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Front cover illustration: Item 183

Back cover illustration: Item 93

Section One

Private Press

1. **(Alembic Press.) WINCHESTER Folios.** Winchester. 1982, 6/50 COPIES, the printer has used leaves and grasses sourced locally to Winchester to create very effective multi-colour images as a background to the text pages, pp. [26], large 4to., original pale grey wrappers, front cover portraying the Alembic symbol in blue, fine £40.00

 2. **(Ashendene Press.) LONGUS.** Les Amours Pastorale de Daphnis et Chloe. Traduction de Messire J. Amyot, Editee et Corrigee par Paul-Louis Courier. 1933, ONE OF 290 COPIES (of an edition of 310 copies) printed in black and red on Batchelor handmade paper, 4 full-page and 24 smaller wood-engravings by Gwendolen Raverat, the large initial letters and paragraph marks hand-drawn in blue by Grailly Hewitt and his assistants, pp. [iv] (blanks), [iv], 163, [5] (blanks), imp.8vo., original qtr. white vellum, lettering within panels on the backstrip and the front cover device all gilt blocked, lime-green boards, vellum-tipped corners, bookplate, untrimmed, board slipcase, near fine (Hornby XXXIX) £1,700.00
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3. **(Ashendene Press.) ST. FRANCIS.** Un mazzetto scelto d certi fioretti del glorioso poverello di Cristo San Francesco di Assisi insieme col cantico al sole del medesimo. 1904, ONE OF 125 COPIES (of an edition of 150 copies) printed in double-column on Batchelor 'Hammer and Anvil' handmade paper, the chapter-headings, large initial letters (designed by Grailly Hewitt) and shoulder-titles all printed in red, 10 wood-engravings by Charles M. Gere, a few gatherings stressed, pp. [vi] (blanks), 40, [6] (blanks), folio, original cream linen-backed light blue boards, printed label, title printed in black on the front cover, untrimmed, near fine £1,200.00

 4. **(Black Sun Press.) MACLEISH**
(Archibald) Einstein. Black Sun Press, Paris. 1929, FIRST EDITION, ONE OF 100 NUMBERED COPIES (of an edition of 150 copies) printed in black and red on Van Gelder handmade paper, this copy unnumbered, being stamped H[ors] C[ommerce] and reserved for presentation purposes, frontispiece of MacLeish by Paul Emile Becat, the tissue-guard present, pp. [30], 4to., original printed cream wrappers, untrimmed, tissue-jacket somewhat defective, fine (Minkoff A23) £500.00
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The half-title inscribed by MacLeish beneath the printed half-title 'To Bob & Odile Lovett on the 12th day of January, 1930 when all those years returned. My love Archibald MacLeish'.

5. **(Brewhouse Press.) TEW (David)** Sewstern Lane. Calligraphy by Maureen Hallahan. Drawings by Jill York. Wymondham. 1975, XXXVI/100 COPIES, 9 illustrations, usually colourprinted, by York, the text reproduced in a calligraphic hand by Hallahan with the title and large initial letters printed in red, pp. [ii] (blanks, 32, 4to., original maroon morocco-backed orange linen sides, lettering to backstrip and the calligraphic lettering and design on the front cover all gilt blocked, endpaper maps, clear plastic jacket, fine £100.00

6. **(Camberwell Press.) LAWRENCE (John)** A Selection of Wood Engravings. (Foreword by Peter Guy). 1986, 7/20 COPIES OF THE DELUXE ISSUE (of an edition of 100 copies) signed by the artist and inscribed beneath the limitation 'To Ian [Jenkin], with affectionate good wishes', 144 engravings on 38 pages and a further engraving on the title-page, all by John Lawrence, pp. 53, [3] (blanks), folio, original qtr. black morocco, backstrip gilt lettered, brick-red boards with a closely repeated pattern of an engraving by Lawrence printed overall, brown canvas drop-down box, fine £535.00

With the set of the 4 prints of the four seasons, each individually signed and numbered by Lawrence, loosely inserted in the box.

7. **(Cambridge Christmas Books.) BARKER (Nicolas)** The Printer and the Poet. An Account of the Printing of 'The Tapestry' based upon Correspondence between Stanley Morison and Robert Bridges. [Preface by Brooke Crutchley]. Cambridge, Privately Printed. 1970, ONE OF 500 COPIES printed on Basingwerk Parchment paper, with a 4-page inset of sample pages of the poem printed by the Bodoni Press, pp. [vi], 44, roy.8vo., original maroon cloth-backed pale grey boards, backstrip lettering and typographic design at centre of front cover gilt blocked, fine (Crutchley p.37; Appleton 372) £55.00

8. **(Cambridge Christmas Books.) CRUTCHLEY (Brooke)** A Printer's Christmas Books. With a Foreword by Euan Phillips. Cambridge, Privately Printed at the University Printing House. 1974, FIRST EDITION, [ONE OF 500 COPIES], title-page device by Reynolds Stone printed in red, 14 illustrations selected from the series (one folding, one double-page) of which 4 are coloured, pp. [ii] (blanks), 42, sm.4to., original qtr. mid green cloth, backstrip gilt lettered, mid green and white patterned boards, fine (Appleton Stanley Morison 396) £40.00

The punning title-device is adapted from Reynold Stone's bookplate design for Brooke Crutchley.

A retrospective volume, consisting of a descriptive list of the series of Cambridge Christmas books produced from 1930-1973. The book was also produced as the catalogue for an exhibition of the series (of which it forms the last), held at the St. Bride Printing Library in the winter 1975/76.

9. (Cambridge Christmas Books.) CRUTCHLEY (Brooke) Two Men: Walter Lewis and Stanley Morison at Cambridge. (Printer's Preface by Brooke Crutchley). *Cambridge, Printed for his Friends by the University Printer. 1968, [ONE OF 500 COPIES?], 2 full-page 3-colour line-drawings by Denis Tegetmeier of Lewis and Morison, 2 pages of facsimiles and 4 portraits (3 from photographs), the title-page and an example of a press-device printed in red, 7 specimen leaves of books produced by Lewis and Morison, each tipped to a blue backing paper with printed caption opposite, pp. [vi], 48+(Specimens), 8vo., original qtr. scarlet buckram, backstrip gilt lettered, Reynolds Stone designed dark blue boards with overall design of the main subjects' initials surrounded by floral border in white, board slipcase, fine* £60.00
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10. (Cambridge Christmas Books.) (CRUTCHLEY (Brooke)) The University Printing Houses at Cambridge from the Sixteenth to the Twentieth Century. *Cambridge. 1962, ONE OF 500 COPIES, printed in double-column, University Press device on the title-page, framed border to the Introduction and the first text letter all printed in terracotta, 8 illustrations, including 3 colourprinted plates, pp. 16, oblong roy.8vo., original terracotta cloth, lettering on backstrip and design on front cover gilt blocked, marbled board slipcase with brown leather label, near fine* £45.00
11. (Cambridge Christmas Books.) DREYFUS (John) Italic Quartet. A Record of the Collaboration between Harry Kessler, Edward Johnston, Emery Walker and Edward Prince in making the Cranach Press Italic. [Preface by Brooke Crutchley]. (*Printed at the University Printing House, Cambridge. 1966). ONE OF 500 COPIES printed on Saunders' handmade paper, 10 illustrations and facsimiles, including 9 collotypes, pp. viii, 52, roy.8vo., original beige cloth, lightly rubbed backstrip gilt lettered on brown ground, overall art-nouveau design of rose buds in light and dark brown with intertwining dark brown links, slipcase, fine* (Crutchley p.33) £150.00
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12. (Cambridge Christmas Books.) MORISON (Stanley) Talbot Baines Reed: Author, Bibliographer, Typefounder. [Foreword by Brooke Crutchley]. *Cambridge, Privately Printed. 1960, FIRST EDITION, ONE OF 500 COPIES, frontispiece portrait and 15 illustrations and facsimiles, the majority full-page, wood-engraved title design by David Gentleman, pp. [ii](blanks), [x], 80, imp.8vo., original maroon cloth, backstrip gilt lettered, oval paper label with portrait on the front cover within gilt border, fine* (Crutchley p.30; Appleton 213) £70.00

13. (Cambridge Christmas Books.) **PISSARRO (Lucien)** Notes on the Eragny Press, and a Letter to J.B. Manson. Edited with a Supplement by Alan Fern. [Preface by Brooke Crutchley]. *Cambridge, Privately Printed (... for Presentation). 1957, ONE OF 500 COPIES printed on handmade paper, Eragny Press woodcut device on title, wood-engraving of Pissarro by Gilbert Polliot and 11 other illustrations printed on different papers to match the originals (all but 2 of them printed from the original blocks, one tipped in, 6 of them coloured or tinted, and one on 'Jap vellum' heightened in gold), pp. viii, 16, (11 Plates, i.e. [17-38]), 39-52, fcap.8vo., original qtr. pale grey boards echoing that of Eragny Press books, backstrip lettered in dark blue, board sides patterned to a design used by Lucien Pissarro for the two Eragny Press editions of Perrault, very good* (Crutchley p.29) £220.00

'There are flaws in this little book... but all in all it may well be the best of the series. Its scale is right... the reproductions of Pissarro prints from the original blocks are wonderfully accurate... By this memorial to the Eragny Press we went some way to repay the late Madame Esther Pissarro for her generosity in presenting us with the surviving types and ornaments.' (Crutchley)

14. (Cambridge Christmas Books.) **RASTELL (John)** The Four Elements. Edited by Roger Coleman. As Performed at the University Printing House, Cambridge. (Foreword by Brooke Crutchley). *Cambridge. 1971, ONE OF 500 COPIES printed on cream Glastonbury paper, 5 full-page illustrations by Charles Keeping, title-page printed in black and red and the title-vignette and illustrations printed in red, facsimile of Rastell's device printed in black, pp. vi, 74, imp.8vo., original qtr. maroon cloth, faded backstrip gilt lettered, facsimile of the original sixteenth-century text printed on parchment-coloured board sides, good* £30.00

15. (Cambridge Christmas Books.) **SPARROW (John, Compiler.)** Line upon Line: an Epigraphical Anthology. [Preface by Brooke Crutchley]. *Printed by the University Printer for his Friends at Christmas, Cambridge. 1967, ONE OF 500 COPIES, title within a ruled border, 46 inscriptions reproduced typographically, each within an ornamental rule border, each inscription faced by a short note on its location and history, pp. 24, [48]ff, demy 8vo., original pale grey boards flat-backed with dark blue buckram, backstrip lettered in gilt, sides lettered in white, the cover designed by Reynolds Stone, the 12-page India paper crib of translations of the Latin, Italian and French inscriptions in the pocket of the rear pastedown, cloth and boards slipcase, fine* (Crutchley pp.33/34) £50.00

16. (Caradoc Press.) **GOLDSMITH (Oliver)** The Vicar of Wakefield. 1903, 104/360 COPIES (of an edition of 374 copies) printed on Kelmscott handmade paper in black with title, foreword and chapter headings in red, portrait frontispiece of Goldsmith pencilled beneath 'H. Geo Webb sculp.', the capitals and the full-page borders to three pages all wood-engraved by H.G. and H.D. Webb, pp. [15](blank), [v], 212, [12] (blanks), cr.8vo., original limp cream vellum, backstrip printed in black, bookplate, untrimmed, near fine £350.00

17. (Cresset Press.) BACON (Francis) *The Essayes or Counsells Civill and Morall*. (The Text of The Essayes taken from the Edition of 1625, that of The Religious Meditations from the English Version printed in 1598 and that of The Colours of Good and Evil from the Edition of 1597, corrected by that of 1598.) (Printed at the Shakespeare Head Press for) The Cresset Press. 1928, 65/250 COPIES printed on Kelmscott handmade paper in black, the titles and large initial letters designed by Joscelyne Gaskin printed in red, pp. [viii], 200, folio, original cream vellum, backstrip and front cover gilt lettered, a few small spots to backstrip, five raised bands, t.e.g., others untrimmed, rubbed board slipcase, very good £335.00



18. (Curwen Press.) (BULMER AND BENSLEY.) MARROT (H.V.) William Bulmer: Thomas Bensley. *The Fleuron*. 1930, FIRST EDITION, ONE OF 300 COPIES (this unnumbered) printed on handmade paper, preliminaries and final few leaves lightly foxed, pp. [v] (blanks), xi, 84, 4to., original dark green cloth, backstrip gilt lettered, untrimmed, dustjacket, near fine £115.00

The printer Vivian Ridler's copy, with his book label, and with his signature on a front flyleaf.

19. (Daniel Press.) HYMNI ECCLESIAE CVRA Henrici Daniel. Oxford. 1882, [ONE OF APPROXIMATELY 100 COPIES] printed on Gelder handmade paper, occasional light foxing, pp. viii, 72, fcap.8vo., contemporary black morocco, backstrip with five raised bands, each band with gilt ornamentation and double gilt rules above and below, acorn device gilt blocked in compartments, front cover lettered and with acorn ornament beneath all in gilt, double gilt rule border to sides, original vellum wrappers preserved at front and end, lavish ornamentation to inner dentelles, red marbled endpapers, book label, t.e.g., others untrimmed, fine (Madan 5) £1,700.00



Rare.

The need of a more substantial and robust press prompted Daniel to invest in a larger Albion Press. This was acquired and *Hymni Ecclesiae* was produced. It can be considered something of an experiment, being the first book from the new press, and its rarity would suggest that perhaps a number somewhat less than that suggested by Madan was actually printed.

20. (Daniel Press.) CHAMBERS (David) and Martyn OULD. *The Daniel Press in Frome. The Old School Press, Hinton Charterhouse*. 2011, 37/175 COPIES signed by both authors, printed on Edmonds laid paper, numerous photographic

colour reproductions of Daniel Press Frome printings, most of which are now of legendary rarity, pp. x, 62, 8vo., original qtr. fawn cloth, printed label, pale blue boards, new £125.00

The history of the early formative years of the press during C.H.O. Daniel's time in Frome and later, where his brothers continued the tradition of printing, after he had moved to Oxford. Chambers and Ould have tracked down and catalogued over a thousand pieces, adding hugely to the number of examples known and to the knowledge espoused by Madan in his work on the subject of the Daniel Press.

21. (Daniel Press.) OULD (Martyn) *Printing at the Daniel Press, being a description and analysis of fifty-two proof and rejected sheets from the press. Hinton Charterhouse. 2011, 44/95 COPIES signed by the author, printed on Turkey Mill wove paper, 12 colour photographic plates illustrating Daniel Press material*, pp. [viii], 24, 8vo., original qtr. fawn cloth, printed label, pale blue boards, new £84.00

A thorough analysis of C.H.O. Daniel's printing methods, with chapters including Design, Type, Composition, Proofing, Correcting Errors, etc.

22. (Doves Press.) RUSKIN (John) *Unto this Last. Four Essays on the First Principles of Political Economy. 1907, [ONE OF 300 COPIES (of an edition of 312 copies)] printed on handmade paper*, pp. [x] (blanks), xiv, 121, [11] (blanks), 8vo., original limp cream vellum, backstrip gilt lettered, untrimmed, fine £450.00

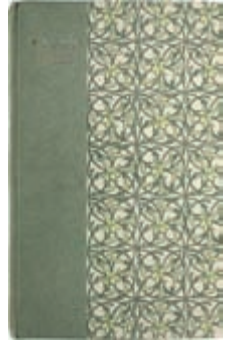
23. (Eragny Press.) BINYON (Laurence) *Dream Come True. Poems. 1905, FIRST EDITION, ONE OF 175 COPIES (of an edition of 185 copies) printed on handmade paper, frontispiece designed and engraved by Laurence Binyon and printed in green, the floral border to the first two pages of text and incorporating the engraving all designed and cut by Lucien and Esther Pissarro and also printed in green, decorative wood-engraved capitals throughout by Lucien Pissarro, the first printed in red, the others in black, press-device printed in green*, pp. [viii] (blanks), 31, [9] (blanks), 16mo., original qtr. pale grey boards lightly faded at backstrip, front cover with printed label, patterned green and pink floral pattern over cream boards, browning to free endpapers, untrimmed, very good £800.00



24. (Eragny Press.) **RONSARD (Pierre de)** *Abrege de l'art Poetique Francois*. 1903, *ONE OF 226 COPIES* printed on Arches handmade paper, wood-engraved frontispiece pressmark, floral border to frontispiece and initial page of text, 12 engraved initials and 19 small floral decorations, all designed by Lucien and engraved on wood by Esther Pissarro, pp. [vi](blanks), 44, [6](blanks) cr.8vo., contemporary russet morocco by Sangorski and Sutcliffe, the backstrip with five raised bands, double gilt ruled compartments, second and third compartments gilt lettered direct, covers with ruled box, the front cover with the title and author above, single carnation to each corner all gilt blocked, each surrounded by 12 onlaid green leaves, with gilt rule and gilt dot line borders to sides, the front cover uniformly lightly faded and with a waterstain, neat gift inscription on a front flyleaf, patterned endpapers, g.e., good (The Gentle Art 25) £950.00

A very early unsigned binding by Sangorski and Sutcliffe (established 1901).

