copies. With 113 leaves displaying over 400 of Eric Ravilious' engravings, each leaf printed one side only, with fold-out index leaves. The title-page, front free-fly and colophon page also decorated with Ravilious engravings. Tall folio, in the original binding by Henry Brooks Ltd. of course gray cloth with a large woodcut block on the upper cover in black, the spine lettered in gilt, decorated endpapers. 19pp., 113 ff., 4 ff. index, 2ff. pp. A fine copy, the boards very slightly bowed and with trivial aging, internally very fine and as new.

FIRST EDITION AND AN IMPORTANT CATALOGUE RAISONNÉ OF ENGRAVER ERIC RAVILIOUS AND ARGUABLY THE MOST IMPORTANT WORK OF THE PRESS. Six of the over 420 engravings here were reproduced from Ravilious' original blocks, the others (for which the blocks likely no longer existed) were painstakingly reproduced from other sources, all are in their original size and the collection comprises all of his engraved works which could be found and should be considered as complete as could be made possible. The print work was beautifully done by the Curwen Press on Grosvenor Chater's Basingwerk parchment.

Ravilious engraved most of these illustrations for books and other publications. His first commission, in 1926, was to illustrate a novel for Jonathan Cape. He went on to produce work both for large companies such as the Lanston Corporation and the smaller, less commercial "Fine Presses", such as the Golden Cockerel, the Curwen Press and the Cresset Press. A handful of the engravings included here were never previously published.

Ravilious' career was cut tragically short when, while working as a War Artist, the RAF patrol he was flying on failed to return. After four days of searching, he and the plane's four crewmen were declared lost in action.

\$1195.



The Nonesuch Century - The First 100 Books of the Press
A Fine Copy of this Limited Edition Bibliographic Prize

13 [Nonesuch Press]; Symons, A. J. A.; Flower, Desmond; Meynell, Francis. THE NONESUCH CENTURY: AN APPRAISAL, A PERSONAL NOTE AND A BIBLIOGRAPHY OF THE FIRST HUNDRED BOOKS ISSUED BY THE PRESS, 1923-1934 [With the Original Bound Sales Prospectus and a Copy of the Nonesuch News announcing publication of the book] (London: The Nonesuch Press, 1936) First edition, LIMITED, one of only 750 copies for sale, this copy being number 155. Included with this copy is the publisher's original sales prospectus which features two tipped in leaf reprints. Also included is a copy of the Autumn 1935 Nonesuch News letter which

also announces this work along with other famous Nonesuch printings such as the Nonesuch Herodotus. Wonderfully illustrated, with an engraved portrait of Francis Meynell by Eric Gill, three pages of printer's devices, six photogravure plates of bindings, 52 pages reproducing text and title pages, and 45 inserts of flawlessly reprinted leaves from the original works tipped on sturdy gray stock, many of which are bifolia. Folio, in the publisher's original polished green buckram with a black morocco spine label gilt lettered and tooled, and in the rare original dust jacket. xi, 80, [20], [54], [45] pp. A very fine copy, the jacket has done its job properly and the green cloth which is almost always found faded is bright and fresh with only the slightest touch of mellowing only just at the very tips of the spine, very unusual thus, internally very fine, the prospectus and news letter fine as well, the jacket handsome and well preserved with some very minor rubbing or shelf-wear at the edges and folds.

FIRST EDITION AND AN UNCOMMONLY BRIGHT AND APPEALING COPY OF THIS IMPORTANT WORK ON THE NONESUCH PRESS. The appraisal is by A. J. A. Symons, publisher, biographer and bibliographer. The Personal note is by France Meynell who co-founded and was the primary printer for the Nonesuch Press. The Bibliography is by Desmond Flower, noted publisher, book-collector, scholar and writer. The inserted printed leaves from the various publications are of highest interest in the work and are perfect in their execution.

The Nonesuch Press was founded in 1922 by Francis Meynell, his second wife Vera Mendel, and their mutual friend David Garnett. Their first book, a volume of John Donne's Love Poems was issued in May 1923. The press was at its peak throughout the 1920s and 1930s, but would remain operating through the mid-1960s and eventually produced over 140 books. But their finest and now most prized works are within the first 100 covered in this work.

\$1050.



Havelock Ellis in Appreciation - 1929 - First Edition One of Only Fifty Copies Printed on Japan Vellum

14 [Oriole Press. Ellis, Havelock] Ishill, Joseph, Compiler and Editor. HAVELOCK ELLIS IN APPRECIATION... With an Unpublished Letter by Thomas Hardy to Havelock Ellis, and a Foreword by Isaac Goldberg... (Berkeley Heights, NJ): Privately Printed by the Oriole Press, 1929) LIMITED FIRST EDITION, One of only 50 copies on Alexandra Japan vellum, this is copy number 28. Of the plain paper issue, 450 copies were printed additionally. Illustrated with 15 plates from various sources, primarily portraits and facsimiles. Also with embellishments such as initials and headpieces by Louis Moreau throughout. 8vo, in the printer's deluxe binding created only for this very limited issue, of vellum backed boards over paper handsomely designed and decorated in metallic colours, printed paper label on the spine, t.e.g. xlvi, 299, [1] pp. A well preserved and handsome copy of this rare limited issue, the Japan vellum with the lightest of the toning common to the material, the binding well preserved with only minor expected age mellowing.

FIRST EDITION QUITE RARE IN THIS SPECIAL LIMITATION ISSUANCE. We know of no other copies currently on the market. Havelock Ellis was a noted English physician, writer and social reformer but is best known for his pioneering works on Human Sexuality, which he studied as a science and attempted to bring out of the shadows and away from the period taboo and Victorian prudishness. Ellis viewed sexual activity as the healthy and natural expression of love, and he sought to dissipate the fear and ignorance that characterized many people's attitudes toward human sexuality.

This tribute includes contributions from over forty noteworthy persons including; Bertrand Russell, H. L. Mencken, Clarence Darrow, Horace Traubel and Margaret Sanger. There is also a significant glimpse at Ellis' life and works by Joseph Ishill, a reprinting of a letter in Ellis' defense by George Bernard Shaw and more.

\$1050.

The Magnum Opus of Joseph Ishill
Free Vistas - The Oriole Press - Very Scarce Limited Printings
With Contributions by Noted Authors, Poets and Artists



15 [Oriole Press] Ishill, Joseph, Editor and Printer. FREE VISTAS An Anthology of Life and Letters [and] FREE VISTAS -Vol. II A Libertarian Outlook on Life and Letters (Berkeley Heights, NJ: Published Privately at the Oriole Press, 1933, 1937) 2 volumes. LIMITED FIRST AND ONLY EDITIONS, Volume I being one of only 290 copies, this being a rare out-of-series unnumbered copy. Volume II being one of 205 copies. The first volume beautifully decorated with woodcuts by John Buckland Wright as well as with prints, drawings, and engravings by, Maurice Duvalet, Bernard Sleigh, Albert Daenes, Frans Masereel, Albert Sterner, Walter Tittle and others. Many of the illustrations are tipped-in. The

text is printed in a medley of types and colours and printed on a variety of fine papers in differing shapes and sizes. The second volume as the first with many woodcut decorations by most of the same artists. The text which is set uniformly in Garamond and Goudy Hadriano types and is printed on Arak Ash paper. Small 4to, uniformly bound in red fabric covered boards backed in black buckram, the spines each with the publisher's original single paper labels printed in red and black or blue and black. [ix], 374, [2] pp; 397 pp. Fine copies indeed, and very much so. The boards in each case near pristine, the text-blocks each appearing pristine. The text in Vol. I was printed on various papers.

FIRST EDITION AND A RARE SET OF WHAT IS LARGELY CONSIDERED THE MAGNUM OPUS OF THE PRESS. FREE VISTAS is a treasure trove of libertarian philosophy, literature, and history, with illustrations by prominent artists.

The Oriole Press was a one-man operation. Ishill was typographer, printer, compositor, pressman, and sole proprietor. Apart from his wife's editorial assistance, he performed all the labors by himself, without outside help, from the most complex and demanding to the simplest of mechanical details. Ishill was always filled with a passion to create, and he derived incalculable pleasure from his work. All of his labors were performed with the same meticulous care.

These are the only two issues produced of what Ishill had hoped would be an annual volume, and these were printed a full four years apart. The contents, according to Ishill, give a clear idea of how he interpreted "anarchism and its esthetic value so neglected even by the most sincere precursors of this ideal." Among the contributors are: Rabindranath Tagore, Holbrook Jackson, Witter Bynner, Elie Reclus, Jacques Mesnil, Emma Goldman, Octave Mirbeau, Havelock Ellis, Romain Rolland, R. Austin Freeman, Stefan Zweig, and a number of other important writers. Also included are excerpts from Tolstoy, Shaw, Mencken, Thoreau, Ruskin, Jefferson, Emerson, etc., etc., etc.
 \$4500.

A Rare Issue of Only 50 Copies
Signed by Both Artist and Author

16 [Private and Fine Press]; Linklater, Eric. SEALSKIN TROUSERS AND OTHER STORIES (London: Rupert Hart-Davis, 1947) FIRST EDITION AND A VERY LIMITED EDITION of only 50 numbered copies SIGNED by both the author and the illustrator. The illustrations from the artist's original woodblocks, printed on hand-made paper by Hague and Gill. With handsome woodcuts throughout by Joan Hassall. Tall 8vo, in the original Sangorski & Sutcliffe signed binding of half turquoise morocco over marbled boards, the spine gilt lettered between raised bands ruled in blind, t.e.g., others untrimmed. 127 pp. A fine and lovely copy of this rare issue, the text

block is pristine and perfect, the binding attractive and beautifully preserved with only the lightest of age.