25. **Douglas Cleverdon's Copy**
(Eragny Press.) **Some Old French and English Ballads**. Edited by Robert Steele. 1905, *ONE OF 200 COPIES* (of an edition of 210 copies) printed on Arnold handmade paper in black and red, beautiful circular colourprinted wood-engraving designed by Lucien Pissarro, 19 large wood-engraved initial letters printed in red, the music type is specially designed for this book from XVIth century models, pp.[iv](blanks), [ii], 62, [4](blanks), fcap.8vo., original qtr. pale grey boards, front cover gilt lettered, floral patterned pale yellow and grey-green boards, free endpapers browned as usual, untrimmed, fine £700.00



Gifted to Douglas Cleverdon by the collector and fellow member of Radio Three, D.G. Bridson. Inscribed by him on the front free endpaper 'To Douglas Cleverdon. A new mark of an old esteem. Geoffrey 2.3.78'. With both Bridson's and Cleverdon's bookplates on the front pastedown.

26. (Eragny Press.) **WHITE (Diana)** *The Descent of Ishtar*. 1903, *ONE OF 226 COPIES* (of an edition of 236 copies) printed on Arches handmade paper, letterpress printed in black and red, wood-engraved frontispiece designed by the author, wood-engraved floral border to the frontispiece and initial page of text designed by Lucien Pissarro and printed in green, as are the decorations throughout, 5 large wood-engraved initial letters printed in red, the frontispiece, borders and initial letters engraved by Lucien Pissarro, pp. [iv](blanks), 32, [4](blanks), 16mo., original qtr. pale grey-green boards, printed front cover label, pale green boards with an overall repeated floral design by Lucien Pissarro printed in mid-green, usual endpaper browning, bookplate of J.P. Foster, untrimmed, fine £700.00



The author was a friend of Esther Pissarro's at the Crystal Palace School of Art and later a friend and close confidant of Lucien's, to whom he often turned for advice in matters of his art.

27. (Essex House Press.) ASHBEE (C.R.) *Echoes from the City of the Sun: being Poems and Songs. Chipping Campden. 1905, FIRST EDITION, 59/250 COPIES (of an edition of 251 copies) printed on Batchelor handmade paper, 3 wood-engravings by Ashbee, one repeated on the title-page, pp. [iv] (blanks), [iv], 59, [5] (blanks), 4to., original pale grey boards, printed backstrip and front cover labels, backstrip darkened, untrimmed, very good* £315.00

Inscribed on the front free endpaper by C.R. Ashbee's wife, Janet, on the day of her husband's death 'To Mrs. Doggett in memory of Mr. Ashbee from JEA 23 May '42'.

28. (Essex House Press.) PENN (William) *Some Fruits of Solitude in Reflections and Maxims, Relating to the Conduct of Human Life. 1901, 39/250 COPIES printed on Batchelor handmade paper in black and red, the title-page wood-engraving by T. Sturge Moore, pp. [vi] (blanks), xiv, 258, [6] (blanks), 32mo., original white vellum, yapped fore-edges, backstrip blocked in black, untrimmed, fine* £500.00

29. (Fleece Press.) A CROSS SECTION. *The Society of Wood Engravers in 1988. (Introduction by Simon Brett). Woolley. 1988, ONE OF 218 COPIES (of an edition of 225 copies) printed on Zerkall mouldmade paper and illustrating a wide range of engravers' work of the period, wood-engraved title-page (by Michael Renton), 'Contents', 'Introduction' and titles to essays printed in blue, reproduction of photographic portrait of Stanley Lawrence tipped-in, 41 wood-engravings each on the verso of a separate page with each engraver's name printed beneath in brick-red, pp. [110], imp.8vo., original qtr. fawn cloth, backstrip printed in mauve, pale blue-grey boards with repeated wood-engraved pattern by Edwina Ellis, roughtrimmed, cloth slipcase faded, fine* £250.00

Essays entitled 'Stanley Lawrence, 1900-1987' by Ian Mortimer and 'The Society in the 1950's' by Frank Martin.

30. (Fleece Press.) A CROSS SECTION. *Surplus Pages from a Cross Section, The Society of Wood Engravers in 1987. Eight Wood Engravings and the Preliminary Pages with a Sample of the Patterned Binding Paper. (Introduction by Simon Brett, [an Essay on] 'Stanley Lawrence' by Ian Mortimer [and a Further Essay], 'The Society in the 1950's' by Frank Martin]. Wakefield. 1988, ONE OF 95 COPIES printed in black and blue on pale grey mouldmade paper, the superb engraved title-page (printed in brown) by Michael Renton and other wood-engravings by Howard Phipps, Yvonne Skargon, Sybella Stiles, George Tute, and Monica Poole,*



each printed on the verso of a separate leaf with the relevant artist's name printed in brown beneath, a further wood-engraving by Ray Hedger in the preliminaries, an example of the original patterned board paper of the original edition, designed by Edwina Ellis, tipped in, as is a reproduction of a photograph of Stanley Lawrence, pp. [22]+(Engravings), sm.folio, original patterned pink and white Laura Ashley linen, printed label, untrimmed, fine £75.00

31. (Fleece Press.) BLYTHE (Ronald) First Friends. Paul and Bunty, John and Christine – and Carrington. *Denby Dale*. 1997, ONE OF 300 COPIES printed on Zerkall mouldmade paper in black and red, numerous tipped-in reproductions of work by them in monochrome and colour, also with line-drawings by the artists reproduced in the text, pp. 177, [3](blanks), sm.folio, original qtr. orange linen, printed label, pale blue boards, with a repeated design overall in darker blue, untrimmed, linen and board slipcase, fine



£300.00

Ronald Blythe (the author of *Akenfield*) writes revealingly of the relationships between a group of artists and writers at The Slade just before the Great War: the brothers John and Paul Nash, Dora Carrington and Christine Köhlenthal.

32. (Fleece Press.) BRETT (Simon) Mr Derrick Harris. 1919-1960. *Denby Dale*. 1998, ONE OF 280 COPIES printed on Zerkall mouldmade paper, 2 reproductions of photographs of the artist Derrick Harris and with numerous wood-engravings by him, including colour reproductions of 6 engravings, together with a folding plate, pp. [ii] (blanks), 57, [5] (blanks), 4to., original qtr. cinnamon cloth, printed label, patterned blue-grey boards, roughtrimmed, fine

[with]
Three Engravings, too large for the book sewn into tan wrappers, fine
[and]

A folder containing 9 colourprinted designs for the unpublished work *Royal Flush* [c.1946] All enclosed in the original cream linen box, printed back label, fine £175.00

33. (Fleece Press.) BUCKLAND WRIGHT (John) Baigneuses. Introduced by Christopher Buckland Wright. *Denby Dale*. 1995, ONE OF 204 COPIES (of an edition of 240 copies), the preliminaries printed in black and blue, frontispiece and 23 other wood-engravings on the rectos of 21 leaves, wood-engraved tail-piece; reproductions of 2 photographs, 2 wood-engraved plates printed in green and cream and black and blue, and 2 further large black and white wood-engraved plates, a copperplate-engraving and colour reproductions of 2 oil paintings all by Buckland Wright and

tipped in, pp. 30+(Plates), 8vo., *original qtr. cream vellum, backstrip gilt lettered, pink and blue marbled white boards, untrimmed, one corner bumped on fawn cloth solander box with printed label, very good* £400.00

34. (Fleece Press.) BUCKLAND WRIGHT (John) *Endeavours & Experiments. John Buckland Wright's Essays in Woodcut and Colour Engraving, Together with Other Blocks Remaining in his Studio [by] Christopher Buckland Wright. Upper Denby. 2004, ONE OF 90 COPIES (of an edition of 300 copies) printed on Magnani avorio Biblos paper with the preliminaries printed in black and orange, with 52 engravings: 9 tipped-in, of which 7 are colourprinted, and 43 printed in the text, a number full-page, and 9 colourprinted, all by John Buckland Wright, reproduction of a portrait photograph tipped-in*, pp. [ii] (blanks), 75, [3] (blanks), sm.folio, *original qtr. white vellum, backstrip gilt lettered, patterned orange boards, untrimmed, orange linen cloth drop-down-back box with printed label, one corner lightly bumped, near fine*



£350.00

With a pull of 'Cafe Dansant No 2' loosely inserted in a printed brown card folder and placed in the box, together with the book.

35. (Fleece Press.) BUCKLAND WRIGHT (John) *Surreal Times. The Abstract Engravings and Wartime Letters. Introduced by Christopher Buckland Wright. Denby Dale. 2000, ONE OF 210 COPIES (of an edition of 266 copies) printed in black with sub-titles printed in orange on Magnani mouldmade paper, with 27 engravings, 13 tipped-in plates of which 5 are colourprinted and one tinted, and a further 14 in the text of which 13 are full-page and 2 colourprinted, all by John Buckland Wright, reproduction of a portrait photograph tipped-in*, pp. 89, [3] (blanks), folio, *original qtr. cinnamon linen cloth, backstrip gilt lettered on a black ground, repeat pattern of Buckland Wright's initials in yellow on cream boards, untrimmed, matching cloth and board slipcase, fine* £240.00
36. (Fleece Press.) DONNE (John) *Mud Walls. Excerpts from the Sermons. Wakefield. 1986, ONE OF 200 COPIES (of an edition of 207 copies) printed on pale green Barcham Green Charter Oak paper, with titles printed in brown, 5 wood-engravings by Jane Lydbury*, pp. [v], 19, [5] (blanks), 8vo., *original mauve boards, printed front cover label, untrimmed, fine* £80.00
37. (Fleece Press.) (FREEDMAN (Barnett)) ROGERSON (Ian) *Tone, texture, light and shade. A Barnett Freedman Picture Album. Introduced by Ian Rogerson. Upper Denby. 2011, ONE OF 90 COPIES (of an edition of 340 copies) printed on Parilux matte cream mouldmade paper, with the title and the title to the Introduction printed in blue, included with each copy is one of his original lithographic book illustrations, each*

special issue copy including this one, also has an original lithographic Christmas card housed in a pocket on the inside rear cover, the text contains numerous full-page reproductions of his work, including tipped-in and folding plates, several reproductions of photographs of Freedman accompany the text, pp. 20, [124], folio, original qtr. scarlet cloth, printed label, cream boards with a large repeat pattern overall using a design by Freedman, pale grey cloth slipcase, new £292.00



A wonderful array of Freedman's work, being material recently discovered, and warranting reproduction here. Among them is included some duplication of his best work, previously portrayed in Ian Rogerson's 2006 Fleece Press publication *Barnett Freedman, the Graphic Art*.

38. (Fleece Press.) (FREEDMAN (Barnett)) ROGERSON (Ian) Tone, texture, light and shade. A Barnett Freedman Picture Album. Introduced by Ian Rogerson. *Upper Denby. 2011, ONE OF 250 COPIES (of an edition of 340 copies) printed on Parilux matte cream mouldmade paper, with the title and the title to the Introduction printed in blue, included with each copy is one of his original lithographic book illustrations, the text contains numerous full-page reproductions of his work, including tipped-in and folding plates, several reproductions of photographs of Freedman accompany the text, pp. 20, [124], folio, original qtr. scarlet cloth, printed label, cream boards with a large repeat pattern overall using a design by Freedman, new* £192.00

A wonderful array of Freedman's work, being material recently discovered, and warranting reproduction here. Among them is included some duplication of his best work, previously portrayed in Ian Rogerson's 2006 Fleece Press publication *Barnett Freedman, the Graphic Art*.

39. (Fleece Press.) HASSALL (Joan) Dearest Sydney. Joan Hassall's Letters to Sydney Cockerell from Italy & France April-May 1950. *Wakefield. 1991, ONE OF 220 COPIES printed for pleasure by Simon Lawrence, first line of title and sub-title printed in red, portrait frontispiece, 2 other portraits and 2 facsimiles (one folding) all lightly tipped in, pp. [ii], 69, [5](blanks), 8vo., original qtr. orange linen, printed label, patterned orange, fawn and light brown boards, roughtrimmed, fine* £120.00
40. (Fleece Press.) HODGSON (Herbert) Herbert Hodgson, Printer. Work for T.E. Lawrence & at Gregynog. [Introduction by Richard Knowles.] *Netherton, Wakefield. 1989, ONE OF 340 COPIES printed on Hahnemuhle Book Wove mould made paper, lightly mounted portrait frontispiece from a photograph, one line of title and both chapter titles printed in red, pp. 44, med.8vo., original qtr. light brown cloth, printed label, vertically striped multi-coloured paste-paper boards, roughtrimmed, fine* £70.00

'The account of Herbert Hodgson's extraordinary career in printing published here is taken from his manuscript autobiography written in 1974 entitled *Just an ordinary bloke*, and is printed here for the first time...' (Printer's Note)

41. (Fleece Press.) (MILLER PARKER (Agnes)) ROGERSON (Ian) Agnes Miller Parker, Wood-engraver and Book Illustrator, 1895-1980. With Recollections of the Artist by John Dreyfus. Wakefield. 1990, ONE OF 241 COPIES (of an edition of 300 copies) printed in black and blue on Zerkall mouldmade paper, in double-column, 35 wood-engravings (a number full-page) and a colourprinted painting in tempera, all by Agnes Miller Parker, tipped in reproductions of 3 photographs and a pencil drawing of her by William McCance, pp.88, [2], oblong sm.folio, original qtr. mid blue buckram, printed label, multi-coloured patterned paste-paper boards by Claire Maziarczyk, untrimmed, cloth edged board slipcase with printed label, fine £300.00

Pages 73-88 contain a bibliography of the artist's work: 'Books illustrated by Agnes Miller Parker'.



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42. (Fleece Press.) NASH (Paul) Dear Mercia. Paul Nash Letters to Mercia Oakley, 1909-18. Edited by Janet Boulton. Wakefield. 1991, FIRST EDITION, ONE OF 300 COPIES printed in black and cinnamon on Zerkall mouldmade paper, with monochrome reproductions, first published here, of illustrations by Nash used in the letters and even on the envelopes, folding-plate, tipped in photographic reproductions of portraits of Nash and Oakley, colourprinted tipped in frontispiece, pp. 111, [7](blanks), imp.8vo., original qtr. tan cloth, longitudinal printed label, vertically striped blue, brown, pink and gold striped boards, a folding colourprinted plate in a pocket on the rear pastedown, untrimmed, cloth and board slipcase, fine £50.00

43. (Fleece Press.) **PELLEW (Claughton)**
 Five Wood Engravings Printed from the Original Wood Blocks with a Biographical Note by Anne Stevens. *Wakefield. 1987, ONE OF 150 SETS* printed on Zerkall mouldmade paper, pp. [15], folio, original plain white sewn wrappers, untrimmed, dustjacket with a wood-engraving by Pellaw reproduced in line-block on a label on the front cover, fine [with]



Five Wood Engravings by Claughton Pellaw, each printed on a separate sheet and loosely enclosed in a pale or mid blue card folder with printed title, book and prints enclosed in a grey buckram, card lined, fold-down-back box with the same design of label as that used for the book on its front, fine £350.00

44. (Fleece Press.) (RAVERAT.) **SELBOURNE (Joanna) and Lindsay NEWMAN.** Gwen Raverat, Wood Engraver. *Denby Dale. 1996, ONE OF 260 COPIES* (of an edition of 300 copies) printed on Zerkall mouldmade paper, printed in black, with title and chapter-headings printed in brown, numerous reproductions of wood-engravings by Raverat, a small number tipped-in, and with a tipped-in colourprinted self-portrait of the artist, pp. 150, sm.folio, original qtr. mustard-yellow cloth, printed label, marbled brown and yellow boards, roughtrimmed, a few small stains on cloth and board slipcase, fine £350.00

A superbly produced book and one of Simon Lawrence's favourites, exemplified by his printed statement on the colophon 'There are some books by which I hope my publishing career will one day be judged, and this will be one of them'.