FIRST EDITION AND A RARE ISSUE OF ONLY 50 COPIES, SIGNED BY BOTH ARTIST AND AUTHOR AND PRINTED ON THE FINEST OF PAPER. Dame Joan Hassell is one of the most celebrated female woodblock engravers of the 20th century. In 1972 she became the first woman to be elected the Master of the Art Workers Guild and in 1987 was awarded the Order of the British Empire by Queen Elizabeth. Unlike the trade issue, this beautifully produced edition was hand printed directly from her original woodblocks. Linklater's diverse short stories provide her with a medium to display a number of differing styles.
\$500.

**The Greatest and Most Satisfying Book of the Press
The Shakespeare Head Homer - Five Volumes - A Fine Set
Replete with Illustrations - Printed on Hand-Made Paper**

17 [Shakespeare Head Press] Homer. THE WHOLE WORKS OF HOMER; PRINCE OF POETS, IN HIS ILIADS, AND ODYSSES. Translated according to the Greeke by George Chapman [with] THE CROWNE OF ALL HOMER'S WORKES, BATRACHOMYOMACHIA or the Baattaile of Frogs and Mise, his Hymns & Epigrams. Translated According to the Original by George Chapman (Oxford: by the Shakespeare Head Press for Basil Blackwell, 1930-31) Together 5 volumes. One of 450 copies only. Printed on Batchelor hand-made paper and illustrated throughout with full-page wood engravings, portrait frontispieces and decorative title-page borders, all by John Farleigh, tissue-guard to elaborate frontispiece and title-page design of the first volume. Crown 8vo, original brick-red calf over and cream cloth covers, gilt lettered on the spines, protective glassine jackets. xxxix, 262; [vi], 289; xvi, 325; [vi], 307; xvi, 200 pp. A fine set, unusually nice, very handsome and clean and unusually well preserved. The calf bindings are in excellent condition with some honest and perfectly attractive age, though near as pristine as could be hoped. Crisp and fresh, an excellent set of a book rarely found in fine condition.



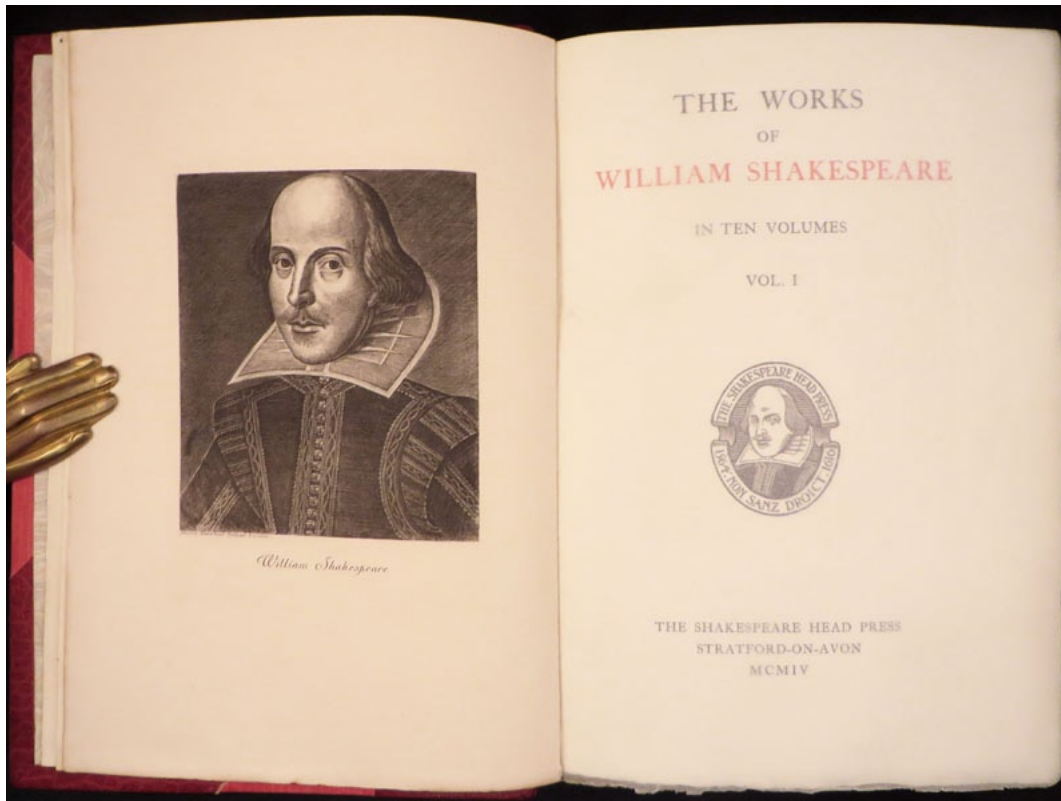
FIRST EDITION OF THE GREAT WORK OF THE PRESS AND A FINE SET INDEED. Colin Franklin, writing in *THE PRIVATE PRESSES*, says that in the years after the death of A. H. Bullen (the Press's founder), the Shakespeare Head Press "became the most mature and sophisticated of the private presses, producing some works in the grand manner which are a great pleasure to read and examine now" (p. 147). This set indeed is "in the grand manner," printed in D. B. Updike's stately Centaur typeface, with large initials and shoulder notes, complemented perfectly by Farleigh's large wood-engravings. Typographically this is perhaps the most satisfying book of the press.