45. (Fleece Press.) (RAVILIOUS.) **ULLMANN (Anne), Christopher WHITTICK & Simon LAWRENCE.** Eric Ravilious: Landscape, Letters & Designs. With a Foreword by Alan Powers. 2 Vols. *Upper Denby. 2008, ONE OF 750 SETS* printed in black, in double-column, on Phoenixmotion Xantur paper with the title printed in orange, superbly illustrated with approximately 300 images showing a wide range of the artist's work printed in colour throughout, a number of the illustrations printed full-page and with inserted folding plates, pp. 272; [273]-528, oblong 4to., original tan (vol.i) and orange (vol.ii) cloths, backstrips gilt lettered, grey cloth slipcase, new £335.00



'This book, and its companion *Ravilious at War*, show all the known paintings by Eric Ravilious, along with a great deal of his other design work' (colophon). The text comprises correspondence between Ravilious, Douglas Bliss, Cecilia Dunbar Kilburn, Helen Binyon, Edward Bawden, Percy Horton, John and Christine Nash and others, and creates an opening into the artist's personality, work and world.

46. (Fleece Press.) THOMAS (Helen) *A Memory of W.H. Hudson*. Introduced by Myfanwy Thomas. Wakefield. 1984, ONE OF 150 COPIES (of an edition of 190 copies, but see note below) printed on Zerkall mouldmade paper, full-page wood-engraving by Michael Renton, errata-slip correcting limitation loosely inserted, pp. [16], sm.4to., original pale blue boards, printed label, bookplate, untrimmed, fine £65.00

The printed limitation-statement states that 300 copies of the ordinary issue were printed, but because of problems with printing only 150 ordinary issue copies were in fact printed.

47. (Fleece Press.) WELLS (Margaret) *A Selection of her Wood Engravings*. Woolley, Wakefield. 1985, ONE OF 170 COPIES (of an edition of 200 copies) printed on Arches paper, with 15 wood-engravings and a vignette by Margaret Wells in the text, the title-page printed in black and blue, pp. [43], [3](blanks), imp.8vo., original canary-yellow cloth, printed backstrip label and with a Margaret Wells engraving onlaid to the front cover, untrimmed, fine £70.00



48. (Fleece Press.) WILSON (Enid) *A Lakeland Diary*. Wakefield. (Printed at the Whittington Press). 1985, ONE OF 25 SPECIALLY BOUND NUMBERED COPIES (of an edition of 325 copies), this unnumbered and marked 'out of series', printed on Zerkall mouldmade paper, with 20 wood-engravings, 10 by Kathleen Lindsley and 10 by Edward Stamp, pp. [vi (blanks), 37, 5 (blanks)], roy.8vo., original full russett Oasis morocco, backstrip gilt lettered, marbled endpapers, untrimmed, board slipcase, fine £400.00

49. (Fleece Press.) (WYATT.) LEE (Brian North) *Bookplates and Labels* by Leo Wyatt. Introduced by Will Carter. Wakefield, West Yorkshire. 1988, ONE OF 270 COPIES (of an edition of 300 copies) printed on Zerkall and Mohawk Superfine Text mouldmade papers, 4 duotone photographs (one a portrait) tipped-in as plates, 55 wood-engraved booklabels and bookplates reproduced in several colours throughout the text and 16 copper-engraved bookplates reproduced full-page as a suite at the end, pp.75, [iv], full-page reprints, [1] (colophon), roy.8vo., original qtr. brick-red cloth, printed label, green patterned Sage Reynolds paste-paper boards, untrimmed, cloth slipcase, fine £150.00

50. (Florin Press.) BEWICK (Elizabeth) *Comfort me with Apples and Other Poems*. Introduced by Kevin Crossley-Holland. *Biddenden, Kent. 1987, 68/135 COPIES printed on a very pleasant mouldmade paper and signed by the author and artist, 8 superb wood-engravings by Graham Williams, title printed in apple-green, with the prospectus loosely inserted, pp. [ii](blanks), 39, [3](blanks), tall 8vo., original cream linen with an overall pattern of green sprays surrounded by red dots, green leather label, card slipcase, fine* £90.00



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51. (Florin Press.) WYATT (Leo) *Little Book of Alphabets*. *Biddenden, Kent. 1985, 49/150 COPIES (of an edition of 156 copies) printed on Barcham Green handmade paper and inlaid by Graham Williams, with printed and wood-engraved title-pages, the latter on a deep purple ground, also 12 engraved alphabets, each on a different coloured ground, all engraved by Leo Wyatt, the 12 alphabets include: Uncial; Gothic; Lombardic; Decorated Roman; Modern; Incline Roman; Calligraphic Roman; Calligraphic; Block Letter; Copperplate; Pen Script and Flourished Script, pp. [14], ff.12, pp. [6], f^ccap.4to., original qtr. deep ruby morocco, cream boards, backstrip gilt lettered, gilt lettered central rectangular leather label on the front cover, untrimmed, board slipcase, fine* £250.00

‘...Printed by hand on two Albion presses, from the original wood blocks in Betty Wyatt’s collection. The text is handset in Original Janson Antiqua. This is the first use both of a paper made specially for The Florin Press by Barcham Green and of the device engraved by Simon Brett. The coloured inks were largely ground by hand from dry pigment and prepared varnish. Bound by Smith Settle.’ (Colophon)

52. (Gogmagog Press.) COX (Morris) *Colourprints*. [A Collection, containing 10 of the 12 Plates called for]. [1975], ONE OF 20 SETS OF PRINTS (this is one of 15 of the sets of prints enclosed in a solander box), this set pencilled O/S on the accompanying title-leaf in Morris Cox’s hand, the 10 plates each loosely inserted in the solander box and signed and dated 1975 in pencil by Morris Cox, 5 of the prints numbered and the remainder pencilled O/S, 43x30cms., original qtr. tan morocco solander box, gilt lettered backstrip, Japanese paper sides of brown and yellow, near fine (Chambers & Franklin 26) £1,500.00
53. (Gogmagog Press.) COX (Morris) *From a London Suburb. Poems. 1975, 20/24 COPIES printed on Japanese Yamato-chiri fawn handmade paper double leaves, signed by the author, with 4 double-page reverse/ direct offset prints in various colours, the final print and the title-page both repeated at the end of the book, a double-page title-page, text printed in black and blue and with decorative border to head and tail reproduced from lace, pp. [40], tall f^ccap.8vo., original blue silk, printed label, tail edges untrimmed, fine* (Chambers & Franklin 25) £500.00

54. (Gogmagog Press.) COX (Morris) *Magogmagog. Being Random Examples of the Innumerable, Incredible Ideas & Guises of Gog, Ma, Gogma & Magog. 1973, 2/75 COPIES printed on yellow Japanese Mingei handmade paper for the text and white Hosho handmade paper for the illustrations, signed by the author, 9 full-page linocuts printed in black on a blue ground, the text printed in black and the title-page in brown, green and yellow, pp. [44], sm.folio, original qtr. white vellum, backstrip blocked in black and red, blue and brown silks interwoven with gold thread, glassine-jacket, fine* (Chambers & Franklin 23) £700.00



This copy was specially bound for Corrie Guyt. His bookplate, designed by Cox, is on the front pastedown and a card from him is loosely inserted 'Do you approve? I await your criticism. Kind regards, Morris Cox'.

55. (Gogmagog Press.) COX (Morris) *Mummers' Fool. [Poem]. 1965, 15/60 COPIES printed on Barcham Green handmade paper double leaves, signed by the author, frontispiece (handcoloured), each of the 6 double-page openings treated as a separate illustration with borders and illustration often occupying a whole page, title-page printed in black and blue and decorated in red and yellow, pp. [22], 8vo., original pale grey cloth-backed boards, backstrip blocked in black, blue and red, the boards faintly horizontally banded in pale blues and pinks, with a grass frond or stalk (front cover) impressed, the front cover also with a cream paper moon disc, Japanese paper endpapers, untrimmed, felt-lined qtr. maroon morocco box, with inlaid tan labels and marbled boards, fine* (Chambers & Franklin 13) £500.00

The bibliography says of the binding 'perhaps his masterpiece in this kind' (page 135).

56. (Gogmagog Press.) COX (Morris) *Oneiric Sketchbook. [The Gogmagog Photocopy Library]. 1986, [ONE OF 7 COPIES] printed on wove paper double leaves, signed by the author, with a frontispiece and 50 other collages, being a mixture of captioned drawings and pieces excised from Victorian material, pp. [60], fcap.8vo., original grey boards, printed label, with a pink star on covers and endpapers, pale blue design beneath, roughtrimmed, fine* (Chambers & Franklin 58) £650.00

'Oneiric': relating to dreams.

57. (Gogmagog Press.) COX (Morris) *The Whirligig and Other Poems. Routledge & Kegan Paul. 1954, FIRST EDITION, pp. [viii], 88, cr.8vo., original red boards, backstrip blocked in silver, exuberant Cox design to the dustjacket which has short tears, a small hole and internal tape stains, very good* £250.00

Cox's disappointment following the poor reception and sales of 'Whirligig' were the main catalysts for the inception of his Gogmagog Press.

58. (Gogmagog Press.) COX (Morris) *Young Legs Eleven*. 1976, 21/25 COPIES printed on the outer pages of Japanese handmade paper double leaves, signed by the author, with 4 double-page reverse/ direct offset prints from linocuts in black and blue, grey, green or pink, 3 of the 4 repeated, also with the double-page title-page (repeated) with the design printed in black and green and its letterpress in black and red, pp. [30], tall f'cap.8vo., original grey-green silk, printed label, tail edges untrimmed, fine (Chambers & Franklin 27) £500.00

With the loosely inserted leaf 'all my unpublished poetry to date...'.
Sent only to his friends and not issued for sale. The poetry is autobiographical in content.

59. (Golden Cockerel Press.) THE BIRTH OF CHRIST from the Gospel According to Saint Luke. 1925, 218/370 COPIES printed in black and red on Batchelor handmade paper, 11 wood-engravings by Noel Rooke, including frontispiece and 6 full-page, pp. 44, [4] (blanks), f'cap.8vo., original qtr. tan pigskin, backstrip gilt lettered, mid blue boards, t.e.g., others untrimmed, fine (Chanticleer 32) £225.00

60. (Golden Cockerel Press.) COCKALORUM. A Sequel to Chanticleer and Pertelote. Being a Bibliography of the Golden Cockerel Press June 1943 - December 1948. Foreword and Notes by Christopher Sandford. [1950], UNLIMITED ISSUE, 83 illustrations, many full-page, reproduced from those used in Golden Cockerel Press books of the period, pp. 112, 8vo., original mid brown linen, faintly faded backstrip and the front cover lettered in yellow, endpapers lightly browned as usual, dustjacket a little faded, very good (Cock-a-Hoop 184) £100.00

61. (Golden Cockerel Press.) CYNWAL (Wiliam) *In Defence of Woman*. A Welsh Poem Translated by Gwyn Williams. 1960, 255/400 COPIES (of an edition of 500 copies) printed on mouldmade paper, 10 full-page colourprinted wood-engravings (including a decorated border) by John Petts, pp. 28, [4] (blanks), tall f'cap.8vo., original slate-blue cloth, backstrip lettering and Petts design on front cover all gilt blocked, untrimmed, fine (Cock-a-Hoop 210) £140.00



The first Golden Cockerel to be published by Thomas Yoseloff, although to Christopher Sandford's design. Yoseloff designed the binding.

62. (Golden Cockerel Press.) DRYDEN (John) *Songs and Poems*. Chosen and Introduced by Gwyn Jones. (The Text Prepared by James Kinsley). 1957, 114/400 COPIES (of an edition of 500 copies) printed on handmade paper, full-page reproductions of 8 watercolour drawings and 11 other pencil drawings by Lavinia Blythe (i.e. Leslie Blanche), pp. 64, folio, original qtr. russet morocco, backstrip gilt lettered, grey canvas sides, faint fading to edges, more so to tail of front cover, t.e.g., good (Cock-a-Hoop 206) £150.00

63. (Golden Cockerel Press.) EDGEWORTH (Maria) and Letitia BARBAULD. Letters... Selected from the Lushington Papers, and Edited by Walter Sidney Scott. 1953, *FIRST EDITION*, 141/240 COPIES (of an edition of 300 copies) printed on Arnold's mouldmade paper, 14 pen-and-ink drawings by Lettice Sandford hand coloured in blue and pink, pp. [iv](blanks), 88, [4](blanks), roy.8vo., original pale blue and pink cloths, backstrip (faded) lettering and portraits on the front cover all gilt blocked, good (Cock-a-Hoop 193) £40.00

Walter Sidney Scott has added short memoirs of the authors of the letters and a short account of the chief events of Stephen Lushington's life.

64. (Golden Cockerel Press.) THE FIRST CRUSADE. The Deeds of the Franks and other Jerusalemmites. Gesta Francorum et aliorum Hierosolimitanorum. Translated into English for the First Time by Somerset de Chair. 1945, *FIRST EDITION IN ENGLISH*, 329/400 COPIES (of an edition of 500 copies) printed on Arnold handmade paper, title-vignette and 5 full-page wood-engravings by Clifford Webb, pp. 93, [3] (blanks), sm.folio, original qtr. white vellum, lettering on backstrip and the Webb design on the front cover gilt blocked, orange buckram sides with three small spots, white vellum fore-edges, bookplate, t.e.g., others untrimmed, very good (Cockalorum 168) £180.00

65. (Golden Cockerel Press.) FOLK TALES and Fairy Stories from India. [Edited] by Sudhin N. Ghose 1961, 179/400 COPIES (of an edition of 500 copies) printed on Millbourn mouldmade paper, title-vignette, endpaper emblems and 6 plates designed by Shrimati Carlile and printed in black and brown, pp. [ii] (blanks), 147, [3] (blanks), sm.folio, original mid brown cloth, backstrip lettering and Carlile design on front cover all gilt blocked, untrimmed, fine (Cock-a-Hoop 212) £100.00



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66. (Golden Cockerel Press.) GILL (Eric) The Lord's Song, a Sermon. 1934, *FIRST EDITION*, 26/500 COPIES printed on Arnold and Foster pure rag paper, the full-page wood-engraving and title-vignette by Eric Gill, pp. [4] (blanks), 16, [4] (blanks), tall f'cap.8vo., original white canvas, backstrip and front cover gilt blocked, untrimmed, fine (Chanticleer 92; Gill, Corey & Mackenzie Eric Gill 26) £350.00

'The first [book] in which the Press has made use of Eric Gill's Perpetua Roman and Felicity Italic types.' (Imprint)

67. (Golden Cockerel Press.) THE HOMERIC HYMN TO APHRODITE. A New Translation by F.L. Lucas. 1948, 596/650 COPIES (of an edition of 750 copies) printed in black and red, 13 wood-engravings, including the frontispiece, title-page decorations and 11 other

engravings all by Mark Severin, parallel English and Greek texts, pp. 36, sm.folio, original qtr. white parchment, backstrip gilt lettered, mid green buckram sides with the front cover gilt blocked using a design by Severin, untrimmed, fine (Cockalorum 177) £275.00

68. (Golden Cockerel Press.) JONSON (Ben) A Cropp of Kisses, Selected Lyrics. Chosen, and with an Appreciation, by John Wallis. 1937, 159/200 COPIES (of an edition of 250 copies) printed on Batchelor handmade paper watermarked with the Golden Cockerel, lettered in red and green on the title-page, the Cockerel printed in yellow, a large initial letter to each lyric in red, green or blue, pp. [ii] (blanks), 51, [3] (blanks), sm.folio, original qtr. red morocco, the backstrip gilt lettered, the front cover with the large gilt blocked cockerel device, beige canvas sides, t.e.g., others untrimmed, fine (Pertelote 121) £225.00

69. (Golden Cockerel Press.) LAWRENCE (T.E.) Crusader Castles: I: The Thesis. II: The Letters. [Introduction and Preface by A.W. Lawrence and Mrs. S. Lawrence]. 2 Volumes. 1936, FIRST EDITION, 6/1,000 SETS printed on Portals mouldmade paper, 106 reproductions of photographs, diagrams and drawings, titles printed in red, the 2 maps present in fine state and inserted in their foxed envelope, pp. 56; 62, 4to., original half russet red morocco, backstrips gilt lettered between raised bands, cream linen sides with light foxing, t.e.g., others untrimmed, near fine (Chanticleer 112; O'Brien A188, A189) £1,600.00



70. (Golden Cockerel Press.) LAWRENCE (T.E.) Men in Print. Essays in Literary Criticism. Introduction by A.W. Lawrence. [1940,] FIRST EDITION, 68/470 COPIES (of an edition of 500 copies) printed on Arnold's mouldmade paper, pp. [ii] (blanks), 60, [2] (blank), 4to., original qtr. mid blue crushed morocco, lightly faded backstrip gilt lettered between raised bands, cream cloth sides, t.e.g., others untrimmed, card slipcase, near fine (O'Brien A229; Pertelote 148) £450.00

Reviews of works by Flecker, D.H. Lawrence, H.G. Wells, Landor, Williamson's *Tarka the Otter* and Doughty's *Arabia Deserta*.

Previously Unpublished Chapters from 'Seven Pillars of Wisdom'.

71. (Golden Cockerel Press.) LAWRENCE (T.E.) Secret Despatches from Arabia. Foreword by A.W. Lawrence. [1939], 28/30 COPIES OF THE SPECIAL ISSUE (of an edition of 1,000 copies) printed on Arnold's mouldmade paper, photographic portrait frontispiece of Lawrence, with, at the end (and present only in the special issue) collotype facsimiles of 6 manuscript pages, being three previously unpublished chapters from Lawrence's book 'Seven Pillars of Wisdom', pp. [ii], 176, [8 (Facsimiles), 2], 4to., original white pigskin, darkened backstrip gilt lettered between raised bands, t.e.g., others

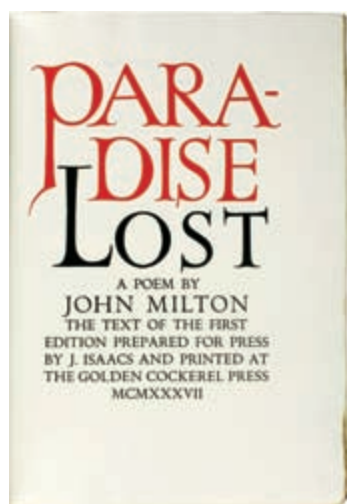
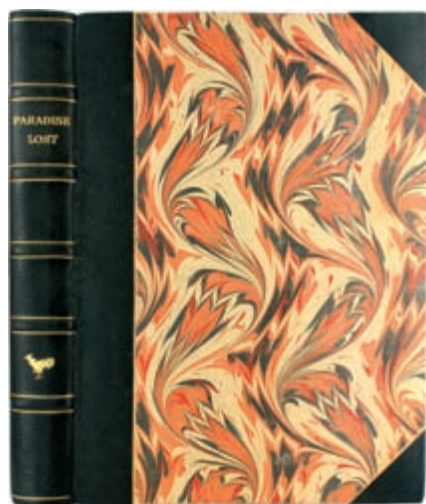
untrimmed, small area of soiling to front and rear pastedowns, fleece-lined linen cloth slipcase, very good (Pertelote 145; O'Brien A226) £2,150.00

With a loosely inserted one-page typed note concerning publication of the book, and in particular the previously unpublished chapters from *The Seven Pillars of Wisdom*, where they have particular relevance to this present work. This is the most extensive of the Golden Cockerel Press volumes written by Lawrence and includes most of his contributions to the *Arab Bureau* and the previously unpublished 'Syrian Cross Currents'.

72. (Golden Cockerel Press.) LAWRENCE (T.E.) *Secret Despatches from Arabia*. Foreword by A.W. Lawrence. 1939, FIRST EDITION, 845/970 COPIES (of an edition of 1,000 copies) printed on Arnold mouldmade paper, portrait frontispiece, light insignificant foxing to preliminaries and rear endpaper, pp. 175, [1], 4to., original qtr. black crushed morocco, backstrip gilt lettered between raised bands, cream cloth sides, t.e.g., others untrimmed, near fine (O'Brien A226; Pertelote 145) £600.00

The most extensive of the Golden Cockerel Press volumes written by Lawrence and including the great majority of his contributions to the *Arab Bureau* and the previously unpublished 'Syrian Cross Currents.'

73. (Golden Cockerel Press.) MILTON (John) *Paradise Lost*, a Poem. The text of the First Edition Prepared for the Press by J. Isaacs. 1937, 6/195 COPIES (of an edition of 200 copies) printed on Batchelor handmade paper, 38 wood-engravings by Mary Groom used throughout the text and as head-pieces to each 'Book'; the superb wood-engraved title-page designed by Robert Gibbings and printed in black and red, pp. [ii] (blanks), [ii], 380, folio, original half black pigskin, backstrip gilt



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lettered between gilt banded raised bands, black, cream and orange linen sides hand-marbled by Sydney Cockerell, usual offsetting from the morocco turn-ins, bookplate, t.e.g., others untrimmed, board slipcase lightly rubbed, fine (Pertelote 119; Kirkus Robert Gibbings, a Bibliography 224) £2,500.00

It was originally intended that the book be produced in a similar vein to that of the press's *Four Gospels*. Although Mary Groom's engravings do not totally achieve a 'marriage' between letterpress and illustrations, the overall effect is still very good, and the Gibbings-designed title-page superb. Sandford considered the presswork exceptional and wrote of it 'we dare any expert printer to find fault with our presswork in this book'.

74. (Golden Cockerel Press.) MUSAËUS. *Hero & Leander*. Translated from the Greek by F.L. Lucas. 1949, 144/400 COPIES (of an edition of 500 copies) printed on mouldmade paper, 11 copperplate-engravings, 9 full-page, by John Buckland Wright, pp. [iv] (blanks), 48, [4] (blanks), cr.8vo., original maroon and bright yellow buckrams, faded backstrip gilt lettered, two Buckland Wright designs on the front cover blocked in gilt and red, bookticket, t.e.g., others untrimmed, near fine (Cock-a-Hoop 183) £300.00

75. (Golden Cockerel Press.) POWYS (T.F.) *Goat Green or the Better Gift*. 1937, FIRST EDITION, 62/150 SPECIAL ISSUE COPIES printed on Arnold handmade paper and signed by the author, 5 full-page wood-engravings by Gwenda Morgan, pp. [ii] (blanks), 62, [4] (blanks) cr.8vo., original qtr. dark green morocco, gilt lettered backstrip just a trifle faded, fawn canvas sides, t.e.g., others untrimmed, near fine (Pertelote 128; Riley A Bibliography of T.F. Powys A31) £225.00



76. (Golden Cockerel Press.) STEWART (Cecil) *Topiary, an Historical Diversion*. [1954], 327/400 COPIES (of an edition of 500 copies) printed on handmade paper, 13 fanciful topiary designs printed throughout the text in black, blue, brown, green, mauve, orange and red, by Peter Barker-Mill, pp. [iv], 40, imp.8vo., original qtr. bright orange cloth, backstrip gilt lettered, pale grey boards patterned overall in green to designs by Barker-Mill and with matching orange cloth fore-edges, untrimmed, fine (Cock-a-Hoop 198) £100.00

77. (Golden Cockerel Press.) SWINBURNE (Algernon Charles) *Laus veneris*. 1948, 139/650 COPIES (of an edition of 750 copies) printed on mouldmade paper, 4 full-page wood-engravings, 6 further engravings in the text and an engraved title-page design, all by John Buckland Wright, pp. [iv] (blanks), 30, [4], 8vo., original qtr. maroon cloth, gilt lettered backstrip lightly faded, red marbled boards, t.e.g., others untrimmed, near fine (Cockalorum 178) £115.00



78. (Golden Cockerel Press.) SWINBURNE (Algernon Charles) *Pasiphae*, a Poem. 1950, 257/400 COPIES (of an edition of 500 copies) printed on mouldmade paper, 6 copperplate-engravings, including 4 full-page, by John Buckland Wright, pp. [iv] (blanks), 40, [4] (blanks), cr.8vo., original mid blue and bright yellow buckrams, the gilt lettering on (as usual) a faded backstrip, the Buckland Wright design on the front cover also gilt blocked, t.e.g., others untrimmed, tissue-jacket, near fine (Cock-a-Hoop 185; Reid John Buckland Wright A57b) £185.00
79. (Golden Cockerel Press.) WELLS (H.G.) *The Country of the Blind*. 1939, 140/250 COPIES (of an edition of 280 copies) printed on Batchelor handmade paper, 5 wood-engravings (including 3 full-page) by Clifford Webb, pp. 68, imp.8vo., original qtr. orange vellum, backstrip gilt lettered, brown linen sides with rear cover lightly faded, t.e.g., others untrimmed, very good (Pertelote 142) £375.00

‘The enterprise of the Golden Cockerel Press has made it possible for me to see in print two readings of my *Country of the Blind*. The first dates from 1904 and the last a third of a century later. I have always had an uncomfortable feeling about this story; I have run it over in my mind in bed, on walks and other unsuitable occasions, and at last I sat down to it, and gave quite a new twist to it.’ (Introduction)

80. (Hampden Press.) SPENSER (Edmund) *Epithalamium*. 1938, 15/50 COPIES printed on handmade paper, large wood-engraved title-page engraving and 2 other wood-engravings by John R. Biggs and with a repeat engraving of a bow to the head of each page, and an arrow to the tail of each page, also by Biggs, pp. 24, sm.folio, original .qtr. grey cloth, printed label, brown and grey marbled boards, tail edges untrimmed, fine £250.00

The front free endpaper with the printer’s pencilled inscription, ‘To Mr. Rooke with gratitude for much help & advice from John R. Biggs 1938’, presumably fellow wood-engraver Noel Rooke.



81. (Hedge Sparrow Press.) DICKENS (Charles) *The Pride of Mankind*. Puff Verses for Warren’s Blacking, with Contributions Attributed to Charles Dickens. Edited with an Introduction by John M. L. Drew. Oswestry. 2005, FIRST EDITION, 63/240 COPIES (of an edition of 300 copies) printed on Simili Japon paper, title to each of the ten verses and typographic border to title and final note all printed in pink, 23 wood-engravings by Bob Guy, pp. xii, 44, cr.8vo., original qtr. black morocco, backstrip gilt lettered, pink boards illustrated overall in black and dark pink, untrimmed, matching illustrated board and morocco slipcase, fine £90.00

The special 60 copy issue is printed on Khadi handmade paper.

‘Puff Verses’ were a type of early advertising copy, common to newspaper advertisements from the 1820s onwards. Such verses would often take the form of parodies of Romantic

verse. There has been some debate about whether Dickens had written any 'Puff Verses', early in his career for Robert Warren's Blacking company.

When Dickens was interviewed for a post at the *Morning Chronicle*, his uncle, John Henry Barrow, provided references for Dickens. Barrow states that Dickens produced such 'Puff' verses for Warren's company. The parody verses of *The Pride of Mankind* offer a remarkable glimpse into Dickens's early, and obscure, writing career.

82. (High House Press.) **LYLY (John)** Twelve Songs from the Plays. *Shaftesbury*. 1930, 20/160 COPIES printed on Arnold handmade paper, 7 wood-engravings by Luke Clennell, a large wood-engraved initial letter at the beginning of each poem, pp. [iv] (blanks), 19, [1] blank, cr.8vo., original black cloth-backed green and orange marbled boards, printed label, small bookplate, untrimmed, near fine £50.00

83. (High House Press.) **THE SHEPHERDS HOLY DAY.** (Reprinted from Witt's Recreations). *Shaftesbury*. 1925, 64/170 COPIES, wood-engraved frontispiece, pp. [iv], 12, fcap.8vo., original pink wrappers over plain white paper, spine faded, printed front cover label, book ticket, untrimmed, very good £30.00

84. (Libanus Press.) **BOCCACCIO (Giovanni)** Theodore & Honoria, a Translation...by John Dryden. *Marlborough, Wiltshire*. 1985, 71/220 COPIES (of an edition of 300 copies) printed on Velin Arches handmade paper, 6 black, green or mauve printed wood-engravings by Carol Walklin (one repeated), pp. [24], sm.folio, original qtr. apple-green cloth, backstrip gilt lettered, dark green boards, untrimmed, fine £50.00



Item 84

85. (Limited Editions Club.) **DONNE (John)** Poems. Selected, Introduced, and Annotated by Frank Kermode. *Cambridge, Printed... at the University Printing House. (New York)*. 1968, 1,160/1,500 COPIES signed by the artist, numerous wood-engraved vignettes throughout the text by Imre Reiner, pp. xxvi, 200, sm.folio, original qtr. dark pink morocco, black leather label, yellow cloth sides, black oval relief bust of the author on the front cover, board slipcase with printed label, fine £65.00
86. (Limited Editions Club.) **HUGO (Victor)** Les Misérables. A Novel in the translation by Lascelles Wraxall authorized by the Author. Printed with a new Introduction by André Maurois and with illustrations by Lynd Ward. 5 Vols. (*Printed by... the Walpole Printing Office*), New York. 1938, 859/1,500 SETS signed by the artist, with numerous wood-engravings by Lynd Ward, including title-vignettes and a full-page engraving to the beginning of the text in each volume, the engravings printed in a different colour selected for each volume of light and mid blue, brown, orange or

purple, imp.8vo., original black linen cloth rubbed at heads and tails of backstrips, gilt blocked orange cloth labels, board slipcase, very good £120.00

87. (Limited Editions Club.) **SHELLEY (Percy Bysshe)** Poems. Selected, Edited and Introduced by Stephen Spender. *Printed... at the University Printing House... Cambridge. (New York).* 1971, 879/1,500 COPIES signed by the artist, numerous wood-engraved vignettes throughout the text by Richard Shirley Smith, pp. xxviii, 316, sm.folio, *original qtr. russet morocco, black leather label, orange cloth sides, black oval relief bust of the author on the front cover, board slipcase with printed label, fine* £60.00



88. (Limited Editions Club.) **TENNYSON (Alfred, Lord)** Poems. Selected and Introduced by John D. Rosenberg. *Printed... at the University Printing House Cambridge.* 1974, 308/2,000 COPIES signed by the artist, numerous wood-engraved vignettes throughout the text by Reynolds Stone, pp. xviii, 288, sm.folio, *original qtr. maroon morocco, black leather label, orange cloth sides, black oval relief bust of the author on the front cover, board slipcase with printed label, fine* £50.00
89. (Limited Editions Club.) **THACKERAY (William Makepeace)** The History of Henry Esmond, Esq., a Colonel in the Service of Q. Anne. With a New Introduction by Laura Benét. (*Printed... by the John B. Watkins Co... for The Limited Editions Club, New York*). 1956, 92/1,500 COPIES signed by the artist, with 32 illustrations by Edward Ardizzone from pen-and-ink drawings, the majority full-page and all handcoloured in the studio of Walter Fischer, sepia title-vignette also by Ardizzone, pp. xxii, 443, [3] (blanks), imp.8vo., *original full caramel brocade cloth, dark green oval leather label, board slipcase, fine* £55.00
90. (Lion and Unicorn Press.) **HOGARTH (Paul)** Paul Hogarth's American Album. Drawings 1962-65. With Notes from a Journal. 1973, 285 [of approximately 400 COPIES], numerous full-page illustrations, a number colourprinted, title and title to each chapter printed in yellow and orange, pp. 72, folio, *original white boards, front cover lettered and with a design by Hogarth, dustjacket with a short tear, near fine* £50.00
91. (Little Bird Press.) **THE SHADOW ON THE PLAIN.** A Collection of Myths and Speeches of the Salishan Indians with Eight Wood Engravings by Linda Leatherbarrow. 1983, ONE OF 160 COPIES printed in black and brown and signed by the artist, pp. [32], 4to., *original brown marbled wrappers over dark brown card, printed front cover label, fine* £25.00

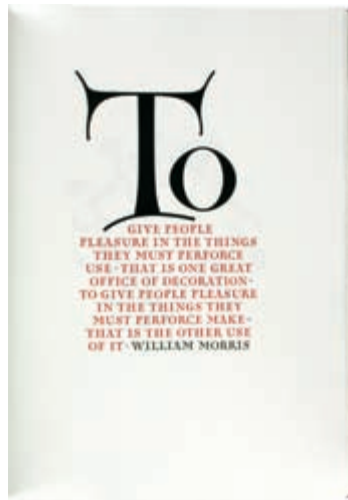
92. (Locks' Press.) PEACOCK (Thomas Love) *The Legend of Saint Laura*. Kingston, Ontario. 2000, 45/60 COPIES signed by the artist and printed on handmade paper, 7 wood-engravings, including 4 full-page, all by Margaret Lock, pp. [16], r.8vo., original white linen-backed pastel shaded multi-coloured boards with an overall pattern of green leaves, and with author and title printed on the front cover, printed backstrip label, untrimmed, plastic-jacket, fine £115.00
93. (Maret (Russell)) MARET (Russell) *Specimens of Diverse Characters*. (Edited by Susan Schlechter). New York. 2011, 21/50 COPIES (of an edition of 70 copies) printed using black, blue, grey and red on Velke Losiny handmade paper, illustrating several typefaces and a suite of ornaments that were inspired in part by the lettering in Joaquim Jozé Ventura da Silva's [c.1819] writing manual, 'Regras Methodicas', the images are printed in a variety of colours and displayed with startling originality. Maret has created the image used on the page dedicated to Aeschylus by the use of candle smoke directly onto the page, pp. [vi] (blanks), [103], [7] (blanks), folio, original scarlet morocco-backed pale grey boards patterned overall to a small, tightly spaced mid grey typographical design, the backstrip gilt lettered, untrimmed, grey cloth box with a scarlet gilt lettered label, fine £2,750.00

A modern classic of the press world illustrating Maret's brilliance and perseverance in achieving a work of startling beauty.