GEO. CHAPMAN'S GREAT ENGLISH TRANSLATION. The final and most complete state of "Chapman's Homer." It took Chapman 25 years to finish his master translation, meanwhile it was published in segments as he completed them. Seven books of the *ILIADS* (1-2 and 7-11) first appear in quarto in 1598, then books 1-12 in folio in 1609, and finally all 24 in 1611. Books 1-12 of the *ODYSSES* were first printed in c.1614 and then reissued with books 13-24 in 1615. Homer's hymns and verses were separately published. c.1624 as was the *BATRACHOMYOMACHIA*.

As the translation progressed, these works were also published together, so the *ILIADS* could be found alone, with the first 12 books of the *ODYSSES*, with the complete *ODYSSES* and finally with the *ILIADS*, *ODYSSES* and *CROWNE* of minor poems all together.

Ransom Checklist 70; Poole. Wood Engravings of John Farleigh, p. 116. Franklin. *The Private Presses* \$4500.

**The Superb Printing by the Shakespeare Head Press
The Works of William Shakespeare
Stratford-on-Avon - 1904 - Very Handsomely Bound**



18 [Shakespeare Head Press] Shakespeare, William. THE WORKS OF WILLIAMSHAKESPEARE (Stratford-On-Avon: The Shakespeare Head Press, 1904) 10 volumes. First Edition printed by the Shakespeare Head Press. Limited and Numbered, this being copy number 131. Illustrated with the Droeshout and Chandos portraits as frontispieces as well as the additional gravure frontispieces of known portraits of Shakespeare to every volume. 4to, beautifully bound in three-quarter red morocco by Bayntun of Bath. The spines are decorated with panel designs separated by raised bands gilt stopped,

two compartments lettered in gilt, t.e.g. A very fine and very handsome copy of this beautifully printed work.

FIRST AND BEST EDITION PRODUCED BY THE SHAKESPEARE HEAD PRESS IN STRATFORD-ON-AVON. The Shakespeare Head Press was the dream child of A. H. Bullen, who wished to produce beautiful editions of Shakespeare's works-- set, printed and bound in the famed author's home town of Stratford-Upon-Avon. The press expanded significantly over the years and printed many wonderful editions by a plethora of writers.

The books were printed for A.H. Bullen and F. Sidgwick at the press, in the house of Julius Shaw the poet's friend and one of the witnesses to his will. The text with essays by H.C. Beeching, Robert Bridges, Henry Davey, E.K. Chambers, J.J. Jusserand and M.H. Spielmann. The type was composed under the supervision of T.E. Summerton. The whole was printed by F.S. Cooper. The work was begun in July, 1904 and finished in January 1907.

Colin Franklin, writing in THE PRIVATE PRESSES, says that in the years after the death of A. H. Bullen (the Press's founder), the Shakespeare Head Press "became the most mature and sophisticated of the private presses, producing some works in the grand manner which are a great pleasure to read and examine now" (p. 147). This set indeed is "in the grand manner," beautifully printed on fine paper, and very handsomely bound and presented.

This is a very pleasing binding from the period before Bayntun and Riviere were joined as a bookbinding concern. Such bindings are rarely seen in the marketplace preceding as they do, those of the joined firms. \$6500.