A variety of types have been used, predominately printed from polymer plates with the exception of Iohann Titling, Nicolas and Lisbon Ornaments which are printed from new foundry type manufactured by Micah Currier. The book comprises three sections, opening with 'Display Settings': a display of short texts set in a variety of styles. In the second section, 'Text settings', a selection of alphabets are displayed in lengthier texts:



Item 92



Item 93

Baskerville's Great Primer is displayed in a chapter from *Candide*; a new translation from Cicero's Second Philippic is set in Cancellaresca Milanese Terzo; Saturn, which was inspired by the inscription on the Temple of Saturn, is displayed in a chapter from Vitruvius on the design of temples; Strand Serif in a selection of new prose pieces by Mark Strand; etc. The third section, 'Notes on the Alphabets', details the alphabetic and textual sources for each specimen.

94. (Nonesuch Press.) BUNYAN (John) *The Pilgrim's Progress and The Life & Death of Mr. Badman*. (Edited by G.B. Harrison). 1928, 1,518/1,600 COPIES printed on Arches mouldmade paper, 8 wood-engraved plates by Karl Michel colour-stencilled at the Curwen Press, pp. [vi] (blanks), 453, [3] (blanks), fcap.8vo., original fawn, brown and blue marbled linen, cream parchment label lettered in gilt, free endpapers browned, t.e.g. on the rough, others untrimmed, fine (Dreyfus 55) £100.00

The text is taken from the copy of the first edition in the British Museum. However, Bunyan added a number of important passages in the second and third editions, these later additions being included within the text of the Nonesuch version.

95. (Nonesuch Press.) DICKENS (Charles) 'The Nonesuch Press Dickens'. [The Complete Works and Letters]. Edited by Arthur Waugh, Hugh Walpole, Walter Dexter and Thomas Hatton. 24 Vols. 1937/38, 138/877 SETS, the illustrations printed from the original steel plates or woodblocks (with the exception of a few woodblocks which had split, those being reproduced from electrotyped facsimiles or photographic reproductions), roy.8vo., original vari-coloured buckrams, uniform black leather labels, fading or darkening to a few backstrips as usual, t.e.g. on the rough, others untrimmed, near fine (Dreyfus 108) £9,000.00



Chapman and Hall possessed 877 plates, all of which were acquired by the Nonesuch Press. One plate was issued with each set, thus governing the number of sets which could be issued. The plate for this set, a steel plate entitled 'The Wooden Midshipman on the look out' by Phiz (H.K. Browne), is enclosed in its matching purple book-form buckram case and is complete with its pull and letter of guarantee of authenticity.

96. (Nonesuch Press.) DONNE (John) *Paradoxes & Problemes. With Two Characters and an Essay of Valour. Now for the First Time Reprinted from the Editions of 1633 and 1652 with One Additional 'Probleme'*. 1923, 159/645 COPIES printed in the Fell types on handmade paper, typographic ornaments to the title-page and as head-pieces, large initial letters, pp. viii, 80, tall cr.8vo., original maroon and

white patterned parchment, printed label, usual faint browning to free endpapers, untrimmed, bookplate on rear pastedown, near fine (McKitterick, Rendall & Dreyfus 6) £100.00

97. (Nonesuch Press.) HARVEY (William) *The Anatomical Exercises... De Mortu Cordis 1628: De Circulatione Sanguinis 1649: the First English Text of 1653 now newly Edited by Geoffrey Keynes. 1928, 1,357/1,450 COPIES printed on Van Gelder handmade paper, folding copperplate-engraved plate by Stephen Gooden with the usual faint offset on facing page, pp. [iii] (blanks), xvi, 203, [5] (blanks), fcap.8vo., original russet-red niger morocco, lightly faded backstrip gilt lettered between raised bands, double gilt ruled border to sides, offsetting from turn-ins as usual, t.e.g. on the rough, others untrimmed and partly unopened, near fine* (Dreyfus 51) £280.00

Issued on the occasion of the tercentenary celebrations of the first publication of the text of *De motu cordis*. 'This translation [the 1653 edition], in the vigorous language of Harvey's own time, has not been reprinted since 1673. In the middle of the nineteenth-century a new translation was made. Actually, it was in itself guilty of new inaccuracies, and substituted dullness for vigor of language' (Dreyfus).

98. (Nonesuch Press.) SHAKESPEARE (William) *Works. The Text of the First Folio with Quarto Variants and a Selection of Modern Readings. Edited by Herbert Farjeon. 7 Vols. 1929-33, 579/1,600 SETS printed on Pannekoek mouldmade paper using the Fournier type with recut capitals, 8vo., original tan niger morocco, gilt lettered backstrips a trifle faded, raised bands ruled in blind, double gilt rule borders to sides and a single gilt rule to inner borders, a few faint scratches to rear cover of one volume, bookplates, t.e.g. on the rough, others untrimmed, very good* (Dreyfus 58) £2,250.00



Item 98

The text of the first folio of 1623 is used ('Pericles' and the 'Poems' excepted) and the margins of the texts contain collations of all the significant quarto variants prior to 1623.

One of the most satisfying of the press's publications and among the finest of editions of Shakespeare, both editorially and typographically.

99. (Nonesuch Press.) WHITE (Gilbert) Writings. Selected and Edited, with an Introduction by H. J. Massingham. 2 Vols. 1938, 44/850 SETS, wood-engraved title-pages and numerous head- and tail-pieces by Eric Ravilious, collotype map reproducing a section of Milne's 'Survey of Hampshire' (1791), and a folding line-block map reproducing an 1842 tithe map of Selborne, pp. xxx, 312; viii, 356, [4], imp.8vo., original grey buckram, the gilt blocked lettering and decoration on the faded backstrips and on the front covers all designed by Ravilious, faint endpaper foxing, t.e.g. on the rough, untrimmed, near fine (Dreyfus 114) £1,150.00

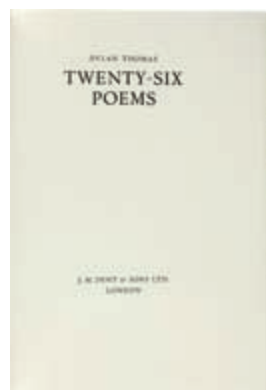
This edition includes the *Natural History* in full, the *Antiquities of Selborne* with a few omissions, six years of the *Naturalist's Journal* and a selection from White's private correspondence.



100. (Officina Bodoni.) ELIOT (T.S.) *The Waste Land*. (Printed at the Officina Bodoni in Verona). Faber. 1961, 18/300 COPIES printed on Magnani handmade paper and signed by T.S. Eliot, the press-device beneath the colophon printed in red, pp. [iv] (blanks), 54, [2] (blanks), sm.folio, original qtr. cream vellum, backstrip gilt lettered, brown, green and yellow marbled boards, t.e.g., others untrimmed; matching board slipcase with cracked joints, slight in this case (the slipcase design was too thin for the book with the result that it is almost invariably damaged), fine (Mardersteig 124; Gallup A6d) £2,850.00

101. (Officina Bodoni.) THOMAS (Dylan) *Twenty-Six Poems*. (Printed... at the Officina Bodoni for James Laughlin and J.M. Dent). 1949, FIRST ENGLISH EDITION, 37/60 COPIES (of an edition of 150 copies) signed by the author, printed in black on Fabriano handmade paper with the press-mark printed in red, pp. [iv] (blanks) 78, [2] (blanks), sm.folio, original qtr. cream canvas, printed label on backstrip which is just a touch browned, white boards closely patterned overall in black and green, untrimmed, some wear to board slipcase, near fine (Rolph B13a; Mardersteig 94) £3,000.00

A fine selection of Thomas's poems printed for his publisher, J.M. Dent. They were supplied with copies in which their



imprint appears on the title-page. New Directions were supplied with copies in which the only difference is the removal of the publisher's imprint from the title-page. Ten copies of the edition (numbers 1-10) were printed upon Japanese paper. Dent's copies sold out upon publication.

102. (**Officina Bodoni.**) **VALERY (Paul)** *Le Cimetière Marin*. [Translated by] C. Day Lewis. *The Graveyard by the Sea. (Printed at the Officina Bodoni for) Secker & Warburg. 1946, FIRST EDITION, 247/500 COPIES printed on Magnani paper and signed by C. Day Lewis, title-pages printed in black and red, parallel texts of English and French, pp. [ii] (blanks), 23, [3] (blanks), cr.8vo., original green, grey and red marbled paper over card, printed front cover label, untrimmed, protective tan card chemise a trifle spotted, fine (Mardersteig 74)* £175.00

103. (**Old School Press.**) **CHAMBERS (David) and Martyn OULD**. *The Daniel Press in Frome. Hinton Charterhouse. 2011, 36/175 COPIES signed by both authors, printed on Edmonds laid paper, numerous photographic colour reproductions of Daniel Press Frome printings, most of which are now of legendary rarity, pp. x, 62, 8vo., original qtr. fawn cloth, printed label, pale blue boards, new* £125.00

The history of the early formative years of the press during C.H.O. Daniel's time in Frome and later, where his brothers continued the tradition of printing, after he had moved to Oxford. Chambers and Ould have tracked down and catalogued over a thousand pieces, adding hugely to the number of examples known and to the knowledge espoused by Madan in his work on the subject of the Daniel Press.

104. (**Old School Press.**) **OULD (Martyn)** *Printing at the Daniel Press, being a description and analysis of fifty-two proof and rejected sheets from the press. Hinton Charterhouse. 2011, 45/95 COPIES signed by the author, printed on Turkey Mill wove paper, 12 colour photographic plates illustrating Daniel Press material, pp. [viii], 24, 8vo., original qtr. fawn cloth, printed label, pale blue boards, new* £84.00

A thorough analysis of C.H.O. Daniel's printing methods, with chapters including Design, Type, Composition, Proofing, Correcting Errors, etc.

105. (**Perishable Press.**) [**SNODGRASS (W.D.)**] *Remains. Poems by S.S. Gardons. Mount Horeb, Wisconsin. 1970, 193/200 COPIES printed on grey Shadwell handmade paper made specially for this book and printed in black, blue, grey, red and yellow, title illustration of a line-block by Walter Hamady, pp. [iv] (blanks), [25], [3] (blanks), f'cap.8vo., original mid blue morocco, lightly faded backstrip lettered in blind, blue and brown marbled boards, untrimmed, near fine* £150.00

'S.S. Gardons' (the poet W.D. Snodgrass) was a petrol station attendant and later owned a cycle shop. Also a musician, he was lead guitar in the rock group Chicken Gumbo.

A one-page typed letter from Walter and Mary Hamady to the wood-engraver George Mackley, dated 22 September 1972, is loosely inserted. It expresses pleasure at having

met him at his house, the quality of his work and raises the question of whether Mackley would allow his engravings to be used by Hamady and if so which subjects, flower subjects or scenes.

106. **(Proctor Types.)** AESCHYLUS. ΟΡΕΣΤΕΙΑ. (The Text Prepared by Robert Proctor [and with a Note by him]). (*Printed at the Chiswick Press for Emery Walker, Sydney Cockerell and A.W. Pollard. 1904*). ONE OF 225 COPIES printed on handmade paper in black and red using Proctor's Greek 'Otter' types, pp. [iv] (blanks), 195, [9] (blanks), imp.8vo., original qtr. cream linen, printed label, pale grey boards, untrimmed, fine £500.00

A brilliantly designed typeface noted particularly for its clarity. Sadly, its designer's early death, the overlarge size of the type for general use and the aesthetic attitude of the time combined to lead to its being ignored by other typographers.

107. **(Proctor Types.)** HOMER. ΟΔΥΣΣΕΙΑ. (The text of this edition of the Odyssey is that of David Binning Monro). Oxford, Printed at the University Press with the Greek Types designed by Robert Proctor. 1909, ONE OF 225 COPIES printed on handmade paper in black and red using Proctor's Greek 'Otter' typeface, pp. [vi] (blanks), ff. [227], [1], pp. [4] (blanks) 4to., original qtr. cream linen, printed label, pale grey boards, lightly browned free endpapers, untrimmed and almost entirely unopened, near fine £800.00

Inscribed on a front flyleaf by Emery Walker's daughter 'F.G. Salter from Dorothy Walker December 1934'.



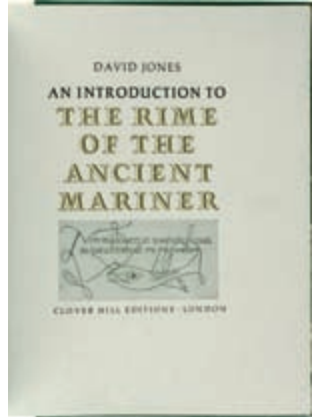
108. **(Rampant Lions Press.)** BLOOMFIELD (Diana) The Engraver's Cut. Twenty-Six Wood Engravings Chosen by the Artist. With an Autobiographical Note. (*Printed at the Rampant Lions Press for The Primrose Academy. [1995]*), 20/135 COPIES printed on Zerkall mouldmade paper and signed by Diana Bloomfield, the title and final engraving printed in orange, pp. [xiv], 26 Plates, 8vo., original orange cloth-backed yellow boards, backstrip gilt lettered, overall orange repeat pattern to the boards, untrimmed, board slipcase fine £125.00



109. **(Rampant Lions Press.)** BRIDSON (D.G.) The Quest of Gilgamesh. With an Original Lithograph by Michael Ayrton. Cambridge. 1972, XII/15 COPIES (of an edition of 125 copies) printed on Pachuco Cadava handmade paper and signed by D.G. Bridson and Michael Ayrton, lithographic frontispiece by Ayrton, with the extra lithograph,

an unused variant of the frontispiece, bound in at the end and signed by Ayrton beneath, the title-page is printed in black and green, the 2-page prospectus loosely inserted, pp. [viii] (blanks), 99, [7] (blanks), roy.8vo., original qtr. russet morocco, backstrip gilt lettered between four raised bands, tan buckram sides, green marbled endpapers, t.e.g., others untrimmed, fine £400.00

110. (Rampant Lions Press.) JONES (David) An Introduction to the Rime of the Ancient Mariner. (Editorial Note by Douglas Cleverdon). Clover Hill Editions. (Printed at the Rampant Lions Press for) Will and Sebastian Carter and Douglas Cleverdon. 1972, FIRST EDITION, LXVIII/115 COPIES (of an edition of 330 copies) signed by David Jones and inscribed by him beneath the colophon statement 'Februury the fifth Anno X ti MCMLXXII', printed on grey Hodgkinson paper, with a copperplate-engraving by David Jones on the title-page, title printed in green, pp. [viii], 42, [4] (blanks), 1ge.4to., original qtr. white parchment, backstrip gilt lettered, mid green cloth, six digit numeral on front pastedown, untrimmed, board slipcase a touch rubbed, very good £150.00



111. (Raven Press.) THE BOOK OF TOBIT from The Apocrypha According to the Authorised Version. Harrow Weald. 1931, 129/275 COPIES printed on handmade paper, 5 fine full-page wood-engravings, also with 3 head- and tail-pieces and 14 historiated initial letters all by Horace Bray, all handcoloured, pp. [iv] (blanks), 35, [1] (blank), cr.8vo., original qtr. cream vellum, backstrip gilt lettered, Raven press-device gilt blocked onto the front cover, brown and black Cockerell marbled boards, free endpapers lightly browned, t.e.g., others untrimmed, near fine £250.00

112. (Red Hen Press.) JONES (Shirley) Falls the Shadow. Brecon. [1995], 2/40 COPIES printed by Shirley Jones in Baskerville types, signed by her and dated '95, the type is set partly by Shirley Jones and partly at the Gwasg Gregynog in dark pink and brown, in double-column on Somerset handmade paper interleaved with Japanese Unryushi paper, 8 different beautiful full-page blind stamped images of shells, each as a symbol of man's ideals introducing each movement and 5 full-page brown and red mezzotints illustrating the realisation of those ideals, pp. [60], large 4to., original dark brown morocco-backed linen cloth sides, bound by the Gwasg Gregynog, the backstrip lettered in blind, the front cover with a wonderful blind-stamped design of angel-wing shells on dark brown morocco, untrimmed, matching brown linen slipcase, fine £750.00