**The Hand Press - Hilary Pepler's Very Scarce Essay = 1934
Limited to Only 250 Signed Copies Ever Produced
A Copy With Fine Provenance**

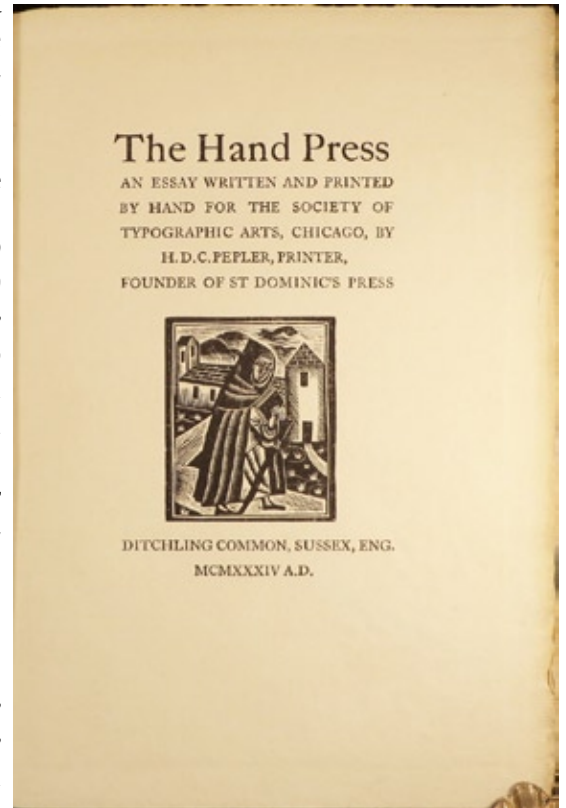
19 [St. Dominic's Press] Pepler, H.D.C. THE HAND PRESS An Essay Written and Printed by Hand for the Society of Typographic Arts, Chicago, by H.D.C. Pepler, Printer, Founder of St. Dominic's Press (Ditchling Common, Sussex: St. Dominic's Press, 1934) LIMITED FIRST EDITION SIGNED AND HAND NUMBERED BY PEPLER, number 80 of only 250 copies hand-printed. Laid into this copy is also a schedule of Hilary Pepler's lecture schedule and a notice of the press. A copy with pleasing provenance. Illustrated with six facsimile pages and

labels from earlier St. Dominic's Press books, and with woodblock engravings and drawings. 8vo, in the printer's binding of dark blue coarse-wove cloth covered boards with white band across both covers and spine lettered in black on the upper cover and spine. (iv), 79, (1) pp. A fine copy, internally essentially flawless and pristine, the cloth with no wear and only slight mellowing to the spine, the white band nicely aged to ivory.

FIRST EDITION WITH ADDED MATERIALS LAID IN AND WITH FINE PROVENANCE. VERY SCARCE, ONE OF ONLY 250 COPIES PRINTED BY HAND, NO TRADE ISSUE WAS DONE. The work is an address given to the Society of Typographic Arts in Chicago by Pepler, arranged by R. Hunter Middleton. The work was printed on a Stanhope hand press by Mark and H.D.C. Pepler on paper by Joseph Batchelor. Pepler was an associate of both Eric Gill and G. K. Chesterton. He founded, circa 1915, the St. Dominic's Press. It published, among other books, important editions for the Ulysses Bookshop in High Holborn, London, owned by Jacob Schwartz, to 1937. These included works of James Joyce and also George Bernard Shaw, John Drinkwater, Augustus John, Chesterton and John Collier.

Laid into this copy is a schedule of Pepler's lectures for 1933 and a press notice for THE HAND PRESS. There is a small neat bookplate on the front endpaper of Albert Sperisen (1908-1999), longtime librarian of the Book Club of California (whose library is now called the Albert Sperisen Library) and a much sought-after consultant in the fields of graphic design, fine printing, and typography. There is a neat pencil notation that this book was from the library of noted San Francisco collector Ted Lienthal and was purchased from David Magee, who in the annals of antiquarian bookselling looms large indeed. During his half-century as an antiquarian bookseller in San Francisco, he produced catalogues that are still used as references (and as models) by book dealers, collectors, and librarians. Taylor and Sewell A233.

\$1450.



Miriam Macgregor's Wonderful Pochoirs Hand-Coloured One of Only 100 Copies Ever Produced

20 [Whittington Press] Macgregor, Miriam. NEW CASTLE A Brief Encounter (Risbury, Herefordshire: The Whittington Press, 1998) FIRST EDITION, SIGNED AND NUMBERED AND LIMITED, one of only 100 copies,



and the only issue as no trade edition has been printed. With eleven beautiful hand stenciled pochoir illustrations coloured in watercolours by artist Miriam Macgregor, and with one initial in colours. 4to, in the original binding by the Fine Bindery of artist designed brick-red paper over boards, hand-stenciled in a pattern resembling brick paving stones, in the original slipcase. 12 ff, unpaginated. A pristine and perfect as new copy of this lovely book.

FIRST EDITION, LIMITED AND SIGNED. A VERY BEAUTIFUL AND SCARCE CONTEMPORARY EXAMPLE OF POCHOIR AND WATERCOLOUR ILLUSTRATION. Macgregor and the Whittington Press have jointed talents to produce a book that can stand proudly beside the wonderful art deco period productions of the Curwen Press. These lovingly hand-coloured pages capture Ms. Macgregor's impressions in both words and images of her brief visit to New Castle, Delaware, to attend the Oak Knoll Fest, a bi-annual celebration of book arts, fine press, and beautiful books.