113. (Riccardi Press.) CATULLUS (Caius Valerius) Catvlli, Tibvlli, Properti carmina quae extant omnia cvra Robinson Ellis, Joannis P. Postgate, Joannis S. Phillimore. 1911, 685/1,000 COPIES (of an edition of 1,016 copies) printed on Riccardi handmade paper in black and blue, pp. [iv] (blanks), [viii], 319, [5] (blanks), roy.8vo., original interim flat-backed qtr. grey cloth, plain pale blue boards, printed labels on backstrip and front cover, light partial endpaper browning, untrimmed, dustjacket, near fine £60.00
114. (Riccardi Press.) HORACE. Quinti Horatii Flacci Opera omnia cvra E.C.Wickham. 1910, 564/1,000 COPIES (of an edition of 1,016 copies) printed on Riccardi handmade paper in black and blue, pp. [xii], 292, roy.8vo., original interim flat-backed qtr. grey cloth, plain pale blue boards, printed labels on darkened backstrip and on the front cover, bookplate, untrimmed, very good £60.00
115. (Riccardi Press.) VIRGILIUS (Publius) P. Vergili Maronis opera omnia ex recensione Henrici Nettleship a Joanne P. Postgate relecta. 2 Vols. 1912, 440/525 SETS (of an edition of 537 sets) printed on Riccardi handmade paper printed in black and blue, pp. [x], 201, [5] (blanks); [xvi], 215, [5] (blanks), roy.8vo., original interim flat-backed qtr. grey-green cloth, plain pale blue boards, printed labels on backstrips and front covers, faint partial endpaper browning, untrimmed, dustjackets, fine £110.00
116. (Rocket Press.) EXTRACTS FROM THE BERMUDA GAZETTE. Selected by Gwenllian Davies. Privately Printed (at the Rocket Press for Gwenllian Davies). 1984, 10/25 SPECIAL ISSUE COPIES (of an edition of 325 copies) printed on Zerkall mouldmade paper, typographical rules printed throughout in blue, folding facsimiles of a stone-rubbing and the first issue (17th January 1784) of 'The Bermuda Gazette', the gazette loosely inserted in a card pocket on the rear pastedown, pp. [24], tall cr.8vo., original pale blue boards, printed backstrip and front cover labels, tail edges untrimmed, fine £50.00
117. (Rogers.) s[TEVENSON] (R[obert] L[ouis]) Pan's Pipes. Printed at the Riverside Press. 1910, 93/550 COPIES printed on handmade paper, with a wood-engraved title-vignette and wood-engraved head- and tail-piece by Bruce Rogers, pp. [ii, ii], 18, [2], 16mo., original scarlet boards, gilt design to the front cover, some mild rubbing to spine, very good £150.00
- Signed by Bruce Rogers in pencil on the front free endpaper.
118. (Roxburghe Club of San Francisco.) COBDEN-SANDERSON (T.J.) The Book Beautiful. (Printed on the Occasion of the visit of George W. Jones and William Edwin Rudge to the Roxburghe Club of San Francisco). 1930, 6/75 COPIES (of an edition of 85 copies) signed by George W. Jones and William Edwin Rudge, printed in black with the initial text capital printed in red, pp. [ii] (blanks), 15, [3] (blanks), fcap.8vo., original cream vellum-backed grey boards, front cover with title in gilt, endpapers lightly foxed, bookplate, untrimmed, very good £150.00

119. (Seven Acres Press.) H[ABERLY] (L[oyd]) *Cymberina, an Unnatural History in Woodcuts and Verse. Long Crendon, Buckinghamshire. 1926, 116/600 COPIES, 43 wood-engraved decorations and vignettes by Loyd Haberly, light foxing to blanks, occasional light foxing, pp. [viii](blanks), [3]-47, [7](blanks), 4to., original black cloth-backed boards, a little rubbed at backstrip tail, printed label on front cover, patterned black and white boards, orange endpapers, untrimmed, good* (Ransom p.420.2) £175.00

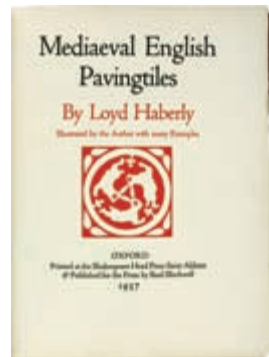
A signed 21 line piece by Loyd Haberly on one of the front flyleaves of a description of the genesis of this book and in particular the development of the decorations.

120. (Seven Acres Press.) H[ABERLY] (L[oyd]) *The Sacrifice of Spring. A Masque of Queens. Long Crendon. 1927, 58/124 COPIES printed on Arnold handmade paper, pp. [viii] (blanks), [2], 22, [8] (blanks), 4to., original stiff cream vellum, backstrip gilt lettered, untrimmed and unopened, fine* £220.00

121. (Shakespeare Head Press.) BEERBOHM (Max) *Zuleika Dobson Or an Oxford Love Story. With a Foreword and Illustrations by Osbert Lancaster. Oxford. 1975, 475/750 COPIES signed by the artist, 2 colourprinted plates, reproductions of 5 pencil character sketches by Beerbohm within preliminaries, initial letter at the beginning of each chapter and the shoulder-titles printed in dark cerise, the title-page printed in black and cerise, pp. xvi, 190, sm.folio, original qtr. Oxford-blue morocco, gilt lettered backstrip with gilt blocked Lancaster drawing, 'Bullington' blue and white vertically striped board sides, t.e.g., blue cotton-marker, sunned board slipcase with Lancaster illustration and title, near fine* £225.00

122. (Shakespeare Head Press.) DRAYTON (Michael) *The Ballad of Agincourt and the Ode to the Virginian Voyage. Stratford-upon-Avon. 1926, printed in black and red, 7 wood-engravings (one repeated) by Thomas Lowinsky, pp. xvii, 14, [6] (blanks), fcap.8vo., original cream wrappers patterned in red overall, backstrip and front cover lettered in black, untrimmed, near fine* £30.00

123. (Shakespeare Head Press.) HABERLY (Loyd) *Mediaeval English Pavingtiles. Oxford. 1937, ONE OF 425 COPIES printed in black and red, with over 270 wood-engraved examples of pavingtiles by Loyd Haberly, almost all printed in red, the errata-slip tipped-in, pp. [viii], 327, [1] (blank), lge.4to., original half rust-red hermitage calf lettered and patterned in gilt on the backstrip, cream buckram sides lightly foxed, the backstrip head and tail (lightly rubbed) and the buckram sides bordered by a gilt dot blocked border, endpapers foxed, t.e.g., others untrimmed, very good* £465.00



124. (Stanbrook Abbey Press.) BELLOC (Hilaire) *A Remaining Christmas*. Worcester. 1976, *FIRST EDITION, LXII/65 COPIES* (of an edition of 400 copies) printed on Amatruda Amalfi mouldmade paper, wood-engravings and line-drawings by Phillida Gili, pp. [iv] (blanks), [ii], xii, 15, [3] (blanks), 16mo., original qtr. maroon morocco, backstrip and front cover gilt lettered, white boards, t.e.g., others untrimmed, glassine-jacket, board slipcase, fine £150.00
125. (Stanbrook Abbey Press.) H[EBGIN] (Dame S[cholastica]) *The Sign*. Worcester. (1971), *ONE OF 200 COPIES* printed in purple, cluster of grapes design by Dame Hildelith Cumming on title-page, pp. [iv, 7, [iii], 32mo., original gold flecked lime-green handmade paper wrappers over plain white paper, fine (Butcher A26) £90.00
126. (Stanbrook Abbey Press.) SAMAAN-HANNA (A.) *Moods that Endure*. Worcester. 1978, *66/90 COPIES* (of an edition of 340 copies) French-folded, and printed on Japanese Kujyaku paper using the beautiful Cancelleresca Bastarda typeface, pp. viii, 28, [4] (blanks), 16mo., original white parchment-backed mauve and orange Batik boards bound by George Percival, backstrip gilt lettered, tail edges roughtrimmed, glassine-jacket, board slipcase, fine £250.00
127. (Tern Press.) LOVE WILL FIND OUT A WAY. From Percy's *Reliques of Ancient English Poetry*. Market Drayton 1998, *75/90 COPIES* printed on T.H. Saunder's paper and signed by Nicholas and Mary Parry, 7 full-page colour lithographs by Nicholas Parry, pp. [18], large folio, original qtr. mid brown cloth, printed front cover label, orange boards, untrimmed, fine £150.00
128. (Tern Press.) TOMLINSON (Bernard) *Food for Thought*. Market Drayton. 1995, *84/100 COPIES* printed on T.H. Saunders paper and signed by Nicholas and Mary Parry, 7 full-page wood-engravings by Nicholas Parry all printed in red, title and quotation pages, and the endpaper (pale pink) verse all printed in pink, pp. [44], 32mo., original pale grey canvas, printed front cover label, untrimmed, fine £20.00
129. (Tragara Press.) GRAY (Thomas) *Elegy Written in a Country Church-Yard*. Black Cygnet Press, Durham. 2003, *ONE OF 100 COPIES* printed using Perpetua type on Zerkall mouldmade paper, 3 wood-engravings by Margaret Tournour, pp. [iv] (blanks), 13 [5] (blanks), sm.folio, original plain white wrappers, black and green marbled Cockerell wrappers with front cover printed label, untrimmed, fine £30.00



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130. (Vale Press.) **APULEIUS (Lucius)** *De Cupidinis et Psyches amoribus fabula anilis. Textum recensuit C.I. Holmes. 1901, [ONE OF 310 COPIES] printed on Arnold handmade paper, wood-engraved floral border and large initial letter to the first page of text and 5 large vignettes by Charles Ricketts, light browning to preliminary and final few blanks as usual, pp. [xii] (blanks), 31, [13] (blanks), imp.8vo., original qtr. fawn linen, printed front cover label, light blue boards just a touch rubbed at corners, bookplate, untrimmed, very good* £300.00



Also with the book ticket of Campbell Dodgson, Keeper of Prints and Drawings at the British Museum. He was also the editor of 'The Print Collector's Quarterly'.

131. (Vale Press.) **SHELLEY (Percy Bysshe)** *Poems. (Edited by Charles Ricketts). 3 Vols. 1901/02 ONE OF 310 SETS (of an edition of 320 sets) printed on Arnold handmade paper, wood-engraved borders and large wood-engraved initial letters by Charles Ricketts, pp. [xii] (blanks), ccxi, [13] (blanks); [xii] (blanks), clxxix, [13] (blanks); [xii] (blanks), clxxxix, [15] (blanks), cr.8vo., original white buckram, sunned backstrips gilt lettered, usual light browning to flyleaves, untrimmed (vol.i), partly unopened (vol.ii) and (the task proving too great) fully unopened (vol.iii), good* £350.00
132. (Vale Press.) **SUCKLING (John)** *Poems. Edited by John Gray. 1896, [ONE OF 310 COPIES] printed using the Vale types on Arnold handmade paper, with a wood-engraved border and large wood-engraved initial letter to the first page of text, other wood engraved initials throughout the text all designed by Charles Ricketts, pp. [vii] (blanks), [i], cxvii, [7] (blanks), 8vo., original qtr. grey boards foxed, printed label on darkened backstrip rubbed at head and tail, pale grey boards with repeated green rose pattern, corners rubbed, free endpapers browned as usual, untrimmed, good* £185.00

C.R. Ashbee's copy

133. (Vale Press.) **WORDSWORTH (William)** *Poems from Wordsworth. (Chosen and Edited by T. Sturge Moore.) 1902, [ONE OF 310 COPIES] printed using the Vale types on Arnold handmade paper, with 6 wood-engravings by T. Sturge Moore, occasional light textual foxing, pp. [xii] (blanks), [ii], clxxxv, [13] (blanks), 8vo., original white buckram finger soiled, the gilt lettered backstrip darkened, usual browning to the free endpapers (the bookplate offset to the front free endpapers), untrimmed, good* £400.00

C.R. Ashbee's copy (owner of the Essex House Press) with his bookplate on the front pastedown. This was probably an influence on his choice as number nine in his 'Great Poems Series', Wordsworth's 'Ode on the Intimations of Immortality'.

134. (Whittington Press.) CAVE (Roderick) Chinese Ceremonial Papers, an Illustrated Bibliography. Andoversford. 2002, 82/150 COPIES (of an edition of 200 copies) on *tan Bugra Bütten* mouldmade paper, with 39 examples of Chinese religious papers tipped-in, a further example, folded, is loosely inserted in a pocket on the inside rear cover, the title is printed in pink on a pale pink circular ground, a further large example inserted in a black card folder, pp. [viii], 6, 68, folio, original qtr. grey cloth, backstrip gilt lettered, pink boards, a Chinese paper example inlaid to the front cover, grey cloth fore-edges, untrimmed, fine £175.00

135. (Whittington Press.) (ERAGNY PRESS.) Pastorale. Wood-engravings by Lucien Pissarro, with a Note on the Kelmscott Paper by John Bidwell. (and a Further Note by Miriam Macgregor). 2011, XCVI/100 COPIES (of an edition of 300 copies) printed on Flower paper originally produced for the Kelmscott Press, 24 of Lucien Pissarro's wood-engravings printed from the original woodblocks held in the possession of The Ashmolean Museum, produced for 'The Queen of the Fishes', 'Daphnis & Chloe', 'Un Coeur simple' and other works, also for Christmas cards and an unpublished Eragny Press book; the frontispiece (used in 'The Queen of the Fishes') printed in four colours, each engraving printed on the recto of a leaf with the plate number beneath blocked in blind, title printed in black and light blue, pp. [viii], 12, (23 Plates), [6], roy.8vo., original qtr. pale blue morocco, the title blocked in blind on the front cover morocco, pale blue Fabriano Ingres paper boards, Pissarro's press-device engraved for the Eragny Press, printed on the front cover, untrimmed [with]



A Portfolio of the 24 engravings, each on a separate leaf, and a further large colour printed engraving (25.5 x 18.5cms.) in its own paper folder, all loosely inserted in a light blue plain cloth and white with light blue vertical stripe boards folder, the book and folder together in a cloth and boards slipcase with printed back label, new £265.00

136. (Whittington Press.) 45 WOOD-ENGRAVERS. With an Introduction by John Lawrence. (Printed at the Whittington Press for) Simon Lawrence, Wakefield. 1982, 81/335 COPIES (of an edition of 350 copies) printed on Zerkall mouldmade paper, 45 wood-engravings, each printed on the recto of a leaf, and a further engraving above the Colophon; title, colophon and name beneath each engraving printed in brown, pp. [xii], 45(Engravings), [3] (blanks), imp.8vo., original qtr. dark green cloth, backstrip gilt lettered, mid green marbled boards, untrimmed, board slipcase a touch faded, fine (Butcher A2) £275.00

Exhibits work by many of the finest engravers of the present day.



137. (Whittington Press.) HANSCOMB (Brian) *Sun, Sea and Earth*. Eight Copper-engravings... with Texts by John Clare, Richard Jefferies, Edward Thomas & the Artist. Andoversford. 1989, 35/100 COPIES (of an edition of 125 copies) printed on handmade paper, 8 beautiful and very evocative copperplate-engravings by Hanscomb, pp. 24 (french folded), roy.8vo., original stiff pale blue wrappers bound in the Japanese style, front cover label, untrimmed, board slipcase with printed label, fine £250.00

138. (Whittington Press.) LLYWELYN (Robin) *Portmeirion*. Images by Leslie Gerry. Andoversford. 2008, LXVI/60 COPIES OF THE SPECIAL ISSUE (of an edition of 350 copies) printed in concertina form on sturdy cream Zerkall mouldmade paper and signed by the author and artist, with 7 superb double-page illustrations drawn on an electronic tablet and digitally coloured by Leslie Gerry and a further 3 decorations in the same form, the text imposed on intermediate double-page openings and with a further double-page text opening at the beginning of the text, the title-page printed in black and orange, pp. [38], sm.folio, original unlettered boards illustrated overall, reproducing one of Gerry's illustrations, board slipcase, new [with]



Eight Prints (16 x 11.5 inches), including two extra prints, all signed by Leslie Gerry. The prints in a black card folder, together with a poster (folding to 2 x 3 feet) of one of the images. The Images and Poster enclosed in a decorative board box, fine £300.00

[with]

Robin Llywelyn, who has written the text for this book, is well versed in the beauty of Portmeirion, having spent much of his childhood there. The superb digitally produced illustrations by Leslie Gerry, somewhat reminiscent of the pochoir process, capture the beauty of this extraordinary village, situated on the coast of North Wales, and designed by the architect Clough Williams-Ellis in an Italian style.

139. (Whittington Press.) MATRIX 6. (Edited by John Randle). Andoversford. 1986, 237/800 COPIES (of an edition of 900 copies) printed in black and green on Sommerville and Zerkall mouldmade papers, text illustrations, including wood-engravings, several plates of photographs illustrating title-pages, etc. (a number in colour) and with examples of original printing and paper samples tipped in, pp. [viii], 184, imp.8vo., original stiff mid green wrappers over dark green card, backstrip faded, printed in black and dark green, untrimmed, near fine £140.00
140. (Whittington Press.) MATRIX 7. (Edited by John Randle). Andoversford. 1987, ONE OF 850 COPIES (of an edition of 960 copies) printed in black on Sommerville and Zerkall mouldmade papers, numerous inserts, including reproductions of photographs,

examples of printing and illustrations, including folding plates, (some colourprinted) pp. [viii], 166, imp.8vo., original stiff yellow wrappers over orange patterned white boards, backstrip panel faded, untrimmed, near fine £110.00

141. (Whittington Press.) NICHOLSON (William) An Almanac of Twelve Sports [and] London Types. Andoversford. 1980, 64/150 COPIES (of an edition of 225 copies) signed by Edward Craig; 34 large wood-engraved leaves printed from the original woodblocks on Hayle Mill handmade paper, interleaved with loosely inserted tissue guards, the three titled orange stiff paper leaves also present, lge.4to.,
[with]



Craig (Edward) William Nicholson's An Almanac of Twelve Sports and London Types. An Introduction to the Reprint from the Original Woodblocks. Andoversford. 1980, printed in black and red, pp. [16], imp.8vo., original printed orange sewn wrappers, untrimmed, fine all inserted in the original dark brown cloth box with a short 1cm nick to the back at the head, printed label to back and a copy of the wood-engraving 'the barmaid' pasted to the lid, near fine £635.00

A reprint using Nicholson's then recently rediscovered woodblocks for the original 1898 edition. The engravings include unused versions of the blocks from both books not previously published. Issued by the press as a companion to their 1978 edition of *An Alphabet*.

A copy of the spiral calendar for 1978 reprinting one of the engravings (colour printed) for each month from *An Almanac of Twelve Sports* is also loosely inserted in the box.

142. (Whittington Press.) THOMAS (Myfanwy) Letters from Myfanwy. A Selection of Letters to Masatsuga Ohtake, with a Preface by Richard Emeny. Printed Privately (at the Whittington Press). 2009, ONE OF 50 COPIES (of an edition of 100 copies) printed on Kozo handmade paper in black with the acknowledgement at the end printed in green, 20 small wood-engraved designs by Hellmuth Weissenborn and printed in green or yellow, pp. [viii] (blanks), [x], 37, [9] (blanks), 8vo., original cinnamon morocco, backstrip gilt lettered, marbled endpapers by Christopher Rowlatt, untrimmed, fine
[with]

Portfolio of 20 proof pulls of the engravings, all loosely inserted in a grey paper portfolio. The book and portfolio within a board slipcase fine £335.00



143. (Whittington Press.) **WEISSENBORN (Hellmuth)** Engraver. With an Autobiographical Introduction by the Artist. Foreword by John Randle. *Whittington Press, (Andoversford), Acorn Press. 1983, 29/240 COPIES (of an edition of 260 copies) printed on fawn and white Zerkall mouldmade papers, reproduction of photographic frontispiece portrait of Weissenborn and 2 further photographic portraits in the introduction, 448 perspex, vinyl or wood-engravings by Weissenborn printed in a variety of colours, pp. [ii] (blanks), xvi, 64 (Engravings), [65]-68 (Catalogue), [1], [3] (blanks) folio, original cream canvas, printed label on backstrip and a label carrying a wood-engraving on front cover, untrimmed, board slipcase with cloth head and tail, fine* £200.00

‘Catalogue Raisonné de Published Engravings’ at the end.

Section Two

Modern Illustrated Books

144. **Ardizzone (Edward)** *Tim All Alone. Oxford UP. 1956, FIRST EDITION, every page carrying an illustration by Ardizzone, the great majority colourprinted, pp. [48], imp.8vo., original boards illustrated overall, edges rubbed, free endpapers foxed, dustjacket rubbed, very good* £85.00



145. **Ardizzone (Edward)** *Visiting Dieppe. With an Introduction by Lynton Lamb. Warren Editions. 1981, FIRST SEPARATE EDITION, 62/125 COPIES (of an edition of 175 copies), 11 pages reproduce Ardizzone's written text and associated pen drawings, pp. [ii] (blanks), [12], [11] (Ardizzone's text), [3] (blanks), imp.8vo., original red cloth-backed cream boards with an overall repeated design by Lamb printed in red, backstrip blocked in white, glassine-jacket, fine* £250.00
146. (**Ardizzone.**) **BATES (H.E.)** *Sugar for the Horse. Joseph. 1957, FIRST EDITION, line-drawings by Edward Ardizzone throughout, pp. 120, fcap.8vo., original mid blue cloth, backstrip gilt lettered on maroon ground, free endpapers browned in part, dustjacket (a trifle rubbed) repeats Ardizzone design, good (Eads A85)* £40.00
147. (**Ardizzone.**) **BRAND (Christianna)** *Nurse Matilda. Brockhampton Press. 1964, FIRST EDITION, with 40 illustrations in the text by Edward Ardizzone, pp. 128, 16mo., original mid green boards, backstrip and front cover with overall gilt lettering and designs by Ardizzone, pink cotton-marker, fine* £55.00

148. (Ardizzone.) FARALLA (Dana) *Swanhilda-of-the-Swans*. Blackie. 1964, *FIRST EDITION*, with 28 illustrations in the text by Edward Ardizzone, pp. 92, 8vo., original light blue boards, backstrip gilt lettered, dustjacket (one very short tear) with an Ardizzone design overall, near fine £75.00
149. (Ardizzone.) FARJEON (Eleanor) *Mrs Malone*. Oxford UP. 1962, *FIRST ARDIZZONE EDITION*, 18 illustrations in the text by Edward Ardizzone, pp. [24], 32mo., original boards illustrated overall by Ardizzone, dustjacket reproduces the cover design, fine £120.00
- With a publisher's printed review request loosely inserted.
150. (Ardizzone.) WHITE (T.H.) *The Godstone and the Blackymor*. Cape. 1959, *FIRST EDITION*, several line-drawings, some full-page, by Edward Ardizzone, pp. 224, fcap.8vo., original horizontally striped blue-grey, cream and yellow boards, backstrip gilt lettered on a black ground, Ardizzone design blocked in black on front cover, price-clipped dustjacket, very good £30.00
151. (Ardizzone.) WILLIAMS (Urusula Moray) *The Nine Lives of Island MacKenzie*. Chatto and Windus. 1959, *FIRST EDITION*, 24 illustrations in the text by Edward Ardizzone, occasional light foxing, pp. 128, 8vo., original mid green boards, backstrip gilt lettered, colourprinted endpaper illustrations by Ardizzone, substantial remains of dustjacket loosely inserted, good £60.00

Inscribed by the author on the title-page 'Joane with much love from the author Christmas 1960'



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152. **Bakst (Leon)** *L'Oeuvre... Pour la Belle au Bois Dormant*. Ballet en Cinq actes d'après le conte de Perrault. Musique de Tchaïkovsky. Préface d'André Levinson. *de Brunoff, Paris. 1922, 241/500 COPIES signed by Leon Bakst and de Brunoff, 54 colourprinted plates by Bakst, each pasted to cream card, captioned tissue-guard present with each plate, and with the 2 smaller colourprinted plates by Bakst also pasted in on the title and contents pages, also with a lithographed plate portraying Bakst by Pablo Picasso, pp. [iv], 22 + Plates, folio, original cream wrappers, the backstrip and front cover with gilt lettering and typographical designs, untrimmed, (orig?) tissue-jacket with a few tears, fine* £2,500.00

153. **Bawden (Edward)** *Hold Fast by Your Teeth*. Routledge & Kegan Paul. 1963, *FIRST EDITION, beautifully illustrated, almost every page with a colourprinted illustration by Edward Bawden, pp. [64], 4to., original grey boards, the front cover and backstrip illustrated overall by Bawden, bookplate, dustjacket repeats the cover design, near fine* £365.00

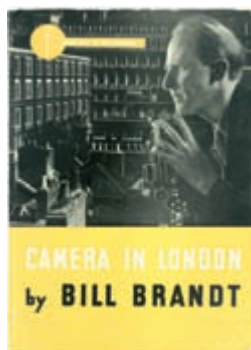
Edward Bawden's first book for children, written originally for his own children.

154. **(Beardsley.) DOSTOIEVSKY (F[yodor])** *Poor Folk*. Translated from the Russian ... by Lena Milman with an Introduction by George Moore. *Elkin Mathews and John Lane: Roberts Brothers, Boston. 1894, FIRST EDITION in English, title printed in red, with a design by Aubrey Beardsley on the title-page reproduced on the front cover, pp. xx, 192, xvi [Publisher's list for March 1894], fcap.8vo., original yellow cloth, backstrip gilt lettered, design of a key on the backstrip (repeated on the rear cover) and lettering and Beardsley design on the front cover all blocked in black, untrimmed and substantially unopened, very good (Gilcher A Bibliography of George Moore 87a)* £500.00

155. **Blake (Peter)** *Alphabets*. Text by Mel Gooding. D3 Editions, Nottingham. 2010, *FIRST EDITION, 236/600 COPIES signed by Peter Blake, over 200 pages of colour reproductions of photographs of the artist's work and including 2 folding leaves, pp. [ii], 224, 4to., original crimson cloth, backstrip longitudinally gilt lettered, printed front cover label within a gilt frame, cotton-marker, matching board slipcase and label, fine* £150.00

Peter Blake's love of letters and collecting enthusiasm come together in this work to illustrate the 18 unique alphabets he has produced, some of them previously unpublished.





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Item 160

156. **Brandt (Bill)** *Camera in London*. Masters of the Camera Series. *Focal Press*. 1948, *FIRST EDITION*, 61 full-page reproductions of photographs by Brandt, folding plate of technical detail, pp. 90, 8vo., original yellow and white boards, front cover illustrating a photographic self-portrait, and with printing in black and white, small piece torn from tail of backstrip, good £200.00
157. **(Buday.)** *PERVIGILIUM VENERIS*. The Vigil of Venus, done into English by Lewis Gielgud. Muller. [1952], ONE OF 250 NUMBERED COPIES (this unnumbered) printed on handmade paper and signed by the translator and the artist, with 22 wood-engravings by George Buday, pp. 52, lge.4to., original qtr. fawn canvas, backstrip gilt lettered, corners to grey marbled boards a little worn, untrimmed, good £60.00
158. **(Dulac.)** *PRINCESS BADOURA*. A Tale from the Arabian Nights: Retold by Laurence Housman. Illustrated by Edmund Dulac. *Hodder and Stoughton*. [1913], *FIRST DULAC EDITION*, 119/750 COPIES signed by the artist, 10 mounted colourprinted plates (each with a captioned guard), vellum paper title-leaf and plate mounts, pp. [vi], 116, 4to., original white cloth, backstrip and front cover blocked and lettered in turquoise and gold to a design by the artist, decorated endpapers, t.e.g., others untrimmed, near fine £1,000.00
159. **(Freedman.)** *DE LA MARE (Walter)* The Wind Blows Over. *Faber*. 1936, *FIRST EDITION*, 11/75 COPIES printed on English handmade paper and signed by the author, Barnett Freedman designed title-vignette, pp. 328, 8vo., original lemon-yellow buckram, lightly sunned backstrip gilt lettered, rear cover a little marked, t.e.g., others untrimmed and partly unopened, good £275.00
160. **Gentleman (David)** *Wood Engravings*. Introduction by Fiona MacCarthy. (Printed and Published by) David Esslemont, Montgomery. 2000, 155/340 COPIES (of an edition of 350 copies) signed by David Gentleman and printed on Zerkall

mouldmade paper, 300 wood-engravings, the vast majority printed directly from the original blocks, a few full-page, each group of engravings printed with a commentary by the artist, the Introduction printed in double-column, pp. [ii] (blanks), 20, 133, [5] (blanks), oblong sm.folio, original black cloth, printed label, matching cloth slipcase, fine £285.00

161. **Gibbings (Robert)** *A True Tale of Love in Tonga Told in 23 Engravings and 337 Words. New Edition. Dent. 1954, with 23 wood-engravings, one on each text page, pp. 54, 16mo., original blue and lime-green boards, backstrip lettered in pale green, covers with an engraving by Gibbings, dustjacket, rear panel browned, near fine* £80.00

The front free endpaper inscribed 'To James Wardrop from Robert Gibbings Xmas 1954'. Wardrop was deputy keeper of the library at the Victoria & Albert Museum, director of the Gregynog Press, typographer, and a noted expert on Italian Renaissance miniatures.

162. **Gill (Eric)** *Engraved Work. HMSO, (Victoria and Albert Museum.) 1963, SOLE EDITION, numerous reproductions of Gill's work, pp. [x], 94, 4to., original printed pale grey wrappers, backstrip and edges somewhat browned, good* £30.00

Eric Gill's widow gifted her late husband's file of his engravings to the Victoria and Albert Museum. This book reproduces 206 engravings, secular and theological in subject and ranging in date from 1908 to 1940.

163. **Gill (Eric)** *The Necessity of Belief, an Enquiry into the Nature of Human Certainty... Faber. 1936, FIRST EDITION, with a Gill engraving on the title-page, repeated on the front panel and in reduced form gilt blocked on the backstrip, pp. 356, f'cap.8vo., original pink cloth, backstrip gilt lettered, dustjacket frayed at the head and with a small hole in the front flap fold, slightly darkened backstrip panel, very good (Gill, Corey & Mackenzie 32)* £80.00

Eric Chamberlain's copy, author of *Text and Image: English woodblock illustration, Thomas Bewick to Eric Gill: a private collection*. His signature, dated 'xii 43' is pencilled on the front free endpaper.

164. **Gill (Eric)** *Work & Property &c. Printed by Hague & Gill... & Published for them by Dent. 1937, FIRST EDITION, 12 full-page line-drawings by Denis Tegetmeier, pp. [viii], 144, f'cap.8vo., original maize buckram, backstrip longitudinally gilt lettered, dustjacket with backstrip and rear panels both a little darkened and stained, good (Gill, Corey & Mackenzie 33)* £45.00



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Still in its Original Shrinkwrap

165. **Hirst (Damien)** *I Want to Spend the Rest of my Life Everywhere, with Everyone, One to One, Alway, Forever, Now.* (With an Essay by George Burn). *Booth-Clibborn*. 1997, *FIRST EDITION*, an amazing 'interactive book', with a very substantial number of illustrations, comprising pop-ups, pulls, a folding-map and moveable wheels, posters, transparencies of cows and much, much more! lge.4to., original red leatherette, gilt and blind-blocked, dustjacket, complete with the original unbroken shrinkwrap enclosure and rare in such state, fine £600.00
166. **(Keeping.) NOYES (Alfred)** *The Highwayman.* *Oxford UP*. 1981, *FIRST EDITION*, with an illustration by Charles Keeping on every page, the majority full-page, pp. [32], 4to., original white boards illustrated overall by Keeping, illustrated endpapers, fine £150.00
167. **(Kokoschka.) SHAKESPEARE (William)** *King Lear.* *Ganymed Original Editions* (Printed at the Oxford University Press.) 1963, ONE OF 240 NUMBERED COPIES (of an edition of 279 copies) this copy unnumbered but signed by Oskar Kokoschka on the limitation page, printed on Barcham Green handmade paper using the Fell types, 16 lithographic plates by Kokoschka, the initial plate portraying King Lear, being the variant plate also signed by Kokoschka, pp. [viii], 112, large folio, original light grey buckram, backstrip gilt lettered, untrimmed, fine £2,000.00
- With the book ticket of the Oxford University Press's 'Printer's Library'.
168. **Le Mair (H. Willebeek, Illustrator)** *Old Dutch Nursery Rhymes.* English Version by R. H. Elkin. *The Original Tunes Harmonised by J. Röntgen.* *Augener, London: McKay, Philadelphia.* [1917], *FIRST EDITION*, printed on gloss art paper, the text and musical notation all printed in pale grey, 15 colourprinted plates on the verso of each leaf (including 6 each carrying 2 half plates), with musical notation on



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each opposing page, and a further colourprinted plate on the title-page, hinges substantially stained, pp. [iii], 32, [2], oblong roy.8vo., original light blue cloth a little waterstained, backstrip and front cover gilt lettered, Le Mair colourplate on the front cover, rubbed at corners including backstrip head and tail, good £100.00

With the translator's presentation inscription on the front free endpaper 'For Xandra from her Great Great Aunt R.H. Elkin April 15.43.'