The text was hand-set in 14 point Walbaum and was printed at Whittington on heavy Zerkall mould-made paper. Macgregor's eleven pochoir illustrations include four that are full page and one that is a two page spread.

\$850.

**Miriam Macgregor's Wonderful Woodcuts - Signed and Limited
One of Only 50 Copies With the Extra Portfolio of Prints
The Whittington Press - A Fine Press Gem**

21 [Whittington Press] Macgregor, Miriam. WHITTINGTON Aspects of a Cotswold Village (Risbury, Herefordshire: The Whittington Press, May, 1991) FIRST EDITION, SIGNED AND NUMBERED AND LIMITED, one of only 50 copies specially bound and including a portfolio of hand pressed and initialed woodcut prints by the Author/Artist. Including the normal copies, only 350 copies were produced. With 34 beautiful woodcut engravings by artist Miriam Macgregor, one of which is printed in colours, and with a view of Whittington. Also with the portfolio containing the twelve woodcuts printed and initialed by Macgregor and a large folding panoramic woodcut in colours (the dustjacket design of the cloth-bound copies) which is signed by Macgregor. 4to, in the original binding exclusive to the fifty deluxe copies of gray-green paper-covered boards backed in fine brick red morocco, the spine gilt lettered, the portfolio in a binding of brown paper-covered boards, both housed together in the original slipcase. 24 ff., + unpaginated full-page plates + plates in portfolio. A pristine and perfect set, the book and portfolio both as mint, the slipcase also pristine.

FIRST EDITION, LIMITED, SIGNED AND NUMBERED. A VERY BEAUTIFUL AND SCARCE WORK BY A CONTEMPORARY MASTER OF WOODBLOCK ENGRAVING AND PRINTING. Macgregor and the Whittington Press have again joined talents to produce a book that can stand proudly beside the Fine Press books of decades long past. These lovingly hand-printed pages capture Ms. Macgregor's impressions of Whittington, the home of the Whittington Press and Macgregor's occupation. She began working at the press in 1972 as a compositor and wood-engraver but has since also ventured into the art of pochoir. Wood engravings by Miriam MacGregor highlight the greatest of intricacies. Cats and nature and the varied aspects of country life are favored subjects, where workers are often captured mid-task and one can almost hear the village bustling with life and activity.

The text is set in 12 point Bell and was printed at Whittington on fine Zerkall mould-made paper. \$950.

**A Book of Posters Printed at Whittington
This Being One of Fifty With 25 Original Posters Included
Limited to Only 50 Copies in Thus**



22 [Whittington Press] Randle, John. A BOOK OF POSTERS PRINTED AT WHITTINGTON With an Introduction by John Randle (Risbury, Herefordshire: Whittington Press, 1996) 2 volumes. First Edition, LIMITED TO ONLY 50 HANDNUMBERED COPIES, the "B" collection numbered 51-100 and containing 25 tipped in posters. With wood engravings on the half-title and colophon by Hellmuth Weissenborn along with the 20 tipped-in posters on various papers, many of which printed in colours, many are large and fold out. Super folio, in the original binding by the Fine Book Bindery of half buckram over paper covered boards with woodblock on upper cover, coloured endpapers, contained in the original matching slipcase. 6, [1] + posters preceded by captioned leaves pp. A very fine copy, pristine and perfect. As mint.

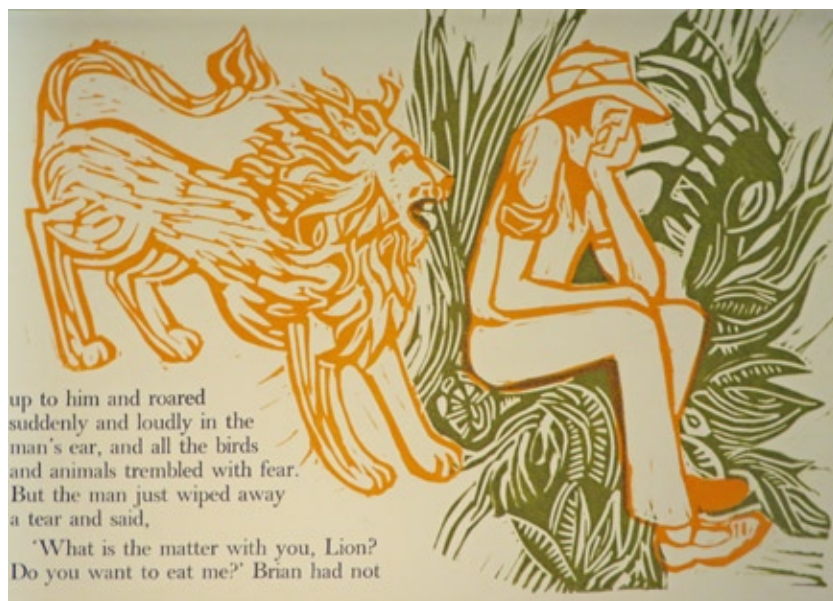
FIRST EDITION. A BEAUTIFUL PRODUCTION AND VERY SCARCE DUE TO VERY LIMITED NUMBER PRODUCED. The Whittington Press produces posters mostly as a form of distraction from their more complex projects and typically in very small numbers. Over time these have become an important tool for spreading word of the Press' activities and goals. This collection includes posters printed between 1979 and 1995, and has been selected to display the great variety of typefaces and papers used by the press. \$950.

Posters From Whittington Press - 1996 - 2013
One of Sixty Copies Only With 30 Posters Included
A Fine Press Gem of a Collection

23 [Whittington Press] Randle, John and Patrick, Compilers. POSTERS FROM WHITTINGTON 1996 - 2013 With an Introduction by John and Patrick Randle (Risbury, Herefordshire: Whittington Press, 2013) First Edition, ONE OF ONLY 60 COPIES WITH 30 POSTERS INCLUDED. Including the normal copies, only 140 HAND-NUMBERED COPIES were issued. Included with this copy is also the publisher's large illustrated prospectus with tipped-in specimen sheet. With wood engravings on the half-title and colophon by Hellmuth Weissenborn along with the 30 tipped-in posters on various papers, many of which printed in colours, many are large and fold out. Super folio, in the original binding by the Fine Book Bindery of half buckram over paper boards with woodblock on upper cover, coloured endpapers, the book is contained in a folding chemise-style case with silk ties. 2 + posters preceded by captioned leaves pp. A very fine copy, pristine and as from the press.

A BEAUTIFUL PRODUCTION AND VERY SCARCE DUE TO THE VERY LIMITED NUMBER PRODUCED. The Whittington Press produces posters mostly as a form of distraction from their more complex projects and typically in very small numbers. Over time these have become an important tool for spreading word of the Press' activities and goals. In the eighteen years of printing and design represented in this collection the Press produced approximately 150 posters, but selected the 30 with the greatest variety of typefaces and papers to be collected here.
\$1150.

The Beautifully Produced First Whittington Press Bibliography
One of Only 95 Copies in Vellum and Marbled Boards



24 [Whittington Press] Butcher, David, compiler. THE WHITTINGTON PRESS A BIBLIOGRAPHY 1971-1981 With an Introduction and Notes By John Randle (Risbury, Herefordshire: The Whittington Press, July, 1982) NUMBERED LIMITED EDITION, one of only 95 copies bound in vellum and marbled boards and with 25 others, the only issue to include an extensive set of tipped-in specimen pages. Including the normal copies, there was a printing of only 320 copies in total. Handsomely printed on Zerkall Halb-matt mould-made papers, illustrated with engravings printed from woodblocks and halftones, the plates printed by Adrian Lack at Senecio, and this copy with the set of over 50 specimen pages, mostly from the original printings, and which were not included in

the 200 buckram bound copies. 4to, in the original binding by Paul Collet and designed by Richard Kennedy of quarter vellum over marbled boards, the paper marbled at Whittington by Colen Gryspeerdt, the spine panel trimmed and lettered in gilt, in the original slipcase of brown paper-covered boards with woodcut vignette pastedown. 83, [1], specimen leaves pp. An especially fine and beautiful copy, essentially pristine and as mint.

FIRST EDITION AND A VERY BEAUTIFUL AND SCARCE BIBLIOGRAPHY OF THIS MODERN FINE PRESS.