169. **(Leighton.) TOMLINSON (H.M.)** *The Sea & the Jungle. Being the narrative of the voyage of the tramp steamer Capella from Swansea to Santa Maria de Belem do Grão Pará in the Brazils. Duckworth. 1930, FIRST EDITION, 90/515 COPIES printed on handmade paper and signed by the author, with a wood-engraved frontispiece, 6 wood-engraved plates and several wood-engraved head- and tail-pieces by Clare Leighton, pp. 344, 8vo., original apple-green buckram, lightly faded backstrip gilt lettered, t.e.g., others untrimmed, dustjacket a little darkened, near fine* £200.00

170. **Nash (John)** *Wood-engravings: a Catalogue of the Wood-engravings, early Lithographs, Etchings and Engravings on Metal, Compiled by Jeremy Greenwood. Wood Lea Press, Liverpool. 1987, ONE OF 750 COPIES (of an edition of 811 copies), portrait frontispiece and reproductions of the entire canon of the artist's work in wood-engraving, lithography and etchings and engravings on metal; a few of the wood-engravings reproduced in coloured form, pp.152, folio, original qtr. mid green cloth, backstrip gilt lettered, cream boards with a repeated Nash design printed in brown overall, remains of bookplate pasted to front pastedown, matching cloth slipcase, very good* £100.00

Illustrating the range of John Nash's book and print work, almost entirely in the medium of wood-engraving, with three lithographs and eight etchings and metal engravings.

171. **(Nash (John)) ALDINGTON (Richard)** *Images (1910-1915). The Poetry Bookshop. [1915], FIRST EDITION, preliminaries and final few leaves lightly foxed, pp. 32 (including covers), f'cap.8vo., original printed white sewn wrappers, with a handcoloured illustration by John Nash on the front cover, untrimmed, good (Woolmer A12; Kershaw 1)* £100.00

The author's first book.

The handcolouring for Nash's illustration was said to have been carried out by Alida Klemantaski and Charlotte Mew.

172. **(Nash (John)) FLINT (F.S.)** *Cadences. The Poetry Bookshop. [1915], FIRST EDITION, pp. 32 (including covers, f'cap.8vo., original printed white sewn wrappers, with a handcoloured illustration by John Nash on the front cover, untrimmed, good (Woolmer A13)* £90.00

The handcolouring for Nash's illustration was said to have been carried out by Alida Klemantaski and Charlotte Mew.

173. (Nash (Paul)) ARMSTRONG (Martin) *Saint Hercules and Other Stories*. With Drawings by Paul Nash. *Printed... at The Curwen Press. Published by The Fleuron. [1927], FIRST EDITION, 184/310 COPIES printed on Zander's handmade paper, 5 pochoir drawings of two or three colours by Nash, 2 of which are full-page, pp. [ii] (blanks), viii, 65, [5] (blanks), sm.folio, original black cloth-backed boards, backstrip gilt lettered, its tail lightly bumped, the pale grey boards with an overall repeat pattern printed in black and orange, corners lightly rubbed, untrimmed, very good* £200.00
174. (Nash (Paul)) BROWNE (Sir Thomas) *Urne Buriall and The Garden of Cyrus*. Edited with an Introduction by John Carter. (Publisher's Note by Desmond Flower). *Cassell. 1932, 212/215 COPIES printed on Barcham Green handmade paper, 32 colour-stencilled collotypes (including 14 plates) by Paul Nash, pp. [ii] (blanks), xx, 146, [4] (blanks), sm.folio, original cream vellum by Sangorski and Sutcliffe, backstrip gilt lettered, large dark brown crushed morocco front cover inlay incorporating a design by Paul Nash comprising two cream vellum inlays and an interrelated gilt urn and lattice-work design, the rear cover repeating the gilt front cover urn and lattice-work design and incorporates two dark brown crushed morocco inlays, g.e., brown cloth slipcase, fine (Keynes Bibliography of Sir Thomas Browne 126d)* £6,000.00

Printed at the Curwen Press, and its crowning achievement. Oliver Simon spoke much in praise of Nash's superb designs for *Urne Buriall* (considered by many Nash's finest) and wrote to him expressing his view that it would, in time, become regarded as one of the most magnificent of books, a consideration that has proven true.



Item 174

'This very beautiful edition contains the best text that has yet been printed, with new readings derived from examination of six copies of the first edition containing corrections made by the hand of the author.' (Keynes)

175. **(Nolan (Sidney)) BRITTEN (Benjamin)** Children's Crusade. Kinderkreuzzug. Op.82. A Ballad for Children's Voices and Orchestra. Music by Benjamin Britten, Words by Bertolt Brecht, Illustrations by Sidney Nolan. *Faber Music. 1973, FIRST EDITION, 23/300 COPIES (of an edition of 1,007 copies) signed by Britten and and Sidney Nolan, the facsimile of Britten's manuscript occupies 40 pages, 12 double-sided colourprinted plates by Sidney Nolan*, pp. [xvi, 40](facsimile), folio, *original qtr. mid brown morocco, lightly faded backstrip gilt lettered, pale grey boards with gilt lettering on the front cover, t.e.g., matching board slipcase, near fine* £800.00
176. **Piper (John)** (An Exhibition of his Work 30 November 1983 - 22 January 1984). (Introduction by John Russell. Book Illustrations by Rigby Graham. Designs for the Theatre by Michael Northern.) *The Tate Gallery. 1983, FIRST EDITION, numerous reproductions of the artist's work in monochrome and colour*, pp. 152, lge.4to., *original stiff wrappers illustrated overall with a design by Piper, backstrip printed in white, near fine* £25.00

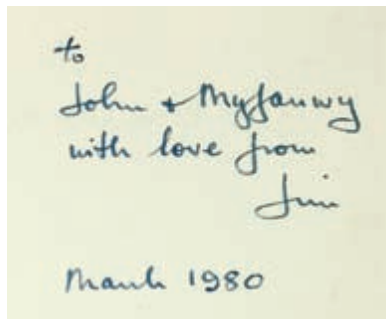
An exhibition to celebrate Piper's eightieth birthday and to acknowledge his service as a long-standing Trustee of the Gallery.

177. **Piper (John)** Quality and Experiment. The Prints of John Piper. A Catalogue Raisonné, Orde Levinson. *Lund Humphries. 1996, FIRST EDITION, printed in double- or triple-column, huge range of Piper's work illustrated in monochrome or colour, some full-page*, pp. 192, lge.4to., *original mid blue cloth, backstrip gilt lettered, illustrated endpapers, dustjacket, fine* £100.00
178. **(Piper.) (BETJEMAN.) AN EXHIBITION OF WORKS** by Sir John Betjeman from the Collection of Ray Carter in the Art Gallery of St Paul's School, February – March MCMLXXXIII. (Introduction by Philip Larkin and with an Unpublished Poem 'Dawlish'). *Printed by Skelton's Press & Published by Warren Editions. 1983, SOLE EDITION, 42/80 COPIES (of an edition of 380 copies) printed on Lana cotton rag paper and signed by John Betjeman, Philida Gili, Glynn Boyd Harte and John Piper, printed in black with drawings by Philida Gili and Glynn Boyd Harte printed in mauve, decorative border designs printed in blue, mauve and red*, pp. [28], tall fcap.8vo., *original scarlet cloth-backed pink boards, design endorsing Betjeman's initials on the front cover printed in red, untrimmed, dustjacket with fading, near fine* £200.00



179. (Piper.) JENKINS (David Fraser) and Frances SPALDING. John Piper in the 1930s. Abstraction on the Beach. Merrell. 2003, FIRST EDITION, numerous colour reproductions of the artist's work, a number full-page, the text printed on blue-grey, coffee or white papers, pp. 192, 4to., original grey boards, backstrip lettered in white, dustjacket, fine £45.00

180. (Piper.) RICHARDS (J.M.) Memoirs of an Unjust Fella. Weidenfeld and Nicolson. 1980, FIRST EDITION, 16 photographs on 8 plates, pp. [viii], 280, 8vo., original orange boards, backstrip gilt lettered, dustjacket, fine £60.00



Inscribed by the author to the Pipers with whom he enjoyed a close friendship for many years (the index contains several references to them). On the front free endpaper is inscribed 'To John & Myfanwy with love from Jim,

March 1980'. Their memorial bookplate is on the rear pastedown. John Piper worked with Richards on his project *The Castles on the Ground* in 1946 and produced illustrations for the eight lithographic plates used.

181. (Piper.) SPALDING (Frances) John Piper. Myfanwy Piper. Lives in Art. Oxford UP. 2009, FIRST EDITION, numerous illustrations and photographs, a number reproduced in colour, pp. xxvi, 598, 4to., original black boards, backstrip lettered in metallic pink, dustjacket, fine £45.00

Signed by Frances Spalding on the title-page.

182. (Rackham.) ANDERSEN (Hans) Fairy Tales. Harrap. 1932, FIRST RACKHAM EDITION, DELUXE TRADE ISSUE, 12 colourprinted plates, each with captioned tissue-guards, decorated title-page (printed in black and brown) and numerous text illustrations (some full-page) all by Arthur Rackham, pp. 288, imp.8vo., original mid brown morocco, backstrip and front cover lettered and decorated in gilt to a design by Rackham, decorated endpapers also by Rackham, t.e.g., fine (Latimore & Haskell p. 68; Riall p. 177) £1,200.00

183. (Rackham.) BARRIE (J.M.) Peter Pan in Kensington Gardens. From The Little White Bird. Hodder & Stoughton. 1906, FIRST EDITION, 50 tipped-in colourprinted plates, each with a captioned tissue-guard and tipped to dark brown card mounts, text illustrations and title-vignette, all by Arthur Rackham, occasional light foxing, pp. xii, 126 + (plates), imp.8vo., original brick-red cloth, backstrip (rubbed at head and tail) and front cover lettered and decorated in gilt to a design by Rackham, front free endpaper map, gift inscription on the half-title, very good (Latimore & Haskell p. 27; Riall p. 74) £1,250.00



Item 183



Item 185

Many of Rackham's illustrations for this book are among his most famous. Copies are often broken up and the plates mounted and framed for sale separately.

184. (Rackham.) **RUSKIN (John)** *The King of the Golden River*. Harrap. 1932, *FIRST RACKHAM EDITION*, 365/570 COPIES signed by the artist, 4 colourprinted plates, illustrations in the text (printed in black or red) and endpaper designs (printed in blue) all by Arthur Rackham, pp. 48, 8vo., original limp cream vellum, front cover gilt lettered, t.e.g., others untrimmed, board slipcase cracked and a little defective at one edge and corner, with printed label, the book fine (Latimore & Haskell p. 67; Riall p. 176) £500.00
185. (Rackham.) **SHAKESPEARE (William)** *A Midsummer-Night's Dream*. Heinemann. 1908, *FIRST RACKHAM EDITION*, 40 colourprinted plates, each lightly tipped to a pale cream card mount within a tinted frame, each plate with a captioned tissue-guard, 29 drawings (6 full-page) and a decorated pictorial title-page, the latter printed in black and greyish brown, all by Arthur Rackham, occasional light foxing, including to guards, pp. [viii], 136, 4to., original beige cloth, backstrip (a little darkened) and front cover blocked and lettered in gilt (the front cover modelled from the title-page) to a design by Rackham, gift inscription for 'Xmas 1908' on the front pastedown, front free endpaper darkened, good (Latimore & Haskell p. 32; Riall p. 87) £450.00
186. (Rackham.) **SHAKESPEARE (William)** *The Tempest*. Heinemann. 1926, *FIRST RACKHAM EDITION*, 20 colourprinted plates and 25 illustrations in the text all by

Arthur Rackham, pp. x, 186, imp.8vo., original dark grey cloth, a few minor smudges to front cover and tiny bump to head of rear cover adjacent to the backstrip, gilt blocked lettering and designs on the backstrip and the front cover by Rackham, tail edges roughtrimmed, very good (Latimore & Haskell p. 62; Riall p. 161) £500.00

187. **(Rackham.) WALTON (Izaak)** *The Compleat Angler or the Contemplative Man's Recreation. Being a Discourse of Rivers Fishponds Fish and Fishing not unworthy the Perusal of most Anglers.* (The Text of the 1897 Edition Edited by Richard Le Gallienne). *Harrap. 1931, FIRST RACKHAM EDITION, ONE OF 775 NUMBERED COPIES (this unnumbered, but inscribed by Rackham above his signature on the limitation-page 'Special Copy') and printed on Millbourn handmade paper, 12 colourprinted plates, each with a captioned tissue-guard, 25 drawings and pictorial endpapers, all by Arthur Rackham, title-page printed in black and green, pp. 224, 4to., original white buckram, the backstrip and front cover gilt lettered and decorations and triple line border in gilt to a design by Rackham, t.e.g., others untrimmed and partly unopened, near fine* (Latimore & Haskell p. 66; Riall p. 175) £875.00

188. **Ravilious (Eric)** *Engravings.* (The Catalogue by Jeremy Greenwood). With an Introduction by John Craig. *Wood Lea Press, Woodbridge, Suffolk. 2008, ONE OF 800 COPIES (of an edition of 855 copies), photographic frontispiece portrait, reproductions of Ravilious' engravings, a number in colour, and some full-page in size, the text printed in double-column, pp. 288, folio, original grey cloth, backstrip lettered longitudinally in silver, fine* £175.00

An important work, illustrating Ravilious' engravings with reproductions, in colour or black and white, of all of his known engravings, totalling 440, and reproduced to an extremely high standard. Jeremy Greenwood has carried out substantial research into Ravilious' work, creating an extensive accompanying text which includes quotations from letters and notes.

189. **(Ravilious.) RICHARDS (J.M.)** *High Street. (A Book of Pictures and Descriptions of different kinds of Shops).* *Country Life. 1938, FIRST EDITION, 24 full-page lithographs printed in colours and a large wood-engraved title-page design incorporating the title lettering, all by Eric Ravilious, pp. 104, 8vo., original flat-backed dark green boards, fore-edges foxed, lightly edge rubbed, head of the backstrip worn and tail rubbed, covers with an overall design incorporating the lettering by Ravilious, foxing to endpapers and edges, but only one or two spots on extreme plate fore-edges, good* £1,950.00

Begun as an 'Alphabet of Shops', and offered to the Golden Cockerel Press in 1935 in order to replace an idea for a book on gardening which had been initially proposed, the idea for which Ravilious did not relish. Shops were in Ravilious' blood, his father had run a drapers and later an antiques shop. Ravilious searched for the unusual on the high street and eventually drew scenes from twenty four shops. His friend J.M. Richards was asked to supply the text which was aimed at children as well as adults, and the title was supplied by Gwyneth Lloyd-Thomas, a friend of Edward Bawden's wife Charlotte.



Item 189

190. **Shirley Smith (Richard)** *The Paintings & Collages 1957 to 2000*. With a Preface by Roy Strong. Murray: Studio House. 2002, 130/140 COPIES (of an edition of 150 copies) signed by Richard Shirley Smith and printed on glossy art paper, with a substantial number of colour printed reproductions of the artist's work, a number full-page, together with a small number of wood-engravings in black and white, also with a colour photographic portrait of the artist, title printed in black, cream and red, pp. x, 150, 4to., original qtr. grey cloth, backstrip gilt lettered, lime-green boards with an illustration by Richard Shirley Smith in pale grey overall and also reproduced on the rear cover, cloth slipcase, fine £175.00

The two engraving pulls, 'A Winter Night' and 'The Dark Tower', by Richard Shirley Smith, both numbered 130/140 and signed by the artist, are loosely inserted in the pocket on the rear pastedown.

191. **Tunncliffe (Charles)** *Shorelands Summer Diary*. Collins. 1952, FIRST EDITION, 16 superb colourprinted plates of studies of birds, a frontispiece and numerous other monochrome illustrations throughout the text, all by Tunncliffe, pp. 160, 1ge.4to., original pink buckram, backstrip lettering and Tunncliffe design at centre of front cover all gilt blocked, price-clipped dustjacket a trifle chipped, with a small hole in rear panel, very good £100.00

Tunncliffe's first work, both written and beautifully illustrated by himself; a vivid account of his life in Anglesey.



Item 191



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What I love best is a crown
of ivy divinely encircling my thoughts
◀ Horace ▶