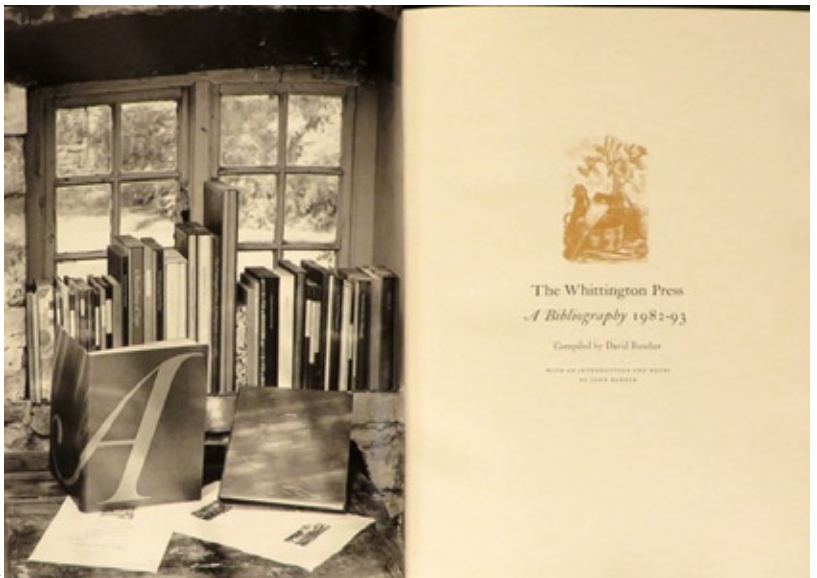
The Whittington Press has, since 1971, been printing books by letterpress, from type ('as God intended', as the Revd. Bernard Roberts once remarked), in the Gloucestershire village of Whittington. It was started by John and Rosalind Randle partly as the result of an early enthusiasm for Caslon type, Albion presses and hand-made papers, and partly the wish to escape from London publishing jobs at the weekend. Its first book, Richard Kennedy's 'A Boy at the Hogarth Press' (1972), which took a year of weekends and holidays to print in an edition of 525 copies on an 1848 Columbian hand-press, proved to be that rare event in the private press world, a best seller, and encouraged the founders to make the Press a full-time activity in 1974. From 1972 to 1991 the Press' home was at Manor Farm, Andoversford, a mile away from the presses at Whitting-

ton. Since 1972 they have printed, and nearly always published, some 250 books, including the renowned annual review for printers and bibliophiles, *Matrix* ('by far the finest periodical of the book arts of the twentieth century, surpassing even the seven-volume *Fleurion* issued in the 1920s'), which is now in its thirty-fifth year. The Press has received numerous awards for its printing and publishing, including THE AMERICAN PRINTING HISTORICAL ASSOCIATION'S AWARD for *Matrix*, the first time APHA'S INSTITUTIONAL AWARD has gone to a private press.

The Press has a varied list, which can be best described as *belles lettres*, and includes books with and about wood-engravings, bibliographies of other presses, type specimens, diaries, pochoir (stencil) illustration, and much else besides. The one factor they all have in common is illustration, nearly always printed from the original block, plate or stencil ('things, not pictures of things', as Eric Gill once said). whittingtonpress.com
\$1650.

And the Whittington Press Bibliography for 1982 – 1993 One of Only 80 Copies in Vellum and Marbled Boards

25 [Whittington Press] Butcher, David, compiler. THE WHITTINGTON PRESS A BIBLIOGRAPHY 1982-1993 With An Introduction By John Randle (Risbury, Herefordshire: The Whittington Press, June, 1996) NUMBERED FIRST AND LIMITED EDITION, one of only 80 copies bound in vellum and marbled boards and one of only a small number to include an extensive set of tipped-in specimen pages. Including the normal copies, there was a printing of only 380 copies in total. Included is a printed letter/order form with notations and salutation in hand from Rosalind Randle to the original owner. Handsomely printed on Zerkall mould-made papers, illustrated with engravings printed from woodblocks and tritone plates printed by DTD, and with the set of over 40 specimen pages, mostly from the original printings, which was not included in the 244 buckram bound copies. 4to, in the original binding by the Fine Bindery of half vellum over beautifully marbled paper covered boards, the spine panel trimmed and lettered in gilt, in the original slipcase. 179, [1], specimen leaves. A pristine and perfect as mint copy of this beautifully produced book.



FIRST EDITION, VERY LIMITED ISSUE AND A VERY BEAUTIFUL AND SCARCE BIBLIOGRAPHY OF THIS MODERN FINE PRESS.

The Whittington Press has, since 1971, been printing books by letterpress from type ('as God intended', the Reverend Bernard Roberts once remarked), in the Gloucestershire village of Whittington. The Press was begun by John and Rosalind Randle partly as the result of an early enthusiasm for Caslon type, Albion presses and hand-made papers, and partly because of a wish to escape from London publishing jobs at the weekend. The first book of the Press, Richard Kennedy's 'A Boy at the Hogarth Press' (1972), which took a year of weekends and holidays to print in an edition of 525 copies on an 1848 Columbian hand-press, proved to be that rare event in the private press world, a best seller, and encouraged the founders to make the Press a full-time activity in 1974. From 1972 to 1991 the Press' home was at Manor Farm, Andoversford, a mile away from the presses at Whittington. Since 1972 they have printed, and nearly always published, some 250 books, including the renowned annual review for printers and bibliophiles, *Matrix* ('by far the finest periodical of the book arts of the twentieth century, surpassing even the seven-volume *Fleurion* issued in the 1920s'), which is now in its thirty-fifth year. The Press has received numerous awards for its printing and publishing, including THE AMERICAN PRINTING HISTORICAL ASSOCIATION'S AWARD for *Matrix*, the first time APHA'S INSTITUTIONAL AWARD has gone to a private press.

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\$1150.